



the moving|project

Methodology for European Moving Project

Final version – 31.08.2010

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English version

Methodology for EU Moving Project

The document outlines a proposal of how organisations could develop a performing arts training project which aims to reach out to young people who are Not in Education Employment or Training (NEETS) or who are at risk of becoming NEETS. It is for guidance and discussion, different ideas may arise from partner countries.

We would like to put forward a methodology for the engagement in education of young NEETS through performing arts training. We have some experience of developing interactive, engaging project, which aim to reengage the disaffected, or those at risk of dropping out. We are able to use our skills and expertise in delivering higher education performing arts training to deliver training for young NEETS.

Ethos, aims and objectives

We believe that young people can turn their lives around with the help of positive role models, achievable aims and targets, encouragement and nurturing. Young people who are disengaging in education, work, society or school in general are often not disengaged because they are lazy, unintelligent or talentless, but because they have not had the positive influences in their lives to keep them on the right pathway. We believe that through the popular medium of performing arts we can reengage them in education and work opportunities.

Aims of a structured performing arts training scheme for NEETS

- To reengage the young people into education, work or training
- To improve and develop their social skills, discipline and motivation through the medium of performing arts training
- To improve young peoples chances of attending formal education or work
- To support the young people to engage in the opportunities the performing arts industry
- To use performing arts as a driver for engaging them into education
- To engage hard to reach young people in regular activity
- To increase ongoing involvement in Performing Arts; access community, theatre drama / dance groups etc
- To develop a piece of theatre which will be performed in Liverpool
- To develop their social and cultural capital
- To give the young the chance to discover and enhance their potential

Objectives

- Giving young people a unique insight into the industry through workshops developed and delivered by trained performing arts practitioners
- To give them the confidence to function in society as a positive individual
- To develop the young people confidence through performing arts
- Enabling young people to develop life skills, self esteem, perceptions of self and others, positive behavior, emotional development, enabling and developing self expression
- Enable young people to enter a different place; 'escapism'
- Promote appropriate fun and laughter
- Broaden horizons and raise cultural awareness
- Developing positive role models for young people
- Giving young people direction in life and developing goals (continued involvement in performing arts)
- Developing a sustainable program for all parties involved
- Developing skills in performing arts
- Encouraging and developing creativity

Pilot Project

We have over the last six months been piloting teaching methods and practices with a group of 20 young people aged 11-16, who are at risk of becoming NEETS. We have been teaching them a range of performing arts to reengage them in education. These projects enable us to learn many lessons about engaging young people at risk.

To follow on from this we have moved into engaging young people who are aged 16-25 who are not in any kind of education or training. Over the summer, we have been running a series of taster drop in sessions for the young people who are from Liverpool and who are disengaged in education or unemployed. The purpose of these sessions is to pilot the methodology, engage and recruit a group of young people and to give the teaching practitioners a chance to work with these young people and develop a new way of working.

Through our summer taster sessions we have identified a group of 15-20 young people aged 16-21 who are NEETS but who are also from difficult backgrounds. They come from a range of experiences, such as carers for parents, youth offending, drug addiction, difficult family backgrounds, have disabilities and learning disabilities and other complex situations which has prevented them from engaging in education and work. We plan to use the methodology we propose to work with these young people to engage them in the project and develop the performance.

Project outline

Using the lessons learnt from our pilot project and our taster days, as well as our extensive experience teaching performing arts training at university level we have been able to create a methodology for the implementation of a formal performing arts training project for young NEETS across Europe.

We propose that any project should involve all the elements of performing arts; Acting, Dance, Music, Singing, Songwriting and creative arts. This will enable all young people to experience all areas and find their talent or interest. There could also be an element of backstage involved in the project. It is important to note that the performing arts skills and training developed is secondary to the development of other more in depth personal skills. The use of performing arts will simply help them to develop the necessary social skills, presentation, ambition, focus, mentality and discipline. We are not proposing the course as a way into performing arts, although for some it may mean this, rather as a way to reengage them in education, training or employment. Through the course, we want to give them the tools to fend for themselves, to give them a reason to want to go back to education or employment. The basic performing arts skills that they gain through the course are a bonus at most.

We believe the project should be a formal project with regular sessions, which are delivered in a safe and neutral setting, with practitioners and staff who can understand and empathise with the young people. It is important that it is a sustained and regular programme, with a tight structure that gives the young people a sense of routine and entitlement, rather than a one off project, but it is also important that it does not reflect the schooling structures that they have come from and rejected.

In order to develop a strong performing arts project to engage young people in education opportunities needs to think carefully about the following key elements:

1. Staff – finding the correct practitioner to deliver the training
2. Recruitment – selecting and recruiting the right person for the course
3. Structure – how do you structure the course to reach the aims and objectives
4. Curriculum – what should be involved in the course
5. Tools to deliver curriculum

6. Tools to monitor the students progress
7. Developing the Musical production
8. Outcome – what should the final show be centered around

1. Staff

Before you begin to plan such a project, you need to have committed, experienced and knowledgeable staff. They need to be willing to be involved in a challenging a demanding project. Accordingly with the budget available, the staff required could be:

- One coordinator overseeing the day to day running of the project (local coordinator)
- A community practitioner who has the skills to interact with the students, get the best out of them and develop their confidence
- A teacher who has experience teaching performing arts at a high level
- A director with proved experience in
 - Acting
 - Dance
 - Music
 - Singing
- Guest practitioners who would visit for particular elements of the project
 - Song writing
 - Composing a creative writing text
 - Backstage
 - Musical Theatre
 - Expert in folk music and songs
 - Expert in scenography

The young people need regular staff and commitment from the staff so they feel secure. They may not respond to a variety of different people coming in and out, as they need to trust and believe the practitioner.

The model we are using for our project is:

Actor – with experience in the acting industry, with responsibility for the creative development of the show and the development of the students in acting

Community arts practitioner – with experience of teaching and community outreach, who is responsible for the development of the young people, improve their confidence and deal with their issues and problems

Dancer – with experience of teaching and working in the industry, who is responsible for the development of the dance programme, the methodology and the development of the final performance

Musician – with experience of teaching and working in the industry, who is responsibility for the development of the music/singing programme

Guest practitioners – we will bring in guest practitioners who will provide specialist workshops in other areas such as break dancing, rapping, drumming etc

The qualities that these staff need are:

- Interest in the young people
- Motivation to teach
- Passion for change

- Empathy – experience of disaffection
- Good communication skills
- Authoritative but friendly
- Practitioners need experience of teaching all different types of young people, particularly in alternative settings and need to have experience in the performing arts industry
- Local to the area is helpful as then the young people will relate
- Flexible and creative
- Willing to take risks and experiment
- Passion for change
- Patience and understanding

To recruit new creative staff you should go through the following process:

- Get recommendations from practitioners – this should be done in the summer
- Interview the creative team - over the summer
- Instruct them to observe at least a week of lessons by experienced practitioners
- They should then run a pilot lesson and see how the young people engage in the project
- They should then engage in the planning of the lessons from then on
- They should also be involved in weekly planning lessons, and planning of the final show

2. Recruitment of the young people

Wherever you find the young people from all of them need to have the following:

- Passion for change
- They need to want to attend, if they are forced the project will not work
- Some interest in performing arts
- No experience or training in performing arts
- They shouldn't all come from one group if they did they might dominate the group
- They should have a positive attitude regardless of their situations
- They should not want to come on the course because they are looking to be famous

The young NEETS that attend the project need to be found from various sources, these could be different in every country, but examples could be:

- Police referrals
- Young offender referrals
- Youth groups
- Youth centres
- Schools and colleges
- Young Mums groups
- Residential care homes
- Immigration Centers
- Probation services
- Employment centre referrals
- Young carers centres
- Youth workers
- Housing offices
- Education centres

Summer pilot

The summer pilot course is an example model of how groups could recruit NEETS for a project similar to this. This could be a model, which could be adopted in the future, rather than followed for this project.

For the first day of the summer course we sent out an e-flyer to a large number of agencies and contacts. We felt that if we had a large spread of advertising we would get a good return. However, from this mode of recruitment we had the problem of the wrong kind of student being referred to the programme. We found that on the first day of the course we had quite a few young people who were very qualified and were not NEETS, and who just wanted to work with LIPA. The problem with us being a well-known and respected performing arts school was that many people want to have the chance to work with us. We also have the fame effect where young people came along to the sessions in the hope that we could teach them how to be famous, for free. We therefore had to revise the way that we recruited young people from then on.

After the initial issues, we then spent more time recruiting our young people for the project by contacting specific agencies and contacts directly with information initially about the taster days. We asked them to refer young people who fit the criteria to the taster days. We asked them to refer the young people as they know the right type of young people for the course. We felt that they were in a better position to persuade the young people on the streets and in their centre's to attend. We spent a lot of time building up relationships with people who were in a position to refer young people, such as young people advisors, young offenders support workers, carers and discussing the project with them.

We found that one of the problems was that many young people in the UK who are unemployed or not in education are already on programmes with relevant agencies, those that aren't in programmes are hard to reach and find. There was also often an expectation that they would be paid to attend, which is something our budget could not stretch to. They also wanted a nationally recognized qualification which is difficult for us to arrange in a short period. Therefore, the recruitment was lengthy and difficult and often several phone calls and meetings resulted in just one student.

We also found that although the agencies referred the young people to the course, not all the young people showed up to the taster days. We are sure that there may be similar problems and issues with recruitment in our partner countries. The important thing to understand is that it takes time to build up key relationships and trust in order to get the initial recruitment started. It cannot be done easily if you want to reach the hard to reach young people.

The taster days were key in the recruitment process. We felt that flyers and posters were not appropriate because we may not receive the right type of students. We felt we needed to get the students to LIPA and engage them in the activities. The taster days were half-day sessions over the summer at LIPA where the students just dropped in and took part in fun, engaging workshops in acting, singing and dance. They could commit to just coming to one day to begin with, then if they liked it, they were able to attend further taster sessions. In total, we ran 5 half-day workshops over August.

Each workshop was about getting to know the students and followed this format:

1pm – Arrival and welcome

Session delivered by 4 staff members; actor, dancer, musician and community arts worker. The Coordinator for the project was the young persons contact and supported the students with their questions and issues. The session was very informal and relaxed. All staff took part in all sessions

(even dance), encouraged the students, and paid attention to those students who were struggling or finding it hard to engage.

1.05pm – Name games (led by Community artist)

1.15pm – Team building games and activities (led by Community artist)

1.30pm – Acting and role-play games (led by Actor and Community artist)

2pm – Dance session learning a basic street dance that all students and staff can learn (led by Dancer)

2.45pm – lunch break (we always provided lunch because of the difficult situations that some of the students were in we felt there was a need to ensure that they have food)

3pm – Music session, learning a popular song and working on some harmonies with pianist any students who played other instruments were given one-to-one instrument sessions

4pm – Informal interviews with individuals to find out how they enjoyed the session, and to discuss their past and to find out more about them (led by Dancer, Actor and Coordinator)

At the end of each session, the students attending were invited to come to the next session and to bring a friend who was in the same position as them. On the first session we had 18 students, this reduced to 12 for the next two sessions. On the final two sessions we had 8 students who continued to attend from the beginning, and we had 10 students who came to one session.

The retention at the end of the 5 half day sessions was 16 regular students who wished to continue with the project after the taster sessions. We will continue to run taster sessions, throughout the summer until we have the regular group of 15-20 young people who continue to attend. We feel this informal structure of half day sessions are essential to continue to recruit the young people and to retain them, we needed to ensure that they have fun and bond as a group before we move on to the formal programme.

3. Structure of the formal programme

We plan to start a formal programme in October which will run on two days per week in the afternoons for four hours with a half hour break for food. The sessions will run from 2pm to 6pm each day. This structure was agreed with the young people as they feel that they can commit to just two afternoons a week easily. The practitioners feel that they can get enough out of the students in two days a week from October to June.

We believe, young people need structure in their day, therefore all the days that the young people attend need to be structured with fixed hours so they know when to attend and for how long. Attendance and punctuality should be measured and the structure needs to be tight. The sessions will be relaxed and informal, but there will be some structures and rules in place. Although the students need to be treated like adults, they also need strict boundaries and rules. We asked the students to create their own rules so they all follow them and believe in them, the rules that they developed were:

- Positive attitude at all times
- Everyone must support everyone else
- Respect everyone
- No mobile phones in class
- No bullying
- No drugs or alcohol
- Everyone must join in all sessions and give 100%
- Appropriate clothing should be worn
- No fighting
- No violence
- No arguing with teachers
- No arguing with each other
- Breaks at authorised times

The sessions are a mix of formal learning and performing arts training. The formal learning is the part of the day where students will reflect on progress, set learning outcomes and objectives. It is important that throughout the process that we see each person as an individual and we tailor the learning to each individual.

The students will also follow a curriculum that focuses on numeracy and literacy skills to support their reengagement into employment and education. This will be an informal curriculum, which will help them develop their basic skills so they can reenter education or employment with more confidence. The majority of the young people do not have any basic qualifications in English and Mathematics, so we will work with them to develop these skills in a non-threatening way.

A key part of the sessions are one to one meetings, where the regular staff will sit down with each individual learner once every month to discuss their progress and issues and resolve any problems. This will allow the staff to measure their progress, discuss their needs and set individual targets.

We will also ask the students to keep a journal of their progress, we will set them individual targets. Each term we will set the students new targets, by sitting with them individually and exploring the appropriate targets for the best advantage of each student. In the one to one sessions, we will discuss with the students how they are progressing with these targets. The formal learning will also look at understanding performing arts, understanding the industry, and exploring the history, structure, this should be delivered by the creative team.

Performing arts training will involve engaging in movement, and active learning. Each afternoon should cover two hours of performing arts training, giving the students the opportunity to focus on

at least two different types of performing arts in the two hours, so around 45 minutes each. Regular breaks should be built in, but every day should follow the same timetable to ensure that the students have consistency.

Where necessary the students will be given one to one performing arts lessons, for example if they play an instrument we will provide them with one to one lessons to develop this instrument. At the beginning of the session, we will run a need analysis of the young people to see what they require to develop in performing arts and into work/education, to understand their background, training and special needs (see appendix B).

Sample timetable for one weeks delivery (we would deliver 2 days per week):

	Tuesday	Thursday
2pm	Arrival	Arrival
2.10pm	Group meeting and outline plan for the day Group games	Group meeting and outline plan for the day Group games
2.30pm	Setting targets for the week	Setting targets for the week
2.45pm	Journals, feedback, formal learning	Journals, feedback, formal learning
3pm	Acting training	Break
3.45pm	Break	Music/singing training
4pm	Dance training	
4.45pm	Feedback	Improvisation/group performance
5pm	Into basic skills training (optional)	Employability skills training (optional)
6pm	Finish basic skills training	Finish employability training

Staff also need strong structures in place, so regular meetings and reporting as well as feedback on progress are necessary to be effective. We recommend a weekly update meeting and a monthly progress meeting. At these meetings the staff will share details on the progress the students are making, plans for the future and creative ideas for the show.

The structure can be flexible as we recognize that older students may not engage in the formal learning and may only want to do short performing arts lessons. For some very disaffected young people who have rejected all types of formal learning may not want to be reminded of the system they have withdrawn from. Therefore, these students may require shorter more focused performing arts sessions which are led by them.

4. Curriculum

This is one of the most important elements of any performing arts training project and needs to be carefully considered. We believe the programme should not be centred on the product of the production at LIPA, but should rather be centred on key objectives, from which a production might arise. After one year, the young people should be able to:

- Have developed their confidence
- Have developed their communication skills
- Become discipline and motivated
- Have some knowledge of dance techniques
- Have some knowledge of acting techniques
- Have some knowledge of music and singing techniques
- Have the ability to improvise and be creative with texts, songs, dance and music
- Be confident to perform in a group and if they have the talent/ability to perform a solo
- Understand the fundamentals of performing arts
- Developed cultural capital and knowledge of the creative world
- To critically review and understand performing arts

The most important thing is that the students need to feel like they have achieved something, however small. This for some students will be simply performing in on group improvisation for other students this might be performing a solo song. Each student must be seen as an individual and as such, the student needs to be given the chance to achieve something.

From this curriculum should come a performance, which is devised, created and owned by the young people. We believe for the first three months you need to spend time gaining the young persons trust, understanding their needs and developing these fundamentals before you focus on the performance. It is very important to spend time understanding what interests the young people, what music they like listening too, what they like watching on tv, what performing arts interest them. Then it is about finding out what their abilities are, then matching these two together to create a programme which they want to follow and which will allow them to achieve something.

The curriculum should involve the following elements:

Introductions to varied dance styles through regular lessons;

- Ballet
- Contemporary
- Jazz
- Street/fusions
- Breaking
- Latin
- Performance technique

Introductions to the fundamentals of acting;

- Acting techniques - Task and tactic
- Monologues
- Duologues
- Group pieces
- Shakespeare
- Devising and improvisation
- Musical theatre
- Performance technique

Introduction to music and singing;

- Singing techniques
- Warm up and understanding the voice
- Solos
- Group pieces
- Song writing
- Performance technique

Backstage, scenography

- Creative writing
- Directing
- Scenography elements
- Staging
- Costumes, masks, make-up
- Lighting
- Sound

We will be working over six months on the project from October 2010 to May 2011 split in to three terms, with a break every 6 weeks. This allows the staff and students to have a break, but also gives us time to develop the students and the final show.

First term curriculum:

In the first term all the students will be asked to look at all of the above subjects in order for us to understand what their strength and weaknesses are, what their interests are and where their knowledge lies. The first term will be very much a fluid term with it being developed around the needs and interests of the students. They will start to explore the fundamentals of acting, dance, music, singing and backstage, without going into too much depth. They will also start looking at improvisation and the devising of pieces. The main aim of this term is to build a company who can work together, bond and develop as a team. Whilst we get to understand each individual, their needs, talents and interests, the first term is about them trying new things, failing, succeeding and pushing their boundaries.

In the first term, we will also address any basic skills needs. Therefore, we will interview each student to find out their basic level of education. Then once we have a picture of all their needs, we will run an intensive session with a basic skills tutor who can start to address some of their issues with basic skills. This will then be followed up with weekly drop in sessions after each lesson where they can continue to develop these skills. This will form more individualised, tailored learning.

Second term curriculum:

By the second term, we will have understood more about the young people, their skills, talents and needs. They should have bonded as a group and will start to work as a team. In the second term, we will start to give them projects and targets to reach in groups. We will break them into two smaller groups of ten and get them to try out different subjects in these groups, but also make sure we mix the groups around so that they do not become two separate groups. Therefore, each week they will work in different groups of ten.

In the second term, we will present each young person with an individualised timetable. This will allow us to offer them lessons in subject that they enjoy, skills development in areas which they need it, one to one lessons and will allow us to develop them individually whilst working in a team.

In this term they will look more closely at the fundamentals of each subject, they will also start working on particular projects. They will have less time being taught and more time being creative and devising their own work. We will give them easy achievable tasks, which they will present to the practitioners, this will help them to focus and to engage.

During this term we will run one to one session where we will start to look at their careers and future. We will discuss their options with them and start to explore what they would like to do after the course finishes. We will arrange meetings with our contacts in local colleges, start to look at applications for jobs and courses with them. We will set them targets to help them achieve their goals in becoming employed or in education.

Third term curriculum:

In the third term we will focus solely on the development of the musical production and their employability/education. We will work on the production for the first five weeks, looking at devising, creating pieces and working on the production. We will continue to engage the students in one to one sessions in order to explore their future options.

5. Tools to deliver

The tools to deliver these curriculum objectives can be wide and varied, the most important thing is that they are flexible. If a practitioner is delivering using one tool and it is not working they need to be able to change to a different tool smoothly and effectively. Some examples of effective tools could be:

- Short lessons with timed breaks
- Working in groups
- Working towards mini performances
- One to one lessons (if necessary)
- Individual targets for each learner
- Tying delivery into current cultural events
- Guest visitors who have some weight – musicians, dancers etc who have achieved in the field
- Extra-curricula experiences
- Attending performance at the local theatres, negotiating reduced costs
- Attending music performances at local theatre and schools, negotiating reduced costs
- Attending local galleries
- Attending museums, natural reserves and parks, marine parks, archaeological sites
- Visiting large cities away from Liverpool such as seeing shows in London [the same for the other locations of the partnership]
- Visiting prisons to understand the consequences of negative behavior
- Visiting local universities where performing arts are taught

Below is a sample basic lesson for the initial start of the project, you should return to this process regularly, particularly when team building or working on something new:

Introductions – name games

- Name and an action to go with the name
- Singing your name
- Name and an interesting fact
- Two truths one lie
- Name and a superpower
- Name and throw a ball

Discuss what their likes and dislikes are, what they would like to focus on in performing arts, what music they like, what dance they have done, what singing/music they have done before, what they know about performing arts.

Continue with getting to know them and their interests using simple acting games (appendix A). Starting with physical games, then move on to partner and group games to get them working together.

During these games, it is important to be observing the young people to start to identify their strengths and weaknesses. Also during these lessons, it is important to always ensure that their input and involvement is valued, also they should not be forced into doing anything they feel uncomfortable with. All practitioners should be involved in the games to show the students that they are willing.

They should then move on to more formal acting/dance or singing training. During this part of the training, the most important thing should be that the session is simple enough so that they can achieve something in each session, but complex enough so they feel like they have been challenged,

if it is too easy they will get bored and if they cannot get it, they will get frustrated. Therefore, each session should focus on a goal, whether that is an acting improvisation, a dance piece or learning a song.

Acting session basic outline:

- Talking about what they know about acting, what acting they have done, what interests them etc
- Group improvisation
- Acting games
- Start introducing devising and creative writing
- Most important part of this session is that they achieve something as a group, even if that is a simple improvisation
- Slow start introducing texts and creative writing getting them to look at words
- Keep it simple and easy for them to remember, small pieces to begin with
- The most important thing here is to let them explore themes which they want to explore, using pieces which mean something to them and letting them be creative

Dance session basic outline:

- Talk to them about, what dance they have done, what sort of music they like dancing to and what genres of dance
- Start with a basic warm-up and assess their abilities
- Then move on to a stretch and assess their flexibility
- Then some basic travelling across the room
- Then move on to a combination which challenges them but they can achieve in one lesson, keeping it simple and effective
- Cool down and explain what they have just done
- Repeat this process in every session, but increase the intensity as they get better, and also start introducing creative tasks and help them to become choreographers
- Always make them think they are doing more than they really are
- Start to introduce new genres of dance but use music which they enjoy

Singing/music session basic outline:

- Discuss with them what they like in music, genres, experience, knowledge of music
- In to groups to look at using the voice safely and effectively, vocal warm-ups, breathing exercises,
- The first task is getting them to sing in a group, by picking a popular song which they know well and which they are happy singing
- If you have musicians with instruments in the group, get them playing basic chords to the same songs, which are easy for them to follow
- In the ensembles you can assess their abilities
- Then slowly start to introduce new genres of music, and solo lines and pieces
- Once you have engaged them in music, then start getting them exploring songwriting and creativity

It is helpful if you always return to the basic model when you come up against a wall with the students. They will not always progress in a linear way and will sometimes have days when they refuse to do any learning. In these scenarios, it is good to return to the basic model of games and group activities to reengage them.

It is also important to note that through the process, you may have breakthroughs with different students at different times through the journey. Some breakthroughs will be very early on, others will be much later, some only at the end after they have achieved the performance. There will be a need to constantly review what interests them, what motivates them and why they want to be

involved. If something is not working with a student, it is important to understand why it is not working, then move on to a different tactic. All practitioners need to see every student as an individual with different needs.

Discipline is an important factor in the process, the students need clear rules, guidelines and boundaries. All staff need to sign up to staying within these rules and boundaries. Praise is therefore a key tool in this project, praising a student for achieving a basic task will help them to focus on achieving the next task. It will also help the rest of the group engage as they want praise too. It is important to understand however, that although some students may respond to praise others may not, others may need more stronger discipline. Therefore, each student must be treated as an individual and their needs and requirements understood. Which is why it is so important to have regular staff that understand the young people, can relate to them and know everything about how to work with them to get the most out of them.

Staff also need to be aware that for some of these people, just getting up and going to the lesson is an achievement for some of the students. The fact that they attend and engage is important, not the end product.

6. Monitoring the students progress – SEE MEASUREMENT TOOLKIT ANNEXED **The official toolkit is annexed and includes the following tools.**

In order to monitor the students progress we recommend the following tools, with the emphasis on the practitioners fill in the information rather than the students:

- A journal in which the students write a weekly update on what they have learned, this should be collected in by staff for a reviewed in the monthly meetings check that the students have filled it in correctly. If students are struggling to fill them in, then targets and goals can be discussed in the one to one meetings. Setting of goals and targets, students should set goals and targets for:

- The mid term
- The term
- The month

They should then reflect on these targets and assess whether they are on track to achieving them. Once they have been achieved they should set new goals, but they should be praised highly for achieving their original goals.

- Regular one to one meetings with each practitioner to discuss their progress in each subject, in these lesson members of staff will fill in a learner guidance form. This will help monitor their progress.
- Student file for the staff, in the file we will hold the need analysis forms, Learner guidance forms, plus we will put in comments each week on the students process, attitude attainment and goals. We will use these forms to carry out one to one lessons and to monitor their progress. We will also use these for the evaluation of the course as a whole and to develop case studies of the individual students.

Alongside these tools, which we have develop we will also be using the tools developed by our partners in Spain to monitor the progress of the students and evaluate the project.

7. Developing the musical production

After discussion at the transnational meeting it was agreed that we would base the musical on the theme of 'A Midsummer's Nights Dream' by William Shakespeare. This musical should not be worked on, until the staff on the project have gained the trust and understand the needs of all the young people engaged in the project. Until they reach the time where a regular group is attending every session and they have bonded as a group of 20 young people who can work well together, this project should not start. The musical production itself is just a by product of the process, it is not central to the project, it can be seen a show case of all the young people have achieved, but the process they go through to get to that performance is much more important than the performance itself.

We would recommend working with the themes within 'A midsummers night dream' rather than trying to recreate the full story across the three countries. The key themes in the text are:

1. Love's Difficulty - "The course of true love never did run smooth," Lysander
2. Magic – the fairies magic is throughout the show
3. Dreams – are prevalent throughout the text

These three themes of love, magic and dreams could be used throughout the development of the production. We would recommend that there is a ten-week rehearsal period from February to April 2011. If the rehearsal period is too long, they will get bored of the production and will not engage as well as they could. If it is too short, they will not get the best of out of the production.

Week one:

The text is introduced to the young people in small bite sized chunks that allow the young people to digest and understand the text. The teachers explore the language with the young people, taking their time to understand the language. The aim of this week is to start them feeling confident to deal with the language and understanding the text. We would recommend the students seeing a version of the production on the stage or screen at this point in the year.

Week two and three:

The young people then start explore the themes in the text through improvisation and role-play. They will take key scenes in the script and start improvising them in their own way. This will help them to gain more confidence and to engage more with the text and the themes.

Week four and five:

They will write songs, monologues, scenes and develop dances based on the themes within the production. These should come from the students and they should be allowed to be creative and use their own ideas based around the themes. They should create as much material as possible.

Week six:

During this week we will spend time working together to put the final show together. Then we will start rehearsals of the final production in our space.

Weeks seven, eight and nine:

During these weeks we will continue rehearsing as a company and developing the show.

Week ten:

We will run a full dress and technical rehearsal during the week for our students to make sure they are ready for the students from the EU to join them.

Rehearsal schedule for the EU Visit:

Sunday 3rd July

Arrival, welcome and tour of the performance space. Production meeting of all practitioners involved from each country.

Monday 4th July

Am - rehearsals in groups at LIPA

Pm – learn a group final piece, which we suggest is a song where each group will all sing elements in their own languages and a chorus all together in each language. This will be taught by a LIPA practitioner. On the afternoon we will have final rehearsal in a group at LIPA.

Tuesday 5th July

Am – in to performance space for rehearsal

Pm – final dress/technical rehearsal

Performance at 7.30pm

Show outline:

Each country should prepare 30 minutes of material for the production, this can be in the form of monologues, duologues, scenes, songs, music, dances or short films. The show will then be developed into a 90-minute production with parts taken from each country. We would recommend a production meeting in which all the practitioners and directors could meet to discuss the format of the show if possible? This would enable the teams to make a performance that fits together all of the countries pieces in an interesting and exciting way.

We would need any technical requirements for the show at least three weeks before the final performance. Technical, props and costumes should be kept simple as possible and can be requested from LIPA, we will be dressing the space using our props and our set designers from LIPA.

It is important to remember that the content and delivery of the production should not be decided too early, as it will depend on how the young people engage with the project. Ideally, the content of the show should be driven and devised by them so we achieve a unique piece of theatre. This cannot be done until their trust has been gained and they have developed their knowledge of performing arts and they are confident performing. The process is almost more important than the outcome. It will be an organic and changing process that can be developed as the project goes forward.

8. Achievement and outcome

Each student should be involved in both the show in Liverpool and the regional show in their country, whether this be performing or helping out they should all have a role to play. Each student who engages with each programme will receive a LIPA certificate of recognition for the work they have achieved. In the UK we will also be exploring the prospect of formal qualifications which would only be valid for the UK, but similar models maybe suitable in Europe

We will be aiming to ensure that all the students on our programme either have a place on a training or college course or have a job to go on to after the end of the project. As the overall aim of this project is to ensure that our NEETS become IEETS!

Appendix A

Warm Up Games

Name & Super Power – each student tell the group their name and their super power

Match in Pairs – Walking around room shout out 2 body parts to match (eg. Knee to Hand). Pupils must then find a partner immediately and match those body parts.

1-10 – In a group, count from 1 to 10. Each person can say up to 3 numbers at one time. Whoever says '10' loses and sits out, the game continues until only two are left and the winner is the one who does not get 10.

1-20 – Eyes closed, the group stands/sits in a circle and tries to count to ten without two people saying the same number at the same time. The groups tries to get as far as they can. (**Concentration Game**)

One word each – the students sit in a circle and make up a story by going round in turn and each person adding one word to the story. The key is for the students to listen careful to try and make the story interesting. (**Listening**)

Simon says – The group walks around the space and the leader gives instructions, those who do not follow the instructions are out, the instructions should get more and more complicated.

Shopping list – In pairs, one person picks 3 objects in their head to describe to their partner through mime only and their partner tries to guess what they are through mime only.

Pick 2 random words (In Pairs) – Each person picks a random word and then the pair make up an invention using those words.

Find someone who - Good way of getting to know each other by asking the group to find someone who, for example – find someone who has the same birthday as you?

Heads up Killing Game – Stood in tight circle shoulder to shoulder. Everybody looks up and looks at someone. If two people are looking at each other they are dead and have to die an elaborate death and come out of circle. The game keeps going until two are left then the first one to stare the other in the eye wins.

“I really Love you but I can’t smile” – Say to person next to them and try to make them smile!

Pass the Squeeze! – In two teams, on chairs, facing each other, holding hands, eyes closed. The person at the end keeps their eyes open and watches for a signal from the leader. When they pass the hand squeeze down the line and grab a ball at the end the first team to reach the ball wins, keep going for best of 5.

Acting Games

Blind Guiding Game – In pairs, take turns for one to close eyes and be guided by the hand of the other person on their back. (**Trust Game**)

Touch back of Knees – One person is it. If you are touched on the back of your knees you are out.
(Tactics Game)

Snake Game – Everyone eyes closed and walking around the space. One person is the snake, they have a blind fold on. If you are hugged by the snake you are dead.

Conversation in Pairs – Stood facing each other having a conversation with a theme directed by the leader, the pair each takes a steps back getting further away from your partner so the conversation gets louder and louder.

1-2-3 – In pairs. Gradually replace numbers with sounds, so for example 1 becomes stop, 2 can become go. (Brain Training)

1-2-3/ABC – Stood in a circle. Call people by saying '1'. As they start walking to you count consecutively and look at someone else to call you over, they then start moving out of the circle and counting ABC, until they catch someone eye and they start counting 123 and walk into the circle.
(Brain Training)

Physical Chinese Whispers – everyone sits in a line facing the wall, the first person on the end, come behind the group and start to describe an action using mime only to the person next to the, no one else should be watching. They then sit down and the person next to them stands up and describes what they have seem using mime only to the person next to the them, it continues down the line, to the end. The aim is to see how different the action is from the beginning.

Improvisation Clapping Game – Send someone out of the room and decide three things they have to do with objects in the room. Like hot + cold but with clapping.

1 = Stop, 2 = Turn Head, 3 = Go in new direction – (Focus Game)

Waiting Room – Give 6 people a 'tick' and over a count of ten the tick gets larger and more obvious. The rest of the group have the guess what each persons tick was.

Everyone walking round the room – say a command and they have to do the opposite.

Music/Singing Workshops

Chew Toffee/Write name with your tongue. Plus other face muscle warm-ups.

Flap Lips – Hand on cheeks

Up in 3rd, down in-between – singing warm up

Breathing exercise – Lie on floor

One Note/Noise Each – Make up a tune using one note or noise each

SONG:

Hey... (Everyone)

Someone's calling my name (Person)

Hey... (Everyone)

Yes I hear it again (Person)

There's someone on the telephone (Everyone)
And if it's not ... then I'm going home (Person)

Pass round the circle. Good way of learning names.

Rhythm Name Game – Over a count of 8. Build up so everyone's doing it at the same time.

Rhythm Game – Stamping and clapping on beat one, have different groups counting in 3/4, 4/4 and 5/4

Tempo Game – Pass clap round circle, focus on not speeding up. Then add two claps to send clap the other way. Then 3 claps to pass over the circle.

Co-ordination Exercise – Hands in sync. Then add foot steps. Then add one hand a step ahead of the other hand.

Improvisation Exercise – Play note on 1st beat of bar, then second etc. Then split into groups and do in sequence. Then add off beats.

SONGS:

Blue Moon – In rounds. Builds up harmonies.

Mercy (Duffy)

Like a Prayer (Madonna)

Lean on me (Bill Withers)

Appendix B - Needs analysis form

Name:	
Contact number:	
Contact email:	
Referrer contact:	
Area:	
High School:	
GCSEs:	
Post 16 Qualifications:	
Criminal convictions:	
Past experience:	
Carer status:	
Disability:	
Disability requirements:	

Performing arts experience:

Performing arts training:	
Performance experience:	
Instrument and level:	
Main interest in performing arts:	

Employment experience:

Employment history:	
Reasons for leaving employment:	
Employment interests:	
Future plans:	

Requirements:

Appendix C

Personal Development Planning / Learning Guidance Tutorials

1. Student Name: _____

2. Staff Name: _____

3. Date: _____

1. Do you have any issues or disabilities that you wish to tell us about which may impact on your studies at LIPA

2. Do you have any concerns or worries about your time at LIPA. If you do what are they and how do you think we could help you.

3. Knowing your own strengths and weaknesses what do you think your personal learning priorities are for the coming year

4. Is there anything else you would like to tell us so as to help you study at LIPA

--

5. Agreed action for the coming year (To be agreed by tutor and student at the conclusion of the session)

	Issue	Action Plan	How Measured	Outcome*
1				
2				
3				
4				
5				
6				

*To be completed at next meeting

Signed _____ Tutor Signed _____ Student. Date _____