

Title:	Identity and Difference: Creative Artistic Exercises as Didactic Support in Adult Education - Transgenerational Exchange and Learning
Target Group	People of different age-groups, generations which are at the same time co participants of a learning process, program.
Numbers of Participants	20 – 30
Date / Time	29.10.2009, 18:00 – 31.10.2009, 17:00
Short Description	

Brief:

Aims:

A key issue within our adult-education programs are artistic exercises. Our claim is that through artistic exercises students and participants develop more personal and social competencies than through any other methodical approach. Therefore the actions we focus on are solely artistic actions.

Method:

We aim at the social-art / competence offering visual and performing arts. E.g.: By becoming aware of more colours and shades through a painting exercise the participants develop the social skill of sensing and differentiating mood and temper in their surrounding field.

Action:

We offer a large supply of material. We encourage to give it some shape. We then encourage to dis- and reconstruct the whole more often. Observation processes are added in time. Questions lead this process.

Reflection:

When artistic exercises are means for learning processes, the experiences gained in these exercises need to be translated into a meaning for everyday life in common or in special. This question must be addressed in the reflection part besides all questions concerning the sensitivities (self perception) of the participants.



*He who acts using his hands is a worker.
He who uses mind and hands is a craftsman.
He who uses hands, mind and heart is an artist.*

Francis from Assisi

Theory:

Every human being an artist (J. Beuys)

To our understanding an artistic action is any action where the actor (the active person) understands himself as a creator. The creator is expressing his will using matter. The difference of being and actor/creator or not is a question of mind - not of matter, place and time.

Today the empowerment from worker to craftsman and artist takes place by exercising the power of the reflecting mind not only to the head (brains) but also to the emotional sphere (heart) and the executive sphere (hands).

A perceiving (observing) process must follow the artistic experience. Perception of an artistic exercise implicates:

1. a sound observation (look, watch, listen etc.) followed by
2. an interpretation and characterization of the described phenomena (compare what you see, hear, touch etc. to other things you have seen, heard and touched) and finally
3. a judging (putting into words what the phenomena "tell" us)

Thus the task is to enhance the participants awareness of their creative energy and the way it works.

Methodology:

Acting and Observing

The artistic process can be described as a commuting movement between acting and observing:

The artist puts some red colour on the canvas and steps back to observe how this act changed everything. He observes this result on a sensual level as well as on an emotional level. Staying with this observation he gains his impulse, what to do next. Every artistic exercise implies an acting and a perceiving part. To both of them there is an art, how to do it. (The perceiving part also suits to the performing artist. He speaks, sings or dances and observes at the same time whether and how this touched his audience. A word or a note does change the world around just like a red dot does.)

Reflecting

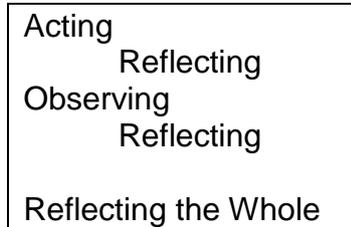
"Befindlichkeit" and Meaning

We differentiate acting and observing from reflection. We stick to the rule, that there is no work (and no assignment) without an afterwards reflection on the "Befindlichkeit" (Heissenberg)¹: "How do you feel now?", "What did you experience while doing what was asked of you?" etc.

¹ Sensitivities (?)

Whereas the Befindlickeits-question is concerned about confidence building, leadership, team building etc. we must also articulate the question of meaning and understanding.

Thus artistic exercises imply the producing/performing part and the perception thereof and also a reflection part, after each and after the whole.



The Action:

Example:

Sculpturing exercise

1. Action:

Each participant gets a chunk of clay. Then, blindfolded, he has to shape it without imitating any natural thing. (Give it an abstract shape.)

Reflection

Befindlichkeit/sensitivities:

How are you?

What happened?

Meaning:

What does this mean to us?

2. Observation:

(silent exercise) Each participant is invited to explore the piece of his partner. Still blindfolded each person takes the hands of his partner and guides them to his piece. So they examine and explore what sculpture the partner made. (blindfolded, without words, only with his hands – sense of touch).

- a. Describe: What was it you perceived?
- b. Compare: How was it's quality and composition?
- c. Judge: What does it tell you?

3. Reflection

Befindlichkeit/sensitivities:

How are you?

What happened?

Meaning:

What does this mean to you?

4. Reflection of the Whole:

What did we learn in this process?

Which questions and topic did arise and should be worked on next?

Problems/Barriers and Solutions:

Three barriers

In our daily adult education we frequently cope with groups of different ages. Any diversity of the group can be an enrichment if we find out the rules we have to consider when designing our workshops and putting them into action.

In our artistic exercises we witness the participants struggling with three barriers.

mental barrier

One is the interest (mental barrier): do I want to listen, am I interested in what this is all about?

emotional barrier

The second barrier is the personal concernment (emotional barrier): This might be interesting but it doesn't concern my needs and me right now.

intentional barrier

The main barrier rises when the participant must become active (intentional barrier): Will he get into the process or not? Is he too self-conscious to have the courage to try and may be to fail?

To enable everybody to overcome these first thresholds we must design every artistic exercise in a basic and minimal (not simple) way. We never cease striving for a more reduced form of all of our instruments and for a more attractive format.

One key seems to be:

Reduce the work assignment (instrument) and enlarge the format. - This could mean i.e. using few colours but a very big brush and/or a gigantic canvas.

The Problems addressed by the action

Age matters.

Age is one of the central issues in human life – it affects our identity and it creates difference to people of other age groups. Age among others is a criterion for the challenges we are currently facing, an indicator for interests, needs, wants and abilities & qualities to contribute.

Age is an important issue in our society.

There are more old people, we face an evolving economic situation and the breaking of the pact across the generations, changing family structures & changing values. People stay longer in the working process, medicine progresses, so people become older, although we want to stay young- we live in a society that focuses juvenile values.

Target groups - the workshop is designed for:

Groups of people and organisations that want to cultivate learning across generations.

- I. In **training programmes & courses** we often find people of very different age groups.

The existence of **different age groups in a training programme** is a great chance for the learning process of each individual & the group.

But for being able to profit from this chance, we need to give room to the differences between and to the qualities of the respective age. This room for getting in contact with each other and knowing the differences encourages the willingness and ability to learn from and with each other.

- II. This workshop can also be used for **teambuilding across generations**.

People work longer – they retire older. The gap between the youngest and the oldest people working together increases steadily.

When people are working together, they need to/should be able to trust & respect each other – it also needs the willingness to find & follow common targets and to create something together. Sharing of information & knowledge and especially experience bases on trust & respect as well as the ability to deal with and learn of mistakes and failure. If you are in a hurry – go slow.

- III. Variable design elements/methods for **initiatives for organizational development**

Companies start becoming aware, that will be an increasing need for personnel development & HR Systems that consider different biographical needs.

For being able to establish useful, adequate and reasonable solutions a deeper understanding of the qualities and needs of the different age groups is crucial. When implementing changes in systems this understanding should become part of the organisational culture. When talking of knowledge management learning across generations is always an issue. The question is:

How can the qualities of the young and the qualities of the old interact smoothly.
Society would make a step towards new solutions if age were considered qualitatively instead of quantitatively.

The design background:

1. Social learning & personal learning is assumed as the basis for learning across generations. The workshop is designed to give room for experiences.
2. The experience to be creative makes people happy and motivates them.
3. The experience to get in contact with somebody new & different in a productive manner is inspirational.
4. Doing something unusual/new and experiencing wellbeing therewith creates openness.
5. Little time - a phenomenon of our zeitgeist
When designing a workshop/training for adult education, we have to consider the tight schedules, long ToDo lists and full calendars of our participants - there is an entry hurdle for things that are too time consuming. Therefore we developed a **lean design**.
6. Low entry barriers - things are easy to perform but they leave room for individual strengths and so they provoke creativity. **Simple rules** are important.
7. Learning and development, arts and creativity are related processes that help each other.
8. Leaving old & static mindsets and gain a piece of open thinking through an experience creates a good climate for new solutions.
9. Focusing qualitative aspects, **less is more**.
10. Walk your talk: Transgenerational design team.

The Aims of the Action

Expected outcome:

- a) A positive experience was created, encountering the topic learning across generations in an artistic way
- b) Meeting different people enriched.
- c) The participants got the chance to learn individually.
- d) Create an open and trustful climate in the group
- e) The workshop gave people room to exchange and think about their point of view concerning a qualitative perspective on age.

There are basically 2 exercises (blocks): scenic play & forming clay
// visual arts & performing arts
(each takes approx. 3,5 hours)

The exercises are structured the following way:

- a) Introduction
- b) Doing Acting – experience
- c) Perception & description
- d) Reflection
& forming abstract concepts (in the ArtID Workshop especially focusing the topic of learning across generations & artistic methods)

Competencies trained:

- a) Perception of qualitative aspects (old, young,...)
- b) Self perception and reflection
- c) Creative acting
- d) Solution orientation
- e) Improvisation
- f) Cooperation
- g) Empathy
- h) Encounter others - face identity and difference

Why Arts?

- a) Artistic Exercises focus resource orientated and qualitative aspects.
- b) Through arts people encounter.
- c) The artistic process can also be a mirror for ourselves – we can look at the picture, if we want to.
- d) We do not learn to know and to be informed but we learn for being capable of acting - freely – artistic exercises give room to experiment acting and to learn.
– Train competencies
- e) Working in an artistic way doesn't create "as if" – Situations – you simply do things together. You make an experience you can relate to when reflecting.

Amendments compared to first application: :

- for our second application we changed several items; due to
 - a different time frame
 - a different group of participants (this time the participants were all professional artists or pedagogic personal who work as facilitators and trainers in adult education. We invited them to this workshop to learn and help us to improve)
 - last but not least several changes are due to the many ideas of our partners at the symposium in November 2009.
- The most obvious change is the sharp distinction between “space arts (visual arts)” and “time arts (performing arts)”; visual arts for one exception at the end of Saturday are done solely on the first day, exercises in performing arts on the second only. This way it was easier to get valid data on how things work on people and how they affect the energy and outcome.
- the topic of generation was stressed more than before; see the top 3
- the art of sculpture was introduced before the work with the clay began
- we introduced an exercise (giving and receiving an apple) to bring to mind the difficulty to “teach” or to be “taught” before it is clear, that the partners are willing to give (teach) or to receive (being taught)
- painting exercise 11. was planned but could not be done; there were already so many issues to be talked about that we cancelled this topic ad hoc

Program

Friday, 2010-02-19

Time	Topics
13:00 – 13:10	Welcome “Moving body mind and soul”
13:10 – 13:20	1. Organizing the group playfully
13:20 – 13:30	2. Ball Game
13:30 – 14:30	3. Once, when I was 17, and today... Wishes, Thoughts and Deads
14:30 – 15:00	Coffee-break
15:00 – 15:30	Preparation for the Sculpture WS 4. Giving and receiving an apple; standing in front of a partner, standing in two circles
15:30 – 16:00	5. Making two abstract paper-sculptures representing the qualities “old” and “young”
16:30 – 17:00	Coffee-break
17:00 – 19:30	Sculpture WS 6. Modelling with clay; blindfolded and dumb
	a. A piece made by myself
	b. Two partners joining their pieces
	c. Perception exercise; giving an order to the sculptures; the sculptures of all pairs are being presented and put into an order: progressive scale

Saturday, 2010-02-20

Time	Topics
09:30 – 09:45	Information “What is ARTID”;
09:45 – 11:00	Preparation for the Drama WS: 8. “Being young and being old”;sitting down, getting up from a chair Reflection
10:00 – 11:30	9. Drama Workshop a. Slide Show - Body Sculpture b. Silent Movie - Slow Motion c. Story Telling
	Coffee-break (is included in top 9)
11:30 – 13:00	10. “A Christmas Eve”; Scene one a. Repetition 1 b. Repetition 2 c. Repetition 3
13:00 – 14:30	Lunch break
14:30 – 15:30	11. “the Problem is no longer a problem”; Scene two
15:30 – 16:00	12. Reflection
16:00 – 17:30	13. Final Reflection of the whole; Evaluation, next steps

Program Details

Friday, 2010-02-19

Item	1. Organizing the group playfully
Starting Time	13:10 – 13:20
Duration	10'
Topic	Get to know each other
Method used	Structuring/Organizing the crowd in rows / forming a progressive scale
Description of Activity	The facilitator asks the group to build rows according to different criteria like: size of shoes, style o clothing, size of favourite plant, month of birthday, age,.. (without talking, just guessing - and silently finding ones place)
Expected Outcome	The participants get a first introduction into one of our basic tools concerning the perception of art products: how to build progressive scales. The participants know each other and know some of their expectations and fears.
Materials	-

Item	2. Ball game
Starting Time	13:20 – 13:30
Duration	10'
Topic	Learning each other's name
Method used	Throwing and catching balls
Description of Activity	The groups form a circle, each one introduces himself by saying his name, the facilitator starts to throw a bean bag or juggling ball to a person saying her or his first name before throwing, when the group manages well to keep the ball flying, the facilitator may introduce a second and third ball into the game.
Expected Outcome	Every person knows each other's names
Materials	2-4 juggling balls

Item	3. Once, when I was 17, and today... Wishes, Thoughts and Deads
Starting Time	13:30 – 14:30
Duration	60'
Topic	My time when I was 16 – 19 / coming of age
Method used	Small group exercise; talk and present
Description of Activity	<ul style="list-style-type: none"> • groups (of 3-4) are built • they talk about their adolescence, and mark all important and common topics, hopes, despairs etc. on a flip chart paper; • after this they talk about their lives now; topics... • Then these papers are being presented to the big group; and discussed in the plenum
Expected Outcome	Introduction into the topic: generations Emotions, closeness and biographical awareness
Materials	Flipchart, pin board

Item	4. Giving and receiving an apple
Starting Time	15:00 – 15:30
Duration	30'
Topic	Experience two different actions: receiving and giving
Method used	A round without music / a social dance (Betriebs-Eurythmie)
Description of Activity	<p>The group forms two concentric circles; the inner circle is looking outside, the outer circle is looking inside, so two persons are facing each other;</p> <ul style="list-style-type: none"> • Beginning: the inner circle gets an apple each; • They then give (using their right hand) this apple to their partner in the outer circle (they receive it with their left hand) and vice versa; repeat this over and over and observe different aspects: • How do you hold your hand when giving (receiving) • Is anybody taking instead of receiving, how is this done • How do you feel; which gesture is more comfortable to you • Try to refuse to take the apple when offered to you • Try to get rid of the apple and don't accept if the other person doesn't want it • Next step: everybody gets an apple and each person gives and receives at the same time, giving with your right hand, receiving with his left, and in between the left hand gives the apple to the right hand • Next step: each person does this two times and at the third time the apple is given not the person in front but to the person to your right and at the same time you receive an apple from the person to your left. • The apple from your left goes with your hand over your head there it will change into your right hand.
Expected Outcome	<ul style="list-style-type: none"> • First irritation, then excitement, finally sensibilisation for the giving and receiving topic. In learning processes there is always the question if anybody is willing to learn or to teach. May be there will be experienced a difference between giving to one I know (the person in front of me) or to the one I do not know so well (the person next to me)
Materials	Apples, balls or stones which fit in a hollow hand

Item	5. Making two abstract paper-sculptures representing the qualities “old” and “young”
Starting Time	15:30 – 16:00
Duration	30’
Topic	Qualities of having lived for a long time or just started
Method used	Sculpture
Description of Activity	<ul style="list-style-type: none"> • Each person is free to give his sculpture any form he likes. • After 5’ everybody presents his sculpture on the floor (or a very long table) to the plenary. • Without much talking every body looks at the sculptures scattered on the floor in no special order. • After looking and appreciating what everybody did, the “artists” look for a partner and talk in pairs about their experiences with the exercise. • The facilitator calls for attention. He makes clear, that for the next step, no one needs to explain what he/she just tried to form. What follows is more a play than anything else. • The facilitator then picks one person and asks her/him to find the very youngest looking sculpture in the room and to place it at the very left(right) side of the room. • Another person is asked to find the very oldest sculpture (no explanation, no discussion; there is no true or false choice) and to put this one at the very right(left) side of the room. • Now there are two ends/two poles – in between these another person is asked to place the rest of the sculptures (if the room is too small you may form a spiral from the old pole to the young pole instead of a line). This person is allowed to invite others to help her/him. It is helpful if the participants do not talk while giving an order/structure to the whole lot of sculptures. • Once this order (line or spiral) is set, the facilitator may ask one of those participants, who was not very much engaged in the structuring process, to explain what principle, what rule those who formed the line were thinking of or following. • We now may talk about “old” and “young” - What are the qualities of an old form, what are the qualities of a young form. How do we get from here to there and vice versa. • (This exercise may be done for any qualities. In our case we were working on the issue of transgenerational learning and we pondered on the topic of “old and young”.)
Expected Outcome	<ul style="list-style-type: none"> • Irritation; we model with paper, we don’t draw or paint. Relief; most of the people here don’t know how to do this (make a sculpture out of

	<p>paper) so the facilitators cannot expect very high standards for the results.</p> <ul style="list-style-type: none"> • Quality awareness of the two poles of life and the many aspects of age along the road. • Probably there will be a form which was thought (by the person who made it) of as representing the category “young” while it might be chosen of a participant as a well fit piece to stand for the category “old”. (We do not discuss this controversial interpretation)
Materials	Paper, glue, tapes, cords, strings, staples...

Item	6. Modelling with clay; blindfolded and dumb
Starting Time	17:00
Duration	120' (excl. a 30' break in between)
Topic	Cooperate with a strange person while modelling with clay and produce a conjoint output
Method used	Clay modelling & perception (row building exhibition)
Description of Activity	<p>The single participants will be blindfolded and led to their place and piece of clay</p> <ul style="list-style-type: none"> • They start forming their chunk of clay (abstract forms!) • In a second step they stop the modelling process but take the hand of the person working opposite of them and let him explore their form - and vice versa • After having explored the partners product the two now start to bring their pieces together and shape one integrated form • Finally each person is led back to a place in the room far enough from their working place. No one should know where he had worked and which piece was his. • The blindfolds are taken off. (– 30' break) • One person after another chooses one piece of art and places it next to a form very similar to his and way off those forms that look absolutely different – thus making a row. The result should be a line/row of clay forms which show a polarity at its ends and similarity in between. <p>Sensitive care should be taken in step IV; people are not likely willed to destroy (to deconstruct) their form (especially not before they had the chance to look at it) in order reconstruct it together with their partner's into a common new sculpture.</p>
Expected Outcome	<ul style="list-style-type: none"> • Sensitivity for form • Sensitivity for quality • Sensing and recognizing • Activation of the sense of touch which provokes basic sometimes • breath taking experiences
Materials	Clay, blindfolds

Saturday, 2010-02-20

Item	Preparation for the Drama WS 7. “Being young and being old”; sitting down, getting up from a chair
Starting Time	09:40
Duration	20’
Topic	After we gathered knowledge about young and old, and how these opposites interact... the participants now have to plunge headlong into “life as it is” by miming the old or the young
Method used	Body movement and mime
Description of Activity	<ul style="list-style-type: none"> • The facilitator introduces the topic: “How do young and old people move differently?” • He gives some examples. Talks about the little ones exploring their body – and mimes them, talks about old people losing control of their limbs and body if they do not concentrate. The struggle for equilibrium at the beginning and at the end of our journey. • The facilitator then asks each participant to try some characteristic movements on his own. • Older participants are asked to teach the young ones how it is done when you are old; and vice versa. • The f. creates a scene with two chairs, one at each end. • Participants are asked to volunteer as “actors”, being young and being old. Very easy human activities <ul style="list-style-type: none"> ○ get up from your chair, ○ walk across the room, ○ find a new chair and ○ sit down again • have to be performed in the role of a very old or a very young person. • Reflection
Expected Outcome	Realisation of the difference: how did I behave, how did I feel when talking about young and old, what was the difference, when I tried to be old or young. Empathy to old and young
Materials	Two chairs

Item	8. Drama Workshop a. Slide Show - Body Sculpture
Starting Time	10:00
Duration	20' Motivation, Example, Task, Performance
Topic	3 Generations inter-acting; build 4 groups. The groups are supposed to prepare and perform 3 body sculptures or "photos" of a situation.
Method used	Body sculpture
Description of Activity	<ul style="list-style-type: none"> • The facilitator explains and demonstrates the method: "body sculpture" and the topic f.e. "Going by bus on a Friday afternoon", "Christmas Eve with the Family". • He demonstrates the method: "body sculpture", asking volunteers to help him. • The participants are asked to build groups of 4 or 5. • The groups choose their leader. The leader is responsible for the time-management and focus of the rehearsals. • The groups rehearse. They invent and try out postures, gestures and expressions with their body, stand together in artistic ways to create a sculpture or photo which expresses the situation of "Going by bus on a Friday afternoon", "Christmas Eve with the Family" e.g. • Each member of the group represents a specific age group; • Each group may also add a special issue f.e. "Migration", "Abilities & Disabilities" ... • Each group prepares 3 "slides". • The facilitator gives commands: "Close your eyes"; the audience closes their eyes and the "actors" hurry on stage and take their position 1. • The facilitator asks: "Open your eyes". The audience looks at the scene, they see "slide 1". • The facilitator says: "Close your eyes." The audience closes their eyes and the "artists" change their position to "slide No. 2". • The facilitator says: "Open your eyes". the audience looks at "slide No. 2" ... • Thus each group presents its "slide show"
Expected Outcome	<ul style="list-style-type: none"> • The groups are being organized; each participant knows where to go, and how to pose once he is on stage. • A slow, easy and joyful approach to drama art. • Social interaction of the target group. • Sensitivity for the issues in our communities. • Sensitivity for the age groups.

Materials	Chairs, a “stage”
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Item	b. Silent Movie - Slow Motion
Starting Time	10:20
Duration	20' Motivation, Example, Task, Performance
Topic	Creative translation of setting, situation and cast into a small scene without using words.
Method used	Silent Movie; mime
Description of Activity	<ul style="list-style-type: none"> • The facilitator demonstrates the tool: “Silent Movie”. He shows 3 pictures of a “slide show” like those done before; he then shows how to act out a slow motion movement from slide 1 to slide 2; and the same procedure to get from slide 2 to slide 3. • Task: The groups find themselves some place where they can try out and rehearse their movement from slide to slide. • Performance: each group shows its “silent movie” to the rest.
Expected Outcome	<ul style="list-style-type: none"> • The groups and each individual feel safe and secure within their task; they can handle what they are expected to do; appraisal for each other; Deeper understanding and empathy for the situation and the roles.
Materials	-

Item	c. Story Telling
Starting Time	10:40
Duration	50' Motivation, Example, Task, Performance
Topic	Each participant (“actor”) who has been acting mute, without talking, now is invited to tell us, what had happened to him, to the people in his performing group.
Method used	Storytelling with trigger-sentences.
Description of Activity	<ul style="list-style-type: none"> • The facilitator introduces the tool “storytelling”. • He gives an example referring to one of the performed “silent movies”. • He uses trigger sentences. “Once, I was riding the bus on a Friday afternoon. I had to go to.... I was tired and found a window seat in the second row left side. A young boy was entering the bus....” / “Once we had Christmas Eve with the family. I was years old. My dad was....” • Then he asks the groups to come in front and take any position which reminds them of their “silent movie”. • The facilitator asks the first. “What happened this day when you were riding the bus.../ When your family was celebrating Christmas Eve...?” • (Please start your stories with the trigger sentences.) • Thus each participant of the first group tells his story. • Then the next group takes place. • Finally we have heard all the different stories of all the different groups and persons.
Expected Outcome	<ul style="list-style-type: none"> • The experiences, feelings and ideas of the last sessions now are gathered and framed in the context of a story. The story is not only a summary of what was said before but a new imagination of the issues and findings... It is more. • The interpretations of the pictures and characters which occur in the story are not finite but open. • People are very perplex that their story, their understanding of what was going on and what was happening might be totally different of the others stories; so what is reality, what is really happening. • Most people just finish: “Oh I didn’t know. Oh I thought you were...!” • There might rise the wish to be allowed to talk or ask. But this is not allowed yet. We hold our “horses” back.
Materials	-

Item	9. “A Christmas Eve”, or ”Going by bus on a Friday afternoon”; Scene one; Repetition 1 - 3
Starting Time	11:30
Duration	90’
Topic	Find a small scene and the one typical sentence for your character. The scene has to be performed three times (3 to 5 min), each run lasts a bit longer - start to improvise.
Method used	Three rounds of scenic play
Description of Activity	<ul style="list-style-type: none"> • After the preparation unit for the drama WS all drama groups come together and form an audience. • Then group number 1 immediately starts with their improvisation on a little stage built up by the facilitator. • A sign, given by the facilitator, ends group 1. • Immediately group 2 begins to play their improvisation in front of the others. • When the last drama group has finished their improvisation, group 1 starts again with their scene, then group 2, and so on... • Each drama group plays the same scene three times, we do three rounds and each round the actors get a little bit more time to play the scene without being told. The playing time in the first round should be very short, about 2 minutes, in the second 4 minutes, in the third round 5 minutes or more. • This part of the WS should not take more than 40 minutes. • No Reflection! / Tell the participants to let all their thoughts and feelings sink. • Make an artificial “night”: go out for lunch, go out for a walk, take a nap...
Expected Outcome	<ul style="list-style-type: none"> • The results of a successful or less successful performance should not last too long. Every actor has achieved the experience that there are a lots of ways of doing something, that everything happens in quite different variations, moments pass and give way to the next. • Empathy for oneself as well as for those who were mimed. • Enhancing empathy for the issue of the project (intergeneration). • Sensitivity for the diversity of the issue. • Sensitivity for the different needs, possibilities and attitudes of the age groups in different difficult situations. • The repetition of the same scene gives way for the empathy to sink below intellect and mind, to sink deep into the heart and even deeper down into the limbs to will and intuition. The tool of repeating the same scene over and over again makes conscious what really is happening to you and your partners; first round you understand it, second round you realize your and the others feelings, third round you sense your inner will to break out, to run away or to change

	<p>something, or - if not - to endure.</p> <ul style="list-style-type: none"> • The clandestine extension / prolongation of the given time pushes the actors into the improvisation – the story may get a turn which was not planned.
Materials	-

Item	30 years later
	If there is more time than we had, you might like to play the scenes from above but now 30 years have passed; Grandpa might be dead, the baby might have become a mom or a dad; someone might have been born...
Item	60 years later
	Now each role has experienced being infant, grown up and old

Item	10. "The surprising way out"; the problem is no longer a problem - Scene two
Starting Time	14:30
Duration	90'
Topic	Perform a scene: Find in your group a daily life situation, where generational differences appear. Invent a surprising turn to a solution.
Method used	acting / drama
Description of Activity	<ul style="list-style-type: none"> • Now the task for the drama groups is to reflect on their personal experiences with the scene in the morning lesson. • The leader must push the group into little talking and more acting. Therefore the groups get the possibility to develop and rehearse a scene where the problem is solved, it might be a logical turn it might be a fairy tale. • Each group performs their solution. • Reflection and documentation
Expected Outcome	<ul style="list-style-type: none"> • The relief that we can imagine and play the solutions of any problem. This encourages everybody that he could put the play into reality. • The group now is ready to engage into a discussion. Don't try to be too smart. The artistic exercises proof, what the master coach in the novel and 2000 movie "Baggar Vance" says when helping a golfer who lost his swing: "Seek it with your hands, don't think about it, feel it. The wisdom in your hands is greater than the wisdom of you head will ever be."
Materials	All that can be found in the room; two rehearsing rooms

Item	11. Final Reflection of the whole
Starting Time	16:00
Duration	30'
Topic	The Ideal Adult Education
Method used	Painting
Description of Activity	<ul style="list-style-type: none"> • The facilitator introduces the last tasks: • Draw a picture of the ideal adult education, which uses artistic exercises and integrates different generations. Make it abstract. • The participants get huge canvasses, big brushes, palette knives, and paint-rollers, acrylic colours...
Expected Outcome	<ul style="list-style-type: none"> • After a lot of performing art – it is very hygienic to draw, write or work in visual arts – this brings people back into their centre. • They know dream of what they have learned and experienced. And so the need to talk about everything is not that burning. The last discussion / reflecting round will be calmer.
Materials	Paper, canvas, easel, brushes, palette-knives, paint rollers, acryl colours ...