



Publication
DOLL IT!



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About the project

The project Doll IT gathered 27 participants from Poland, Bulgaria, Italy, Denmark, Spain, Lithuania, Croatia, Greece and Portugal who developed their competences with support of two trainers in field of using the storytelling through puppetry theatre. Participants developed theirs' competences in field of human rights, intercultural learning, radicalism, social inclusion through the non-formal education workshops based on experiential learning. Participants developed the puppetry theatre performance and presented it in the last day to the online community.



Aim of the **PROJECT**

The aim of the project was to develop participants' competences in using storytelling through puppetry theatre and body expression as a tool for youth work in context of human rights (promotion and protection), social inclusion, youth radicalism (anti-radicalism action), intercultural dialogue.



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Table of **OBJECTIVES**

Our project aimed for usage of theatre methodology, storytelling and puppetry to promote social inclusion, human rights and lower youth radicalism.

THEATRE METHODOLOGY

STORYTELLING

PUPPETRY THEATRE

SOCIAL INCLUSION

YOUTH RADICALISM

HUMAN RIGHTS



At local level organisation is implementing the NFE workshops in the local schools for human rights education and youth empowerment mainly through the theatrical methodology.

At international level, we are organising diverse youth exchanges and training courses co-funded by Erasmus+ and Polish-Lithuanian Youth Court. Mainly we concentrate on topics of youth empowerment, tolerance, promotion of human rights, improvisation theatre, physical theatre, ecology and protection of the environment.

our

PARTNERS

Youth Act – Poland

ROES – Greece

Check-IN – Portugal

Youth Initiatives – Bulgaria

Tavo – Lithuania

Oriel – Italy

Syncro synergy – Croatia

Passion Udflugt – Denmark

Globers – Spain





The **OBJECTIVES**

Developing participants competences in using storytelling and theatre methodology as a tools for youth work.

Developing participants competences in fields of human rights, social inclusion, youth radicalism, intercultural dialogue for youth work.

Creating the online video-gallery with the performances of puppets theatre and body expression aiming promotion of human rights, social inclusion, intercultural dialogue, tolerance.

Giving opportunity to participants to share their experience and learn from each other about human rights, social inclusion, youth radicalism, intercultural dialogue.

Increasing participants self-development, soft skills, language competences, self esteem and key competences.



OUR

Storytelling the art of telling the meaningful story with the moral and meaning which would be engaging and exciting for the listener.

Theatre activities focusing on acting in different forms to give a life to the artificial role of the character who would be created and manipulated by the participants.

METHODOLOGY

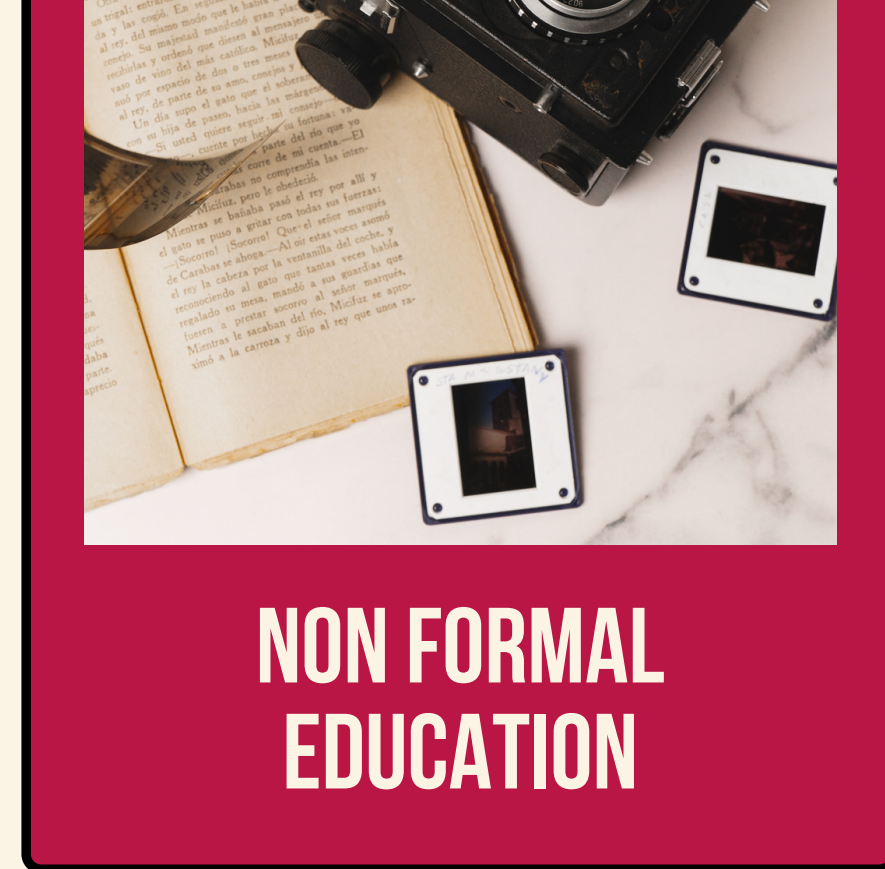
Puppet theatre methodology aims to develop competences of manipulating the puppets, creating them and using for the performance, bringing them to the life and manipulate to tell a story and be real.

Mime and physical theatre methods will guide participants to the awareness of their' own body, to understand the body language and their capacity in body movement.



ACTIVITIES

During the training participants took part in the workshops based on experiential learning and theatre methodology. They learnt about human rights, intercultural learning, radicalism, social inclusion through non-formal activities. They discovered and practiced diverse theatre methods (puppetry theatre, visual theatre, physical theatre) to prepare the final performance of the project.



Theatre in Education

Theatre in Education (TIE) is a form of educational theater that is designed to support learning and personal development in children and young people.

It involves the use of live performance and interactive theater techniques to engage learners, stimulate creativity, and promote social, emotional, and cognitive development. Here are some key features of TIE:

1. Collaborative approach: TIE is often developed collaboratively by theater professionals, educators, and young people themselves, in order to create productions that are relevant and engaging for the target audience.
2. Interactive format: TIE performances are often interactive, with audience participation encouraged and incorporated into the production. This can involve role-playing, group discussion, and problem-solving activities.
3. Educational themes: TIE productions typically address themes that are relevant to the curriculum, such as history, social issues, and scientific concepts. They are designed to support learning outcomes by using drama to help learners explore and understand complex ideas.





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Theatre in Education

4. Informal setting: TIE performances are often held in informal settings, such as school classrooms or community centers, rather than traditional theater spaces. This helps to create a more relaxed and participatory atmosphere.

5. Positive messaging: TIE productions often have a positive and empowering message, aimed at encouraging learners to take action to improve their own lives and the world around them.

TIE has been used in many countries around the world, and has been shown to have positive impacts on learners' academic achievement, self-esteem, and social skills.

By using theater as a tool for learning and personal development, TIE can help to engage learners, foster creativity, and promote positive social change.





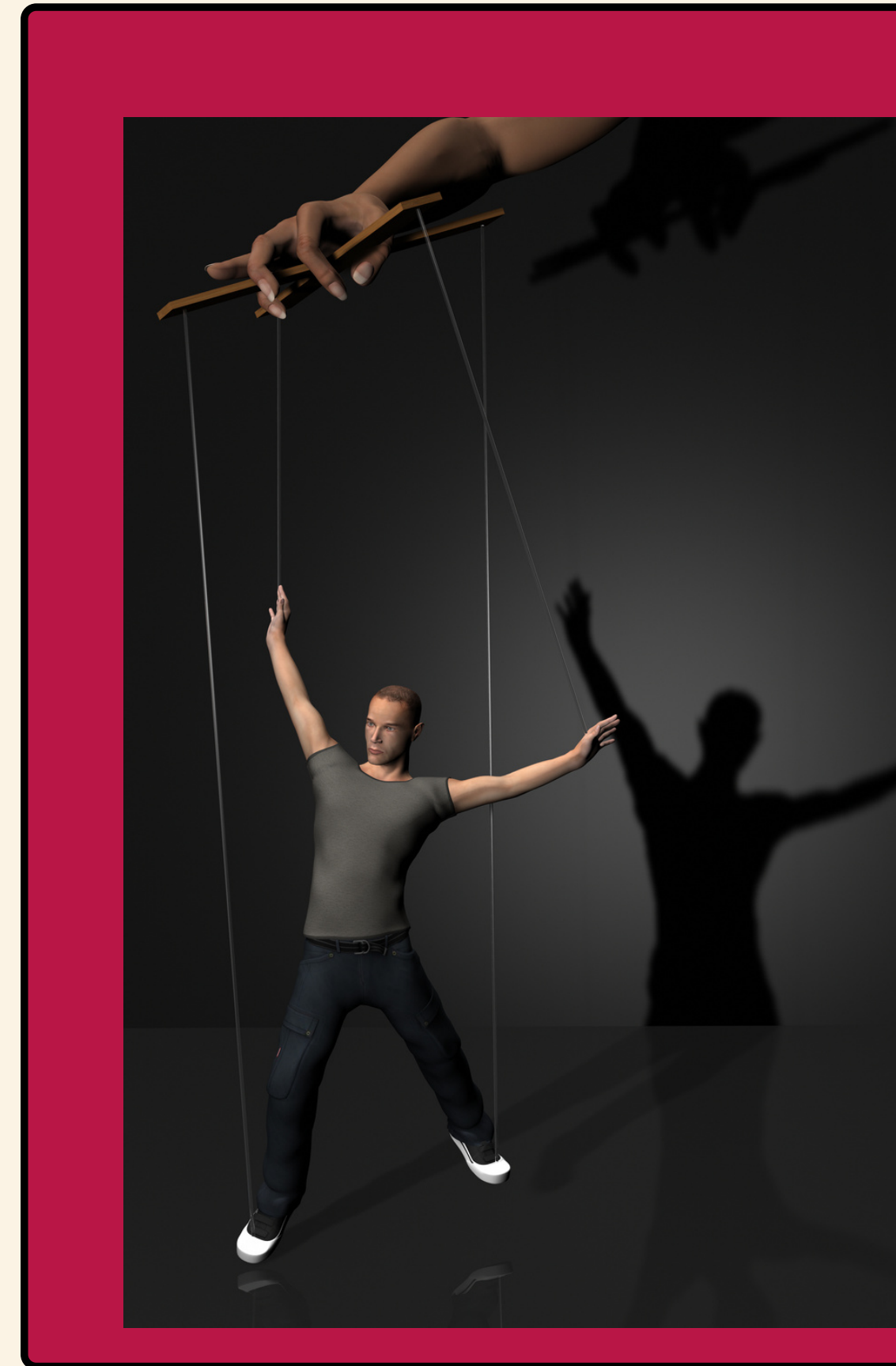
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Puppetry

Puppetry is a form of performance art in which a puppet or group of puppets are used to tell a story or convey a message. Puppets are typically made from a variety of materials, such as wood, fabric, foam, or paper, and can range in size from small hand puppets to large, complex marionettes.

Puppetry has a long history and can be found in many different cultures around the world. It is often used for entertainment purposes, such as in children's television shows or stage productions, but can also be used for educational or therapeutic purposes.

In puppetry, the puppeteer uses various techniques to manipulate the puppet and bring it to life. This may involve controlling the movement of the puppet's limbs or facial features, or manipulating strings or rods to control the puppet's movement. Puppetry can be a highly versatile and engaging form of performance art, and can be used to convey a wide range of messages and themes. It often requires a high level of skill and creativity on the part of the puppeteer, as well as a deep understanding of storytelling and performance techniques.



**"PUPPETRY IS A MAGICAL
COMBINATION OF SCULPTURE,
PERFORMANCE, AND
STORYTELLING."**

Jim Henson





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Puppetry HISTORY

Puppetry has a long and rich history that can be traced back to ancient civilizations. Here is a brief overview of the history of puppetry:

- **Ancient civilizations:** Puppetry has been around for thousands of years and can be traced back to ancient civilizations such as Egypt, Greece, and Rome. In these early cultures, puppets were often used for religious and ceremonial purposes.
- **Medieval Europe:** Puppetry continued to evolve during the Middle Ages, with puppets being used for both religious and secular purposes. In Europe, puppet shows often took the form of traveling performances put on by traveling puppeteers.
- **Asia:** Puppetry also has a long history in Asia, where it has been used in a variety of different forms, including shadow puppetry, hand puppetry, and marionette puppetry. In Japan, for example, Bunraku puppetry has been a popular art form for hundreds of years.
- **Modern times:** In the modern era, puppetry has continued to evolve and adapt to new technologies and cultural contexts. Puppetry has been used in film and television productions, as well as in live theater performances. It has also been used for educational and therapeutic purposes, such as in puppetry workshops for children or puppetry-based therapy for individuals with developmental disabilities.

Today, puppetry remains a popular art form that continues to captivate audiences of all ages. It offers a unique blend of storytelling, performance, and creativity, and has a rich history and cultural significance that spans the globe.

**"PUPPETRY IS A POWERFUL TOOL FOR
COMMUNICATION, BECAUSE IT ALLOWS
US TO TAP INTO THE IMAGINATION AND
CONNECT WITH PEOPLE ON A DEEP
LEVEL."**

Julie Taymor →

Puppetry **IN EDUCATION**

Puppetry can be a highly effective tool for education, as it engages learners in a hands-on, interactive way that helps to reinforce important concepts and ideas. Here are a few examples of how puppetry can be used in education:

1. **Literacy:** Puppets can be used to help young learners develop literacy skills. For example, puppets can be used to act out stories or perform plays, which can help to develop comprehension, vocabulary, and other important language skills.
2. **Social-emotional learning:** Puppets can also be used to support social-emotional learning. For example, puppets can be used to help learners explore different emotions and develop empathy for others. Puppets can also be used to model positive behaviors and reinforce important social skills, such as cooperation and communication.
3. **Science:** Puppets can be used to teach science concepts in a fun and engaging way. For example, puppets can be used to act out the life cycle of a butterfly or to explore the properties of different types of rocks.
4. **History and culture:** Puppets can also be used to teach learners about history and culture. For example, puppets can be used to reenact important historical events or to tell stories from different cultural traditions.





**"PUPPETRY IS THE ART OF BRINGING
INANIMATE OBJECTS TO LIFE, AND IN
DOING SO, IT REMINDS US OF THE MAGIC
THAT EXISTS IN THE WORLD."**

Michael Frayn

STORY

STORYTELLING

TELLING

STORYTELLING INTRODUCTION

Storytelling refers to the art of conveying a narrative or a story to an audience. It is an ancient and universal form of communication that has been used for centuries to educate, entertain, and connect people. Storytelling can take many forms, from oral traditions and written literature, to visual media like film and television, to live performance arts like theatre and puppetry.

At its core, storytelling is about using words, images, and other sensory elements to create a compelling and meaningful experience for the audience. A good storyteller is able to engage their audience and transport them to another time or place, helping them to see the world from a new perspective and to gain insights into the human experience.

In recent years, storytelling has become increasingly popular as a tool for personal and professional development. Many people now use storytelling techniques to enhance their communication skills, build stronger relationships, and develop a deeper understanding of themselves and others. Storytelling can be a powerful tool for creating empathy, promoting social change, and fostering a sense of community and belonging.



**"THERE IS NO GREATER AGONY THAN
BEARING AN UNTOLD STORY INSIDE
YOU."**

Maya Angelou →



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STORYTELLING HISTORY

Storytelling has been a part of human culture since the beginning of civilization. The earliest forms of storytelling were likely oral traditions, in which stories were passed down from generation to generation through word of mouth. These stories often had a moral or educational message, and were used to teach values, history, and cultural practices.

As writing and literacy developed, storytelling began to take new forms. Written literature, including epic poems, myths, and religious texts, became an important way of preserving and sharing stories. In many cultures, storytelling also became a popular form of entertainment, with bards, poets, and other performers using their skills to entertain audiences in taverns and other public places.

The invention of the printing press in the 15th century made it possible for stories to be disseminated more widely and quickly, and the rise of the novel in the 18th and 19th centuries created new opportunities for storytelling. The development of radio and television in the 20th century brought storytelling into people's homes on a regular basis, and the rise of the internet and digital media has further expanded the reach and diversity of storytelling.

Throughout history, storytelling has played a vital role in human communication, helping people to connect with each other, to understand their place in the world, and to make sense of their experiences. While the forms and technologies of storytelling have changed over time, its fundamental importance to human culture ~~remains~~ as strong as ever.

**"THERE IS SOMETHING ABOUT A GOOD
STORY THAT MAKES US FORGET FOR A
LITTLE WHILE THAT WE ARE ALONE IN
THE WORLD."**

William Boyd →

STORYTELLING IN EDUCATION

Storytelling is an effective and engaging way to support learning in education. It involves using narrative techniques to communicate information, stimulate imagination, and evoke emotions. Storytelling can be used in a wide range of educational settings, including formal and non-formal education, to support a variety of learning goals and objectives.

In education, storytelling can take many different forms, including traditional oral storytelling, digital storytelling, and story-based activities and exercises. For example, a teacher might tell a story to illustrate a concept or principle in a subject like history, science, or literature. Students might also create their own stories, using digital tools or traditional media, to demonstrate their understanding of a particular topic or to explore their own creativity.

Storytelling can be particularly effective in education because it is a natural and engaging way to connect with learners, capture their attention, and help them remember information. By using narrative techniques like character development, plot, and imagery, storytellers can create compelling stories that are more memorable and engaging than traditional lectures or textbooks.

Moreover, storytelling can help learners develop a range of skills, including communication, critical thinking, creativity, and empathy. By engaging with stories and exploring their meaning, learners can develop a deeper understanding of themselves, others, and the world around them.

**"WHEN I THINK ABOUT WHAT MAKES A GREAT
TEACHER, I REALIZE THAT IT'S NOT
NECESSARILY THE BREADTH OF KNOWLEDGE OR
THE DEPTH OF INSIGHT THAT MATTERS MOST.
IT'S THE ABILITY TO TELL A GOOD STORY."**

Ken Robinson



BODY STORYTELLING

Body storytelling is a method of storytelling that uses physical movement, gestures, and expressions to convey a story. It involves using the body as a tool for communication, expression, and emotional connection with the audience. Here is a brief overview of a typical body storytelling method:

1. Preparation: The storyteller prepares by selecting a story to tell and practicing the physical movements, gestures, and expressions that will be used to convey the story.
2. Warm-up: The storyteller begins with a physical warm-up to prepare the body for storytelling. This may involve stretching, breathing exercises, or simple physical movements.
3. Narrative: The storyteller begins to tell the story using physical movements, gestures, and expressions to convey the plot, characters, and emotions of the story. The storyteller may use different physical movements to represent different characters or objects in the story.
4. Interaction: The storyteller interacts with the audience through physical movements and gestures, engaging them in the story and eliciting emotional responses.
5. Conclusion: The storyteller brings the story to a close, using physical movements and expressions to convey the resolution of the story and the emotions it evokes.

Body storytelling is a powerful method of storytelling that can engage audiences and evoke strong emotional responses. It requires practice and skill in using the body to convey meaning and connect with the audience, and can be used in a variety of settings, from theater to public speaking to personal storytelling.

Experiential LEARNING

Experiential learning is a learning approach that emphasizes learning through direct experience and reflection on that experience. It is based on the idea that individuals learn best when they are actively engaged in an experience, reflecting on that experience, and then applying what they have learned to new situations.

Experiential learning typically involves the following steps:

1. **Concrete Experience:** Learners actively engage in an experience, such as participating in a group activity, practicing a skill, or observing a phenomenon.
2. **Reflective Observation:** Learners reflect on their experiences, thinking about what happened, how they felt, what they learned, and how they might apply what they have learned to other situations.
3. **Abstract Conceptualization:** Learners make connections between their experiences and abstract concepts or theories, such as principles, models, or frameworks.
4. **Active Experimentation:** Learners apply what they have learned to new situations, trying out new behaviors or approaches based on their experiences and reflections.

Experiential learning can take many forms, including hands-on activities, simulations, field trips, case studies, and problem-solving exercises. It is often used in settings such as classrooms, training programs, and professional development workshops.

Kolb's CYCLE

David Kolb's cycle is a model of experiential learning that outlines a four-stage cycle of learning and development. The four stages in Kolb's cycle are:

1. Concrete Experience: This is the stage where learners actively engage in an experience. They learn by doing, experiencing, and reflecting on what happened.
2. Reflective Observation: In this stage, learners reflect on their experiences and observe what happened. They might ask themselves questions like, "What did I learn from this experience?" or "How did I feel during this experience?"
3. Abstract Conceptualization: In this stage, learners begin to make connections between their experiences and abstract concepts or theories. They might ask themselves questions like, "What does this experience tell me about my beliefs or values?" or "How can I apply what I learned to other situations?"
4. Active Experimentation: In the final stage, learners apply what they have learned to new situations. They might try out new behaviors or approaches based on their experiences and reflections.

Kolb's cycle emphasizes the importance of both concrete experiences and reflective observation in the learning process. It suggests that learning is an iterative process that involves actively engaging in experiences, reflecting on those experiences, and then applying what has been learned to new situations. By using this cycle of learning, individuals can improve their skills, knowledge, and understanding over time.

**"EXPERIENTIAL LEARNING IS THE KEY TO
SUCCESS. THE MORE WE DO, THE MORE WE
LEARN."**

Lailah Gitty Akita

Non-formal **EDUCATION**

Non-formal education is a type of learning that takes place outside of the traditional formal education system. It is typically characterized by a flexible, learner-centered approach that emphasizes practical, hands-on learning experiences.

Non-formal education can take many different forms, including workshops, seminars, training programs, community-based programs, and experiential learning activities. It may be organized by schools, universities, non-governmental organizations (NGOs), community groups, or other organizations.

Non-formal education is often designed to meet the specific needs and interests of learners, rather than following a predetermined curriculum. It can be used to support personal and professional development, promote social and cultural awareness, and enhance practical skills and knowledge.

Non-formal **EDUCATION**

Unlike formal education, non-formal education is not typically recognized by a formal certification or qualification. However, it can still have significant value and impact for learners, particularly those who may not have access to or may not be able to succeed in formal education settings.

Non-formal education is often seen as a complement to formal education, providing additional opportunities for learning and personal development. It can help individuals gain new skills, explore new interests, and develop a deeper understanding of themselves and the world around them.

Non-formal

EDUCATION - PRINCIPLES

1. Flexibility: Non-formal education is flexible and adaptable to the needs and interests of learners, rather than following a predetermined curriculum.
2. Learner-centered approach: Non-formal education emphasizes the individual learner and their needs and interests, rather than a standardized approach that treats all learners the same.
3. Practical, hands-on learning experiences: Non-formal education often emphasizes practical, hands-on learning experiences that help learners develop new skills and knowledge.
4. Active engagement: Non-formal education encourages learners to actively engage in the learning process, rather than being passive recipients of information.
5. Reflection: Non-formal education encourages learners to reflect on their learning experiences, thinking about what they have learned, how they have learned it, and how they can apply their learning to new situations.
6. Informal settings: Non-formal education often takes place in informal settings outside of the traditional classroom, such as workshops, seminars, community-based programs, and experiential learning activities.
7. Non-judgmental environment: Non-formal education provides a non-judgmental environment where learners can feel comfortable taking risks and exploring new ideas and concepts.

These principles emphasize the importance of a flexible, learner-centered approach that encourages active engagement, reflection, and practical learning experiences. They provide a framework for designing effective non-formal education programs that meet the needs and interests of learners and help them develop new skills, knowledge, and understanding.

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ERASMUS +

Erasmus+ is the EU's programme to support education, training, youth and sport in Europe. It has an estimated budget of €26.2 billion. This is nearly double the funding compared to its predecessor programme (2014-2020). The 2021-2027 programme places a strong focus on social inclusion, the green and digital transitions, and promoting young people's participation in democratic life. It supports priorities and activities set out in the European Education Area, Digital Education Action Plan and the European Skills Agenda. The programme also supports the European Pillar of Social Rights implements the EU Youth Strategy 2019-2027 develops the European dimension in sport

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