

**DELISYT - Developing Life Skills in Young People Through Theatre**  
**Association Cie Babbaluck**  
**Erasmus Plus KA1, training of Youth Workers**  
**Pantin – 5<sup>th</sup> -13<sup>th</sup> March 2017**

## **The workshop**

Europe's younger generation, as a whole, has today become almost a socially disadvantaged group. Crushed by unemployment and by an increasingly competitive job market, they often also lack those kind of skills that such market requests and the schooling system seems unable to provide.

We must also consider that the label 'young' is substantiated by an incredibly complex and heterogeneous cultural diversity. A diversification that reflects the stratification of our multi-ethnic society: there are the so-called 'second generation immigrants', born in Europe but never completely integrated, often confined to a third dimension, in between the culture of their country of origin and the culture of the land that received their parents; there are also young people grew up in disadvantaged urban areas, marginalized by a centre where everything (work, training, opportunities) moves and happens too quickly for them to catch the chance. But is in these contexts that are often hidden potential creativity and the possibility to raise in the youngsters positive attitudes to the society. To do that, it's necessary to work through youth workers, using an holistic and non-formal educational methodology, which looks at the potential of the person, and works on a level of non-formal learning.

A recent report from the European Commission identifies in life skills one of the keys to winning the individual challenges imposed by our contemporary society.

The WHO defines life skills as "abilities for adaptive and positive behaviour that enable individuals to deal effectively with the demands and challenges of everyday life", these abilities are learnt through everyday life experience in different contexts: work, leisure, volunteering, travel, formal and non formal education. The role of educators is to offer tools that lead the development of such skills, supporting the process of reflection, of increasing the self awareness, of exploration of new possibilities, the process of communication and sharing with others, in two words the process of 'learning to learn'.

The project proposes a training course for youth workers on the use of the methodologies of theater and clowning for the development of life skills, methodologies which are extraordinarily effective for the emergence of skills such as creativity, empathy, critical thinking, coping with stress, trauma and loss, self-awareness, communication and interpersonal skills.

The project meets the needs of youth workers to learn new methodologies to bring out life skills in different educational contexts. Theatrical methodology in fact intervenes with the group and the individual, producing significant results not only in terms of socialization and stimulation of capacity, but also the cultural and critic thought development, of personality, contributing to individual autonomy, at socio-cultural and psycho-emotional level. Youth workers will apply the learnt methodologies in the working context with youngsters.

The project is organised in a only one activity: a training course for 30 youth workers who work in young field. It will be held in Pantin, near to Paris.

The training course will last six days, and it is structured in more steps:

- participants presentation and team building;
- information and knowledge on the thematic of the project and the diverse fields where it could be found;
- implementation of methodologies;

- detailed study on the use of European certification tools.

Coordinator will be in charge of planning and realizing the training activities; partners will send participants.

The training course is structured in four phases:

A - Start of the project;

B - Selection and preparation of the participants;

C - Implementation training course;

D – Closure of project.

Training will impact on knowledge of contents in the group of participants, increasing their competencies in the work with youngster and in the different contexts they belong to. Participants will be able to programme and organise theatre workshop using the clowning methodology for the development of life skills, or they can apply the acquired methodologies for other goals and in other educational activities. This will impact on the quality and efficiency of their work.

Project partners will increase the potential expertise of the organization in offering educational programs for young people, using non-formal and informal educational methodologies.

Impact at national level will be mainly on the spread and dissemination of methodologies among associations, institution, etc., which work with young people. Partner organizations will impact on other associations by sharing outcomes results, thanks to national networks.

At European and international level, project will impact on the spreading of a unique European non formal approach to education in different countries. This will enforce the process of sharing and applying European criteria on the topic of education.

## Participants

The training course is addressed to youth workers from different countries, without any age limit, who work in different educational context.

Most of youth workers picked out are experts in the informal and non-formal educational methodologies, but all share the need to learn new methodologies for the strengthening and the emerging of life skills in the youngsters they work with.

These methodologies have been found in the theatre and in the clowning method, which have revealed to be particularly effective in this field, as they work with the inner world of the person but in a group context.

Youth workers also show the need to learn how to concretely apply those methodology, that's why they will be lead to the practice of methodologies, through exercises and training simulation.

As said before, youth workers come from very different educational contexts. The strong flexibility of theatrical and clowning methodologies make them adapt to be applied in many situations. This diversity represents for the project a treasure for the different points of view and will bring new knowledge for the participants.

***In details participants belong to the following contexts:***

***- Young volunteers who work with disadvantaged youngster in extracurricular activities and in non formal learning environments;***

***- Youth workers working in centres for youngsters;***

***- Teachers;***

***- Street workers.***

## PARTNERS

Organization	Country	N. of participants
Association Cie Babbaluck	France	2
SEIKLEJATE VENNASKOND	Estonia	3
"Together we are stronger"	Greece	3
Associazione culturale Arrevuoto Teatro e Pedagogia	Italy	3
CLUBE VOLEI DE EVORA	Portugal	3
Le Diwan des Mille et Un Mondes	France	2
sozial.label e.V.	Germany	3
União das Freguesias de Gondomar, Valbom e Jovim	Portugal	3
U Learn Ltd	Cyprus	3
Fundacja "RA i DO" Miedzynarodowe Centrum	Poland	3

## Logistic info

### Date

from 6<sup>th</sup> March 2017 to 12<sup>th</sup> March 2017 (arrival on 5 night and departure on 13 morning).

### How to reach Pantin

Pantin is easy to reach from all the airports. It can be reached through the metro line 5 (orange), direction Bobigny, which you can take from Gare du Nord; stop Hoche is the closest to the hotel, IBIS Pantin.

### Financial Rules

The project finances entirely the costs of travel, food and accommodation for the participants. In order to find the best (and fast) travel solution, we ask you to anticipate only the cost of flight ticket that will be reimbursed during the meeting.

Please **take care of boarding pass and all flight receipt**. We need them for accounting to National Agency. In case of loss of these documents we cannot reimburse your flight tickets.

The spending limit for the travel expenses is 275 € for each participants (intending the sum of flight cost and any other travel cost).

For the Italian participants the spending limit is 180 euro.

For the Estonian and the Cypriots participants the limit is 360€.

**Please, buy the tickets as soon as possible, in order to find the best rates... The three participants who will spend less... will receive a special prize!!! 😊😊😊**

**And remember... keep your boarding pass and ticket receipt, are very important!!!**

**The expenses, as told already, will be refunded in Pantin.**

### Accommodation

The accommodation will be in Pantin Centre, Hotel Ibis Pantin.

<http://www.ibis.com/it/hotel-2082-ibis-parigi-pantin-eglise/index.shtml>

### Venue

The workshop will be held in a venue close to the hotel (to be defined).

## Workshop programme

The program may be partially modified; the final version will be sent before the workshop.

Timetable	Attività	Metodologie non formali e informali utilizzate
<b>Day 1</b>		
AM – 9.00 9.30	Welcoming	
AM – 9.30 – 10.00	Ice breaking ed energizers	Ludo-pedagogical metodologie; movement games; theatrical methodologies.
AM – 10.00 – 11.00	Presentation of training course, content and logistics <ul style="list-style-type: none"> <li>✘ What are the life skills and why are important?</li> <li>✘ Clowning methodology: what is and why is a valid instrument to work on life skills</li> <li>✘ Presentation of programme</li> </ul>	
AM – 11.00 – 11.30	Coffee break	
AM – 11.30 – 13.00	Expectations of participants Activity: The Red Nose; introduction to the clowning. Exercise: 'My promise to my Red Nose'. Each participant will make a promise to the Red Nose about a learning objective and expectation on the project  Focus group: sharing of working experience and the difficulty on working on life skills with youngsters.  Objectives: <ul style="list-style-type: none"> <li>- To know each other and our work context</li> <li>- To address the training according to the participants' special learning needs</li> </ul>	Clowning theatrical methodology           Focus group and active listening
PM – 14.00 - 15.30	<u>First step:</u> Self awareness - Being other than self Duration: the whole day In groups, each participant starts to build his/her own clown. The trainer give them some items (all items are related to the topic of the project), and they have to act, to move, to express themselves according to the items and connecting to the deep self.  Objectives: <ul style="list-style-type: none"> <li>- To raise the self awareness: who are we?</li> <li>- To start to connect the body to the identity: how do I express myself?</li> <li>- To start to get to know theatrical methodology</li> </ul>	Clowning methodology: body movements and body awareness, improvisation techniques
PM – 16 – 17,30	Individual activity: who am I for the others? After the previous exercise, now the facilitator leads each participant to show to the whole group the character that starts to come out, and the trainer and all participant	Clowning methodologies: performance techniques

	<p>observe his/her features, without judging.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>- To start to challenge the self identity in front of a public (which is a metaphor of the normal people in everyday life)</li> <li>- To start to reflect on the perception that others have on me</li> <li>- To increase awareness on how we communicate who we are through our body</li> </ul>	<p>Working in group: sharing and feedback</p>
<p>PM – 17,30 – 18,30</p>	<p>Review of methodology used:</p> <ul style="list-style-type: none"> <li>- Theatre and clown exercises focused on body for the raise of self-awareness, attention, presence in relation with other person, awareness of body expressions.</li> </ul> <p>Evaluation of the day</p>	<p>Logbook methodology, autobiographical methodology applied on reflection about learning process and training evaluation.</p> <p>Evaluation questionnaire.</p>
<p><b>Day 2</b></p>		
<p>AM – 9.00 - 9.30</p>	<p>Welcoming and energizers</p>	
<p>AM – 9.30 – 11.00</p>	<p>Body training, vocal and physical warm-up Both in group and in couples</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>- To connect with parts of the body that we usually ignore</li> <li>- To bring out our inner voice</li> <li>- To raise the self-confidence</li> <li>- To increase faith in other people</li> </ul>	<p>Clowning methodology: body training on self-awareness</p>
<p>AM -11.00- 11.30</p>	<p>Coffee break</p>	
<p>AM – 11.30 – 13.00</p>	<p><u>Second step</u>: Being other than self Activity 'The Detective': each participant, alone or in couple, go walking around outside, in the city, for 1 hour and trains him/herself to look to the world, to other people. He/she has to choose some persons and observe and memorize the way these persons stay in the world.</p> <p>Role play: each participant has to perform the person he/she has observed outside in front of the group, starting to use the theatrical methodologies to express the self.</p> <p>Objective:</p> <ul style="list-style-type: none"> <li>- To work on the critical thinking</li> <li>- To start to get to know theatrical methodology</li> <li>- To start to express through the body</li> </ul>	<p>Clowning methodology: embodiment and imitation techniques</p>
<p>PM – 14.00 – 15.30</p>	<p>Continuation of the previous session Feedback in group on:</p> <ul style="list-style-type: none"> <li>- how we felt</li> </ul>	<p>Methodology of work-group: Circle time; focus group.</p>

	<ul style="list-style-type: none"> <li>- what is coming out from the deep inner</li> <li>- what is the connection between the world and myself</li> </ul>	
PM – 15.30-16	Coffee break	
PM – 16.00-17.30	<p><u>Third step</u>: Creativity</p> <p>Both group and couple improvisation:</p> <p>Facilitator gives some items, each participant has to act using creativity and self expression</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>- to look for and bring out our mask</li> <li>- to stimulate the creative thinking</li> </ul>	Theatrical and clowning methodologies, in particular: body movement and body awareness, improvisation and performance techniques.
PM – 17,30 – 18,30	<p>Review of methodology used:</p> <ul style="list-style-type: none"> <li>- Theatre and clowning exercises for the increase of self-confidence and the sense of initiative.</li> </ul> <p>Evaluation of the day</p>	<p>Logbook methodology, autobiographical methodology applied on reflection about learning process and training evaluation.</p> <p>Evaluation questionnaire</p>
PM – 19 - 21	<p>European dinner</p> <p>Each country group will offer some cultural traditional products (food, music, dance, etc.) to other participant, in order to get to know and share each other culture in an atmosphere of respect of diversity</p>	Group-work informal methodology
<b>Day 3</b>		
AM – 9,00 9,30	Welcoming and energizers	Warming up methodology through games
AM – 9,30 – 11,00	<p>Body training, vocal and physical warm-up</p> <p>Both in group and in couples</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>- To connect with parts of the body that we usually ignore</li> <li>- To bring out our inner voice</li> <li>- To raise the self-confidence</li> <li>- To increase faith in other people</li> </ul>	Clowning methodology: body training on self-awareness and expression of creativity.
AM – 11.00 – 11.30	Coffee break	
AM – 11.30 – 13.00	<p><u>Fourth step</u>: Communication abilities – Effective Communication</p> <p>Group activity (In the groups all members come from different countries, so they all speak different languages)</p> <p>Facilitator gives some items (related to the topic of the project), each participant in the group has to express him/herself through his/her clown, but trying to speak a language that the group can understand (not English). They can use the body, gestures, sounds, the own language or they can invent a new one. The result expected is the Grammelot language, different for each group</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>- To communicate with others overcoming the language</li> <li>- To use the body language as mean of positive communication</li> </ul>	Clowning methodology: body movement, body awareness, improvisation techniques

	<ul style="list-style-type: none"> <li>- To move to the other, trying to adapt the language with the aim of a good communication</li> <li>- To find a common language</li> </ul>	
PM – 14.00 - 15.30	<p>Continuation on Effective Communication</p> <p>Activity: In couples, each participant continues building his/her own clown, using the new language (Grammelot), the body language, working on some items related to the project</p>	Clowning methodology: body movement, body awareness, improvisation techniques
PM – 15.30 – 16.00	Coffee break	
PM – 16.00 – 17.30	<p>Activity: Passing the baton</p> <p>Now participants have the opportunity to train a session in small groups, simulating a working situation and using the new theatrical methodologies, ‘passing the baton’ all participants will have the chance to be trainer.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>- To learn how to train a group using the clowning methodology</li> <li>- To raise the active participation as youth workers</li> </ul>	Work-group methodology: cooperative learning. Learning by doing
PM – 17,30 – 18,30	<p>Review of methodology used:</p> <ul style="list-style-type: none"> <li>- Theatre and clowning exercises for the development of emotional intelligence and communication skills</li> </ul> <p>Evaluation of the day</p>	Logbook methodology, autobiographical methodology applied on reflection about learning process and training evaluation. Evaluation questionnaire.
<b>Day 4</b>		
AM – 9,00 9,30	Welcoming and energizers	
AM – 9,30 – 11,00	<p>Body training, vocal and physical warm-up</p> <p>Both in group and in couples</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>- To connect with parts of the body that we usually ignore</li> <li>- To bring out our inner voice</li> <li>- To raise the self-confidence</li> <li>- To increase faith in other people</li> </ul>	Clowning methodology: body training on self-awareness and expression of creativity.
AM – 11.00 – 11.30	Coffee break	
AM – 11.30 – 12.30	<p><u>Fifth step</u>: Empathy, Interpersonal Relationship, Resilience</p> <p>Activity: Sensory journey</p> <p>In couple, one participant is blindfolded and driven by the other one. They can go everywhere they like, also outside from the working place. After 40 minutes, they exchange the role.</p> <p>Feedback on how we felt</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>- To raise faith in other person</li> <li>- To manage stress</li> </ul>	Clowning methodology: body movement, body awareness, improvisation techniques

	<ul style="list-style-type: none"> <li>- To feel and better know our and other's body through senses</li> <li>- To increase empathy</li> </ul>	
PM – 12.30-13.30	<p>Review of methodology used</p> <ul style="list-style-type: none"> <li>- Theatre and clowning exercise for the development of social skills, with a particular focus on the intercultural dimension.</li> </ul> <p><u>Evaluation of the day</u></p>	<p>Logbook methodology, autobiographical methodology applied on reflection about learning process and training evaluation.</p> <p>Evaluation questionnaire</p>
PM – 14,00 – 19,30	<p>Free time</p> <p>Tour in the city of Paris</p>	
<b>Day 5</b>		
AM – 9,00 9,30	<p>Welcoming and energizers</p>	<p>Warming up methodology thorough games</p>
AM – 9.30 – 11.00	<p>Body training, vocal and physical warm-up</p> <p>Both in group and in couples</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>- To connect with parts of the body that we usually ignore</li> <li>- To bring out our inner voice</li> <li>- To raise the self-confidence</li> <li>- To increase faith in other people</li> </ul>	<p>Clowning methodology: body training on self-awareness and expression of creativity.</p>
AM – 11-30 – 13.00	<p>Continuation of the previous session</p> <p>Building our own clown</p> <p>Activity in couple:</p> <p>Sensory path: facilitator gives some items and participants have to improvise using the senses.</p> <p>More objectives:</p> <ul style="list-style-type: none"> <li>- To stimulate creativity</li> <li>- To bring out the inner clown</li> <li>- To know each other through our senses</li> </ul>	<p>Clowning methodology: body training on self-awareness and expression of creativity.</p>
PM – 14,00 – 17,30	<p><u>Sixth step</u>: The Public</p> <p>With the aim to present our clown in the final “performance”, participants should choose the best improvisation and conclude to create the personality of their clown</p> <p>Individual presentation of the own clown to all group</p> <p>Rehearsals and assembly of all parts</p>	<p>Clowning methodology: body movement, body awareness, improvisation and performance techniques</p> <p>Work-group methodology: cooperative learning. Learning by doing</p>
PM – 17,30 – 18,30	<p>Review of methodology used:</p> <ul style="list-style-type: none"> <li>- Theatre and clowning exercises to raise the critic thought and creativity, coming from the ability to think out of the box.</li> </ul> <p><u>Evaluation of the day</u></p>	<p>Logbook methodology, autobiographical methodology applied on reflection about learning process and training evaluation.</p> <p>Evaluation questionnaire</p>
<b>Day 6</b>		
AM – 9,00 9,30	<p>Welcoming and energizers</p>	<p>Team building exercises</p>
AM – 9,30	<p>Workshop: How to apply the learnt methodologies to our</p>	<p>Work-group methodology:</p>



- 11,00	working contexts?	cooperative learning. Learning by doing
AM – 11.30 – 13.00	Assembly of the final performance Rehearsals	Work-group methodology: cooperative learning. Learning by doing
PM – 14,00. 17.30	Rehearsals  Focus group on the creation process of our clown, from the beginning to now, looking at all steps, all inner changes	Work-group methodology: cooperative learning. Learning by doing ,Focus group
PM – 19-21	Final performance in front of a public Objectives of final performance: <ul style="list-style-type: none"> <li>- To challenge ourselves with the other's gaze on us</li> <li>- To raise self confidence</li> <li>- To be able to share with others our creativity without any shame</li> </ul>	Clowning methodology: body movement, body awareness, improvisation and performance techniques
<b>Day 7</b>		
AM – 9,00 9,30	Welcoming and energizers  Feed back on the previous session: Participants will dialogue again with their own Red Nose about the promised they did on the expectation	Warming up methodology though games  Clowning methodology: body movement, body awareness, improvisation and performance techniques
AM – 9,30 – 10.30	Feedback on the performance experience	Work-group methodology: cooperative learning. Learning by doing
AM –10.30 – 13,00	Workshop: How to apply the learnt methodologies to our working contexts?	Work-group methodology: cooperative learning. Learning by doing
PM – 14,00 – 16,00	European certification instruments	Cooperative learning Case study
PM – 16,00 – 17,00	Final Evaluation	Non formal evaluation methodologies

## Contacts

For Babbaluck: Andrea Ciantar, project coordinator  
[andrea.ciantar@gmail.com](mailto:andrea.ciantar@gmail.com); +39 335 6156851; skype: andrea.ciantar



Co-funded by the  
Europe for Citizens Programme  
of the European Union

This project has been funded with support the Europe for Citizens programme of the European Union. This communication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.