



dancing
matters

Project Coordinators and Supporters

ALL TOGETHER Project is realized between 2017-2019 with the collaboration of Anadolu Kültür and Landesweiten Koordinierungsstelle Kommunale Integrationszentren (LaKI) and by the support of Stiftung Mercator.

CONTENT

- About the Project | 4
- Chapter 1: What is Dancing Matters? | 7
- Chapter 2: Rationale of the Dancing Matters Program | 10
- Chapter 3: Dancing Matters Session | 15
 - Session 1: Understand | 15
 - Session 2: Experience | 19
 - Session 3: Reflect | 22
 - Session 4: Construct | 25
 - Session 5: Share | 29
- Tips for Implementation | 31
- Annex | 36
- Credits | 48

● ABOUT THE PROJECT

German-Turkish Initiative for Collaboration on Refugee Relief ALL TOGETHER / HEP BERABER / ALLE ZUSAMMEN

Our initiative is formed with the aim of developing practical tools for social cohesion and collectively envisioning effective ways of constructing an inclusive sense of community in all the realms in Turkey and Germany where children and young people with and without refugee background and with diverse sociocultural backgrounds coexist, particularly in schools.

On the grounds of close historical collaboration and understanding of mutual learning between Turkey and Germany, we started out with two basic common questions:

1. What kind of inclusive learning materials can be developed for swiftly incorporating children with refugee background into social and educational life and encouraging them to be more active participants, while responding concrete needs of the field?
2. In order to contribute in building social cohesion as a reciprocal process, how can we collectively produce culture and arts based content aiming for common use by all children and youngsters?

In the past two years, we brought together around 40 experts from two countries and contemplated on these questions ALL TOGETHER.

Our Project Participants

In a short time, the project weaved a large network around a core group formed by a number of educators and civil society actors. Participants who have joined the project are educators, social service experts, teachers, academics, non-formal education experts, psychologists, creative drama instructors, museum pedagogues, art therapists, musicians and researchers from Turkey and Germany.

Our Working Groups

On the occasion of project meetings, our participants found the opportunity to present best practices from the field, make observations together during various field trips and learn from each other. Based on interests and areas of expertise, 6 thematical working groups emerged.

These working groups developed shared solution proposals and cultural education oriented ideas which prioritised supporting “living together”. Considering different contextual needs of two countries, they transformed these shared ideas into tools of alternative education and concrete products which encourage active use of artistic expression such as, music, performance art, painting, sculpture, games, creative drama, literature, dance.

Our Project Outputs

The products generated at the end of ALL TOGETHER project,

- adopt an approach which gives space for inclusive learning and target to include all children with or without refugee background.
- contribute in adopting cultural diversity and multilingualism as values and richness and emphasise the power of “informal education” in this field.
- provide tools for game based learning, empowering skills for individual and collective expression, creativity and peer learning and through these strengthen culture of living together among children and youngsters.
- reinforce self-confidence of children with refugee or migrational background, enable them not to lose contact with their cultural heritage in the process of adapting to a new environment and build new connections while preserving the links with that heritage.
- support children to learn the family language as well as the language of the society they are living in; while doing this, they employ innovative approaches of education through culture, art and game.

Every working group produced an output which sets an example in these principles and is ready to be implemented in the field. One of these products is DANCING MATTERS, the guide book of which you are currently holding in your hand.



You can reach all of the project products from www.hep-beraber.org.

DANCING MATTERS



● CHAPTER 1: WHAT IS DANCING MATTERS?

What is the Dancing Matters Program?

The Dancing Matters is a non-formal educational program that allows participants to share dances with and learn from each other, and to reflect on their multilayered cultural heritage in a classroom setting (or any other learning environment), through video-based learning and supporting activities.

Who participates in the Dancing Matters Program?

Dancing Matters is designed as a group activity program for young people, **aged 12 years and above**, hereafter referred to as “the participants”, from various socio-cultural backgrounds and with and without a migration experience . Participants must be in groups of a minimum of six.

12+

Who implements the Dancing Matters Program?

Anyone working with groups of young people/adolescents, such as teachers, educators, pedagogues, and volunteers, hereafter referred to as “the facilitator”. No prior dancing knowledge is required to implement the program. The facilitator is the person or people who will supervise, and, when required, facilitate the process.

What is the role of the facilitator during the program?

The facilitator will be actively involved in the process of learning the dances together with the participants. Moreover, his or her role is to help engage the group in discussions and encourage them to share their knowledge with each other. The facilitator’s active participation and balanced moderation skills will help bring out the subjectivity of every member of the group.

When and where is Dancing Matters implemented?

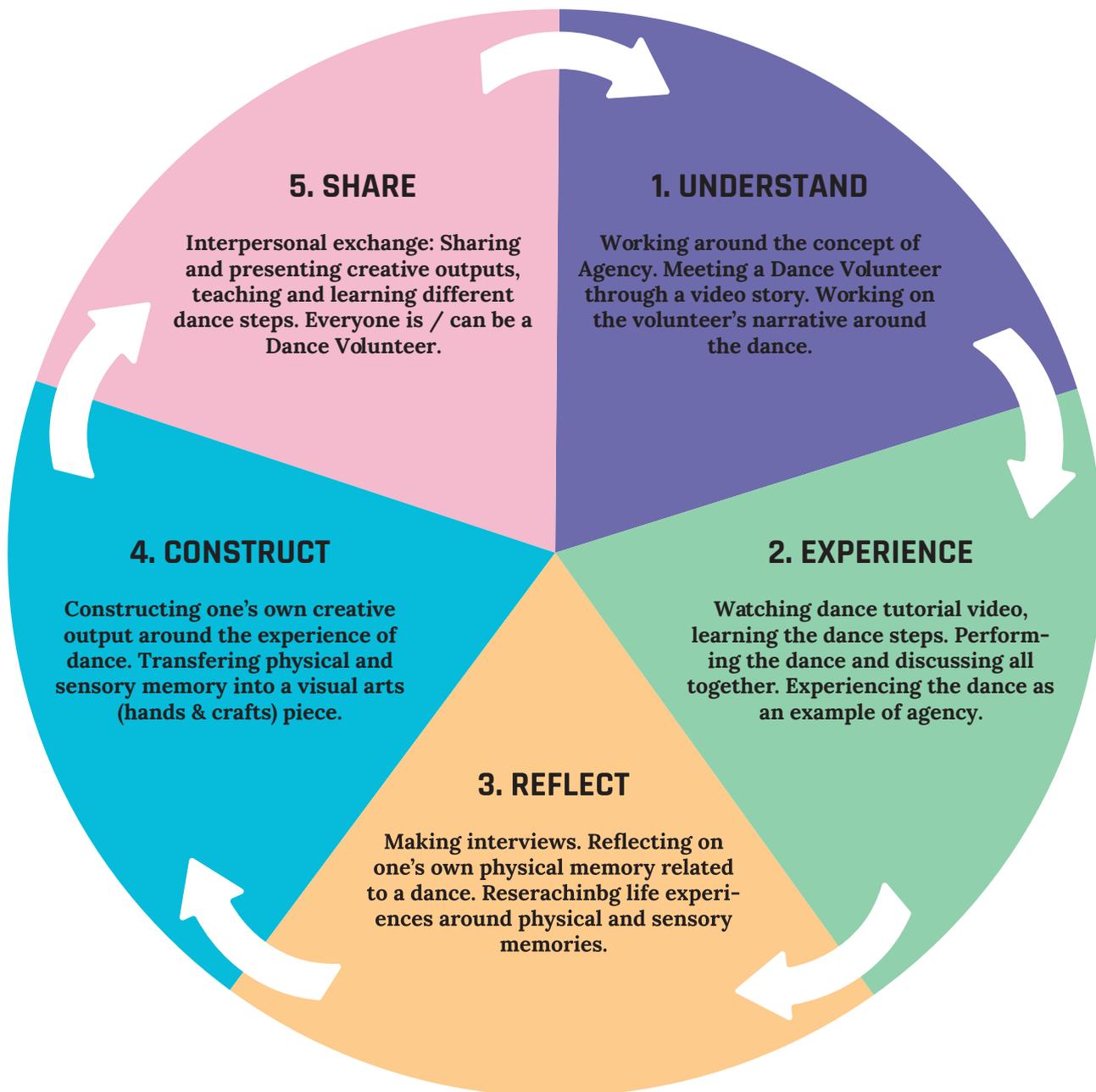
Dancing Matters can be implemented in formal and non-formal settings (schools, community centers, youth centers, etc.). A convenient space for the group to dance and a big screen to watch a video is required to implement the program. The program is divided into five sessions of a minimum of 45 - 50 minutes each, that can either be carried out in one full day, or separated into daily, weekly, or monthly sessions. Dancing Matters can be implemented at any time as part of the school curriculum, during PSS workshops, on community days, or as part of any other children and youth activity program.

¹ Throughout the booklet, the term “migration experience” refers to immigration and emigration experiences, forced migration, labor migration, asylum seeking and refugee experiences at different times.

HOW IS THE PROGRAM STRUCTURED?

Dancing Matters can be implemented in five sessions with each session designed to build on from the previous one. The basic flow of sessions is as follows:

1. In the first session, the group is introduced to a “Dancing Volunteer” through a story video. This is a real person who dances for fun and for whom dancing plays a role in their agency. In this first session, group gets familiar with the Dancing Volunteer to understand the information provided in the video, and to participate in a discussion on what that specific dance, or dancing in general, means to that person.
2. In the second session, dance-tutorial video is introduced. The same “Dancing Volunteer” teaches the steps of the dance he or she introduced in the story video. This session focuses on the physical activity of dancing and on reflecting on what this experience provides. In this second session, the group has a better understanding of the feeling the dance gives to the Dancing Volunteer.
3. In the third session, the participants interview each other and share their own experiences. In this way, participants identify their own physical memories that helps construct the individuality of each member in the group.
4. In this session, each participant of the group visualize the memory he/she has shared in the interview. This step lays the ground for construction of the expression of experiences of each individual via other media.
5. The last session involves the sharing of the outputs created by the participants. It includes verbalizing their creation process, listening to each other or performing dances individually and collectively. The group also reflects upon their overall experiences during Dancing Matters Program.



● CHAPTER II: RATIONALE OF THE DANCING MATTERS PROGRAM

Aim of Dancing Matters:

The aim of Dancing Matters is to create an open space where participants, with and without migration background, are encouraged to interact through sharing dances, movements, memories from their socio-cultural background, personal (hi)stories and heritage as well as through listening, reflecting upon individual and collective stories, learning and discussing. Therefore, Dancing Matters Program encourages its participants to actively think, move and dance, to reveal and reconstruct their own creative subjectivities and to embody agency, basically via dancing.

In this program real people are brought into the classroom through video-stories. The main character of each video, the “Dancing Volunteer”, is a person who dances for fun or as part of his/her everyday life and for whom these dances carry particular meanings. In the videos, through words, dance steps and movements, “Dancing Volunteers” give clues about how these dances have had an impact on the formation of their personal history as well as their agency.

This performing agency is presented to the participants as an example of how embodied knowledge and willpower to act upon one’s own life can take on different forms, such as dance.

As a first step, the group is introduced to the narrative related to a dance, a physical memory of the “Dancing Volunteer”. In the second step, the group is invited to embody that specific dance, therefore they relate with the memory of the “Dancing Volunteer”. And in the third, fourth and fifth steps, each individual in the group reflects and builds upon their own physical memories and stories.

Through this approach, participants of the program do not passively listen or watch a story. They are instead requested to critically analyze the person presented to them, and reflect on his/her way of carrying and building upon life experiences and taking action. From that point, participants themselves think and bring up stories, dances, actions, sensory memories from their own life and share them among each other.

In other words, participants are invited to perform (or embody) the kind of memory that helps Dancing Volunteer build his/her agency, and to reflect on what elements in their life they can choose of their own will to use as elements in the construction of their own agencies.

Key Concepts of the Program:

- **Agency**

Agency can be defined as the capacity to act. In the dictionary definition, it is defined as “the capacity, condition, or state of acting or of exerting power” . Agency has different components, such as capacity, subjectivity, conditions of place and time. Related social sciences literature shows that a person always holds the capacity to act in opposition, in accordance to or outside to what is “given” or “accepted” in social structures. This capacity to act can be triggered by different factors that relate to the perceived capacity of someone and the perceived life chances of this person. The social environment/structure is a determinant of the scope of actions that one can enact, however, the perception that someone has on their own capacity to construct oneself and capacity to create is another determinant. Dancing Matters aims to support adolescents in reflecting upon their cultural heritage while valuing their current experiences of encounters with new people, widening their perception of their own agency and of their capacity to act upon their own lives. To do so, Dancing Matters proposes ways that adolescents can value their own life experiences which can serve as a basis for shaping their future actions.

- **Physical memory**

Physical memory, as it is presented in this program, is sensory memory stored in our bodies. The collection of moments recorded by our senses, the memory of a physical action, or of a physical feeling. They are all life experiences to be valued and that will serve as the components for construction of self. For example, the memory of the feelings provided by dancing in a certain place at a certain moment, the memory of eating a specific dish or the smell of it and the memory of the feeling of playing a game with friends or singing a song... They are all examples of memories that will be referred to in Dancing Matters Program for participants to reflect and act on.

²<https://www.merriam-webster.com/dictionary/agency>

Key methods Used in the Program

- **Dance as a learning tool**

Dance, for example, folk dance, can be one of the components of one's identity construction as it adds to a person's identity and can lead to a sense of awareness, belonging or non-belonging within a social context. Dance can incorporate symbolic movements of a culture's beliefs, values, and rules. Through the physical experience of dancing, which is a multi-sensory learning tool, one can access his/her own physical memory, engage in new ways of movement, and construct new ways of self-expression, as well as learn about others. Dancing itself is a way of acting, it is a form of embodying one's capacity to act (agency).

- **Critical thinking and analysis**

Critical thinking is the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action. Critical thinking is not to criticize or discredit the information, but to enhance the faculty to observe and to develop multidimensional judgement upon a given information. Critical thinking encourages the learner to fully understand what he/she is being told. Dancing Matters Program aims to encourage participants to reflect on the information they are given and to hold discussions around it. These discussions will contribute to each participant's self construction process.

³ <https://www.criticalthinking.org/pages/defining-critical-thinking/766>

Session 1:	Session 2:	Session 3:	Session 4:	Session 5:
Physical Memory Cultural Heritage Free Will Agency	Physical Awareness Individual and Collective Dancing Experience	Physical Memory Sensory Memory Active Listening Reflecting on one's own experience	Critical Thinking Expression Through Arts Transferring Experiences into a Creative Action (Dancing Experience -> Visual Production)	Self Expression Reflection on One's Own Output Creating New Memories Sharing and Interpersonal Exchange



● CHAPTER 3: DANCING MATTERS SESSION:

SESSION 1: UNDERSTAND

Aim:

The first session focuses on introducing a “Dancing Volunteer”, a real person for whom a specific dance carries particular meaning in their life. The volunteer’s real story, woven together with his/her sensory memory related to this dance, is presented to participants through a video story. The aim of this session is

1. to create a moment of encounter between the participants and a real character, story, and dance-related experience;
2. to create an engaging environment for discussion, where the participants express their thoughts, ideas, and feelings, and critically discuss the material in the video;
3. to introduce a thinking space around concepts like physical memory, cultural heritage, free will, and agency.

Concepts introduced:

Physical memory, Cultural heritage, Free will, Agency

Preparation for the session and materials:

Materials: Video player, screen, speakers

Preparation: The facilitator previews the video story in order to fully understand the material before it is presented to the participants.

Session Flow:

- **Introduction to the session (15 minutes)**

The facilitator begins the first session with an introductory activity. If the group of participants do not already know each other, then the facilitator can encourage them to introduce and talk a little bit about themselves. There are some suggestions for group warm-up and getting-to-know-you icebreakers in ANNEX II-A.

After the group is warmed up, the facilitator explains the Dancing Matters Program to the participants, including the aims, the materials to be used (e.g., video story), and a brief description of the upcoming five sessions.

- **Watch the video story (5 minutes)**

In the video story, the “Dancing Volunteer” narrates fragments of his/her own life story. In the video, he/she relates his/her life journey with a specific dance and tells about the very personal reasons this dance has a significant impact on him/her. The Dancing Volunteer talks about the emotions generated by the act of dancing within his or her body, linking them to feelings and memories. The words used by the volunteer are very important as they will serve as keywords in the discussions that follow the video story.

- **Discussion (20 minutes)**

The discussions are crucial for engaging the participants. The facilitator opens the discussion in an attempt to evoke a reaction to the video story and trigger their critical thinking skills through questions and keywords. At this stage, it is important to encourage all the participants to freely express their thoughts. The discussions will be led in a way that allows the participants to fully grasp the volunteer’s story, while developing the ability to reflect on the experiences of another person. This first reflective practice will pave the way for them to be able to reflect on their own experiences in later sessions.

The aim of the discussion is not to judge the experiences of the Dancing Volunteer by labeling them as right or wrong, but rather to be able to hear and think through someone else’s story and to value their experiences and memories.

The facilitator can make use of the suggested questions below to open and lead the discussions. It is important to note that there are no right or wrong answers.

Who is the main character in this video? Where does he/she live? Where did he/she live before?

These questions are useful in highlighting the content delivered by the volunteer in the video and help participants to gain a better understanding of the story.

Where, how, and with whom did he/she first discover this dance?

These are mainly comprehension questions. Some of the participants may grasp the story in the video quicker than others and the facilitator can take advantage of this by encouraging peer-supported learning. These participants may draw upon their own similar experiences in their discussions with the group. For example, the volunteer may talk about a street wedding, which some participants may have a direct experience of. These participants may talk about their own experiences of street weddings and tell the others what it looks like. The facilitator should make sure that this does not lead to some participants dominating the group discussions or to cultural stigmatisation / judgements amongst the participants.

What does cultural heritage mean for the volunteer in the video? How does he/she carry it around? What importance does it have for him/her?

Cultural heritage can be approached from a very general and broad definition as well as from the experiences of the individual. The facilitator can encourage participants to explore how the Dancing Volunteer has developed parts of his/her personality by means of his/her experiences. In what sense might a specific dance be part of cultural heritage? One can learn, perform, and teach a dance, but how can a person build on their experiences stemming from the dance?

What are physical or sensory memories? How are they presented in the video? How do they remain with the character in the video?

Depending on how the Dancing Volunteer talks about his/her experiences in the video, related keywords can be used to encourage more in-depth discussions around the feeling of a memory and what importance they seem to hold for the volunteer.

Can we talk about different layers of migration? How does the volunteer refer to spatial distance? How does he/she relate back to different places? How does the dance travel with him/her? Is the volunteer talking about any future move or migration?

With this question, the facilitator can encourage the participants to discuss both the physical and emotional journeys the volunteer is going through. And participants also are invited to think about “How can a dance travel?”

Why is the volunteer performing this specific dance in different contexts to where he/she learned it? What does this mean to him/her?

With this question, the concept of agency can be introduced to the participants. Here, it is important to understand how the volunteer is able to relate a physical memory that belongs to somewhere else to a new context and decides to do it. . Why has the volunteer made this decision and how does this decision support him/her to take control of his/her own life? The participants can share examples from their own lives.

- **Conclusion (5 minutes)**

The aim here is to provide a general summary of the first session. The facilitator can wrap up the session in their own creative way or may choose a conclusion activity from Annex II - D.



SESSION 2: EXPERIENCE

Aim:

Participants experience a different sense of body awareness by moving together as a group and by learning a new dance, step by step. They experience an example of agency through the dance they learn.

Concepts introduced:

Physical awareness, personal and collective experiences of dancing

Preparation for the session and materials:

Materials: A video player, screen, and speakers.

Preparation: The facilitator should watch the full video of the dance tutorial in order to be familiar with its' structure. The facilitator makes space in the room for everyone to be able to dance.

Session Flow:

- **Warm-up – Physio-spatial orientation (10 minutes)**

The facilitator supervises warm-up exercises before the group watches the dance tutorial video.

Hand on knees (see Annex II)

Follow the napkin (see Annex II)

- **Watch the video and dance (20 minutes)**

The facilitator prepares the participants for the dance tutorial which will be the primary source of instruction. The facilitator plays the video and encourages the group to learn the dance by observing the Dancing Volunteer in the video. The learning process is experienced all together, while the dance is experienced both individually and collectively. The facilitator can pause the video when needed to allow for participants to practice each step, making sure to adjust the pace of the tutorial according to the needs of the group. The facilitator can here refer to the “Tips for implementation” section.

- **Discussion (10 minutes)**

The facilitator engages the participants in a discussion about the physical and emotional experiences of learning a dance.

The questions below are provided to help guide the discussion.

What kind of physical experiences did you have during this session?

This first question should be kept as open-ended as possible to allow the participants to share their feelings and thoughts.

Could you coordinate your moves with the rest of the group? If yes, how?
If not, why?

Are you familiar with such moves? What did you find hard or easy to do? Why?

Could you relate to the feelings that the “Dancing Volunteer” expressed in the first video?

How was the collective dancing experience?

- **Conclusion (5 minutes)**

The aim here is to provide a general summary of the second session. The facilitator can refer to Annex II - D for a conclusion activity.



SESSION 3:
REFLECT

SESSION 3: REFLECT

Aim:

To support the participants in developing their interview skills, such as active listening, being non-judgmental, note-taking, and asking follow-up questions.

To encourage participants to reflect on and share their own experiences in a peer-supported setting through pair work.

To relate to a physical memory of a dance or song: Evoke a physical memory of a dance or song by questioning, listening, answering, and telling.

To support participants in thinking about the construction and experience of their own agency.

Concepts introduced:

Physical memory, sensory memory, active listening, reflecting on memories and oneself

Preparation for the session and materials:

Materials: Print out “Interview Questions” (Annex I), Blank A4 paper and pen for each participant.

Preparation: The facilitator prepares the space for interviews, tables and chairs facing each other. Participants split into pairs.

Session Flow:

- **Performing the dance together (5-10 minutes)**

Participants repeat the dance they learned in the previous session. The dance tutorial can be played again here if needed.

- **Interview process (15 minutes)**

The facilitator first explains that to create this video story, the Dancing Volunteer in the video was interviewed about his/her journey in life and about a significant dance that he/she personally relates to. This introduction should help link the previous sessions with the current session. The participants are told that this process of interviewing is vital for discovering new stories and experiences from people around us and that they can learn a dance or a song through this kind of research. The facilitator then instructs the participants to get into pairs in order to conduct their own interviews and hear each other's stories.

Participants get into pairs while the facilitator distributes the interview questions. The participants are asked to first read all the questions of the interview. Pairs are given three minutes to read and think about the questions.

Each participant then interviews his/her partner and writes the answers on a piece of paper. Through this interview process, participants are encouraged to reflect on their own physical memories.

The interviewer only listens and takes notes of the answers of the interviewee without any comments or changes.

In case, some participants are not able to write down the answers, the facilitator can always help to take notes if needed. The facilitator needs to know the participants' verbal and written expression levels in order to rearrange the session if needed.

- **Review (5 minutes)**

The facilitator then asks the participants to give the interview sheets to their partner in order for them to review their own answers. Participants can make changes and additions to their answers if they want at this stage.

- **Construct the next step (5 minutes)**

The facilitator explains that in the next session they will work on the question, "How would I visually present my answers and ideas to my friends?". And tells them that during the 4th session, participants will create posters to illustrate their ideas.

- **Discussion (10 minutes)**

The facilitator leads a discussion around "listening, sharing experiences, physical memory, reflecting on one's own experiences, one's capacity to act and/or to dance". The discussion can be started by asking "How does it feel to be a listener? How does it feel to be a teller?"

- **Conclusion (5 minutes)**

The aim here is to provide a general summary of the second session. The facilitator can refer to Annex II - D for a conclusion activity.



SESSION 4: CONSTRUCT

SESSION 4: CONSTRUCT

Aim:

In this session, the participants will create posters (visual expression) which will relate to an experience or personal memory. The activity allows them to reflect on and make choices regarding their memory as they decide how to present it on their poster. The activity helps to both preserve and build upon the dance-related memory and transfer it to another media.

Concepts introduced:

Critical thinking, Expression through arts, Producing a dance related creative action

Preparation for the session and materials:

Materials: Sheets of different colored A3 paper, scissors, glue, pictures and text taken from magazines, pencils, markers, and any other art materials. For this session, each participant will need to be sitting or otherwise feel comfortable to draw.

Preparation: This session will refer to the answers given during the interviews from session three. Before creating the posters, the facilitator makes sure the participants have received all the answer sheets and each participant go over their answers once before the session.

Session Flow:

- **Introduction to the session (15 minutes)**

The facilitator welcomes the participants and asks if they want to share any thoughts from the previous session. After that, participants play a warm-up game. The game should be aimed at triggering senses and getting into a creative mood.

- **Poster-making (25 minutes)**

The facilitator explains the aim of the session: Participants will prepare a poster of their personal memory of a dance (or song), using the answers they have given during the interview in the previous session. Participants are free to use all the art material provided to make the poster as personal as possible.

In order to make this stage as creative and productive as possible, the facilitator can use the plan below, simply as a guide:

1. Planning what I want to show: Discuss the objectives of the poster.

- “What do I want to share about my memory?”
- “What is my role in the scene on the poster?”
- “To whom do I want to show this?”
- “How do I want them to understand this?”

2. Layout: The facilitator provides instructions without imposing preferences.

- Do I want to use pictures cut out from magazines or do I want to draw them myself?
- Do I want to write any text? Text in block capitals are easier to read on a poster. Letters and text cut outs from the magazines can be used as well.

A poster always presents a message. It might be clear and directly communicated message as well as an implicit one, communicated through metaphors. The facilitator should highlight this and remind the participants to personalize their posters by referring to their interview answers.

- “What colors do I want to use?”
- “What things would I like to put on the paper to exhibit my ideas? People, objects, animals, trees, instruments, signs?”
- “What kind of background do I want to use?”

Working with a big sheet of paper allows for different techniques. The facilitator tells participants to design the layout of the poster. “What to put and where?”

- “Should I start from the middle of the paper and work outwards, or from top to bottom?”
- “How should I place the things (people, objects, landscape pictures, text, etc.) on the paper?”

The facilitator can remind the participants about all the different materials available and suggest ideas on how to use them creatively.

3. General moderation: The facilitator makes sure that everyone is using the time efficiently. Any participant falling behind in the task should be supported so that they finish on time.

If any participants need to be supported during the task, this should be done without offering specific suggestions. The facilitator could instead ask further questions to clarify the participant’s ideas and encourage them to put these down on paper. This approach may help them to make decisions about what materials to use or how to express their experiences visually.

The facilitator celebrates their work at the end of the task. If the posters are not entirely finished, the facilitator reminds them that they can always continue to work on the posters later or start a new poster at a later time.

- **Conclusion (5 minutes)**

The facilitator explains that they will create a “poster gallery” to exhibit all the posters in the final session.

The facilitator and participants then tidy the workspace together.

To provide a general summary of the session, the facilitator can seat the participants in a circle and elicit feedback on the creative process. What was it like making the posters? How was it different from doing the interviews? Describe the differences between talking about a dance or a physical memory and creating a visual representation like the poster.



SESSION 5: SHARE

SESSION 5: SHARE

Aim:

The final session is a collective experience, where participants share their personal, artistic product with the others and where they can freely perform.

To share the visual outputs of the Dancing Matters Program.

To create the ground for an exchange of experiences, of different dances, and of new dance steps.

To show that everybody can be a “Dancing Volunteer”, by learning, performing and then teaching that dance to others themselves.

Concepts introduced:

Self-expression, reflection on one-self and one’s creative output, creating new memories, sharing and interpersonal exchange

Preparation for the session and materials:

Material: All the posters created in the previous session. Tape, pins, string, magnets or anything else to hang the posters. A music player. A room where the posters can be hung on the walls. This room needs to be big enough to let the participants walk around and view the posters.

Session Flow:

- **Introduction to the session (5 minutes)**

The facilitator welcomes the participants and gives a summary of the last session. Participants can be encouraged to give feedback about the last session or share a particular feeling or memory.

The facilitator then explains that they will first have a tour of their poster exhibition together as a group, followed by some sharing time where they can express, perform, teach their dances and songs.

- **Creating the exhibition space (5 minutes)**

The facilitator asks the participants to imagine the space as an exhibition hall, where everyone will have a space on the wall (on the floor or tables) to share his/her artwork (poster). Every participant is then invited to choose a spot in the room and they hang up their posters using tape, string, or magnets.

- **Art walk (20 minutes)**

After hanging the posters, the participants, where possible, should all leave the room and then reenter together to really give the sense of visiting a new art exhibition. The facilitator leads the entire group from poster to poster, allowing for any short discussion at each stop. If they wish, the participants can verbally present their own artwork/poster for 1-2 minutes and take questions or feedback from the rest of the group.

If any of the participants prefer to perform the dance instead of verbally presenting the poster, they should be encouraged to do so by, perhaps, letting him/her to show a few steps of the dance. The facilitator reminds them that after the exhibition walk, the group will have more time to share their dances and teach each other.

- **Free dancing (10 minutes)**

The group has some free time to dance. They can share and exchange dances/dance steps. Finally, they all together perform the dance they learned from the video tutorial, once more.

- **Conclusion (5 minutes)**

The facilitator can refer back to the discussion topics from the first session, going over some of the terms that were introduced. This gives the participants a final chance to express themselves, having now experienced the full program of Dancing Matters.

A conclusion activity, such as Five Finger Feedback (see Annex-II-E), can also be used here. This technique might help the group to evaluate the program as a whole.

● CHAPTER IV: TIPS FOR IMPLEMENTATION

The Dancing Matters activities as well as this booklet, are not set in stone and it is always open to suggestions and input for further development. This booklet simply provides a general outline of the most important topics and some practical suggestions to help facilitators implement a structured activities series.

Other pedagogical methods are always possible, in addition to the games and methods mentioned in the booklet.

Anyone who facilitates Dancing Matters Program, might share ideas, implementation experiences and suggestions via:

www.hep-beraber.org

www.alle-zusammen.org

www.germanturkishinitiative.org

Tips on Group Size and Participant Age:

The Dancing Matters Program aims to support young people and adolescents by getting them to develop critical thinking skills, reflect on life experiences, and exchange experiences related to dance or music.

It is a program based on collective experience and is designed for groups of between 6 and 15 children, aged 12 years and over (12+).

The program is particularly suited to older children, adolescents, and youth however, it can also potentially be run with children under 12, allowing for longer self-expression sessions and shorter discussion periods.

Depending on group size or on the personal preference of the facilitator, a second facilitator can assist during the sessions.

Tips on Inclusion:

Inclusive education responds to the different needs of learners by supporting their participation in education, culture, and society and by reducing discrimination in the educational system (UNESCO). The Dancing Matters Program also aims to be inclusive through its tasks, methods, materials, and solutions.

All activities require physical participation and being active with open senses. If participants need special support, the facilitator should make sure that:

- the activities meet the aims and are appropriate for the group;
- solutions are designed according to the needs of the group. The facilitator does not consider children's physical, mental, and emotional needs as obstacles;
- they ask for support from psychological counselors or special needs teachers, if needed.

When working with transcultural groups in particular, generalizations on nationality, culture, or geography can lead to stereotyping and prejudice, and may result in participants' individual characteristics being overlooked. Likewise, generalising a person's characteristics to a group may also feed the stereotypes or prejudices.

Therefore it is critical to attain an inclusive learning environment where the facilitator does not

- act according to prejudices
- use generalizing language.

Tips on Group Dynamics:

The following are important questions for the facilitators to check whilst planning and running the program.

- Are you already familiar with the group?
- Do the participants know each other already?
- Is this the first time the participants are being introduced to this topic or doing this kind of an activity?

If the answer is "yes" to any of these questions, the facilitator ensures that group warm-up activities are implemented and some activities of getting to know each other are done.

The facilitator uses positive and supportive language to ensure a positive influence on the group. Positive reinforcement and praise are essential for their motivation.

Every participant should be equally included. There will always be participants who prefer not to actively engage in a task, however, they should never feel that they are being singled out because of this. The facilitator can support them by occasionally approaching them during a

task to see how they are getting on or asking them specific questions on their interests. A participant should feel that it is okay if he/she is not always actively involved and that he/she can join in with the rest of the group at any time.

Negative emotions and tensions can always occur. It is important to take the children's emotions seriously by supporting them and by giving them the space and time they need. The facilitator can always adapt or adjust the tasks and activities in such instances, if required.

Tips on Working with Multilingual Groups:

Working with multilingual groups can be challenging, especially when participants are not all at the same level in the shared language.

Nevertheless, it is important to remember that each child brings at least one language to the program and this diversity of expression should be valued and supported. Feeling part of a group can lead to a sense of belonging. This sense of belonging can be heightened through the use of someone's family language, particularly in an unfamiliar environment or in the learning environment.

Using different languages during the sessions will help the young people feel like a full member of the group and to feel accepted and recognized.

The facilitator might only know one language. However, this is not a barrier to run the program. The facilitator, positions him/herself as a co-learner and can always ask participants if they would like to contribute in another language.

Directly pointing to a participant and asking him/her, "What does X mean in YOUR language?" or "How do you dance this in YOUR culture?" could distance that child because these questions assign a linguistic or cultural label on him/her without asking his/her approval first. It could also create segregation between different cultures or languages. It might create categorizations like "us and them", "my culture and your culture"... etc.

Instead, asking them to tell something "in another language" or "in another culture", it may give the participant the freedom to decide on his/her own whether he/she wants to share something or not.

Tips on Encouraging Participation:

While participation should always be voluntary, it is vital to support and encourage the children to actively take part in the activities. To do this, the children should be given the opportunity to express their thoughts and emotions. Some children might feel shy or embarrassed participating in some of the activities such as dancing, interviewing, drawing, or presenting, etc., and might not be willing to talk much.

These children could be supported by allowing them to use different methods, such as non-verbal communication, like writing and drawing instead of dancing and speaking. Another option might be to designate the child as an “observer” or as an “illustrator who depicts the session” or as a “photographer who takes imaginary pictures” and try to elicit some observations or some of his/her work during the sessions. Therefore the child feels the value of his/her own contribution to the activity and feels part of the group.

Tips for Teaching Right and Left:

Participants put colored ribbons/stickers/paper/string on their feet, one color for left, one for right. To make it easier for the participants to follow along, the facilitator can then refer to the different colors while the children are rehearsing the dance.

Tips on Physical Touch:

If some participants, for whatever reason, prefer not to touch each other, the facilitator needs to respect their wishes and make sure they do not feel uncomfortable.

Any kind of group or pair dance might require touching one or more people. In this case, create a safe space for those who do not mind touching, so that they can dance as they wish.

Those who wish not to touch, can stay on the sidelines or perform the same dance without touching. This would be a different version of body experience /physical memory. This person can share his/her experience (if he/she wants) during the discussion when others also do so.

The facilitator’s attitude of respect for different choices will illustrate an inclusive environment and acceptance / appreciation of differences in a community/group.

 ANNEX

ANNEX I: INTERVIEW QUESTIONS

Do you have any dance / song in mind that you want to share with your friends? What is it called?

How did you learn it? Please describe.

Do you remember when and where you last danced it? or Do you remember when and where you last sang it? How was it?

Who do you dance it with? Do you dance it alone or in a group?
Who do you sing it with? Do you sing it alone or in a group?

How do you feel when you dance / sing / play it? (or listen to it?)

How do you dance the moves? Do you dance it to a specific song?
What is the music of the dance / song like?
Do you play it with instruments or do you sing it?

Have you ever taught this dance or this song to another person?
Would you like to teach it?

Write your own question here and ask it to your friend.

ANNEX II: ACTIVITIES

A) INTRODUCTION ACTIVITIES:

- **Throw the Ball:**

Aim: To learn each other's names. Get moving.

Participants stand in a circle and throw a ball to each other at random. The person throwing the ball should look at the person they are throwing it to.

In the first round, participants simply throw the ball to each other and look into each other's eyes.

In the second round, they say their own name as they throw the ball.

In the third round, each participant says the name of the person they received the ball from as well as their own name.

In the fourth round, each participant says the name of the person they received the ball from, their own name, and the name of the person they are throwing the ball to.

Make sure that everybody receives the ball!

- **Do Your Movement, Say Your Name:**

Aim: To learn each other's names and get moving.

Participants stand in a circle.

In the first round, participants take turns saying their name, followed by a chosen body movement, such as clapping, touching their head, spinning around, jumping, etc.

The second round starts from the same person again. Everybody repeats the name and the movement of the person whose turn it is.

The third round starts from the same person again. Everybody makes the movement and says the name of the last person and adds his/her name and movement to it. The next person says the name of the person before him/her and adds his/her name and movement to it. The game goes on until a full round is finished.

- **“Everyone who ... ”**

Aim: To get to know each other, to discover simple commonalities in the group, to settle in to the workshop environment.

All the participants stand in a big circle.

The facilitator begins by saying “Everyone who...”, followed by the rest of a sentence.

The participants to whom the sentence applies are to move one step forward and stand in the middle for a little while and go back to their spot in the big circle.

Then the facilitator speaks up another sentence starting with “Everyone who...”. This time, another group of participants will step forward and the game goes on and group members discover the diversity of commonalities.

Example sentences might be:

“Everyone who...

...came here today by bus.”

...walked here today.”

...has at least one brother or sister.”

...speaks more than one language.”

...has danced before.”

...likes dancing.”

...likes sports.”

...puts some music and dance with friends”

If the facilitator runs each Dancing Matters activity on a separate day, he/she can use this activity as a regular warm-up. At the beginning of each session, they can start with statements related to the previous session. Such as,

“everyone who... remembers the Dancing Volunteer’s name.”

“everyone who... remembers the name of the dance in the video.”

“everyone who... remembers first movement of the dance.”

“everyone who... tells about Dancing Matters activities to those at home.” etc

B) WARM-UP ACTIVITIES

- **Clapping Circle**

Aim: To warm up, to make bonds with each other, to practice hand and eye coordination, to create group harmonization.

Participants stand in a circle.

1- Everyone claps their hands once along the circle clockwise.

2- The clapping circle continues in the same direction, speeding up gradually.

3- The participants try to reach the most possible speed. The instructor indicates that the aim is not only speed but also harmony, and flow like a wave as a group.

You can repeat any step as much as needed.

Alternatively, the participants can make “High Fives” with the person to their left instead of clapping hands. To make the game more difficult, in the following rounds, a person may duck down while the two people to his/her sides give a high five to each other. The participant who ducked stands back upright and carries on the “High Five” to the second person to the left.

- **Follow the Napkin**

Aim: To heighten awareness, to strengthen attention, to increase active listening

The facilitator moves around the room together with all the participants. He/She has a colorful napkin at his/her hand. Colorful napkin makes him/her stand out a bit, which means he/she is the person in charge of the game. All the participants focus on the person with the napkin. The person with the napkin first walks around the room and then performs a certain action (e.g. takes a bow, jumps). All the participants have to copy the action.

As soon as everyone has copied the action, the person with the napkin gives it to another participant, whose turn it is to walk around with the napkin and perform a specific action.

Extension: Instead of an action, the participants can also come up with a sound or a word. This word may be in different languages so that the activity supports multilingualism in the learning environment.

C. BODY PERCEPTION

- **Heartbeat**

Aim: To sense their own body, to raise body awareness

The participants come together in a circle and sit down.

Each participant tries to find their own pulse/heartbeat on their wrist.

When they find it they stand up and they start tapping their feet to the rhythm of their heartbeat.

- **Popsicle**

Aim: To heighten awareness, to develop physical balance, reaction speed

The facilitator plays rhythmic music and the participants move around or dance to the music. As soon as the facilitator stops the music, all the participants freeze on the spot. Any one left standing on one leg is a “popsicle” and has to try to stand still on one leg for as long as possible.

The participants continue moving and dancing when the music starts again, until it stops.

- **Hands on the knees**

Aim: To learn the equivalents of body parts in different languages, to encourage physical contact between participants.

The participants make a circle. In the first part of the game, the facilitator calls out two body parts and the participants touch these parts of their bodies to each other. For instance, hands on the knees, foot on the knee, elbow to elbow, hand to the head, palm to the cheek, etc. The participants can come up with their own combinations.

In the second part, the participants pair up to stand up next to each other. One of the pairs volunteer to call out a body part combination and every pair touch each other’s related part. If the volunteer couple says, “hands to knee,” one of the participants touch the other’s knee with their hand in every couple. If the next couple says, “back to back,” the pairs stand back to back. If the following couple says, “chin to shoulder,” one of the pair rest their chin to other’s shoulder, etc. The game continues until each pair takes turn. The participants are encouraged to call body parts in different languages.

Suggestion: In the cases the children have reservations about touching each other or do not prefer this for any particular reason, the body parts can only get close to each other instead of touching. In such cases the direction is given as “to get the relevant body parts to close to each other”. Even if there is only one participant in the group who does not prefer to touch, the instructor should give the direction in this way.

D. CLOSURE GAMES

- **Movement - Posture - Memory (May also be used as opening game)**

One participant volunteers to leave the room. The participants pair up and each pair decides on a body position. They mirror each other in their positions and practice their stances. The pairs then split up and scatter around the room, standing at ease. The volunteer is called back in and touches someone in the room on the shoulder. This person then takes the decided body position for a few seconds, before standing at ease again. The volunteer goes around the room, touching everyone on the shoulder and tries to remember matching positions and identify the pairs. The pairs that are identified freeze in their positions. The game goes on until all pairs are identified.

- **Imagine the Music**

All the participants take a seat. The facilitator asks everyone to stay silent and close their eyes, if they feel comfortable with it. The facilitator asks everyone to slow down the pace of their thoughts and to concentrate on the moment. Everyone listens to the silence.

When the silence is established, the facilitator asks the participants to listen to all sounds coming from the outside. The participants are then asked to pay attention if some of the sounds repeat or change, if they have a special rhythm or not...etc.

Then, participants are asked to imagine how all those sounds form a kind of music? The participants are asked to listen to their breaths. How the sounds and our breath somehow seem like being parts of the same music?

After a few minutes of silence and listening, the participants slowly open their eyes and can start talking again. Those who wish can share feelings or impressions about their listening experience might speak up.

E. GIVING FEEDBACK

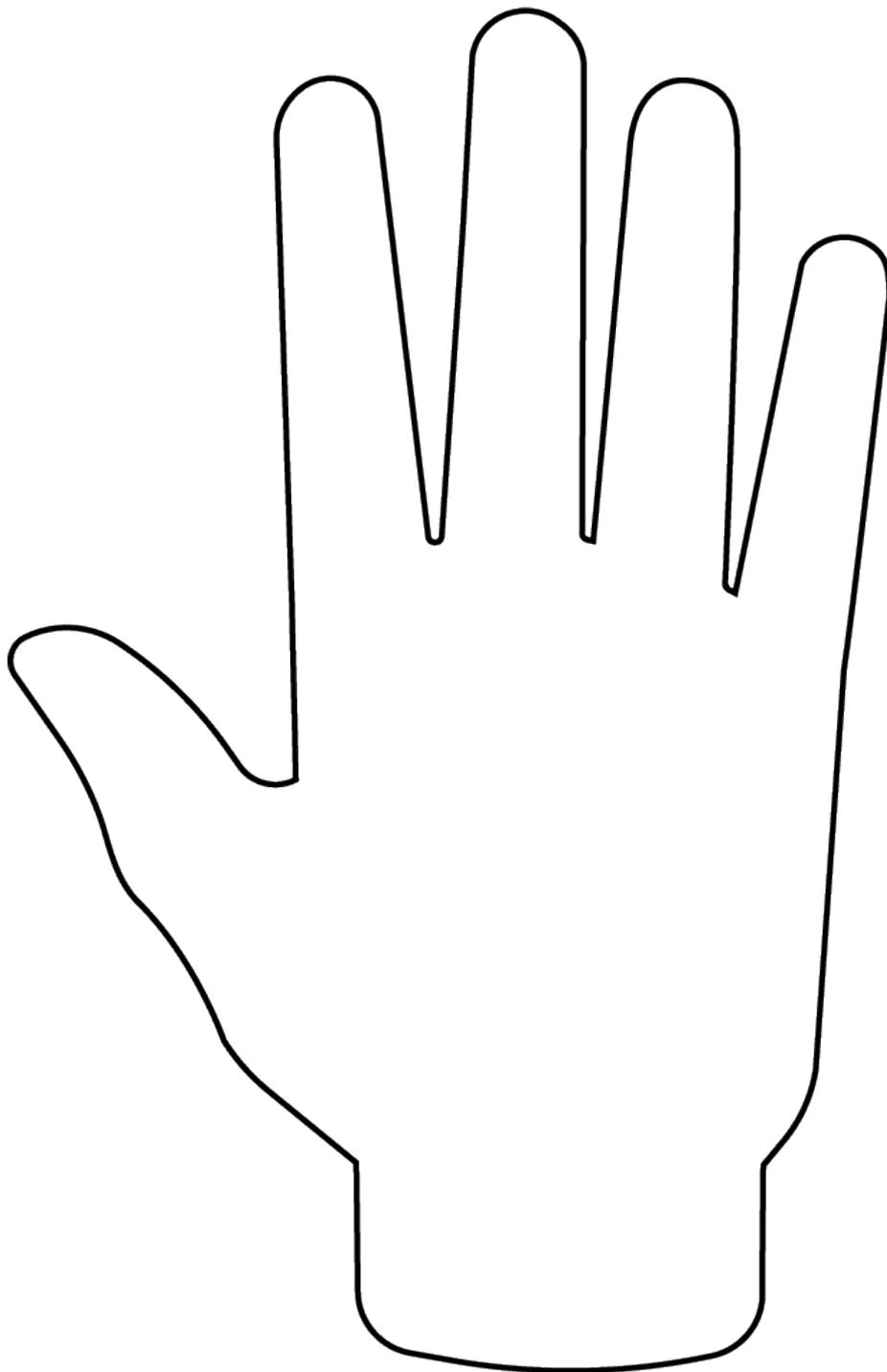
- **My Energy Level**

The group sits or stands in a circle and the facilitator asks about their energy levels after the session.

“What is my energy level?”

1. Each participant shows their personal energy level by waving their hands up or down.
2. Each participant shows their personal energy level by clapping their hands at a certain speed.
3. The participants pick a color for each energy level. So, they create an energy scale for Dancing Matters. After each session, every participant shows the color that matches with their personal energy level.
4. The participants create a sound for different energy levels. They practice them and afterwards, they make the sound corresponding to their energy levels first individually, then all together.

- **Five Fingers Feedback**



The facilitator produces a large sheet of paper with a big drawing of a hand on it. Each finger on the poster is labeled with statements, like the ones below:

The thumb: "I liked this and that" or "I enjoyed this and that"
The index finger: "I would like to point out that..." or "I would like to add..."
The middle finger: "Right now, I am feeling this part of my body the most."
The ring finger: "I am curious about..." or "I would like to know more about..."
The little finger: "That part was short" or "I would like to spend more time on..."

The poster serves as a guide to invite participants to express their thoughts about the program. Participants are invited to come up with words to fill in the blanks. They write them down on post-its and glue them to the relevant statement on the poster. Each statement will be filled in by different words by different participants.

The Five Fingers Feedback can be used in different ways:

The facilitator puts the large hand poster in the center of the room. Each finger on the poster is already labeled with statements, like the ones below:

I had fun, I felt secure, I felt insecure, I learned about myself, I felt comfortable, I felt uncomfortable, I felt energized, I felt calm, I learned about other participants, I feel like a dance volunteer, I would like to meet another dance volunteer, I would like to learn a completely new dance, I like dancing in a group, etc.

Every participant has five small stickers that they can place around the fingers that best describe their thoughts/feelings.

At the end, the facilitator gathers the participants around the poster and they evaluate the session according to how many stickers are placed on which finger.

● CREDITS

DANCING MATTERS PROGRAM

Idea and Implementation:

Nil Delahaye - BoMoVu
Seda Güney - Dans ve Hareket Terapisti
Danny Lundmark - Müzik Terapisti
Berenike Schramm - CABUWAZİ

Texts:

Nil Delahaye - BoMoVu
Seda Güney - Dans ve Hareket Terapisti
Berenike Schramm - CABUWAZİ

Video, Camera and Postproduction:

Gökce Ince

Dancing Volunteer:

Salah Baker

Recording and Postproduction of the Music:

Danny Lundmark

Illustrations:

Mert Tügen

Design:

Esra Göksu | www.esragoksu.com

Coordination and Implementation:

Beril Sönmez (Anadolu Kültür)
Birte Neumann (LaKI)
Ekin Su Birinci (Anadolu Kültür)

www.hep-beraber.org
www.alle-zusammen.org
www.germanturkishinitiative.org

LICENSE & COPYRIGHT DISCLAIMER - DANCING MATTERS PROGRAM:

The Dancing Matters Program can be reproduced and distributed under the following conditions:

- a. Whenever the Dancing Matters Program, its videos and booklet are used, duplicated and shared, they should be attributed to the persons and institutions (licensors) mentioned in the imprint.
- b. Whenever materials are being used, the imprint should be referenced and any changes made to the materials should be declared. All kinds of changes can be made to the materials under the condition that references to the imprint and declarations of any changes are clear and reasonable. However, any references or declarations should not give the impression that you have the support of the licensor and institutions.
- c. Non-commercial use – The Dancing Matters program may not be used, reproduced or distributed for commercial purposes.
- d. Modified materials may not be distributed – If the Dancing Matters Program or the materials contained within the program are rearranged or modified, the modified versions of the materials may not be reproduced or distributed to third parties.
- e. No additional restrictive provisions – No additional provisions or technical procedures may be applied that would prohibit any application of the program that the license permits legally to another person.
- f. Persons and institutions mentioned in the imprint cannot cancel your rights, provided you comply with the license terms.

For more information, you can contact us at our project website:

www.hep-beraber.org | www.alle-zusammen.org



German Turkish Initiative for Collaboration on Refugee Relief

In Collaboration with



ANADOLU KÜLTÜR



Kommunale
Integrationszentren

Landesweite Koordinierungsstelle

Supported by



