

Training meeting in Spain

**Portuguese Workshop**

**Responsibles:** Claire Honigsbaun, Isabel Bezelga and Pedro Saragoça Martins

**Fundamentation:**

Several researchs and our own practice have shown that many times parents think about the school as something that doesn't include them in a positive way. This tends to happen more often in schools settled in deficitary areas.

Our practice, as well as other experiences and researchs, have shown that when parents and other relatives are called to participate in activities where they have the opportunity to see the work done by their sons, namely in the artistic expressions areas, they show interest and feel motivated.

Further, when they are called to participate in activities where they work together with their sons, or when they are called to share some of their knowledge (local history, storytelling, etc.) with the teachers and the pupils, the results are much more enhanced.

With these activities, the parents and other relatives feel that the school wants and appreciate their active colaboration, and so they value much more, not only the presence of the artistic activities at the school, but also the school as a whole institution not segregated from their community.

**Objectives:**

Taking in account what is written in the fundamentation, to present methodologies to work together with children, parents and other relatives in a school environment, using an interdisciplinary artistic approach.

**Methodology:**

The workshop was conceived as an articulated work where the introduction described the problem to solve and was followed by practical activities related with music and dramatic expression.

**Activities:**

1. Short introduction to the subject (Pedro Saragoça Martins)).
2. Commented video presentation with examples of good practices - of work with parents and other relatives - highlighted both in their methodological and pedagogical components (Pedro Saragoça Martins).
3. Musical expression activities (Claire Honigsbaun).
4. Dramatic expression activities (Isabel Bezelga).

The musical expression activities proposed several activities to develop confidence in using the voice as an expressive and creative tool. The activities also focus on developing the participant's concentration skills and, more fundamentally, self confidence as well as social awareness and cooperation. The activities begun with several icebreakers and warm up activities using the voice in a playful way. This was followed by circle games that involved a call and response approach, in which the participants contributed with small vocal musical phrases through improvisation, both rhythmically and melodically. The activities concluded with a collective vocal creative composition, called "Rhythm Machine".

The activities related with dramatic expression and movement were also conceived in a way that they could be useful to the work involving children and relatives. From the methodological point of view, strategies were created so that all participants could bodily express themselves, making their voice to be heard.

The theme was developed regarding the concept of *Coralidade*, in the frame of dramatic and theatrical processes, adapting the principles of the improvisative work from Bogart "View Points" and Lazzarato "Campo de Visão".

From the methodological point of view, the strategies allowed all participants - independently of their personality traits - to express themselves bodily.