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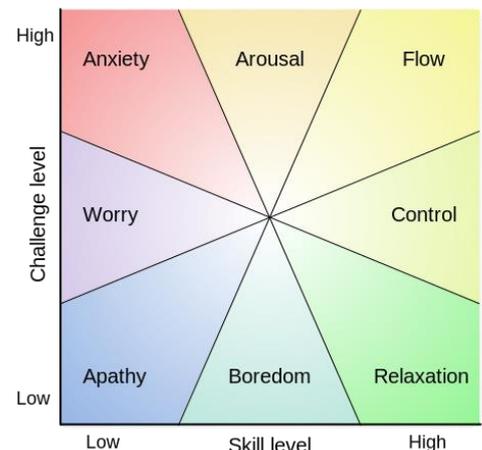
## Methodological contribution of MUS-E Hungary to the training courses “Arte para la Motivación” in Spain 13-17. February 2016.

When planning the workshops of MUS-E Hungary in Spain we were influenced by two theories that help us improving our program in general and foster our artists creating their own programs in the school environment, designed especially for children who have difficulties in learning, practicing their social skills and have background of disadvantaged families.

These two theories make us believe that through art animations MUS-E artists should be able not only to involve all stakeholders, but provide the space and the opportunity for the individual- and group development.

### “Flow”

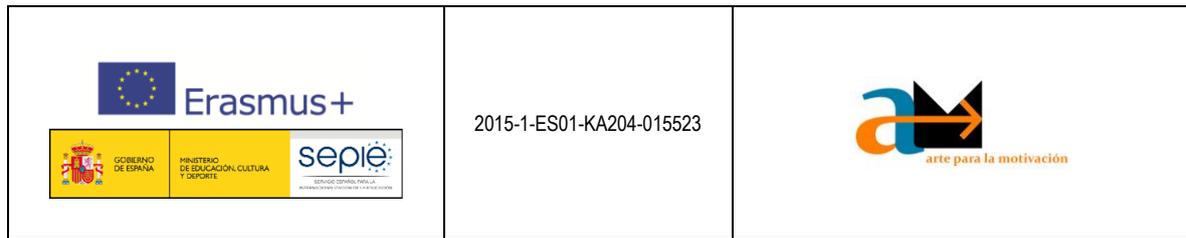
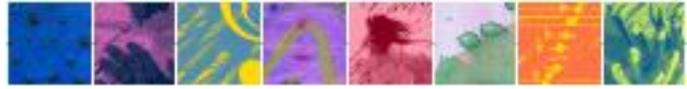
In positive psychology, flow, also known as “the zone”, is the mental state of operation in which a person performing an activity is fully immersed in a feeling of energized focus, full involvement, and enjoyment in the process of the activity. In essence, flow is characterized by complete absorption in what one does. Named by Mihály Csíkszentmihályi, the concept has been widely referenced across a variety of fields, though has existed for thousands of years under other guises, notably in some Eastern religions. Achieving flow is often colloquially referred to as being in “the zone”. According to Csíkszentmihályi, flow is completely focused motivation. It is a single-minded immersion and represents perhaps the ultimate experience in harnessing the emotions in the service of performing and learning. In flow, the emotions are not just contained and channeled, but positive, energized, and aligned with the task at hand. The hallmark of flow is a feeling of spontaneous joy, even rapture, while performing a task, although flow is also described as a deep focus on nothing but the activity – not even oneself or one's emotions.



### “Self-Determination Theory”

Self-Determination Theory (SDT) represents a broad framework for the study of human motivation and personality. SDT articulates a meta-theory for framing motivational studies, a formal theory that defines intrinsic and varied extrinsic sources of motivation, and a description of the respective roles of intrinsic and types of extrinsic motivation in cognitive and social development and in individual differences. Perhaps more importantly SDT propositions also focus on how social and cultural factors

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facilitate or undermine people's sense of volition and initiative, in addition to their well-being and the quality of their performance. Conditions supporting the individual's experience of **autonomy**, **competence**, and **relatedness** are argued to foster the most volitional and high quality forms of motivation and engagement for activities, including enhanced performance, persistence, and creativity. In addition SDT proposes that the degree to which any of these three psychological needs is unsupported or thwarted within a social context will have a robust detrimental impact on wellness in that setting.

The dynamics of psychological need support and need thwarting have been studied within families, classrooms, teams, organizations, clinics, and cultures using specific propositions detailed within SDT. The SDT framework thus has both broad and behavior-specific implications for understanding practices and structures that enhance versus diminish need satisfaction and the full functioning that follows from it.

Using the above mentioned intellectual resources the creative team of MUS-E Hungary developed a workshop that relies on 3+1 different approaches that could be applied by the MUS-E artists.

## The Workshop itself: Getting to an island

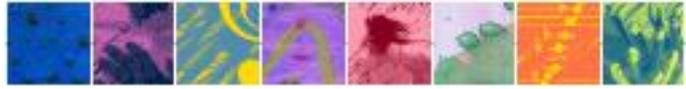
### 1. Meeting on the seafarer/challenge of the storm – Focus on group development

Sándor, as an expert of experimental pedagogy proposed a session where he challenged the group to come to a consensus. In these situations the main task is to have a common solution where individual thoughts are welcomed and studied, but all group members have to subordinate the individual interest to the group interest. No one can be left out from these games and all members of the group are forced to participate actively.

#### Tools

*24 characteristic hats*, that differ in their forms, color and appearance. It is important that the hats evoke either one profession (policeman, miner...) or a sportsman (waterpolo, american football, horse riding), a special character (Santa Claus, cowboy, soldier) or typical hats, scarves, connected to gender (cylinder, baseball cap, feminine hats). It is an advantage if there are more hats than the number of participants, because this way the freedom of choice is enabled.

*Pieces of carpets* -more than the number of participants, with size of 30X 25 cm, and different colors.



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### Description of the session:

**1. Getting to know each other:** Andor started a frame-story: “We are on a cruiser” and he put me in my role. My big-size sea-suitcase that I brought to the circle fit very well to this tale, and the first task was to figure out what there was in it. In order to keep my role I wore a very characteristic hat during the whole workshop.

**Icebreaker / 1.** Participant chose on hat, that they had to give to someone else- pair communication task- we give something that we selected for ourselves.

**Icebreaker / 2.** Saying hello according to your hat- getting into a role, theatre play, pair communication situations.

**Energizer 1** Participant chose a hat unconsciously, than he/she put on a hat. The task was to find the person that wore the hat you had selected before, and you have to make a circle around him/her- while she/he was also moving, because she/he had the same task. – Intensive moving, physical contact appears.

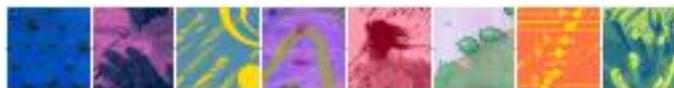
**Energizer 2** Another accidental selection, but now one had to choose 2 hats. The task was to touch the participants with “your hats” on the shoulder at the same time. -It is not necessarily solvable, physical contact without competing.

**Energizer 3** Another accidental selection with two hats. The task was to hide behind the person with one’s hat from the other selected-hat-owner.

**Group formation** Participants had to form groups of 2-3-4 according to their hats. The viewpoint was not given by the leader, the members had to decide about their selection criteria.

**Out of comfort zone** There was a big circle on the ground depicting the ocean. The 4 groups had to get across it– in opposite direction- with the help of the tex-pieces, although the number of these pieces was not enough for one group individually, the 4 groups had to cooperate to manage the task. Therefore it gave the space for cooperation and communication within the smaller group, and cooperation between the 4 groups, that was made more difficult due to the big distances. Getting out of the comfort zone was fostered by the bigger-scale physical act – really big steps to get across, blindfolding-, and concentration- coordinated movement of the crossing people, punishment for making error....

**Back to comfort zone:** The successful solution of the task creates the sense of success, and serves for getting back to the comfort zone.



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## **2. Arriving on the island – Focus on discovery of the self and others**

During MUS-E classes it's fundamental to support self esteem and trust in the self and in the others. Mandula proposed a section where participants could meditate and have a better awareness about themselves and about the others through the most elementary channels, just as breathing, listening, singing, moving in the space. Encounters (in pairs and with the others) helped the process of emotional discovery and acceptance of the others with trust.

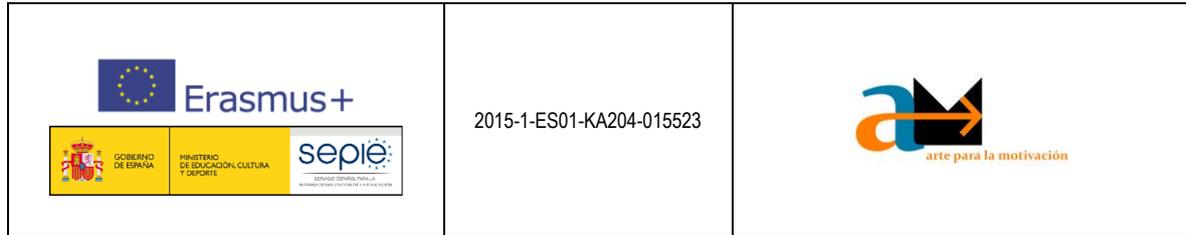
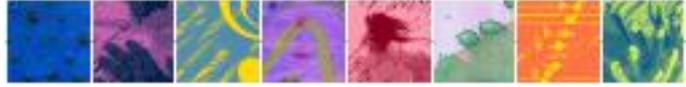
### **Description of the session:**

Mandula was inspired by two music- voice pedagogical approaches. First the theory called „The voice function circle” of Evamarie Haupt a German singer, sound and speech therapist and secondly her 5-year-old experience in improvisative singing both individually and in a choir. The main starting point is that each person has a unique voice that can not be confused with any other, and when you experience and live intensively your own voice something changes in your personality. American and Swiss studies stated that singing children are more motivated and suffer less from inferiority complex. Furthermore singing creates a bridge in the two brain sides and ceases fear. Being able to sing is not just an inner physical activity of the responsible organs, but a complex system that is influenced by our personal state of mind and emotions. Singing in a fresh improvisative choir- following the developing trends of impro singing in Hungary- was a great experience for creating music, singing materials and games with a community that was not professional but became that. Soundbath choir made a lot of personal and community research in practise, how people can connect with themselves at first and then with the other- starting from relaxation, visualisation and authentic movement towards singing. High sensitivity, focusing, creativity and the ability to step forward and step back when necessary is necessary in this experimental and creational process.

Mandula's part started with a short recorder solo during which the participants could rest a little after the group work of getting across the sea. It created a nice atmosphere. After an ice-braker game called „Catch the mosquito”, participants were asked to discover the island, at first its surface and flora by authentic movement and then we started a singing part where there were 3 roles that people could take: earth, flower and animal/creature. The latest exercise was to experience how creating trust flourishes our singing, how we can be once the static base and then by switching roles the moving flower. Adding the very specific and unique animals, created the ideal sound atmosphere of the jungle.

## **3. Living in tribes – Focus on discovering and accepting the difference – learning skills**

Andor's session was focusing on how to encourage participants to learn new skills and discover the differences between the other group members with fun and acceptance. In this situation the



main learning was on how to use our bodies with different energy levels and what they mean for us.

### **Description of the session**

The methodology comes from Jaques Lecoq (December 15, 1921 – January 19, 1999, born in Paris, was a French actor, mime and acting instructor. He is most famous for his methods on physical theatre, movement, and mime that he taught at the school he founded in Paris, L'École Internationale de Théâtre Jacques Lecoq from 1956 until his death in 1999) who described the movement of the human body based on 7 different energy levels. Andor introduced these characteristic energy levels through the discovery of 7 different tribes on the island and asked the participants to represent the (energy) levels with the actions they took. After these tryouts 4 groups (tribes) were formed and Andor created a simple interaction between the group members that would create some dramatic situation by extinguishing the fire (or new born baby, etc.) on the island.

### **4. Working in context**

In principal MUS-E artists try to work in a specific context in Hungary. This is a nice facilitation to understand and experience different realities and the richness of reality while triggering creativity to restructure the existing patterns of life.

Therefore we closed our workshop with a gathering where participants were able to think back to the whole process of the common journey and they could point out the main learnings for themselves. As the really last act of the workshop, there was a ritual act, singing a tribal song. It created the final sensation that participants went through a lot of challenges, situations and tasks to solve, but they managed everything. It all created a happy and satisfied atmosphere, where common singing and dancing was the best way to celebrate.