BUILDING EDUCATIONAL COMMUNITIES AROUND CHILDREN

Guidelines and tools

TABLE OF CONTENTS

INTRODUCTION

This publication contains some guidelines and tools that can be useful for school staff, civil society organizations working with children and teachers, educators, pedagogues, psychologists, experts in expressive therapies, youth workers, in the perspective of creating an educational community able to answer to the needs of the children, and in particular of disadvantaged children (living with social or economical obstacles, with disability, with a migrations background, without parental care etc.).

The strategies and tools presented in the following chapters are the result of the 2 years long process of exchange of good practices by the partners of the project EDUCATING COMMUNITY TO REDUCE THE RISK OF CHILDREN'S SOCIAL EXCLUSION, a partnership in the field of school education cofunded by the Erasmus+ programme of the European Union and coordinated by Associazione Uniamoci Onlus.

It was an opportunity to collect and exchange strategies, methods and activities to support the growth path of 6 – 10 years aged children at risk of social exclusion (minors with emotional, social and economic disadvantages) among 3 schools and the 3 associations and NGOs, that cooperate with schools or work with disadvantaged children, from Croatia, Italy, Portugal, Serbia, Slovenia.

Each partner trained the other partners' staff in a process of reciprocal learning among different professionals. the learning process was followed by experiential phases where the educators applied and consolidated the learned competences in the local context of their organizations or schools introducing and testing innovative activities and methods based on the partners know-how for the benefit of more than 40 children at risk of social exclusion per partner.

EDUCATING COMMUNITIES

Children growing up in poverty and social exclusion are less likely to do well in school (even not achieving the minimum competences in mathematics and reading), enjoy good health and realize their full potential later in life, when they are at a higher risk of becoming unemployed, poor and socially excluded. They are also deprived of basic educational opportunities, including not having a room where they can study, not going to the theater, cinema or cultural events, or not being able to join a sport club. These children are being denied their rights and the opportunities to develop their potential. As they grow up, they will face greater challenges in becoming active members of society and finding stable, good quality jobs.

It's a vicious cycle: material poverty leads to educational poverty and vice versa.

It was demonstrated that children from disadvantaged families (economic/social or cultural disadvantage) who are attending schools that offer extracurricular activities as music, volunteering, sport, art, reading groups, has the 127% more chances to be resilient than their peers who attend schools without this kind of offers:

extracurricular activities helps the children to learn, gain knowledge, socialize, strengthen themselves emotionally. At the same time it supports the commitment of the school and teachers to build a relation of belonging to it, increasing attractiveness, strengthening the parental and pupils trust.

Anyway **not always schools have the resources (time, expertise, personnel, funds) to bear the burden of this responsibility alone therefore the birth of synergies among different social actors represents a valid support to reduce the risk of children's social exclusion.**

The creation of educational communities lays on the reciprocal interest for the research of local connections, made of collaborations and exchange of competences, among schools and the civil society organizations, where the school can become the hub of a wide functional network, even opened towards international horizons.

They represent a conscious connection and combination of multi-disciplinary and supportive professionals and services, ideas and competences, cultural and growth opportunities for a unique mission: the creation of better life opportunities for children and an inclusive and fair society.

NETWORK APPROACH

What schools and civil society organizations should develop is a network approach: it intentionally builds effective relationships around a shared vision to accomplish goals or build a movement. It's a way of working, a set tools that help people work together as peers, to go further faster. Relationships, understanding one another's interests, and shared goals motivate action and accountability.

Respect for each other competences, know how and field of activity together with open communiation, can leverage healthy conflict for good in networks.

The basis for an educating community can be layed down when a school or a civil society organization sees in the other part a partner that can support the achievement of its mission.

The first step is just an idea of cooperation, even very simple; then it will be necessary to find a channel of communication, to implement the idea, and when there is a clear reciprocity of interests and a peer relationship can be established, further ideas will arise, making the cooperation deeper, able to aswer to the real needs of the involved parties, able to find other actors to be involved, able to facilitate the access of each part in eachother own network (national and international).

IDEA OF COOPERATION

COMMUNICATION

IMPLEMENTATION

- **RECIPROCITY**
- **PEER RELATIONSHIP**
- **SHARED GOALS**

- **NEW IDEAS**
- **COLLABORATIONS**
- **LEARNING AND INFO EXCHANGE**
- **ACCESS AND CONNECT NEW REALITIES IN THE COMMUNITY**
- **STRONGER RELATIONSHIPS AND TRUST**

EDUCATING COMMUNITY

SUCCESS STORIES

From Italy

The ideas was the possibility to disseminate the results of a local project to the pupils of the primary school (Direzione Didattica Orestano) located in the same distict of the organization (Associazione Uniamoci Onlus) who was the beneficiary of the project. The communication channel was a local stakeholder who acted as intermediary among the two entities. The result? the headmaster and the president meet and discovered to share the same interests so both of them proposed a collaboration: the organization implemented an upcycling workshop for children (it was conducted by people with disabilities - beneficiaries of the organization- and an educator as disemination event of a project and the school invited the organization to participate to its annual Carnival parade - an interesting example of educating community itself.

These first cooperation brought to other occasions where the pupils and teachers were beneficiaries of the dissemination activities of Uniamoci Onlus projects, till a project where a group of young volunteers from Uniamoci Onlus planned a series of activities aiming at opening the cultural orizons of the pupils through non formal education activities, and two projects in partneship:

- *one local, where an accessible garden has beeen created in the yard of the school offering opportunities of orticulture both to the users with disabilities of the organization and the pupils.*
- *one transnational within the Erasmus+ programme, Educating Communitie to reduce the risck of children social exclusion.*

This two experiences inspired another local project aiming at enlarging the educationg community of Brancaccio, the disadvantaged district where both the school and the organization are located, it wasn't successfull but the road for a deeper cooperation and the enlargement of the network has been paved.

The school as promoter of a community event

The Primary School "F.sco Orestano" has been celebrating the Carnival for four years involving the entire Brancaccio district. It is a best practice because all pupils in kindergarten and primary schools parade in masks with teachers and parents in the streets of the neighborhood accompanied by allegorical floats set up with papier-mâché masks made by pupils, teachers and volunteers representing symbol themes chosen from time to time by the team of teachers with the active collaboration of parents and all school staff.

Carnival is a moment of celebration and

joy for the school but also for the inhabitants of the neighborhood: to live the Carnival in the street, with the joy of allegories and music to aim "the rice that defeats mourning".

The main purpose of the Carnival through the streets of the neighborhood with the preparation of a papier-mâché cart is to offer children the opportunity to learn how to make puppets using various materials such as wire, paper and papier-mâché glue as well as the manipulation of various materials through motor and fine motor motility, manual eye coordination and the development of the artistic side.

Another aim is to strengthen the local system through the participation of the parents of the children and adults in the neighborhood in the parade, in the making of clothes; doing so will promote school / family territorial synergies, combat the exclusion of children and create a favorable relationship between school, family and territory.

Expressive graphic painting activities are carried out, signage production and artifacts that will be mounted on the cart for the parade.

All the children with their parents and teachers parade in mask through the streets of the neighborhood behind the carnival wagon.

This event is able to create a climate of collaboration between parents, the school and the community external to the school.

From Portugal

*Agrupamento de Escolas de Barcelos represent the center of a great example of trasnational educating community made mainly by **the school, a local organization, ASSOCIATION OF EUROPEAN MOVEMENTS** (which aims at providing content and methodologies for teachers at various levels, with different backgrounds and experiences, and new or innovative ways of approaching the teaching of various EU issues, including the proposal of new methodologies and the creation of tools to support students) and the **municipality of Barcelos**, that define itself as an EDUCATING CITY.*

But what does make this educating community international? The huge amount of connections, collaborations and exchanges of good practices, but even of students and school staff, among these realities and organizations, schools and municipalities from other European Countries. The school had its first European project approved in 2010 and from then on they never stopped to implement and be partner of european learning opportunities, boasting around 160 partner, from that year till today!

Why?

"The main reason that led to the application for these projects lies in the lack of opportunities that our students have to develop a project with young people of a different culture and language ... The awareness that a real communicative reality different from that of the classroom context led to a

motivation for the learning of Foreign Languages and greater commitment to them, in addition to other curricular subjects; compare and contrast the different cultures and modus-vivendi, starting from sharing daily routines in a host family, in addition to joint activities included in the project, allowed for tolerance and a greater sense of integration, as well as understanding those and what was seen as different; a program with these characteristics was clearly a source of positive living experience for students' self-esteem and self-confidence, also allowing the development of a critical spirit, autonomy and responsibility, in addition to study skills, socialization, communication and interaction".

Which impact?

• It has enabled participating teachers to establish comparisons and have a global view of different educational, curricular and school organization systems.

• Opens new perspectives in the pedagogical relationship between teacher / student and teacher / teacher in addition to developing new teaching / learning methodologies and planning activities and project management.

 • It has also allowed the school to increase its prestige and positive image in the environment, being more valued by students, parents and other elements of the school and local community. *The school started to be seen as a vehicle of scientific and cultural knowledge, important for the full learning and social development of the*

student. Learning started to make sense for the construction of life projects of our young people in a context of European citizenship.

• The participation of parents in the students' school life has increased and the school has been extended towards the outside, to the social and working community environment, with several institutions showing more interest in its activities.

NAME AND KNOWLEDGE GAMES

Say hello
Participants walk around the room, each for themselves, looking in front of them and not talking. Afterwards, participants are instructed to greet the person they are passing by looking her in the eye, then the instruction changes to: shake hands, say hello by the shoulder, elbow, butt, foot, hug.

Sociogram
Ask participants to arrange themselves around the room by making a line from the shortest to the tallest participant, but not to talk to one another. After that, change the instructions: by eye color, arm length, shoes. Afterwards, ask participants to be grouped according to their favorite food, the season they like, or any other category. Each group, when formed, is tasked with presenting its category through movement and sound.

Touch or shout
There are two rules in this game: If you are touched you need to shout someone's name. If you hear your name you need to touch someone else.

Dividing into different groups
Director divides the group into two smaller groups according to different categories (women / men, who likes cats / who likes dogs, who has been to America / who has never been to America, who likes sweet /

salty, who has a driver's license / who does not have a driver's license...). Then each group creates ''a hello'' to the other group which consists of one movement and one sound.

Learning names
Everyone is in a circle. With a clap of your hand, you send (say) your name to another person in the circle. After a while, you no longer send (say) your name, but send (say) the name of the person you are sending a clap to.

I change the spot
Everyone is sitting on chairs in a circle. One person is standing in the middle. The person standing in the middle says, "I'm changing places with a person" (and then says a fact, a truth, for example: a person who was driving a car today or with a person who likes the color blue the most or with a person who is married or with a person who likes to eat pizza...) ''. All persons to whom this fact applies must get up from their chairs and change the place where they sit, the person standing is also trying to catch a free chair, the next person left standing in the middle without a place to sit is the next person saying: „ I change the place with a person''...

Rhythmic name game
The participants stand in circle and repeat a rhythm pattern: pat, pat, snap, snap.
Every time the group snaps, one participant says his/her name. The group repeats his/her name by the next snapping.
Variation: if a person says his name softly, the group repeats his name loudly, and vice versa.

Talk with me!
Write different questions to discover curiosity from the people In some labels of paper in different colours.

Distribute 3 labels (with different questions) to every people, everybody can start to walk and meeting another person stop in front of her/him, choose a label and answer to the question, the other person do the same: chooses a label from the person in front and answers to the question; The game continue in the same way, walking, meeting another person exchanging the label and answering to the question. Proceeding in this way every person will talk with all the persons in the group. This activity is good like an ice-breaking game, to start to put people at ease, to stimulate a conversation, while in a big group can be difficult for some person to talk in public in this way, talking with one person per time can be easy and more comfortable.

Collective portrait
The persons should sit in two lines, so that every person has another person seated in front. Give to everyone a sheet of paper and a pencil/pen/colour. The activity starts asking the group to hold the hand of the person in front and telling her/him your name. Everyone should write the name of the person in front on the top of the paper. Look at the face of the person in front and start his portrait by drawing the shape of the face, step by step ask to focus first on the eyes, the nose, the lips, the hair and adding more details, observing deeply. When the people are satisfied and the portrait is finished they can ask something about the person in front and write this information down in the paper (about age, hobbies, favourite food...). Now the participants can exchange the portrait so that everyone has his own portrait.
 If you have lot of space and the participants don't have physical difficulties in movement you can make this activity in a more collective and funny way.

You can ask after every step or every 40 seconds to stop drawing and pass to the next chair (every person move of one place like in a circle so that every stop has a different person in front) continuing the portrait already started from the previous person. At every stop the person should give the portrait to the owner and the owner needs to give the portrait to the new person in front to be continued. Doing in this way at the
 end of the activity every participant will have a collective portrait realized from many people. (This exchanging of sitting and portraits can be funny but also can create a lot of confusion, It could be not good if you don't have enough space or if you have a big group of people or small children).
At the end of this activity in a circle setting one by one the participants can show the portrait and introduce themselves saying: "That is me, I'm Laura, I'm 10 years old and I like....
This activity is a good exercise to observe the person, to create a visual contact, to explore the facial expressions and how you feel while you are observing and while other people are observing you.

GROUP BUILDING ACTIVITIES

Run into a group with closed eyes

One person is in one part of the space, the rest of the group is in another part of the space. The person closes their eyes and starts running in the direction of the group as fast as they can without stopping until the group stops that person.

Human knot

Everyone stands in a circle and extends their hands in the middle. Then everyone takes one hand from a different person. They all get entangled in a human knot with their hands. Then the task is to get the whole group back to normal circle without dropping someone else's hand.

Slow walker

Everyone sits in chairs in a circle. One chair is empty and one person is standing as far away from the empty chair as possible. The person standing is a "slow walker." That person must sit in an empty chair. She walks very slowly. Everyone else must prevent that person from sitting in an empty chair. Everyone else is allowed to move as fast as they want.

Steal a servant

Chairs in a circle. One chair is not occupied. Servants sit on chairs, masters stand behind them. Servants must lean on a chair, masters have their hands behind their backs. The master in front of the empty chair, the one without his servant winked at one of the other servants.

That servant must sneak out and run away from his master. The master grabs the servant by lightly grasping his shoulders. The next master without a servant goes to wink at the next servant of his choice.

Synchro clap

Everyone is standing in a circle. They send each other a single clap. The person sending and the person receiving the clap must clap in sync.

You are not an elephant, you are not an elephant, you are not an elephant!

Everyone in the circle. One stands in the middle. The person in the middle has his eyes closed and points with his hand and finger in front of him, turns around as he wishes, when he stops he opens his eyes, when he sees who is in front of him he says as quickly as possible: You are not an elephant! You are not an elephant! You are not an elephant! (3x) The player that he has pointed to must turn into an elephant as soon as possible. The elephant becomes so that he grabs his nose with his right hand, and puts his left hand through his right hand and makes an elephant trumpet, and the two players next to him make big ears with both hands. If the player fails to make an elephant he goes to the middle, if he succeeds the one that is in the middle goes again.

MOVEMENT GAMES

Just dance
This was a spontaneously started game. We just put on some good music and started dancing. Also we did a dance with restrictions (dance only with your shoulders, eyebrows, mouth, hips etc.)

Group juggle
Organize the group into a circle, and set up a juggling system that processes juggling balls by throwing them across the circle of team members from one person to the next. When a ball is thrown the thrower must shout the name of the recipient. They catch it and throw it to another group member. This continues until each group member has caught & thrown the ball just once. (it should have eventually ended back at the start point). Ask each group member to identify who they received the ball from and who they threw it to. Test this out by throwing the ball in the same original order until it arrives back at the start point. The next stage is to introduce more balls and see how many you can get moving round the circle in the original order. As many balls as people is extremely difficult. You can also add another ball to be sent in reverse order to add a bit of confusion to the mix.
Cepora variations: We did this game in a gibberish (imaginary language), and we had two balls (pink and blue) that have their own order of throwing. We used this game to introduce ourselves.

Walk
The participants walk around the room in silence, each for themselves. The facilitator gives instructions when to stop, by using the instruction Stop or Freeze, followed by the Start instruction when to continue walking. When participants have mastered these instructions, new ones such as Jump and Squat are added, followed by Quiet (meaning to say their name quietly) and Loud (pronounce their name out loud). When the participants have mastered all the instructions, explain to them that further instructions will have the opposite meaning e.g. Jump means Squat and vice versa.
Cepora Variations: Because of the specificity of the group, we used Look Up or Down instead of Jump and Squat.

Enhance the movement
Participants should stand in a half circle. The first participant on the left starts transmitting the movement by showing minimal movement and sound. Each subsequent participant is tasked to increase the movement and sound shown slightly, so that when the movement and sound reach the last participant, it will be maximized. After that, the last participant goes to the first place and sets a new movement and sound.

Shield and a monster
Description: Participants move around the space. During the walk, ask them to choose among the other participants, one for themselves – one person for whom they will know at all times where they are, so that it is not disclosed to anyone. Give them instructions that they need to be as far away from that person at any time as that person is a monster to them. After a few minutes, introduce a new instruction. Ask the participants to choose another person, and then tell them that this is their shield and that at all times of the walk the Shield must be between them and the Monster, because that is the only way they will be safe. After a few minutes, the countdown will start, when the group will stop. Finally, discuss with participants who is safe and who is not.
Guidelines: With the introduction of

instructions in the exercise, the dynamics of movement of the group begins to change, and it is necessary to give instructions during the game that no stopping and no running are allowed (because of the safety of the participants).

Triangles

Description: Participants stroll through the space. During the walk, ask them to choose two people for who they will know where they are at all times, but so that they do not reveal it to anyone. When participants choose two people, stop group movement and give the instuction for them to make an equilateral triangle together with those two people at any time during the walk. When the game resumes, after a few minutes, start the countdown to a stop and then discuss who was successful.

Guidelines: With the introduction of instructions in the exercise, the dynamics of movement of the group begins to change, and it is necessary to give instructions during the game that no stopping and no running are allowed (because of the safety of the participants).

Say hello in different ways and different body parts

Everybody walks around the space, have direct eye contact with each other, they do not avoid looking at each other, and when they pass a person they ''say hello'' in several different ways using just speech and then some physical contact and then with different parts of the body (left elbow, right shoulder, left knee, back, forehead...). The exercise ends with a group hug.

Rhythm sequence with numbers

Everyone is sitting in a circle. First everyone learns a simple rhythm sequence, you clap your knee twice and then you clap your hands twice. After that everyone in the circle is one number. For example the leader is one, the person next to him is two, the person next to two is three and so on until the end. The leader starts and while clapping twice in the knee he says one, one, then while clapping his hands he says the numbers of the person next, for example four, four. Then person number four while clapping to the knee says four, four and calls the next person for example six, six... While saying the numbers everyone claps the given rhythm sequence (1,1,4,4 – 4,4,6,6 – 6,6,8,8 – 8,8,5,5...)

ZIP ZAP ZOP

Everyone is standing in a circle. With clap they send each other ZIP, then ZAP, then ZOP. As soon as someone makes a mistake he falls out of the circle.

Parachute games

Participants form a circle and take the parachute in hand by doing the following exercises:

1. **t**hey perform different movements depending on the sound given by the teacher:
- one whistle: walk to the right
- two whistles: storm (shake the parachute)
- saying ''hop'': form a balloon (walk to the center raising a parachute)
- saying ''boom'': form an umbrella (just raise your hands taking the parachute);

2. the teacher throws balloons of different sizes over the parachute and the participants collaborating with each other must ensure that the balloons don't fall from parachute or into the hole in the center of it;

3. the number game: the participants are divided into pairs, each pair is a different number. Participants raise the parachute and take an umbrella. When the parachute is up, the teacher calls a number and the called couple must change places, running under the parachute;

4. the cat and the mouse game: the participants sit on the ground holding the parachute over their legs and making the storm. One participant becomes the mouse and goes under the parachute, while another participant becomes the cat crawling on top of the parachute trying to find the mouse.

Rhythm and movement

The participants walk four steps and then freeze and wait four beats. This creates a rhythmic pattern: four steps / four rests.

When the rhythm is established and the group moves together, during the four rests everyone can experiment by adding a body percussion.

The participants are asked to always repeat the same body percussion pattern of their choice during the four rests.

Now, each participant concentrates and looks at the other participant's patterns, while repeating his own. This means that, each time after the four steps, two new people should meet briefly and look at each other while doing their own body percussion.

The participants make a circle again and the teacher introduces the welcome song: Salibonani.

Welcome song: Salibonani

The teacher sings the song and the group repeats until the group can sing the song alone.

The teacher then introduces the first dance to accompany the song:
- Four steps towards the center,
- Three steps back with clapping,
- Clap, pat on the knees, clap, pat on the knees, turn around (2x)

The group and the teacher dance and sing together. Possible variations: The teacher dances alone while the group sings, the group dances while the teacher sings.

The teacher introduces the second dance:
- Snap, pat on the knees, snap, pat on the knees (4x)
- Raise the arms up (four beats), lower the arms down (3 beats) and clap on the last beat (2x)

When the group can dance the first and second dance, the teacher introduces the third dance, which we dance in a row:
- Step, kick
- Step, kick
- Step, step, step, kick

Salibonani

Trad. aus Afrika

Sa-li - bo-na - ni, sa-li-bo-na-ni! Sa-li - bo-na - ni, sa-li-bo-na-ni!

Sa - li, sa___ li, sa-li-bo-na- ni! Sa - li, sa___ li, sa-li-bo-na- ni!

If possible, the three dances can be danced together at the same time by different people, first with the song, then also without singing, just to hear the different rhythmic patterns created by the dances.

THEATER ACTIVITIES

A-B columns

Participants are divided into two groups of equal numbers and are standing so that each member of one group has one member of the other group across them. The right column represents the A column, the left column represents the B column. When the facilitator says A, the participants in that column should create a statue with their bodies. When he/she says B, participants in the B column display a statue of their couple across them, as a reflection in the mirror. When the facilitator says C, there is a change in participants by moving the last one from column B to column A, while the last from column B moves to column A.
Variation: Column A participants may be asked to create statues by being in physical contact with the other participants.

Cow-Tiger-Alien

Everyone in a circle. There are 3 things a player can be: An alien: hold you index fingers up next to your head, as little antenna's and say Bleeb bleeb`; bending inwards into the circle; A cow: bend forward, hold your right hand on your tummy and go Moooo`A tiger: push your right hand forward, imitating a claw and roar.
On your sign, every player decides to become one of the three. The idea is for everyone to become the same, which obviously won't be the case, the first time. We re-do this until everyone is in sync.

Lets'...

Participants move around the space. An instruction is introduced that when the facilitator tells Let's (suggestion of what to do) the group should respond Let's and then do the task. Suggestions can be specific actions (sitting, running, laughing, tapping, silent) or transformation into something else e.g. Let's all be giraffes, wind, love, sky, etc. Over time, participants are left to make suggestions themselves.

Columbian Hypnosis

Divide the full group—or let the group divide itself—into pairs. Each pair decides who is Player A and Player B in their small group. Have partners check in with each other about any physical needs or limitations they might have today (e.g. "Getting up and down off the ground is hard for me"). Set space parameters so participants know where they can move in the activity to keep their partners safe. Then, ask Player A to hold the palm of his or her hand about six inches from Player B's face. Ask Player B to imagine that her or his partner's hand has hypnotized him/her and that s/he has to follow it anywhere it goes, keeping the same distance between her/his face and the palm at all times. As Player A moves around the room, Player B follows.
After a set time, switch and let B's lead.
To finish the exercise we made two groups. There was a main couple, and everyone else was following a different part of the body (ear, elbow, shoulder). At the end we get two fluid sculptures.

Columbian Hypnosis requires trust, awareness, and non-verbal communication as participants work together to move safely through the space.

Signing
Description: Participants stand in a circle so that they have enough space to spread their arms. Participants are instructed to use their right forefinger in capital letters to write their name in the air. Then change the instructions: index finger of the left hand, nose, knee of the right leg, shoulder, ear, etc.
Guidelines: During the exercise, instruct participants that the letters should be uppercase, that the letters are written side by side. If the group is of a lower calendar age, they may be asked to draw something.

X-O
Description: Ask participants to write the X sign with their right hand in the air and then write an O sign in the left. Then ask them to write both characters at the same time.

Save the bunny
Description: Ask participants to make a Bunny with their right hand by making two fingers (the index finger and middle finger) represent the ears of a rabbit that move and then with the left hand making a gun by making two fingers (index finger and middle finger) the barrel of a gun that is directed towards the rabbit. The fingers of the gun do not move because they will kill the bunny while the bunny ears move. At the sign of the presenter, the fingers of the left hand should turn into rabbits with the ears moving, and the fingers of the right hand becoming a gun barrel that does not move.

A party
Description: The facilitator invites participants to try to obtain a permit / invitation to the party they will be making. In order to do this, they have to ask him a question in a certain way. The facilitator determines the criterion for a positive evaluation of the question - e.g. any questions that begin with a letter or questions that contain a personal name in it. The task of the participants is to find out, based on the questions that received positive answers, which selection criterion was chosen by the facilitator.

Make me
Description: The participants are divided into smaller groups. Each group is tasked with explaining to the leader what actions he or she should perform in the space. The action is predefined e.g. to take a notebook and transfer it to another table, then sit in a designated chair. Each group alternately receives 30 seconds each to give their instructions to the leader. The leader executes their instruction only exactly as they are told, that is, nothing is implied to the leader. For example. if he is told to take a notebook, he takes any notebook. If he is told to sit, he sits on the floor.
Guidelines: The task or sequence of actions should be chosen so as to enable the leader to "misunderstand" the "instructions". The leader also needs an assistant who will measure time with the groups and encourage them not to give up. After the exercise, it is possible to talk about how important it is to communicate clearly with one another, as some things are not understood. It is also possible to talk about how they collaborated within their teams.

Counting from 1 to 10 in different ways
Everyone is in the circle. They all count from 1 to 10 in different ways. From the quietest to the loudest. Then 1 they are the least sad and 10 are the saddest. Then 1 they are the least angry and 10 they are very angry. Then 1 they are a little cheerful and 10 they are the happiest they can be.

TV show host and guest speaking gibberish
There are three chairs in the space. The host of the TV show is sitting on the first floor. He hosts a show with a theme of his choice. His guest is in the third chair. He does not speak any known language in the world. He speaks gibberish (a fictional language). In the middle sits his translator who translates the guest's answers.

King/Queen
One person is the king / queen. Others must please the king / queen with a gift. As soon as they enter the stage they have to offer their gift. The king / queen answers them:
1. continue (if she is interested)

2. die (if she is not interested)
3. freeze (if it is interesting, but she wants to hear more offers).
Others continue, die, or freeze as the king / queen wishes, and as they describe their gift, they slowly approach the king / queen. The winner is the one who comes close enough to touch the king / queen. He becomes the next king / queen.

Throwing imaginary items to each other
Everyone is standing in a circle. They send each other an imaginary object (mobile phone, broom, sword, apple, glasses...) The sender must accurately pantomime the object he is sending.

Cats and ducks
Everyone in the circle. Everyone has their eyes closed. The one that the leader touches on the left shoulder is the cat. The one that the leader touches on the head is a duck. The task of the players is to find their members by making sounds like cats or ducks, while keeping their eyes closed.

You are late for school
One player is a teacher. The other player is a student who is late for school. The rest of the group is a class. The class is located behind the teacher, while the teacher looks at the student who is late. A student who is late sees the class in front of him. The class needs to come up with a simple story of a few sentences why the student is late (He woke up and couldn't find his toothbrush. The younger brother hid the toothbrush in his shoe. When he found the toothbrush he banged his head on the shelf, fainted and finished in the hospital.That is why he is late for school.) The class using pantomime, without words, explains to the student why he is late. When the teacher turns towards the class none of the students in the class are allowed to move. And he must not be caught showing pantomime. A student who is late guesses from the class the reason why he is late.

Improvisation from a frozen statue
Everyone is sitting in the audience. One is in front of the audience. He makes a frozen statue of his choice. For example, he poses

as if he is praying, or as if he is shouting at someone or as if he is very embarrassed. One person from the audience approaches a player who is frozen, makes his own frozen statue and begins the acting scene considering the statues they made. When the director shouts: Freeze! They freeze into statues again. Now a third player comes and improvises a new scene with them considering the statues. This is repeated until everyone in the audience is on stage and acting together.

EDUCATIONAL ACTIVITIES

Giant sized Memory game about human rights

Preparation:

You need some big hard cardboards to create big squared tiles (keep in mind that you will need a pair number of tiles, minimum 20 tiles). If you like you can paint them on both sides to make the game more colourful. Have a look on the topics of the human rights (https://www.un.org/en/universal declaration-human-rights/), choose the ones that you want to talk about with your children and think about an image that can represent each of them (for example the right to education can be represented with a school). Look on the internet for those images and print each of them twice. Cut and glue the images on the tiles.

Advice: you could work with a group of older children for the preparation (creating the tiles, choosing the images, colour them) and involve them in the management of the Memory game with younger children. In this way it will be a double educational activity, both for the older and the younger children.

Implementation:

- If you are going to play with more than 4 children, it is necessary to create 4 teams
- Explain the rules of the game: when it is its turn, each team has to flip two tiles, if they are equal they will get one score and they can flip another couple of tiles, if not they have to flip back the tiles in the same position as before and it will be the turn of the next team. When all the couples are matched, you can ask the player how many couples they have to identify the winner team.
- Then ask each team to look at their tiles and try to explain to which human right they refer to. Listen and give feedback to the children.

PERFORMANCE "INCLUSION" to make the children to understand what are the meanings of inclusion and exclusion

Preparation:

You will need 3 big hard cardboards painted each in a different colour. Draw several shapes of two geometric figures on other cardboards (ex. Circles and triangles), as many as you can fill up the big cardboard with them, cut them, and paste them on the big cardboards with paper tape put behind the figures – so that later you can take the figures off without any damage to the big cardboards. Attention! If you choose circles and triangles you have to stick only circles on the first cardboard, both circles and triangles on the second one and only triangles on the third one.

For the performance you will need a sponge and gloves for each child, several tempera colours in big bottles and several plates where to put the colour.

Advice: you could work with a group of older children for the preparation (painting the boards, preparing and sticking the figures on them) and involve them in the management of the performance with younger children. In this way it will be a double educational activity, both for the older and the younger children.

Implementation (better if open-air):

Put a plastic sheet on the floor to protect it. Put the boards on the floor over the plastic sheet, one next to the other. Ask the children to take a sponge, soak it with colour and throw it on the board. They can do it several times, with different colours till the boards are completely covered with the colours.

Let the board dry (it can take several hours) and gently take the figures off. You have obtained three colourful cardboard: one only with circles, one only with triangles and one with circles and triangles together. It can be the starting point for a discussion about inclusion and what can cause exclusion.

SENSORY GARDEN: to stimulate the 5 senses though the contact with nature

If your headquarter or school has an, even small, green area you may think to create a sensory path in it.

Preparation:

- Plant flowering plants to stimulate the sight
- Create a sensory path on the ground (with a succession of different surfaces where to walk) to stimulate the touch: for example wood, then sand, gravel, small stones till medium ones
- Plant aromatic plants to stimulate the smell and taste
- Create wind chimes using tins, bits of wood, shells etc to stimulate the sense of hearing and put them on the trees

Implemantation:

To allow the children to walk safely on the sensory path and to feel the different surfaces, you will need some anti-slip socks to make them wear over their own socks.

To allow the children to explore the plants you should provide them some magnifying glasses.

One educator can guide the children to the discovery of the sensory garden, giving them information about nature and inviting them to watch, smell, touch, ear ...

Another educator should manage some games and children songs about nature in order to entertain the rest of the children.

Advice: you could work with a group of older children at risk of social exclusion for the preparation and involve them in the management of the activity with younger children/peers, supporting the educators in implementing the activity. In this way it will be a double educational activity, both for the older and the younger children.

QUIZ

Create a quiz about environment and a quiz about the European Union: you can play this quizzes dividing the group of children in 4 groups and asking a question per group, the group who gives more right answers win! or you can just ask the questions and each group has to sign in a paper the right answer and at the end of the game you should give the right answers and they should check their scores.

In order to stimulate the pleasure of discovery, you could prepare a big paper board with drawings and answers to your questions, put it on the floor and ask to the children to sit in circle around it (but they can move after the question!). When you ask the question they have to look for the answer on the paperboard. In this way they will learn in a more effective way.

ART ACTIVITIES

With crepe paper – Women's day

In groups:

1. make little balls of yellow crepe paper, glue it on a plate of paper, draw with green pencil branches and leaves and make bunch of mimosas;
2. draw a lady/girl with a long and large dress on a paper A3 and glue on a dress little balls of crepe paper to make a ''lady mimosas''.

Goals: collaboration, team working, enveloping communication in groups.

The wheel of emotions

Goals: knowing emotions, learning to express and manage them.

You need:
- Colored pencils
- White papers
- A4 white card (one per person)
- Sample holders (one per person)
- Scissors
- Compass (math)

Introduction: use of cards with emotional expressions to define our current state of mind. All participants are invited to choose a card with their current state of mind.

Listen the video and the story of a book I colori delle emozioni, Anna Llenas: https://www.youtube.com/watch?v=c4tugKhwfQQ&ab_channel=BimBumLibri

Construction of the wheel of emotions

The participants are invited to build their own wheel of emotions.

Cut out a circle of cardboard about 30 cm in diameter and draw six equal wedges with a felt-tip pen. Draw a circle of about 5 cm in diameter inside each wedge.
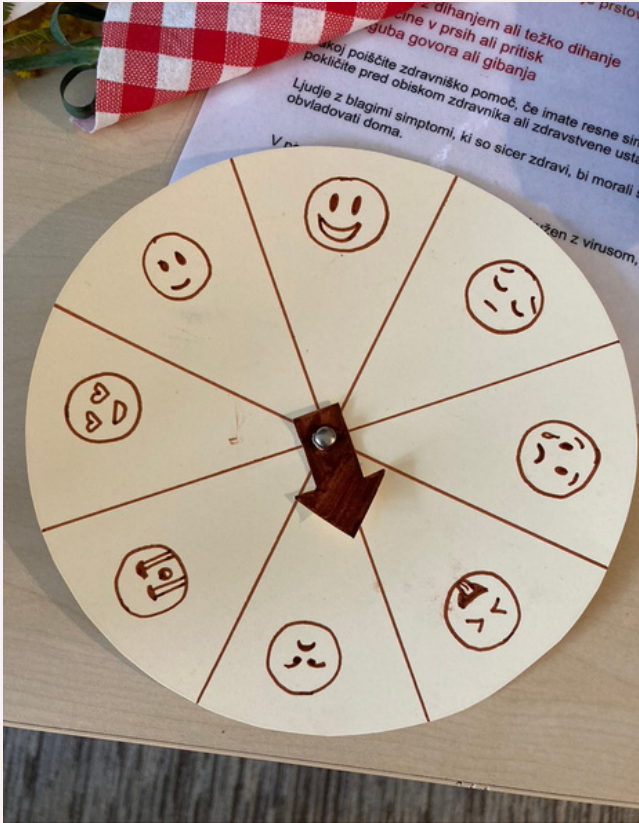
Draw the little face corresponding to an emotion inside the 6 circles - HAPPINESS, FEAR, ANGER, EMBRACY, SURPRISE, SADNESS. Cut out a small arrow out of cardboard and attach it to the »wheel« with a sample holder.

Once the wheel of emotions has been built, participants are invited to:

1. Mimic with the body

A participant is proposed to mimic with his body and face the emotion he got by turning the dart on his own wheel. The rest of the participants have to guess what emotion it is.

Goals: the activity helps to develop the ability not only to express emotions through the body, but also to recognize them in other people.

CREATIVE UP-CYCLING WORKSHOPS: a funny way to learn to follow instructions, to learn from the peers, to stimulate fine motor skills

Advice: you could work with a group of older children at risk of social exclusion for the preparation and involve them in the management of the workshop with younger children/peers. In this way it will be a double educational activity, both for the older and the younger children.

- Palette for painting
This idea is very useful and very simple! Perfect for children to make!
What do you need?
- Plastic caps
- Vinegar-vinyl glue
- Old CD's

How to proceed?
Attach six to eight bottle caps on a CD following the circular shape of the CD. Let the glue dry.
Your palette is ready!

2. Think ''on the first''
Participants are asked the cause - what might have happened to the face (the "mime") so that he now feels this way. It is emphasized that everyone can attribute different causes to the same emotion and the importance of respecting these differences explained.
Goals: the activity helps to understand that everyone has the right to feel as they believe, and to attribute different emotions to certain events.

3. How to become happy again, how to return to not being angry anymore
Participants are asked to rotate the arrow on the sad face and then asked what they would do or say to help the face get happy again. He is asked to write the sentence in the first person on a card. Participants are asked to rotate the arrow on the angry face and then asked what they would do or say to help the face no longer be angry. He is asked to write the sentence in the first person on a card.
Goals: the activity helps to find words of consolation, reassuring for themselves, when they will feel sad or angry or for others, when they recognize that someone is sad or angry - promoting the growth of empathic capacity.

Conclusion: use of cards with emotional expressions to define our current state of mind

Puppets with old socks
What do you need:
Socks – one sock per children
Vinegar-vinyl glue
Scissors
Felt in different colours
Wool in different colours
Pipe cleaners
Small Pompoms for the eyes or a necklace
Ribbon

Preparation:
 Cut prototypes of the shapes in felt you may need: inner part of the mouth (a red oval), lips, moustache, bow tie; create a pair of glasses with the pipe cleaners; different style of hair with the wool.
Prepare a puppet to show it to the children.

Implementation:
Talk to the children about creative upcycling and show them the puppet and how it works.
 Distribute to them the material and let them work together giving the instructions about how to proceed: at first they have to wear the sock on their hand with the inch in the place of the heel and the other fingers in the place of the toes. Well, now they can start to decorate their puppet starting from gluing the inner part of the mouth, to proceed with lips, mustache (if it will be a male puppet), eyes, creating hairs, putting ribbons between hairs (if it will be a female puppet) or bow tie etc. they can be as much creative as they can.
Advice: you could work with a group of older children at risk of social exclusion for the preparation and involve them in the management of the workshop with younger children/peers. In this way it will be a double educational activity, both for the older and the younger children.

INTERACTIVE GAMES

Trust exercise

The group is divided into pairs. One person stands in front of the other with his back turned. The person behind the back puts his hands on the shoulders of the person in front. The person in front closes their eyes and keeps them closed until the end of the exercise. The person behind the back slowly begins to guide the person with their eyes closed around the space. After a while he starts to guide the person with only one finger of his hand. After a while, he lets the person with his eyes closed move around the space on his own, intervening with touch only when it is necessary to stop the person or change his direction.

Contact

If possible, form pairs according to height and weight.
1. Massage the arms and hands.
   Change.
2. Massage the shoulders.
   Change.
3. Rub the backs like the bear on the trunk.
   Change.
4. Back to back, cross arms and lift partner.
   Change.
To ask: Do you prefer to massage or be massaged?

The chair game

Needed: as many chairs as there are participants plus one.
"The chair to my right is free. I would like next to me... (tell a name of one participant)"
Ask: did you like this game? Would you rather choose or be chosen?

Pantomima

The group is divided in half. The first half of the members invent a profession or event that someone from the other part of the group has to show with a pantomime. The other members of the second part of the group stay outdoor and wait. Then they enter in a room and try to guess what the person of their group is showing. The members of the first part of the group correct them or direct them to the correct solution.

A phone

A group of participants sit in a circle. One of the group is chosen to start. He should whisper in the ear of the person on his right a word (name of animal, a profession, a fruit ...) and the second person should send this message to the person next to him. This message should be sent until we arrived to the last person who says aloud what he understands. A lot of times the message is not correct and so there is a ridiculous moment.

Drawing in pairs

In pairs; paper and a pencil: one closes his eyes and takes a pencil, the other moves the hand of a partner on a paper drawing something that he wants. When he finishes with the drawing he should touch a hand and make a signal that the drawing is finished. The one who stays with closed eyes should guess what is about. Then they turn the role.

Colored dot

1.part:
all members of the group have their eyes closed and wait for the leader to draw a colored dot on their foreheads (on a post-it who is on foreheads). We mark each corner of the classroom with a different color and thus get shelters. Then they open their eyes. Each person must find their own group and go with it to an appropriate shelter. They line up in complete silence; they can communicate non-verbally; they can help

each other, but without words (those who can see put the persons together who have the same color on their forehead).

2.part:

It is the same but for some people we draw dots that do not match the color of any group, nor do we mark shelters. The others have the match color on their foreheads. We simply say that children should find their own group and find a common shelter.

The persons who stay without a group are aloof.

And than we ask:

- How did you feel when you were accepted into the group?

- How did those who no one wanted to accept feel?

- Do you enjoy being labeled as different?

Goals: thinking about exclusion; to experience the exclusion from the group.

CONCLUSIONS

In the project experience, the created transnational educating community was characterized by a deep connection and exchange among schools and organizations, that turned in the contamination of formal education with non-formal methods or in the collaboration among the formal and non-formal education providers to reach shared goals or to support the processes of social inclusion. The project activities themselves guided the project team to the consolidation of a support network among the staff of the involved organization, showing clearly their complementarity and the need of "external" connections and synergies among different sectors to overcome the risk of social exclusion of children: professionals from different sectors look at the same situations with a different view and they face the situations with different tools and methodologies. A deviant behaviour in one sector can be acceptable in another and when diversity (in all its forms) is accepted, then starts social inclusion, that is a reciprocal process of growth by the individual and by the group.

We shared here experiences and tools in the hope that they can ispire the reader to start intersectoral connections that can compose dynamic and supportive educational communities at local and trasnational level with the aim to reduce the risk of social exclusion of (disadvantaged) children.

Yes, we care!

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EDUCATING COMMUNITY
TO REDUCE THE RISK OF CHILDREN'S SOCIAL EXCLUSION
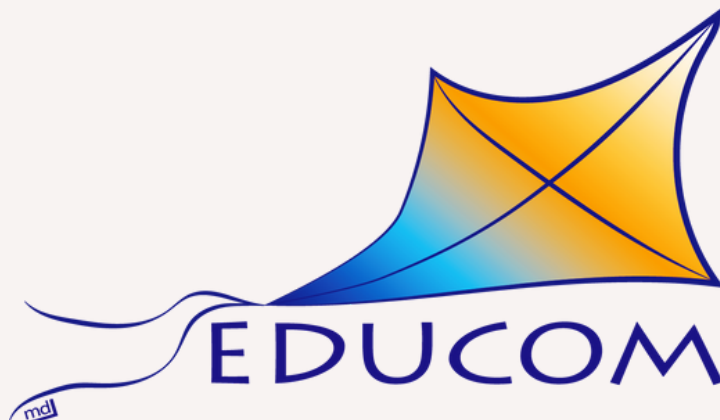
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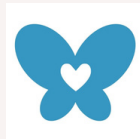
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