Digital Guide for Virtual Training

Connected by heArts

Digital Guide
for
Virtual Training

INTRODUCTION

The following manual is a Digital Guide for Virtual Training to be used by youth workers in the implantation of virtual activities that bring together young people with and without disabilities.

Coming from extensive and detailed research and analysis of the target audience, Connected by heARTS Digital Guide for Virtual Training has been developed within the intellectual output of the project, aimed at developing a virtual training methodology for youth workers on how to join together and involve young people with and without disabilities in the creation of attractive, creative, and cultural activities, in order to help them on their integration path and overcoming prejudices and discriminatory attitudes of community members.

The guide contains two parts:

Part I. Video tutorials on how to use certain digital tools for implementing virtual training;

Part II. Set of tools for implementing artistic, creative, and cultural workshops/activities online. This part has different categories of activities, divided into 5 units:

UNIT 1: DIY AND CRAFTS

UNIT 2: PHOTOGRAPHY

UNIT 3: GAMES AND QUIZZES

UNIT 4: ARTISTIC

UNIT 5: VIRTUAL TOURS

PART I.

Video tutorials on how to use certain digital tools for implementing virtual training

VIDEO TUTORIALS

VIDEO 1: KAHOOT

VIDEO 2: WONDER

VIDEO 3: CANVA

VIDEO 4: PREZI

VIDEO 5: ZOOM

VIDEO 6: MURAL
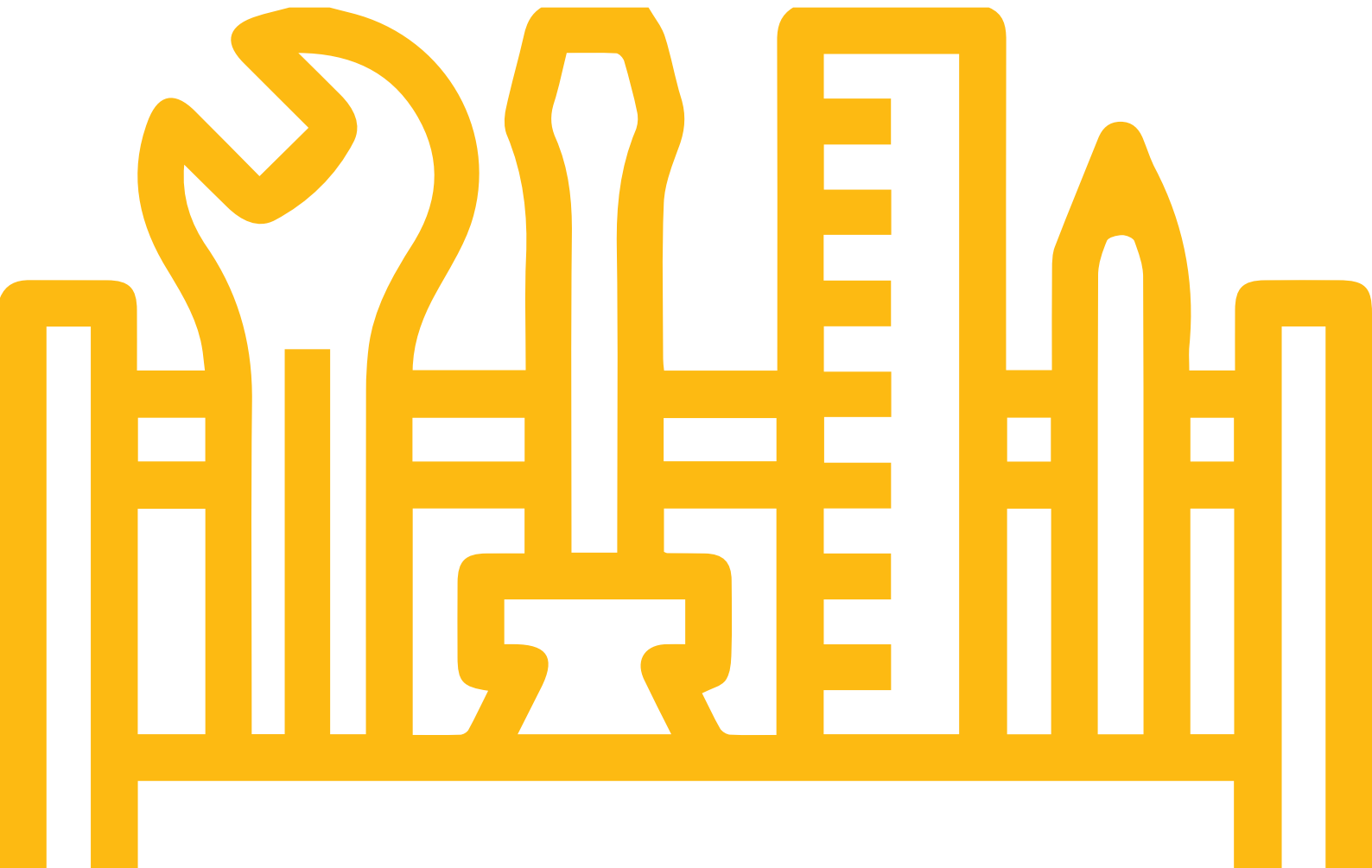
VIDEO 7: TRELLO

VIDEO 8: JAMBOARD

PART II.

Set of tools for implementing artistic, creative, and cultural workshops/activities online.

UNIT 1
DIY AND CRAFTS

Method/Activity: DIY Stress Ball

Aim:

To make a DIY-crafted stress ball at home.

Creating your own stress ball can be a creative way to release pressure and have fun making a squishy and playful item. Participants can customize their own by choosing their favorite color (or a calming one, such as blue) and adding stickers or colored patterns.

A stress ball is a fun and malleable toy that's a great tool for portable stress relief. Both adults and children can squeeze the toy in their hands, moving their fingers around to relieve muscle tension, stress, and to exercise the hand. Beyond being a toy, stress balls may help make us feel relaxed and lower our blood pressure. Tossing one in the bag before starting a busy day or keeping one at the desk is very convenient for stress relief.

Objectives:

- To learn how to make a stress ball;
- To get to know each other and participate in creative activity together;
- To have a stress ball and be able to use it for relaxing

Duration: 45 - 60 min.

Number of participants: 5 - 10

Materials:

- Computer and stable internet connection
- Funnel
- Scissors
- Permanent marker (optional)
- Small, round balloon
- 1 cup Cornstarch/ Flour

Description (detailed explanation of step-by-step implementation):

The facilitator starts the workshop with an ice-breaker and participants get to know each other. The facilitator makes sure that all participants have the necessary materials and are able to do the workshops by themselves, or if not, there is another person present that can help them.

Afterwards, the facilitator leads the workshop following these instructions:

1. Blow up the Balloon

Blow up the balloon until it is about 4 to 5 inches in diameter. Do not tie it, but keep the balloon inflated as best you can.

2. Pinch It Closed

Pinch the top of the balloon shut, about 1 to 2 inches from the opening, leaving room for the funnel to be inserted into the neck of the balloon. If you don't have an assistant to help, use a clip to pinch the balloon.

3. Insert the Funnel

Place a funnel inside the opening of the balloon while still pinching the balloon closed. You may need help securing the funnel inside the balloon. Don't worry if your balloon deflates a little, as this tends to happen during this step.

4. Fill Your Balloon With Cornstarch/flour

Fill the top of the funnel with cornstarch/flour using your free hand (or enlist a helper). It works best to add a small amount of cornstarch at a time.

5. **Slowly Release Pinched Fingers**

    Carefully begin replacing the air with cornstarch by slowly letting go of where you're pinching the balloon so the cornstarch can slide into it. If you go too quickly, the air leaving the balloon will blow the cornstarch into the air and make a mess.

    Continue adding cornstarch to the funnel until the balloon is filled to a depth of about 3 inches. Continue adding small amounts of cornstarch to your funnel, moving slowly, and swirl the cornstarch around with your finger to help work it into the base of the funnel and into the balloon.

6. **Squeeze out the Excess Air**

    Pull up tightly on the opening of the balloon and pinch out any extra air. In order to have an effective stress ball that won't pop, it's important to eliminate any extra air that's inside your balloon. All of your stress ball's contents should be cornstarch.

7. **Tie the Balloon Closed**

    Tie the balloon closed as near to the cornstarch as you can. Use scissors to cut off any excess balloon, making sure not to cut too close to the knot on the balloon.

8. **Decorate the Stress Ball**

    Decorate the stress ball with stickers or permanent markers as desired. Choose your favorite colors to make your new toy your own and add fun patterns to show off your artistic skills. Now you're ready for stress relief on-the-go with your very own DIY stress ball!

Expected outcomes:
- Participants gained knowledge on how to do a stress ball and are able to repeat the process in the future by themselves;
- Participants have done their stress ball by engaging in a fun and interesting activity.

Method/Activity: DIY String Art

Duration: 120 min.

Number of participants: 4 - 10

Aim:

String art is not a new concept. This craft form has been around since the early 1900s. Mary Everest Boole, a teacher, invented this art style to help her students understand algebra and geometry. String art is still as popular today as it was back then!

String art is a delightful and relaxing pastime. It's an easy and inexpensive craft that many people enjoy doing. Your projects will look quite trendy when you use barn wood boards. You can either stain wood boards yourself or buy them premade from the craft store.

This tutorial teaches how to make a beautiful barn wood plaque adorned by a lovely heart. It's not as hard as it looks! Once you have your supplies gathered you can make it in less than thirty minutes.

Objectives:

- To engage in creative process and create with hands
- To create a heart-shaped string art
- To learn the string art technique and be able to use it in the future for other forms and images

Materials:

- Computer and stable internet connection
- Hammer
- Scissors
- Piece of wood (stained or unfinished)
- Linoleum nails (depending on the size of your project, 40-80)
- Embroidery thread/wool thread
- Tape
- Paper (white, A4, to draw the heart) or printed image

Description (detailed explanation of step-by-step implementation):

The facilitator introduces themselves and the activity they are going to do. Then ask the participants to tell their name and one adjective that starts with the same letter as their name. This will make participants acquainted with each other and will create a relaxed atmosphere. Before the facilitator starts with the instructions and while the participants are working, they encourage them to ask any questions they have. The facilitator shares their screen and shows them images of the process. Also, they can have their own materials and show the process by video in live time.

Instructions for the workshop:

Prepare a piece of wooden board into a square or any other shape. The heart size should be relatively smaller than the wooden board size, making sure it fits inside the board nicely. You can draw the heart with a pencil directly on the wood or use a paper to draw it first. Of course, if your drawing skills are not the best, you can use a printed image of a heart. The facilitator should get to know the participants before the workshop and communicate this with them, in order to have the printed image ready for the workshop.

Start drawing your heart on the wood. Or, if you have a printed image, cut the heart out, and you will use it as a template. Place the heart template onto the center of your barn wood plaque, adjust it into place and secure it with painters tape.

Trace the heart pattern on the board. Grab some nails and a hammer; start hammering the nails along the traced heart pattern on the board, keeping some gap between every 2 nails.

After removing the heart template,get your string and tie a knot around the head of one of the nails. Keep stringing the string around nails. There isn't a right or wrong way – just keep going until you like the pattern you created. You can also then outline the entire heart to make the outside line pop a bit more.

You can experiment with the lines or follow some of these patterns:

1. Draw the open end of the yarn towards the opposite nail and then draw the yarn to the next nail (of the opposite nail). Draw the yarn from the outer side of the nailed heart.
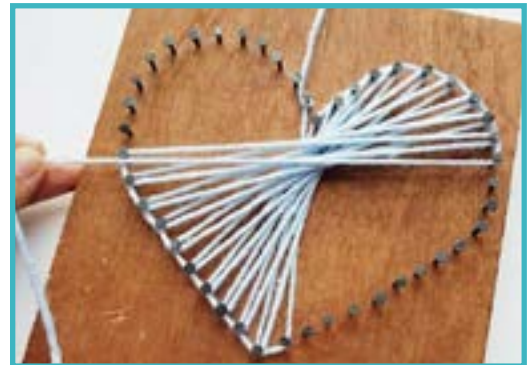
You can stop wrapping once the yarn reaches near the first nail and Tie a tight knot with the yarn around the last nail.

2. You can start at any nail head and continue wrapping the cord around any other nail head. Just remember to keep the cording tight, so that it doesn't slip off the nail. Continue wrapping and filling in the center of the heart with cording until you are pleased with the design. The more layers you have, the darker the design will be in your finished product.
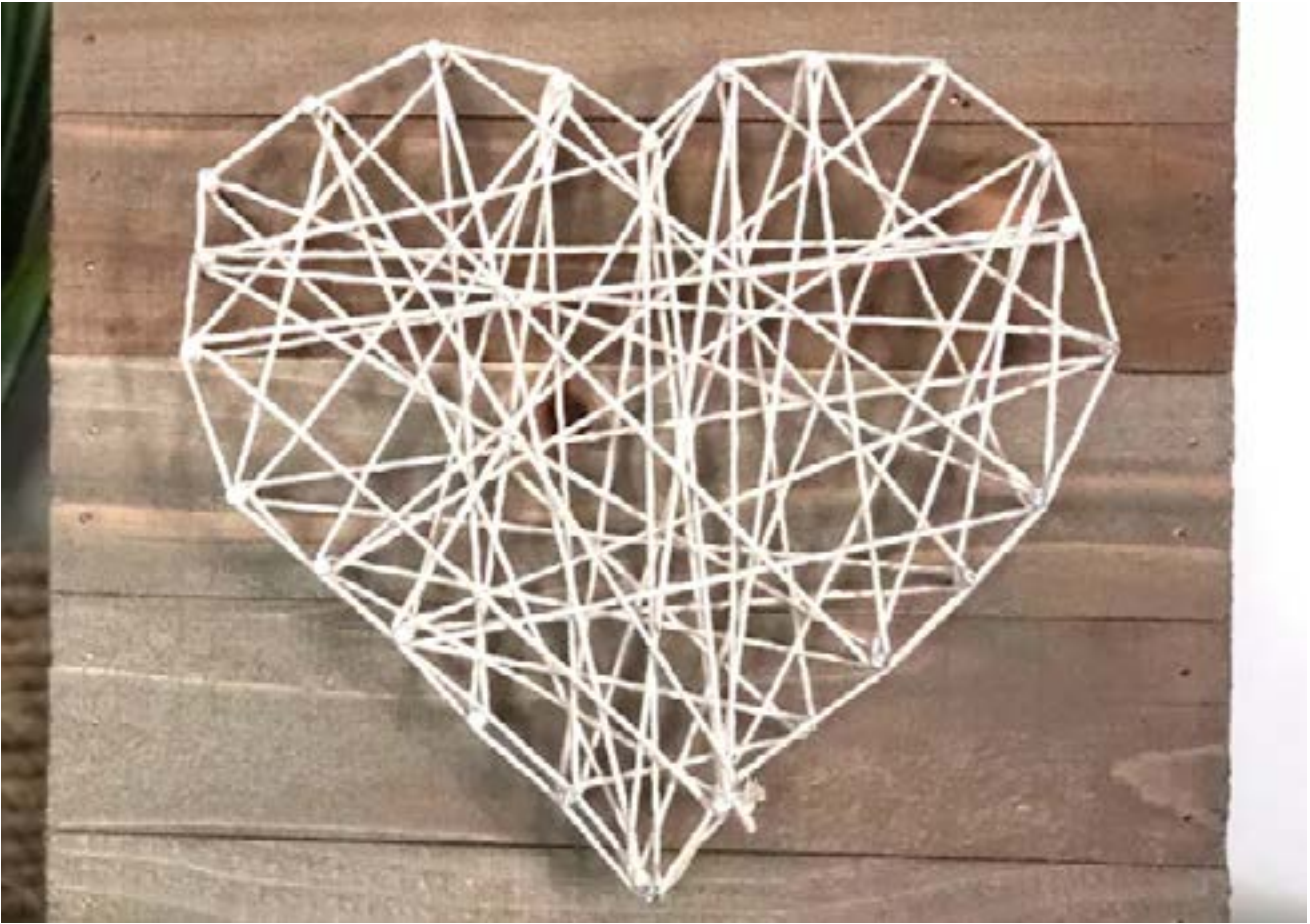
After the center is filled, make sure to wrap the cording around the edge of the heart to define the border of the heart. When you are satisfied with the look of your string art heart, tie the end of the cord into a knot around a nail head and cut the end of the string. You can use a bit of super glue or clear nail polish to secure the knot and keep it from unwinding.

Expected outcomes:
- Each participant created e a heart-shaped string art
- Participants gained knowledge about the string art technique and are able to use it in the future for other forms and images

Method/Activity: Origami

Aim:

With this fun activity we will learn to fold the paper in different ways, according to the technique of Origami, so that we can easily make interesting shapes and designs of any kind. Origami is the Japanese art of folding and unfolding a paper with the help of hands to form a shape without cutting it or using glue.

Objectives:

- Increase memory usage
- Encouraging the creativity of the individual
- Increased dexterity and better hand-eye coordination
- Development of discipline, patience and perseverance
- Improving mathematical comprehension through geometry
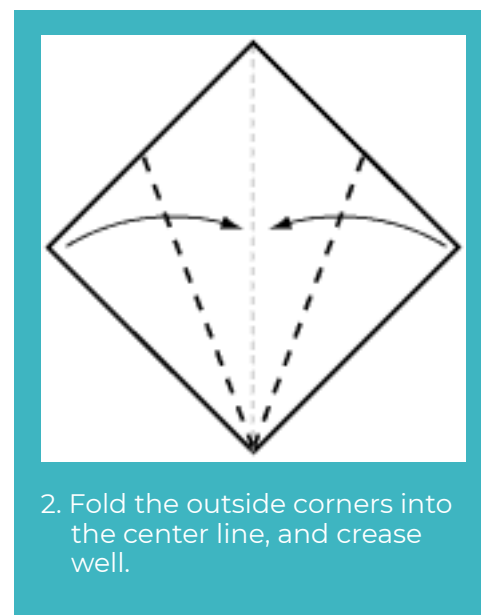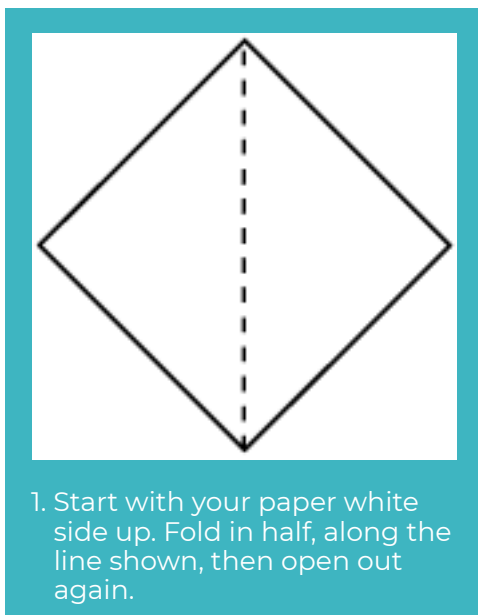
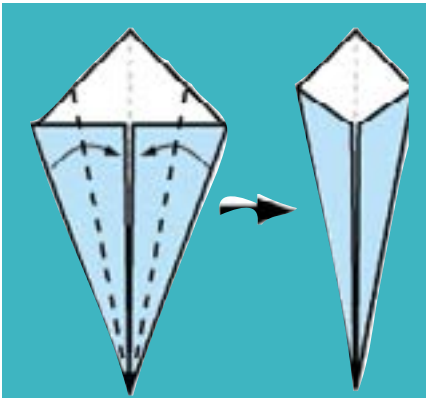### Duration: 60 min

Number of participants: 5 - 10
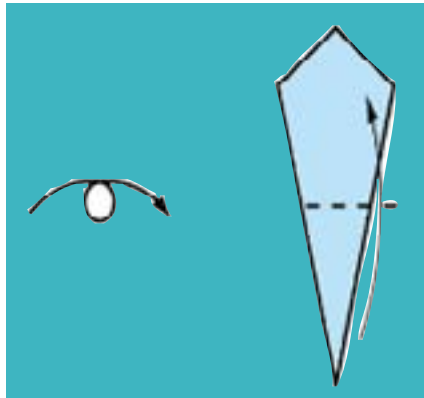
Materials:

Square papers of different colors

Description (detailed explanation of step-by-step implementation):

The instructor begins the training of the participants in the technique of Origami, with a simple design such as that of the pelican. Explains in detail the steps for the construction, giving the necessary time to the participants.

1. Start with your paper white side up. Fold in half, along the line shown, then open out again.

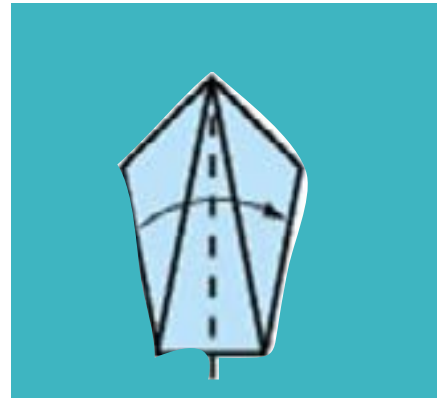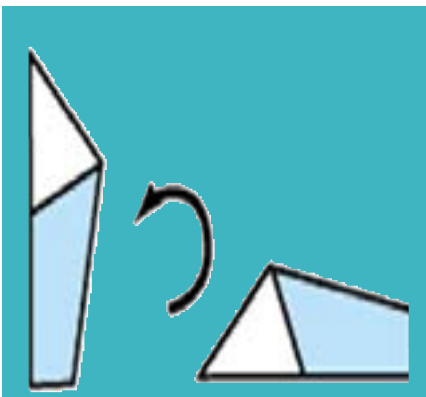2. Fold the outside corners into the center line, and crease well.

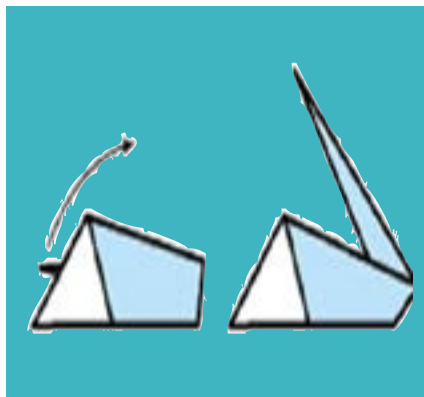3. Fold the outside edges into the center once again.

4. Turn model over and fold bottom point up to the top point. Crease very well
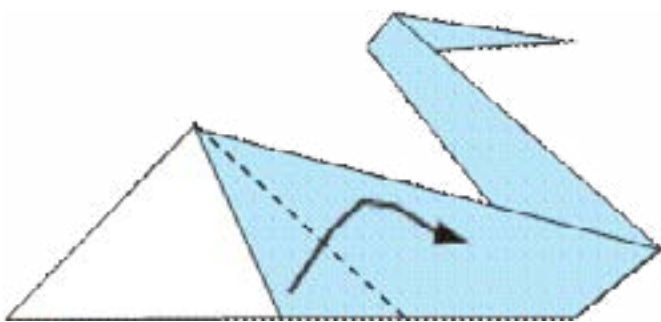
5. Fold in half.

6. Rotate model so it is now lying down.

7. Raise the inside triangle upwards slowly, then flatten and crease well.

8. Inside Reverse Fold the head along the crease shown.

9. Fold each wing upward as shown, then fold it back again slightly. The pelican will now rest on its wings and sit up.
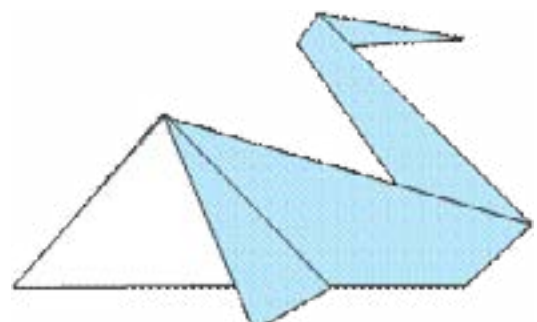
Finished Pelican!
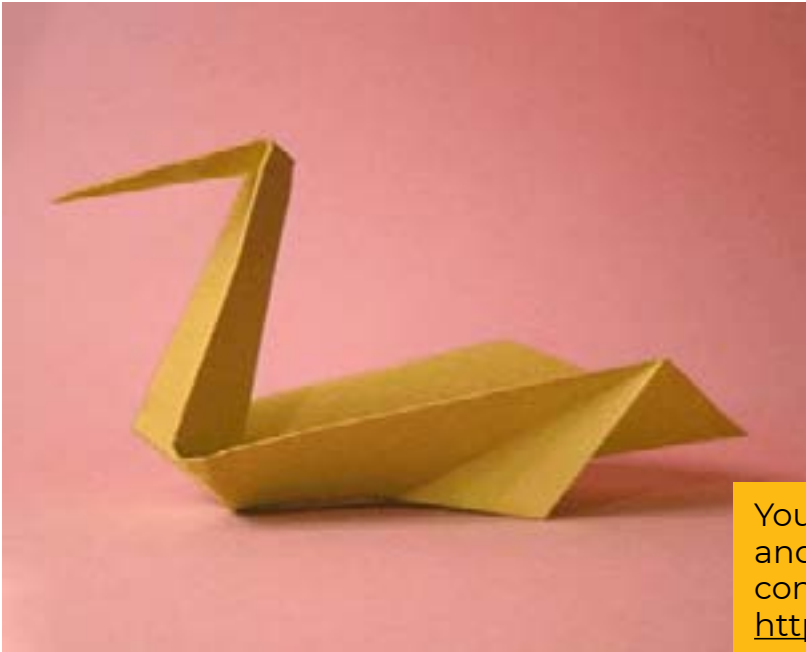
You can find instructions and drawings for Origami constructions at https://www.origami-fun.com/

Expected outcomes:

At the end of the activity participants will be able to:

- Do a design with the technique of Origami
- Make the best use of their memory
- Perceive the various geometric shapes

Sources https://www.origami-fun.com/

Method/Activity: Pixel Art

Aim:

Pixel Art is a form of digital art, created by computer from the use of raster image software, where images are edited at the pixel level. The graphics in most video games for old PCs, video consoles, graphic calculators or mobile phone video games are mostly pixel art.

Objectives:

- To learn and practice pixel art
- To train the creative capacity

Duration of the session: 90 minutes

Number of participants: min. 5

Materials:

- Computer
- Mouse

Description (detailed explanation of step-by-step implementation):

1. First, the facilitator will send via email a link to the website with which we will create the pixel art and some images.

   a. https://www.pixilart.com/draw

   b. Pixel Art Examples

2. From the examples sent by the facilitator, the participants should choose one, first of the simplest, and try to recreate it with the web.

3. Once the participants have recreated the images, they will download the photo and through the communication channel they are using (skype, discord, google meet...) they will send it to their partners so they can see it.

4. The facilitator will now pass them a series of realistic images that they must try to recreate.

5. Once the second pixel art is finished, again, the participants pass their images to the rest of their colleagues.

6. Finally, each participant will make their own pixel art, in their own way and without a reference image. At the end he/she will send it to his/her colleagues.

Expected outcomes:

At the end of the activity participants will be able to:

- They have learned a new form of art and artistic expression.
- They have learnt a method of introspection and self-knowledge.

Aim:

By creating rope bracelets we will train concentration, understanding and patience.

Objectives:

- To train patience, understanding and concentration.

Duration of the session: 1 hour

Number of participants: min. 5

Materials:

- String or thread of different colors
- Scissors

Description (detailed explanation of step-by-step implementation):

One of the easiest ways to make a bracelet is to braid the ropes. To make this bracelet you will have to divide the ropes into three parts. They can be all three of the same colour, although they will always look more striking with different colours. Tie the three ends of the rope together and fasten them with a knot.

They will take the left-hand rope and pass it over the middle rope, so that it occupies the central position. Next, take the rope on the right and pass it over the middle rope so that it becomes the centre rope. Repeat until the bracelet is the desired length. When you are done, just tie a knot.

For this bracelet, you will need two ropes of two different colours. As in the previous case, you will tie the two ropes together with a knot and hold it tight. Take the rope on the right and pass it under the rope on the left. Return to the right once more, passing it over the rope on the left, so that an open circle is left (we will not close it yet).

Next, take the left-hand string, pass it over the right-hand string and bring it out from underneath, passing it through the middle of the circle to the left. Take both strands and tighten the knot. Repeat the operation until the desired length is obtained.

In this case you will need three ropes of two colours: a long and a short rope of one colour and a long rope of another colour. You will join the ends of the smaller rope and fold it in half. Join the other ropes together and knot them all together. The short strings should be fixed in the middle, so you can fasten them with tape, for example.

Take the string on the left and pass it over the middle strings to form a four. Take the one on the right and put it on top. Now pass the right-hand end under the central ones and through the middle of the right-hand rope. Tighten the knot and repeat the operation with the other side: in this case instead of a four you will form a P. Repeat the operation until you get the length you want and knot the bracelet.

Expected outcomes:

At the end of the activity participants will be able to:

- They have learnt different techniques for making bracelets
- They have increased their ability to concentrate and understand

Method/Activity: Recycled instruments

Aim:

It has been proven that music has many benefits: it influences emotional, intellectual, auditory, sensory, motor development,.. It enhances the ability to concentrate and memorize, as well as spatial skills.

Objectives:

- To work on manual skills
- To work on rhythmic ability

Duration of the session: 1 hour and 30 minutes

Number of participants: min. 5

Materials:

- Bottle plates
- Wire
- Cardboard tubes or plastic bottles
- Empty Pringles cans
- Adhesive tape or washi tape
- Drumsticks or a pair of sticks if not available
- The cardboard tube of a toilet paper roll
- The cardboard tube of a roll of kitchen roll
- A latex glove (a balloon is also suitable)
- Scissors
- Tape

Description (detailed explanation of step-by-step implementation):

Take the bottle or tube and cut out two circles. Now, make holes in the centre of all the sheets. When you have it, you should attach the sheets to the circles two by two, i.e. take two sheets, pass a piece of wire through the holes and tape the ends of the wire to each circle with tape. Leave a few centimetres between the two circles.

Place all the jars in a circle and tape them together, both on top and underneath, so that they don't fall off. With the help of the tape, create a strap to hang around the neck, joining two ends. You can line the tubes with washi tape and give them a touch of personality.

Take the toilet paper tube and cut it in half. Then take one of the halves and cut it lengthwise. Roll it up until you have a tube of about one finger in diameter and hook it with tape. Now you have the mouthpiece for the instrument. Set aside.

Take the paper towel tube and a strip of cardboard. Hook it on one end. Take the paper towel tube and a strip of cardboard. Hook it on one end.

Now cut off the end as well. Take the nozzle and the finger of the cut glove. Put the smaller end of the finger into the mouthpiece and hook it with tape.

Take the paper towel tube and put the other hole of the glove on the reinforced side. Hook it with a lot of tape so that it doesn't come apart.

With all these instruments we can practice rhythms and songs like these:

Bruno Mars - Uptown funk - Con percusión corporal - YouTube

MAMMA MIA - ABBA MUSICOGRAMA (PERCUSIÓN CORPORAL) - YouTube

Musicograma "Dance Monkey" - YouTube

Expected outcomes:
At the end of the activity participants will be able to:

- They have learned to make more complex handicrafts
- Have trained fine motor skills
- Have practiced their sense of rhythm

Method/Activity: Decoupage technique, first steps

Aim:

With this fun activity we will learn the decoupage technique with which we can incorporate various patterns into an object in order to make it look painted. Such items can be wooden boxes, candles, mirrors, trays, vases, flower pots and larger items such as furniture.

Objectives:

- Increase the kinesthetic abilities of the participants
- Encouraging the creativity of the individual
- Increased dexterity and better hand-eye coordination
- Development of discipline, patience and perseverance

Duration: 180 min

Number of participants: 5 - 10

Materials:

Wooden box, rice paper, stencil, metallic gold color, lace, decoupage glue, acrylic paints, patina.

Description (detailed explanation of step-by-step implementation):

Initially the instructor gives a short lecture with information about the technique:

Decoupage has a long and fascinating history. This art consists of a large number of techniques and styles that were applied in various distant countries. For centuries decoupage has fascinated many famous figures in history and art such as Marie Antoinette, Madame de Pompadour, Lord Byron, Beau Brummel, or more modern ones such as Matisse or Picassso.

In the 12th century, Chinese peasants made colorful paper ornaments to decorate windows, paper lanterns, decorative boxes, and other objects. The Chinese enthusiasm for paper as well as the very good management of the scissors, have their roots in Eastern Siberia, where they decorated the tombs of the locals with paper ornaments as well as ornaments. This custom extends to the time before the birth of Christ.

However, the birth of what decoupage we know in practice today, is related to the seventeenth century. Then the furniture from the Far East became popular, with a final wax finish. Europe went crazy with wax-finished items, while orders exceeded the production capacity of manufacturers in the Far East. Taking advantage of the huge demand, the craftsmen of Venice began to produce furniture imitating the distant eastern candle called lacca contrafatta - imitation lacquer.

The craftsmen began to accept students, who were engaged in coloring copies of works and drawings of popular artists of the time. The colored designs were cut, the compositions were glued to the objects they wanted to decorate and they were covered with many coats of varnish. In this way they made furniture as well as various small things that resembled the popular items imported from China and Japan.

**The instructor then guides the trainees step by step:**

Step 1: Properly prepare the area where you will work the decoupage technique. Choose a large clean surface to use as a workbench. Clean it, pick up any items and put on a protective cloth or plastic to protect it from the glue.

Tip: the area where you work the decoupage technique is well ventilated.

Step 2: Select the item you want to decorate. The best choice for someone who is just starting out working decoupage is a wooden object with an easy shape & flat surfaces like a box. However, you can apply decoupage to any object such as a candle, a bottle, etc.

Step 3: Now it's time to choose the pattern you want to decorate your item. It is better at this stage before you cut a pattern, to do various tests to decide if you really like it and in which position of the object you will place it.
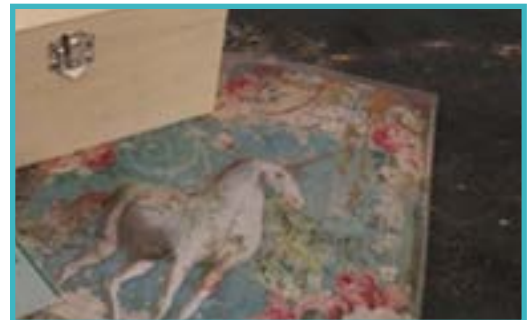
Step 4: Carefully cut the pattern or image you have chosen with scissors so that you do not include parts of it that you do not want.

Tip: after you cut your pattern then you can use a knife for greater accuracy.

Step 5: With a brush you will put a minimum amount of glue on the spot where you have decided to place your pattern. Be careful, a large amount of glue will create bubbles and will probably tear your pattern later.

Step 6: Place the pattern where you want it, taking care not to get air from below because it will wrinkle. Be careful not to have glue on your hands because your pattern will be torn.

Step 7: With your brush again apply a very thin layer of glue (minimum amount) with slow and gentle movements so that the pattern you have chosen does not move or tear. Then let it dry.

Step 8: This is an optional step. After your object has dried very well, apply 2-3 coats of varnish with great care and it is necessary that the previous layer has dried well before applying the second.

Expected outcomes:

At the end of the activity participants will be able to:

- To use the decoupage technique to give new value to old objects
- They use their imagination creatively
- Organize and perform a series of steps related to the decoupage technique

Sources
https://www.youtube.com/pentartvideo
https://www.youtube.com/channel/UCggMW9ywfomwWr0f9v2H7fg

Method/Activity: Folded Book Art

Aim:

To engage participants in a creative process of creating art from old books, involving skills in making things by hand.

Objectives:

- To learn ways on how to recycle old books;
- To learn how to create folded book art in a heart shape.

Duration: 120 min.

Number of participants: 4 - 10

Materials:

- Book. It's best to use a hardcover book, as these books will give the best results when displaying them;
- Ruler in centimeters, as these patterns are displayed in centimeters;
- Pencil to mark the pages.

Description (detailed explanation of step-by-step implementation):

Step 1: Marking the Pages

For this heart pattern we need to mark and fold only 40 sheets of paper.

The pattern we use is in centimeters.

Now pick up the book like normal when you would read it (Like in the first image of this step).

Now turn the book a quarter, so your hand ends up on the right of the book and the page numbers (in this case) end up in the right upper corner. Like in the second image.

The book is now positioned right. It has to stay in this position during the process of marking the folds.

Now place your ruler on the book like in the third image. Make sure the beginning of the ruler is on the left side of the book.

The first two values you need to mark according to the pattern are: 7.7 centimeters and 8.9 centimeters. So place two marks on those two values. If done right, you now have marked the first page and there's a gap of 1.2 centimeters between the marks. It looks similar to the fourth image.

Now go to the next page (the second page). Here you mark the following values: 7.1 centimeter and 9.6 centimeter

On the third page you mark the following values: 6.8 centimeters and 10.1 centimeters.

Page 4 values: 6.6 & 10.5
Page 5: 6.4 & 10.9
Page 6: 6.3 & 11.2
Page 7: 6.2 & 11.6
Page 8: 6.1 & 11.8
Page 9: 6.0 & 12.1
Page 10: 6.0 & 12.4
Page 11: 6.0 & 12.6
Page 12: 6.0 & 12.8
Page 13: 6.0 & 13.1
Page 14: 6.1 & 13.3
Page 15: 6.1 & 13.5
Page 16: 6.3 & 13.7
Page 17: 6.4 & 14.0
Page 18: 6.6 & 14.2
Page 19: 6.8 & 14.4
Page 20: 7.1 & 14.6
Page 21: 7.1 & 14.6
Page 22: 6.8 & 14.4
Page 23: 6.6 & 14.2
Page 24: 6.4 & 14.0
Page 25: 6.2 & 13.7
Page 26: 6.1 & 13.5
Page 27: 6.1 & 13.3
Page 28: 6.0 & 13.1
Page 29: 6.0 & 12.8

Page 30: 6.0 & 12.6

Page 31: 6.0 & 12.4

Page 32: 6.0 & 12.1

Page 33: 6.1 & 11.8

Page 34: 6.2 & 11.6

Page 35: 6.3 & 11.2

Page 36: 6.4 & 10.9

Page 37: 6.6 & 10.5

Page 38: 6.8 & 10.1

Page 39: 7.2 & 9.6

Page 40: 7.7 & 8.9

Step 2: Folding the Pages

After you marked all the pages you can start folding.

Place the book in front of you like in the first image of this step.

Then fold each page twice on the marks you made in the previous step, like you can see in the second and third image. Try to keep the folds at 90 degrees or as close to it as possible.

Repeat these steps until you have folded all the marked pages.

The fourth, fifth and sixth image let you see how the book should look like once you folded some pages.

When finished folding, you're done! You've created your own folded book art now. Now go ahead and look for more patterns, as all of their patterns work in the same way.

Expected outcomes:
- Participants have learned how to recycle old books
- Participants have learned how to created folded book art in a heart shape
- Participants with and without disabilities took part in an creative and artistic process together

UNIT 2
PHOTOGRAPHY

Method/Activity: Introduction to photography

Aim:

With this activity, the participants try to come to a first introductory contact with the art of photography. The first question to the participants: Is "photography" practically defined only as taking selfies for social media or is it something more? Participants will be able to cultivate their photographic gaze, distinguish key features in the photographs, identify the subject, composition, content, get to know some technical parts of a camera, and with all this as a tool, be able to, finally, express themselves through photography! Because every photo has a story to tell!!

Objectives:

- Familiarize with photography as a means of artistic expression.
- The learning of basic technical characteristics and photographic values, with emphasis on the correct handling of light and composition in the frame.
- The cultivation of personal aesthetics and visual perception
- The development of practical skills

Duration: 120 min

Number of participants: 5 - 10

Materials:

Computers or Tablets, internet connection, camera

Description (detailed explanation of step-by-step implementation):

Exercise flow:

Phase 1: Motivation.

Phase 2: What do I do now?

Phase 3: Light, speed, aperture and ISO

The first phase of our activity which is considered extremely important, as in the context of the occasion our interest is focused on distracting the attention of the participants. In this way we will be able to create learning motivation and more favorable conditions for the acquisition of the cognitive object by the participants. We will start with a question:

What does someone who wants to learn to take good photos do?

Possible answers you will receive:

a) He/she constantly takes photos and shows them to someone who trusts their aesthetics (our mom or our partner in love does not matter!). He listens carefully to their criticism, thinks, searches, tries and shows them his work again … At a time when he feels that he has advanced enough, he seeks advice and evaluation from someone who knows more - e.g. from a photography teacher or a photographer who likes her work.

This photo has many problems!

But there is a chance to get good reviews if you have many friends on facebook and they also see the Eiffel Tower ...

b) Constantly sees photos. We have a problem here! What will he see? 90% of the photos circulating on the internet are from mediocre to very bad - and most people appreciate them (because they show a nice body, our village or our company having fun....).


A strangely crafted bird is not art!

After the answers of the participants we ask them if you can learn to cook well if you have never eaten delicious food? Can you write poetry if all you read is your horoscope? How will you evolve photographically when you do not even know what a good photo is?

Continuing their conversation, we ask:

Tell me some names of great photographers whose work you admire!

An example that can be mentioned follows:
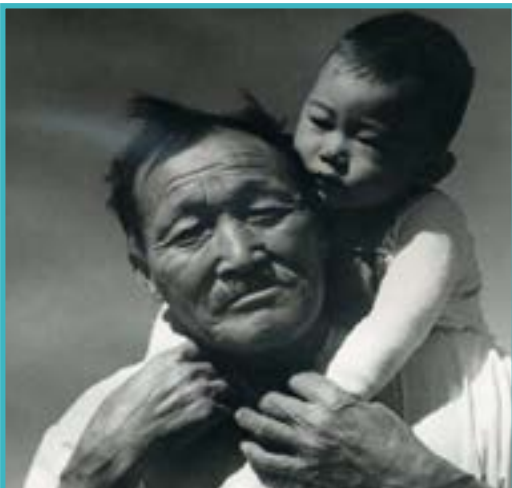
DOROTHEA LANGE - great American photographer

There are in photography (as in any art) some photographers who influenced art, paved the way, suggested stops through their photographs (eg Bresson with the "decisive moment"), have a distinct aesthetic and are reference points for lovers of this art. Not everyone is easy though! Some of them want study and familiarity in order to be understood and thus contribute to our aesthetics. In all the arts there are important representatives that require work to understand them...

TIP: Visit the site Masters of Photography – an old page with the right suggestions.

EXERCISES:

1) Name 5 world famous photographers! You do not know; But you know directors, musicians, painters, writers etc ... OUPS !!! Start the study immediately ... (let their photos speak to you)

2) Who will help you with their critique in your first steps?

Phase two

What am I doing now?

But we have already said it!

You are outside or inside, you take photos, you show them, you listen to the first comments and you have bought the first photo album and you study it. You have downloaded some photos from the masters of photography and you start to wonder about various topics ......

What are your problems?

In the subject, in the framing, in the light?

You do not know what framing is or what I mean by that? Do not care about anything and do not think too much (for a start) ... Just shoot!

Camera settings? In P (automatic program)! If you work with a mobile phone, just find out how to add or remove light before shooting.

Put the camera on "P" and get out!

In the **third phase** of our activity we will deal with some technical issues such as light regulation, aperture, speed and ISO.

The light

The light can be soft (eg when it is cloudy or diffused - ie the sun does not see our subject directly) or hard (eg when the sun sees the subject directly and you have intense shadows or when you are illuminating something in the dark with a projector). They apply accordingly with artificial light sources.

Soft light, ideal for portrait

Hard Light ideal for street photography

We suggest participants to watch a nice video from No Film School that clearly shows the difference in light quality https://nofilmschool.com/2013/03/basic-lighting-lesson-hard-soft-light

Light can illuminate our subject from the front, side or back (backlight).

The old photographers used to say that we should have the sun behind us when we take pictures - that is, our subject should be illuminated from the front ... Easy way of lighting, it is difficult to make a mistake and the photometer of our camera, but also the most boring…

Flat lighting from the front.

It does not create shadows, depth and is boring!

This subject necessarily needs sideways light…


Sideways (and hard)

The backlight creates silhouettes

EXCERCISE:

Photograph a subject (eg a person) outside in the three different ways we mentioned. The sun is constant, so you will move your subject and position (not the sun vertically for this exercise!) ... You can also play indoors with a flashlight and a small object.

The diaphragm

The lenses have a maximum aperture (as we get closer to f1 more and more light enters) and a minimum (as we get closer to f22 less and less light enters).
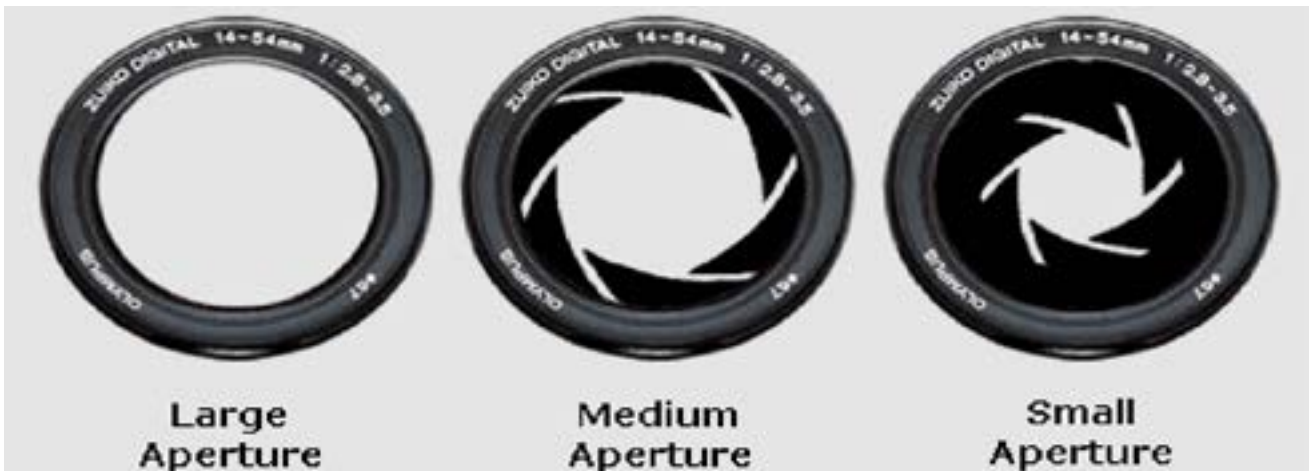
And you have a diaphragm on you! She is the pupil of the eye. Illuminate it sharply with a flashlight to see it close!

The speed

It concerns the speed of the shutter. How fast (or slow) it will open to allow light to pass through the camera (or film) sensor. The more light there is, the faster it will open and close so that the photo does not burn. E.g. on a sunny day we will have comfortable speeds like 1/500 sec, while at night the camera can keep the shutter open for seconds on end to pass enough light.

1/400 sec and follow the movement

We can manually control the speed if we have an SLR by turning the knob to S or T (Speed = speed, Time = time). This program is called speed priority and the camera makes the necessary other adjustments (aperture and ISO) to get the right light into our photo.

Why do this? To make our subject stand still or shaken!

We suggest further study in https://en.wikipedia.org/wiki/Panning_(camera)

EXERCISE:

Somewhere that is a lot of light, set a speed of 1/500 or 1/1000 of a second to "freeze" movement (try running water or anything that moves fast). Just before nightfall, try at speeds such as 1/15 of a second to get out of cars or passers-by. Do not zoom in and be as still as possible because the rest (buildings for example) we want to come out still. If you have a compact camera you can freeze the traffic with the sport program (as long as there is enough light outside) or take out something shaky when it gets dark with the night photography program (or what it says is for a while light).

The ISO

The third way to change the amount of light that will pass through our photo is to change the photosensitivity of our sensor. When we used to buy films, kiosks sold those that had 100 ISO (or ASA) sensitivity. For the night we bought from specialized shops films with ISO 800 or black and white 1,600 because only this way we could work in low light ... Now we go to our digital camera, when the light is low, and we raise the ISO, so that we do not get shaken Photo. Of course in life nothing is free! What do we pay here? Bigger digital noise...

Digital noise degrading the image. (Settings: P, 3200 ISO, -1) enlarge the page to see what noise will say...

EXCERCISE:

Put something in the center of your frame (eg a person) and press the shutter button halfway. While holding it (do not leave it!) open your frame (turn the camera right or left) to take the photo you want and then press the button! In this way you tell the camera that what is in the center you are interested in coming out with the right light and focused ... (This is done even with mobile phones).

Expected outcomes:
At the end of the activity participants will be able to:

- Handle his camera satisfactorily
- Understand the basic terminology
- Increase their space-perceptual ability
- Perceive different versions of callus and captures it in the context of photographic art

Sources
http://www.masters-of-photography.com/index.html
https://nofilmschool.com/2013/03/basic-lighting-lesson-hard-soft-light
https://en.wikipedia.org/wiki/Panning_(camera)

Method/Activity: The Golden Ratio in Photography

Aim:

To learn and use The Golden Ratio in Photography.

The golden ratio is applied to our images in many different ways and is known by many different names. Some of the names are: the golden mean, phi, Fibonacci spiral, or the divine proportion.

Objectives:

- To learn a new composition technique in photography
- To experiment with the golden ratio.
- To apply the golden ratio to participants compositions in many different ways, with the goal of creating a naturally striking composition.

Duration: 80 min.

Number of participants: 5 - 15

Materials: computer, stable internet connection, camera

Description (detailed explanation of step-by-step implementation):

You can find the golden ratio everywhere in nature, from a nautilus shell to the waves of the ocean. Even parts of the human body and our DNA are built based on it.

By using the golden ratio, you can create a photo that is more pleasing to the eye in a natural way.

To start, understand that the golden ratio is applied to your images in many different ways and is known by many different names. Some of the names you might be familiar with are: the golden mean, phi, Fibonacci spiral, or the divine proportion. You may be familiar with one or more of these terms, but don't be confused.

Each of these uses the golden ratio in a different way to create art, images and architecture that is pleasing to the human eye.

The golden ratio is a ratio of approximately 1.618 to 1. Artists have used this ratio for centuries to create works of art from paintings to architecture. Beethoven uses it in his famous fifth Symphony. It truly is all around us, including in our own bodies.

In photography the most common name is the Golden Spiral. For the golden spiral to work, it should be applied to an image with the dimensions of the golden rectangle. In other words, an image (rectangle) whose long side is 1.618 times longer as the short side. Think 10x16 for example. Applying a spiral inside an image with dimensions of a different ratio wouldn't have the same natural appeal. The golden spiral depends on the golden rectangle as it's canvas. Without it it's just a spiral, and not 'golden'.

The facilitator can choose if they want to explain more about the Golden Ration by themselves or play a video through shared screen.

If they choose to play a video, they share their screen and show all or one of the following: https://www.youtube.com/watch?v=evCuApztgLk&ab_channel=RegDoesStuff

If they choose to talk and show photos on their shared screen, they should follow the next text:

What Is the Golden Ratio?

The golden ratio is a composition guide. Some people call it the Fibonacci spiral, golden spiral, phi grid, divine proportion, or the golden mean.

It helps to lead the viewer through the entire photo. The composition will be more pleasing and balanced for the human eye.

The golden ratio existed well before the modern camera's birth. When the Egyptians built their pyramids, they used the golden ratio. Famous art pieces such as the Mona Lisa and The Last Supper are also following the rules of it.

But it does not stem from painting techniques. The golden ratio comes from mathematics. The Italian mathematician Leonardo Fibonacci came up with the idea when he arranged a series of numbers.

Following the sequence of his numbers can create an aesthetically pleasing art composition.

Don't let mathematics scare you off though! You don't need to apply any numerical calculations to use this technique.

The golden ratio is 1.618 to 1, and it is based on the spirals seen in nature from DNA to ocean waves.

Even if you dislike maths, this concept can change your composition from good to excellent.

There are several ways to use the golden ratio. The Phi Grid and the Fibonacci Spiral are the most common ones applied in photography.

What is The Phi Grid?

The Phi Grid is another way of considering proportion in photography. It looks like the Rule of Thirds, but you are not dividing the frame into equal thirds. The grid consists of a 1:0.618:1 ratio instead of the usual 1:1:1. The centre lines are closer to each other.
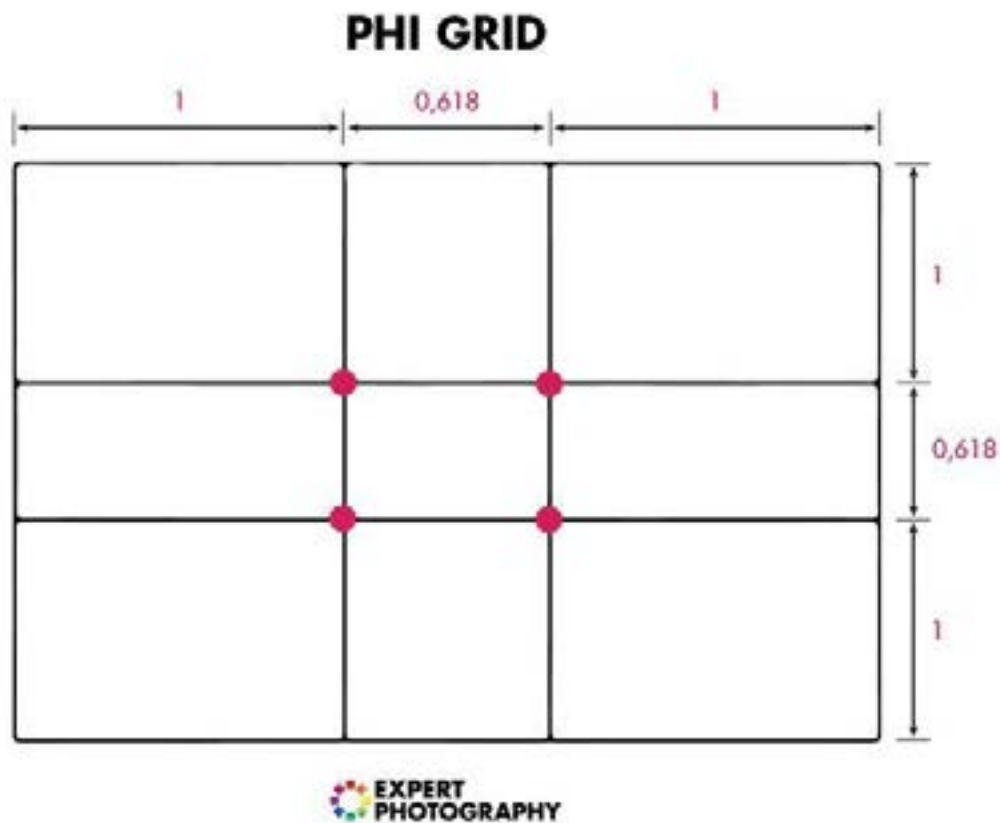
Using this method means that your subject is located a bit more central.

This way, your composition will be more unique and draw the viewer's attention quickly to your subject.
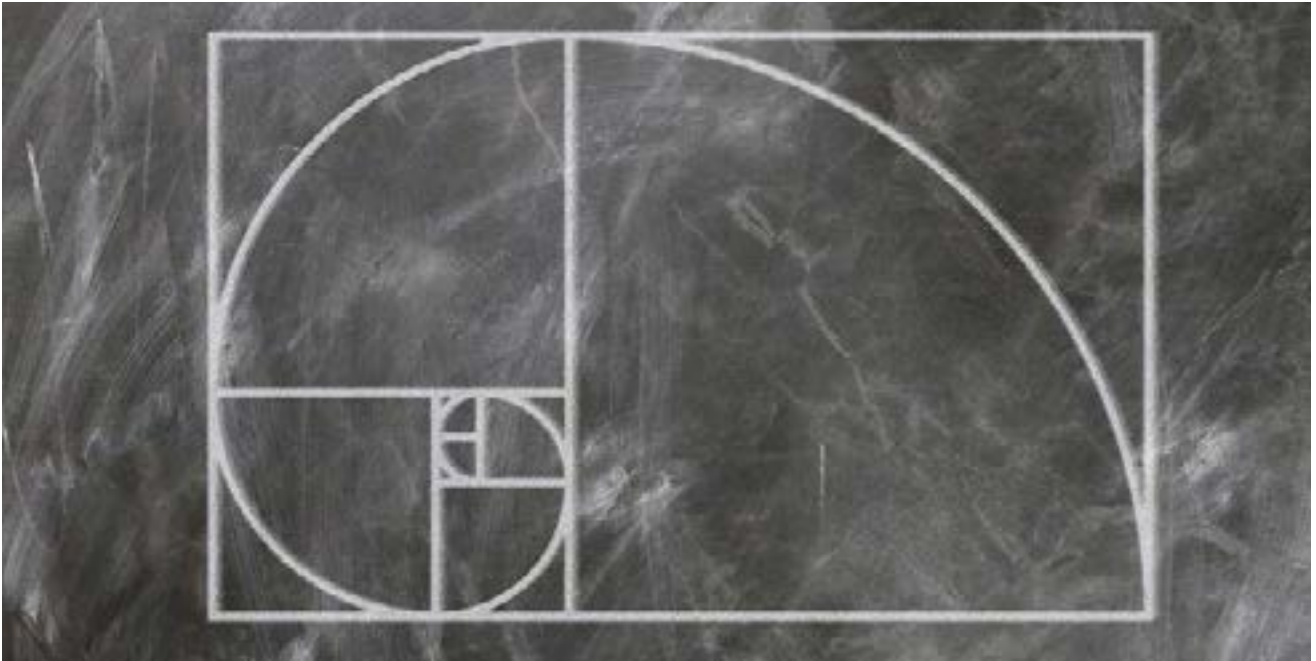
What is The Fibonacci Spiral?

The Fibonacci or golden spiral is built from a series of squares that are based on the Fibonacci numbers. The length of every square is a Fibonacci number.

Imagine placing the squares within a frame. If you draw arcs from opposite corners of each square, you will end up with a curve resembling the shape of a spiral. This is a pattern that appears everywhere in nature and resembles the shell of a nautilus.

The curve flows through the frame and leads your eye around the picture.

It looks something like this:

So how do you use the golden ratio in photography?

You should place the area with the most details in the smallest box of the coil. This does not have to be in one of the corners. It can be anywhere in the frame. Some say that the face of the Mona Lisa is also placed within that crucial area.

Try to position the rest of the subject within the curve too. This will lead the eye of the viewer through the image in a natural way.

Even if you use different composition guidelines, the subjects' position is very similar.

The golden ratio encourages photographers to consider not only where the subject is. It also matters where you place everything else in the picture.

Experiment with different composition methods and see which technique works for you. There is no right answer when it comes to creative composition. It all depends on your subject and its surroundings.

How to Apply the Golden Ratio in Your Photos

Both golden ratio techniques can improve the composition a lot. But how do you know which method to apply?

Step 1: Check the Scene

How you use the golden ratio depends on the scene in front of you. Composition techniques are there to help you think about the scene. Use them before pointing and shooting.

You know the different composition techniques. Now you need to select the right method. To do that, start asking yourself questions about the potential image in front of you:

- **What is the subject of the photo?** *That's where you'll want to lead the eye.*

- **What other elements can you include in the scene?** *Look at everything else in the scene and determine if it distracts from the subject or enhances it.*

- **Are there any leading lines or natural curves in the image?** *Leading lines work well with the grid, while natural curves are just asking for a golden ratio spiral.*

Step 2: Determine Which Composition Method You Want to Use

Next, choose between the golden spiral and the phi grid. You can't contort a straight object to fit inside a spiral, so if your scene has great leading lines, try the grid.

If your scene has more natural curves, the golden spiral is a better fit. From the shape of a tree to the curve of a cheekbone, anything can work in your favour.

The golden ratio is a more advanced version of the Rule of Thirds, but it's still okay to call on the Rule of Thirds again. If the scene works best with that composition technique, use it!

Step 3: Imagine the Overlay and Shoot

Imagining a complex spiral aligned over your photo can be tricky at first. If you simplify the concept, it's a bit easier to manage.

Check which built-in grid overlays your camera has. You can find the options if you go to the settings. Most cameras will have the Rule of Thirds. Even if that isn't the composition guide you are using, it's helpful to enable the feature.

Next, choose which corner of the image to use. You'll want to place the subject on the intersection of the lines with the grid, or in the smallest part of the spiral.

Adjust your composition to any leading lines or curves that you identified in the scene. Position the elements on the remaining grid lines or along the spiral.

You can exaggerate lines and angles by adjusting your position. Climb to a higher viewing point, kneel or lay down on the ground. You can also move closer, farther, or step aside to adjust the lines.

Explore your possibilities! The goal is to place other elements of the scene on that spiral out from the subject. If you use the grid method, you should try to place the elements on one of the unused lines in the phi grid.

Then, you shoot. Take a few variations if you're unsure and you're not working with a fast subject. Change the composition a bit between the shots and see which fits the best the golden ratio rules.

Once the facilitator finishes with the expiation participants take their photos and present it to the group. The facilitator ends the activity with a discussion of what they learned and how they felt taking and watching the photos.

Expected outcomes:

- Participants have learned a new composition technique in photography
- Participant have taken photos and experimented using the golden spiral.
- Participants have learned how to apply the golden ratio and golden spiral to their compositions in many different ways.

Method/Activity: Mobile photography

Aim:

Today's mobile phones are of sufficient quality to replace, to a certain extent, digital cameras. Many times in meetings with friends or small trips we don't take the camera because it is more of a hindrance than a benefit, but the photos we take with the mobile phone don't look as good as they could. We are going to talk about different tricks to take good photos with a mobile phone.

Objectives:

- To learn how to correctly use the camera settings of your mobile phone.
- To learn focusing and positioning tricks to take better pictures.

Duration of the session: 1 hour and 30 minutes

Number of participants: min. 5 max. 15

Materials:

- Mobile phone
- Internet connection

Description (detailed explanation of step-by-step implementation):

The facilitator will start by giving some basic tips before starting to take photos:

- Considering that the phone is always being handled, the lens gets dirty easily and needs to be cleaned just as often. It is best to use a special chamois, but with a cotton T-shirt and a lot of care we can clean it just as well.

- It is best to work in natural light whenever possible, even if you are not outdoors.

- The LED flash that is built into most mobiles produces a harsh light that casts harsh shadows and is rarely useful, so avoid using it if possible.

Now, after the tips, you will start working on exercises to train your photographic skills.

| Composition	Participants must photograph the same scene at different focal lengths.
Colour	Find a scene with a contrast between two complementary colours. Take a photograph with warm colours and another with cold colours.
Lighting	Illuminate the same object from different directions and take a photograph of each of these situations.
Approach	Take different portraits, at different distances from the model to find the perfect blur.
Creativity	Be creative, go into the manual settings and change the parameters. Do a lot of testing and find the settings that suit you best.

Once participants have completed all the exercises, we will show them different applications they can use to edit their photos.

SnapSeed

This app has so many options and tools, and there's so much you can do with it, that it can tend to get a bit confusing if you don't know what you want to achieve with your editing, and you end up over-editing the photo. But it gives you access to change and edit a lot of parameters, to play a lot with the photo.
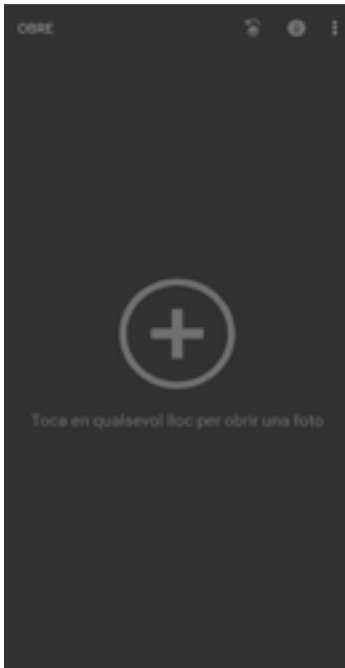

1. First, you access the app and click in the centre to choose the image you want to edit.
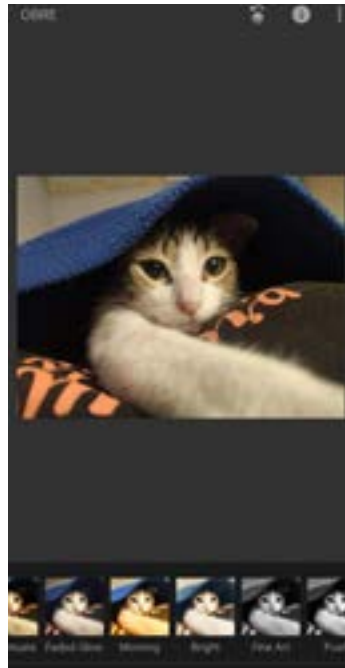
2. Once you have the image in the app you can start editing, the first options you see in the panel below are filters that you can use to easily modify the colour of the image.
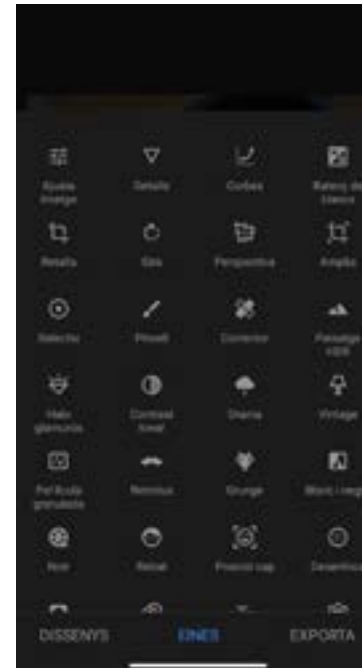

3. You can edit the image with all these tools, the idea is to experiment and investigate. Change the photo and play with it.
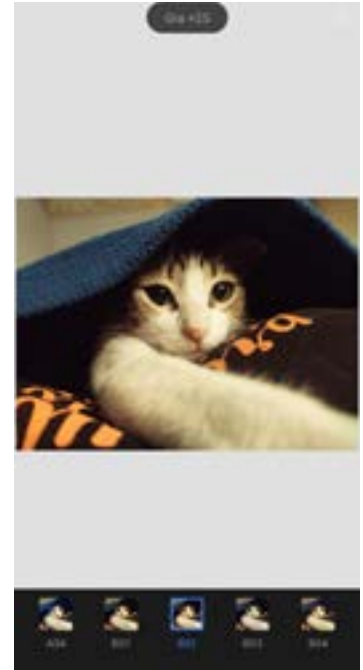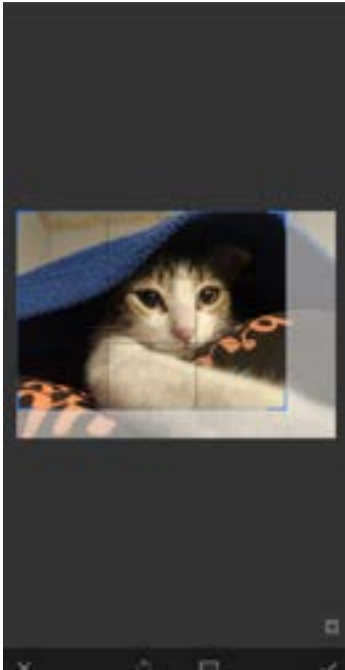
4.An example of what they can do is to crop and resize the image. They can also increase and decrease the brightness and many other things.

5. You can also add old film effects or give it an old camera look with different effects. All these options appear in the bottom toolbar.
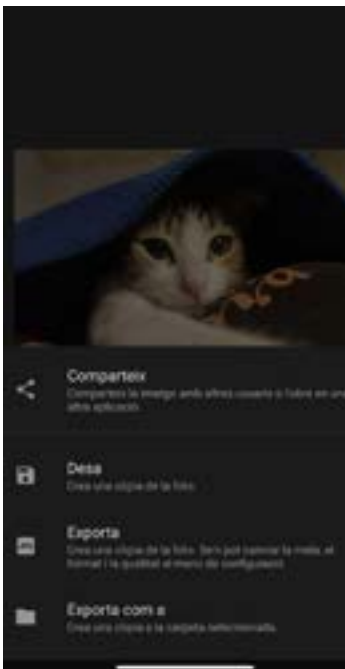
6. Finally in the save section we can export the image or share it.

Afterlight

It has traditional editing tools, and lots of filters, but what it is most often used for is to add light filters to photos. You can also do other things with it like double exposure, add textures (scratches, dust, etc.) to give an old style to the photos, and many other things.

We will give them some time to select one of the applications and play around with it. After editing the photos, we will upload them to a shared drive folder to see the results of all the companies.


1. First, you access the application and click on one of the two options depending on whether you want to take the photo on the spot or choose one from the gallery.
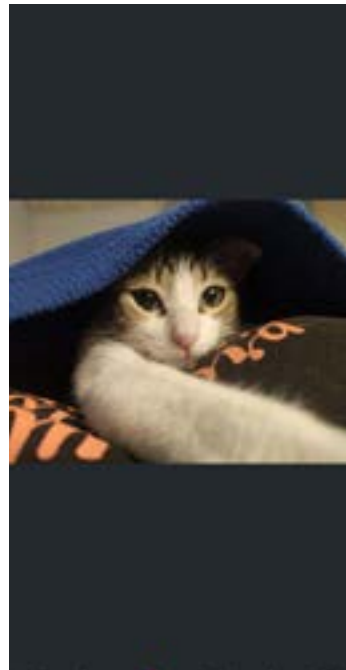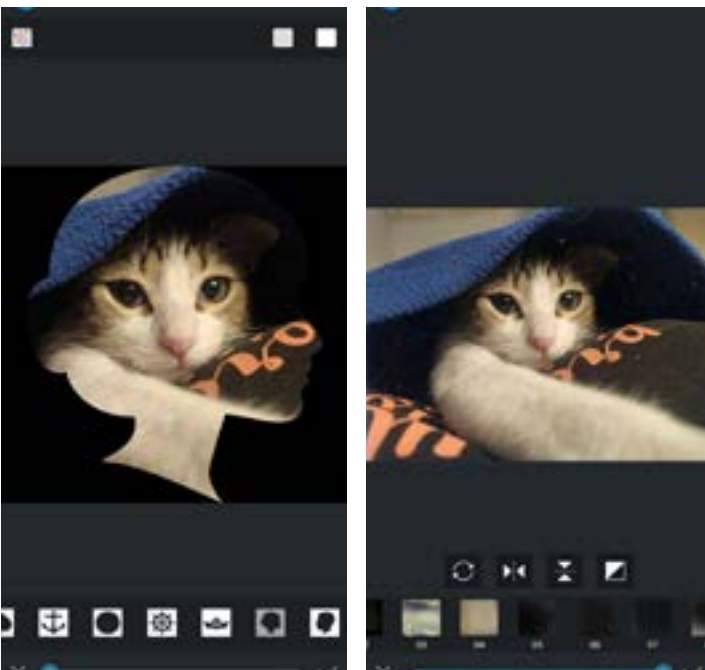
2. With the photo selected, the first thing we see is the toolbar at the bottom, which we can use to edit and modify the image.
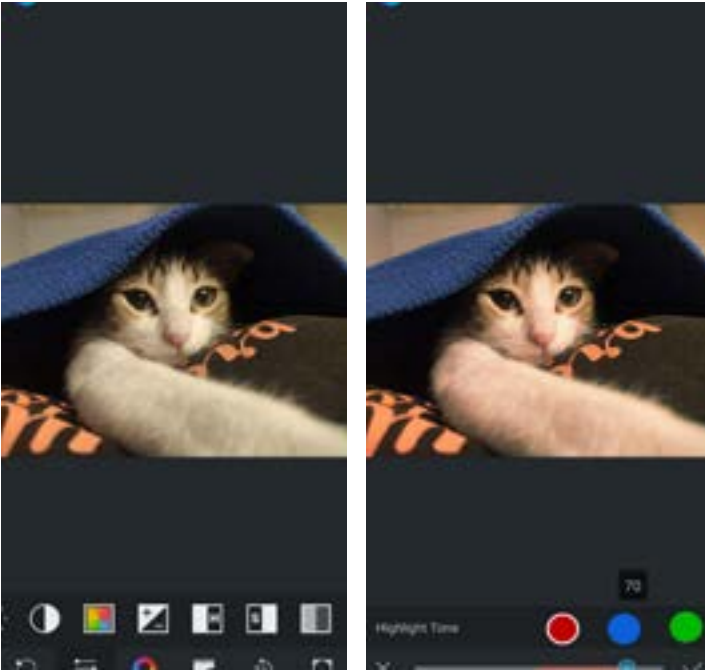
3.Among the different options that the app gives us are to modify the brightness, contrast, the colour of the image...
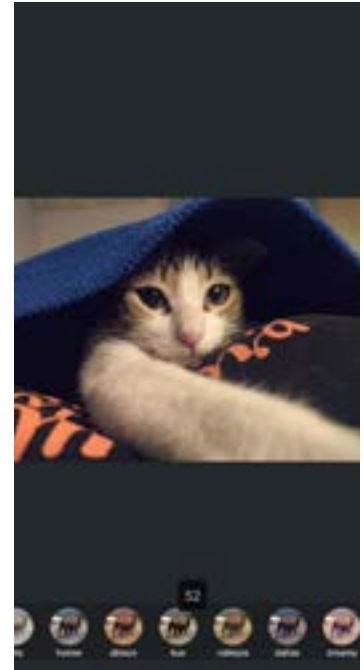
4. They can also use filters that modify the brightness, style and tones of the image.

5. With this application you can also give it a different look like an old camera or put frames of various shapes.
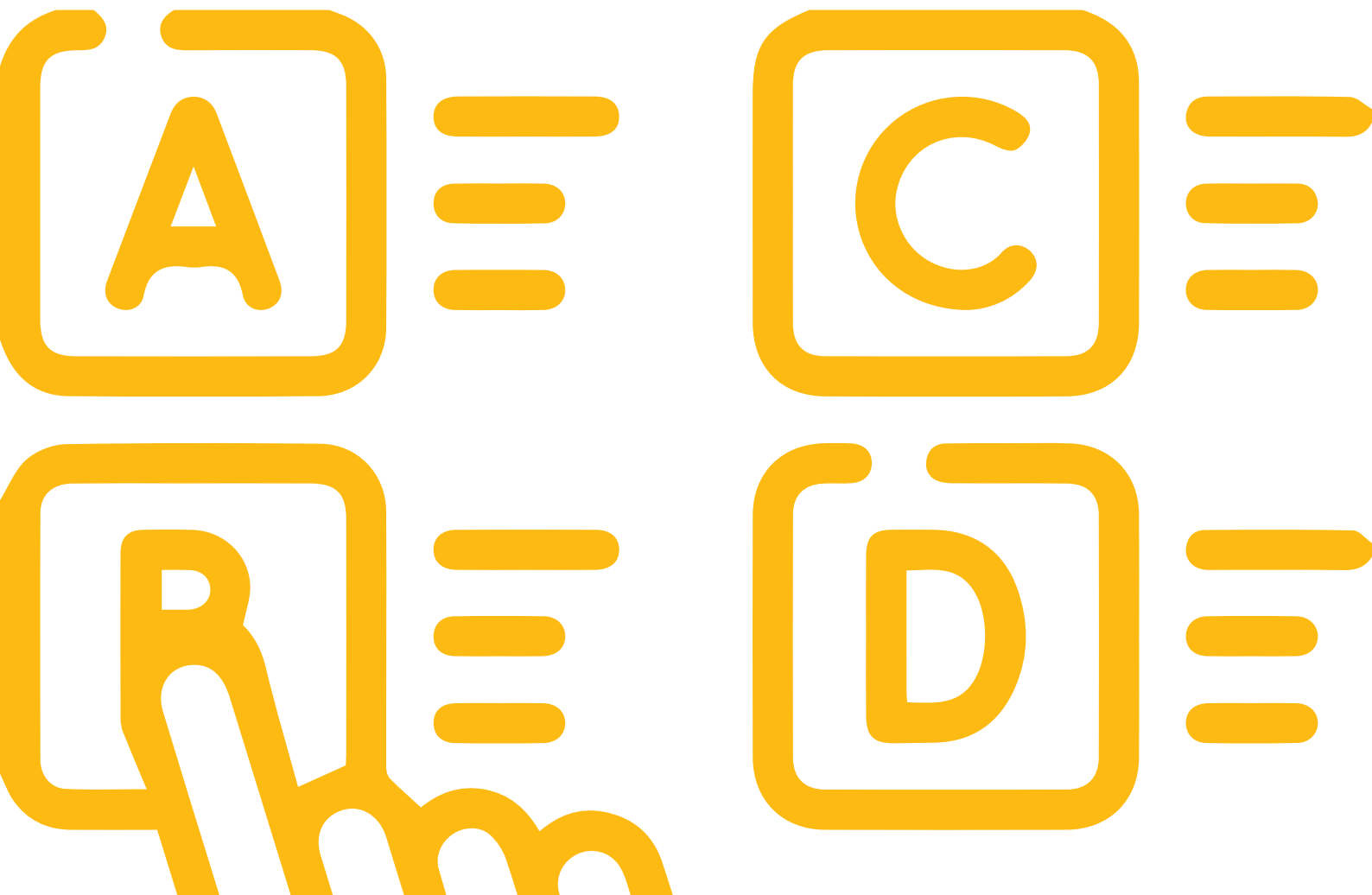
Expected outcomes:

At the end of the activity participants will be able to:

- Have learned tips on how to take better photos with a mobile phone.
- Gained knowledge about focus, composition, light and colour when taking photos.
- Learned how to use photo editing tools.

UNIT 3
GAMES AND QUIZZES

Method/Activity: Musical Trivial

Aim:

In this workshop, we will see the musical knowledge of several decades that the participants have.

We also show them different genres and artists that they may not be familiar with, increasing their musical culture and generating interest in other groups or genres that they may not listen to every day.

Objectives:

Objectives of this activity are:

- To bring different musical genres closer to the participants
- To get to know their knowledge of music.
- To generate a wider taste for music.
- To promote teamwork and consensus

Duration of the session: 1 hour

Number of participants: min. 6 max. 15

Materials:

- Computer
- Internet connection
- Headphones
- Kahoot! | Learning games | Make learning awesome!

Description (detailed explanation of step-by-step implementation):

Exercise flow:

The facilitator introduces the Kahoot application and helps the participants to access the form.

She starts the questionnaire, the first questions will be asked individually.

1. Which musician became famous for the hit song "I Kissed a Girl"?

    a) Katy Perry

    b) Ariana Grande

    c) Jennifer López

2. How many strings are there in a standard Violin?

    a) 5

    b) 4

    c) 3

3. Wind instrument which is one of the oldest wind instruments?

    a) Flute

    b) Oboe

    c) Basson

4. "Vallenato" is a musical style that comes from...

   a)Colombia

   b) Mexico

   c) Argentina

5. Which group had the top five singles in the same week in 1964?

   a) The Rolling Stones

   b) The Doors

   c) The Beatles

6. How many people were in the original Queen?

   a) Six

   b) Four

   c) Five

7. According to a 1990s study, listening to the music of which composer made students temporarily smarter?

   a) Vivaldi

   b) Salieri

   c) Mozart

8. His most famous song is called "Hallelujah":

   a) Jonas Brothers

   b) Leonard Cohen

   c) Elton John

9. Name the song: Yeah, breakfast at Tiffany's and bottles of bubbles, Girls with tattoos who like getting in trouble

   a) Ariana Grande

   b) Miley Cyrus

   c) Beyonce

10. Which former One Direction member released 'Watermelon Sugar' and 'Adore You'

   a) Harry Styles

   b) Niall Horan

   c) Liam Payne

Once we have finished the first 10 questions, it explains how to create our own quiz in Kahoot.
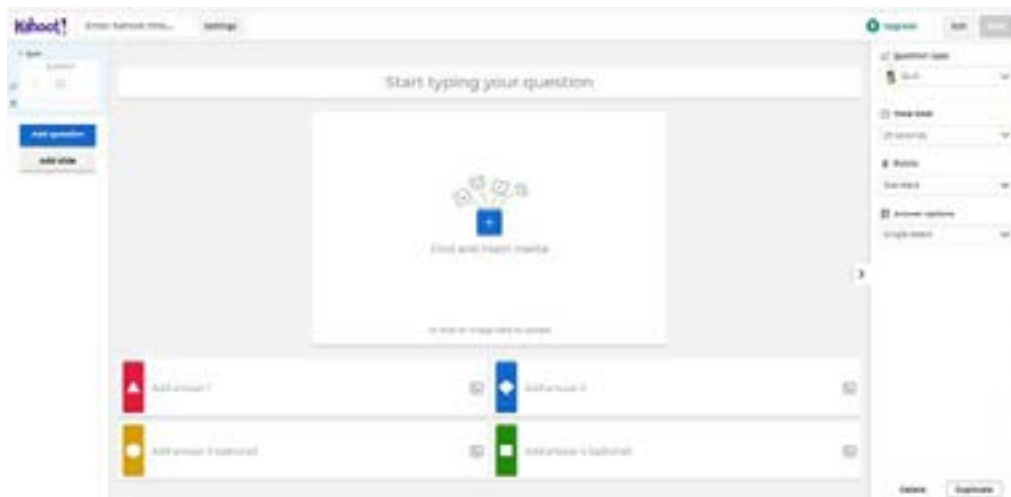

1. Click on the create button

2. Click on New Kahoot

3. Once the process has been explained, separate the participants into groups and each group into a different discord channel to prepare 10 questions of their own for the rest of the groups. They will have to research music genres, artists and groups in order to prepare the questions correctly.

When the groups have finished preparing their questions we will return to the general discord channel and participate in their quizzes.

Expected outcomes:

At the end of the activity participants will be able to:

- Learned how to create a Kahoot
- Learned information about music and the different genres and groups.
- Learned how to search and select information on the Internet
- Worked as a team and made decisions together

Method/Activity: Crossed stories

Aim:

Prejudices prevent us from getting to know people one hundred per cent or from getting to know them at all because we reject them. We are going to reflect on this by creating different character profiles.

Objectives:

- To work on creativity in writing and story making
- To reflect on prejudices and how they prevent us from relating to each other fully.

Duration of the session: 1 hour

Number of participants: min. 5

Materials:

- Computers
- Internet connection

Description (detailed explanation of step-by-step implementation):

We will send each participant a picture of one of the following characters via email or the different discord channels.

CHARACTER NAME

BASIC INFORMATION | Brief description of your character

Name:
Age:
Gender:
Nationality:

Skills:
Likes:
Preferences:
Hobbies:
Studies:
Work:

FAMILY

HISTORY

From it you will have to generate the following file that you will find in the shared folder of google drive

After creating their character's backstory, all participants upload their character sheets to a drive folder.

They have to read the cards, which will be without the character's photo, and they have to match them with the different characters according to their physical appearance.

When all the participants have related the photographs to the cards, each of the participants will explain the history of her character in more depth and say to which photograph it corresponds.

The facilitator will then ask some questions for reflection:

1. Do you think you have prejudices when it comes to meeting new people?
2. What prejudices do you think people have about you?
3. What should we do in order not to have so many prejudices?

After reflection, each of you will choose 5 characters, and with the help of your character sheet, generate a short story that links the 5 characters together.

The facilitator will collect the stories and put them together in a storybook that she will layout in Canva to share with the participants.

Expected outcomes:

At the end of the activity participants will be able to:

- They have learned to create characters from scratch
- They have reflected on prejudices
- Exercised creativity by generating a story from scratch.

Method/Activity: Kandinsky experiment

Aim:

What if you could hear color?

This workshop aims to explore Vassily Kandinsky's synesthesia and "play" his pioneering masterpiece, Yellow-Red-Blue, with the help of machine learning.

Participants will engage in the experiment through an online session, where they can follow the experiment on the screen shared by the facilitator and take part in an interesting and interactive workshop.

Duration: 70 - 90 min.

Number of participants: 5 - 20

Objectives:

- To learn more about Vassily Kandinsky;
- To learn about synesthesia;
- To hear how Kandisky's photos sounded to him;
- To experiment with different colors and sounds

Materials:

Description (detailed explanation of step-by-step implementation):

The facilitator should start with an ice-breaker and getting-to-know each other games. Once all participants introduce themselves and a relaxed atmosphere is created the facilitator shares their screen and opens the following link: ttps://artsandculture.google. com/experiment/play-a-kandinsky/sgF5ivv105ukhA . We recommend using the virtual platform ZOOM for best results.

After entering the website, the facilitator presses the button "Launch Experiment". Once the game/experiment strats, the facilitator should follow the instructions that pop up. We recommend that the facilitator does the experiment at least once prior to the workshop, in odred to get acquainted with the platform and the process, as well as provide better experience for the participants.

The experiment has four parts, first there are explanatory and interactive and the last part lets you play and experiment.

Expected outcomes:
- Participants gained knowledge about Vassily Kandinsky's art and condition - synesthesia;
- Participants took part in an interactive experiment where they got to understand the connection between colors and sounds;
- Participants explored together as a group an artwork of Kandinsky.

Method/Activity: What Came First?

Aim:

What Came First, part of the Google Arts & Culture Games collection, offers a fun way to challenge yourself to learn cultural and historical anecdotes while playing.

Which is older? The white-domed Basilica of the Sacré-Cœur in Paris' Montmartre district or the painting "The Yellow House" by Vincent van Gogh? Comparing seemingly unrelated facts can help us put things in perspective and think differently, which was the inspiration behind the game.

The dataset used in the experiment comes from the knowledge graph with a subset of more than 400 popular items. The dataset is split in 6 categories: visual arts, music, films, architecture, inventions, celebrities.

Duration: 70 - 90 min.

Number of participants: 5 - 20

Objectives:

- to learn cultural and historical anecdotes while playing

Materials: Computer and stable internet connection

Description:

This virtual activity is implemented on Google Arts & Culture via any online communication platform (recommended: ZOOM). To prepare, the facilitator should open the following link: https://artsandculture.google.com/experiment/what-came-first/ZQGBUPErEE3bVg and share their screen with the participants. The facilitator should lead the activity and the discussion between the participants.

Expected outcomes:

- gained knowledge about cultural and historical anecdotes
- improved mood in participants

Method/Activity: Visual Crosswords

Aim:

To discover more art through unexpected paintings

Duration: 45 - 60 min.

Number of participants: 5 - 20

Objectives:

- To learn about different artists and their paintings by connecting them in a visual crossword

Materials:

Computer and stable internet connection

Description:

This virtual activity is implemented on Google Arts & Culture via any online communication platform (recommended: ZOOM). Link to the platform where the facilitator lunches the virtual puzzle and shares his screen with the participants:

https://artsandculture.google.com/experiment/visual-crosswords/JwGOLSD8LODzyQ?hl=en

The facilitator should lead the activity and the discussion between the participants. They will all say their opinion and vote for one of the given options. The facilitator will select the most voted option.

Expected outcomes:

- participants solved at least 10 crosswords together
- gained knowledge about different artist and their paintings
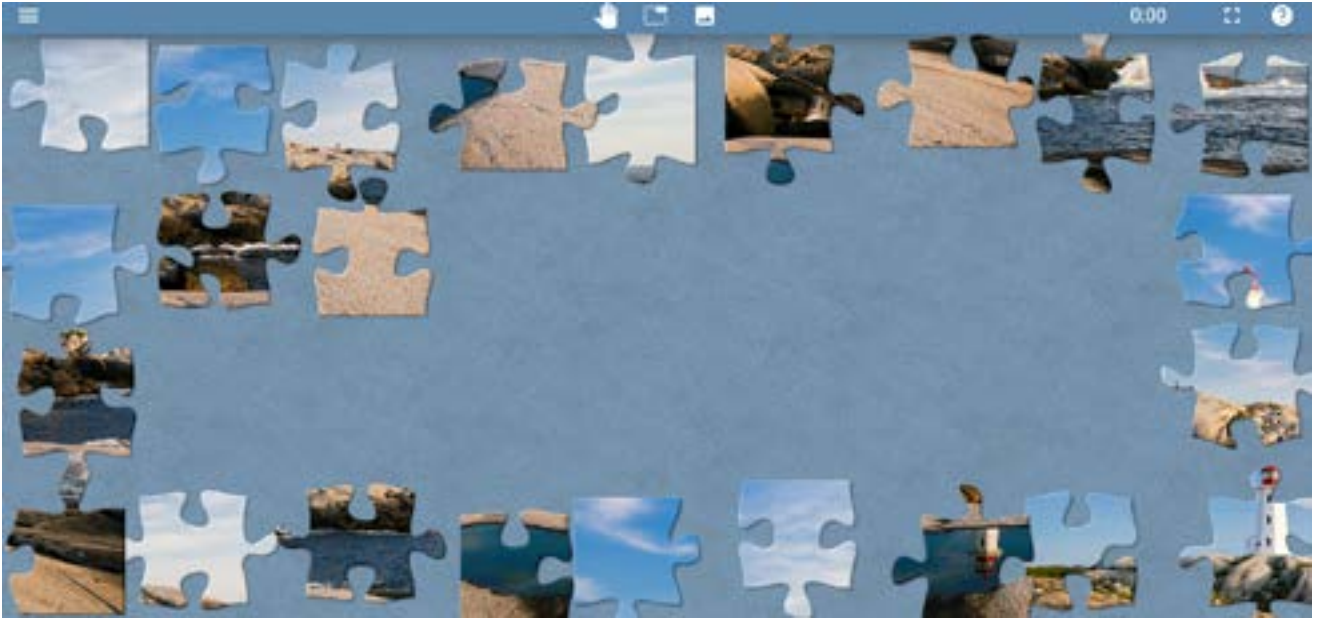
Method/Activity: Puzzle Party

Aim:

A multiplayer game that aims to bring participants together through solving artistic jigsaw puzzles.

Duration: 70 - 90 min.

Number of participants: 5 - 20

Objectives:

- to solve puzzles as a group
- to bring participants together
- to improve certain skills (see outcomes)

Materials:

Computer and stable internet connection

Description:

This virtual activity is implemented on Google Arts & Culture via any online communication platform (recommended: ZOOM) and its purpose is to bring participants together through solving artistic jigsaw puzzles. Link to the platform where the facilitator lunches the experiment and shares his screen with the participants: https://artsandculture.google.com/experiment/puzzle-party/EwGBPZIIzv0KRw

There are three levels: easy, medium and hard. The facilitator chooses the level according to the needs of the participants and together they select one of the hundreds of art pieces offered.

Expected outcomes: Expected outcomes:

- Improved memory.
- Improved problem-solving skills.
- Improved mood.
- Increased attention to detail.

UNIT 4
ARTISTIC

Method/Activity: Creating an individual and group portrait, the case of Andy Warhol

Aim:

The proposed activity modernizes the youths' perception of the meaning of the portrait, placing it in the aesthetics of Pop Art and connecting it with the History of Art. It effectively uses the traditional visual art practice with material colors, just like the digital action through image processing program.

Objectives:

- To understand the morphological choices of Warhol's work.
- To develop digital design and color processing skills - digital composition.
- To apply the basic color rules from Warhol's work.
- To collaborate for the composition of individual works (portraits) in a single group portrait.
- To learn important stations of individual and group portrait from the History of Art.

Duration: 120 min

Number of participants: 5 - 10

Materials:

PC, GMIP application, camera, printer, oil pastel colors

Description (detailed explanation of step-by-step implementation):

Exercise flow:

Phase 1: Presentation of the work of Andy Warhol.

Phase 2: Digital photo editing. Experiments.

Phase 3: Painting on edited photos

Phase 4: Composition of a group portrait.

Through the projection of Warhol's famous portraits (https://www.youtube.com/watch?v=uIZ64VDhwXM), we make a simple morphological analysis, focusing on the simplicity of the shapes and the decreasing intensity of the colors of his choice. Once this is understood, we explain the technique of screen printing and connect it with the history of engraving and its modern applications. Finally, we talk about the work - a commodity introduced by pop art and the connection of art through its cheap applications with the widespread consumption.

Once the participants understand the design and color peculiarity of Warhol's portraits, we encourage them to edit their own computer using the GIMP program, applying their own technique, applying similar techniques. Specifically, we encourage them to use 4-5 schematic sections with 4 corresponding colors with decreasing color intensity. For the easier operation of students in the program environment, we prepare a presentation - user guide (https://www.youtube.com/watch?v=Q8C0LJPpr64). Then, in their schematically processed photo, we ask them to place quadrants of colors with decreasing color intensity and each time to "save" the result. It is advisable for each student to save at least 4 colored versions of their photo and one black and white which will be printed.

Once we have the black and white print of the processed image, each participant is invited to paint it with oil pastels, with the colors of his choice. He already has experience from his digital color tests. It is at its discretion how to manage the spread of colors as well as the texture that will be created. Certainly the contact with the gesture will alter the absolute stylization of the PC, but this will give interest to their artistic work. The intervention in digital stylization and the utilization of the gesture is, after all, what is required and the youth worker must urge in the direction of modifying the pre-existing elements or adding new ones.

Finally, after the individual projects have been completed, we proceed to the composition of the group project.

Expected outcomes:

At the end of the activity participants will be able to:

- Create a portrait at Warhol's style
- Create a portrait at Warhol's style
- Manage GMIP application
- Do digital edit in picture

Sources
Pop Art and Andy Warhol *https://www.youtube.com/watch?v=uIZ64VDhwXM*
How to Use GIMP (Beginners Guide) *https://www.youtube.com/watch?v=Q8C0LJPpr64*
https://pinterest.com

Method/Activity: From classical work to collage

Aim:

With this activity we will bring classical art closer to the participants and we will seek their creativity by adapting it to their taste.

Objectives:

- To bring art and classical authors closer to the participants
- To motivate them to use their creativity
- To train fine motor skills
- To work on self-concept and self-knowledge

Duration of the session: 1 hour and 30 minutes

Number of participants: min. 5

Materials:

- Computer
- Mobile phone
- Internet Connection
- Magazine clippings, newspaper clippings, photographs, colours, etc.

Description (detailed explanation of step-by-step implementation):

To begin with, the facilitator will show the participants a series of different classical works and they will talk in a large group about what these works convey to them, which one they like the most...
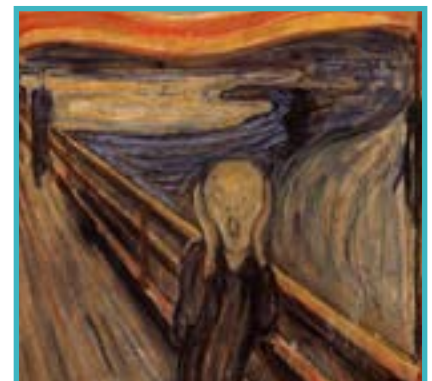
Here are some examples of classic works, but there are many others.

Each participant must choose one of the works, the one they like or inspire them the most, and using cuttings from magazines, newspapers, photographs, colours, etc., they must adapt the work to their style and transmit with it something that represents them or with which they identify themselves.

You will allow enough individual work time for them to think, reflect and express themselves as well as possible. You should not force anything or oblige them to use more or fewer materials. They should flow with inspiration and convey a message through the collage.

Once all the participants have finished their work, they must take a photo and pass it to the person in charge of the activity.

While he collects all the photos and puts them on a google jam board the participants have to think of a name and a description for their work.
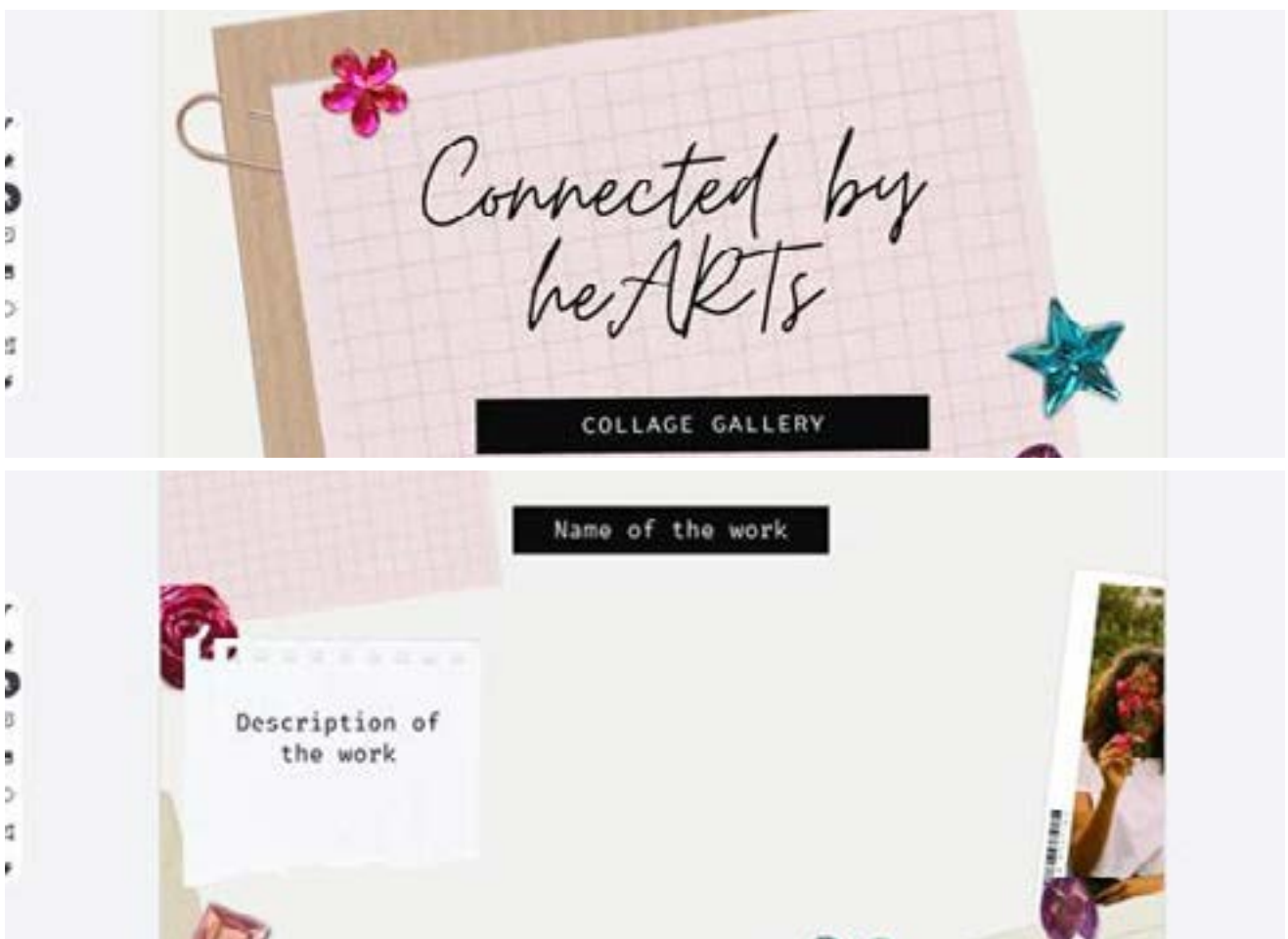
The facilitator will put the works on the different pages of the jam board and will give access to the participants to write the name and description of their work.

At the end, each one will explain what her work means, what it was inspired by and what she wants to transmit.

Expected outcomes:

At the end of the activity participants will be able to:

- They learned to reflect on themselves and their self-concept.
- Improved fine motor skills
- Learned to use the jam board platform

Method/Activity: American abstract expressionism. The case of Jackson Pollock

Aim:

This activity explores the artistic current of American Abstract Expressionism that developed after the war in New York and which is the first internationalized artistic movement that leads to new trends in art. We examine the characteristics of abstract art. We analyze and clarify concepts such as composition, balance, abstract and abstract.

We study the case of Jackson Pollock, one of the most important representatives of the movement. We discover the dripping method that first applied and established him as one of the most popular painters in America.

We paint our own works with the dripping method and present them. We create digital projects with the application http://www.jacksonpollock.org/ realized by the Greek visual artist Miltos Manetas and which imitates the style of Pollock. We reflect research and discuss the issues that arise during the implementation of the scenario.

Duration: 90 min

Number of participants: 15 - 20

Objectives:

- To distinguish the characteristics of abstract art in all its forms
- To distinguish the characteristics of "Dynamic painting" in relation to those of the "Color field"
- Understand morphological choices and artistic idiom in Jackson Pollock's work
- To be able to distinguish between abstract and abstract concepts.
- To create their own expressionist works, group and individual with the method of dripping.

Materials:

Computers, cardboard, paint, brushes, brushes, wood

Description (detailed explanation of step-by-step implementation):

Exercise flow:

Phase 1: Introduction to Jackson Pollock Expressionism

Phase 2: Creation of works of art with the dripping method

In the first phase of the activity, a reference is made to American Abstract Expressionism, its characteristics and the historical context of the time in which it was developed.

Art in America in the Postwar Years. New York School, Action Painting. In this phase, its relationship and its influences from the European avant-garde of the early 20th century will be examined. There will be a distinction of Expressionism in "Dynamic Painting" and "Color Field". "The Irritated" will be mentioned (Characterization of the group of Abstract Expressionists - "Life" Magazine 1951). There will also be a presentation of selected works and artists of Expressionism as well as their analysis. The elements of composition, balance and harmony in abstract expressionist work will be examined and the concepts of abstract and abstract in art in general will be distinguished.

Extensive reference will be made to Jackson Pollock, what is his contribution to the shaping

of 20th century art and what are the characteristics of his work. His contribution to the shaping of 20th century art will be emphasized and the characteristics of his work will be examined. We analyze the dripping technique and how we can regain control of the accident. We refer to the importance of visual balance and harmony in the composition. Finally, students will be shown works by painters who have stylistic differences and will discuss them.

The Case for Jackson Pollock, The Art Assignment, PBS Digital Studios

https://www.youtube.com/watch?v=1U19VOF4qfs

Creation of works of art with the dripping method

In this phase of the activity, it is important for the participants to have an experiential approach to the subject under consideration. Participants are invited to collaborate and compose group or individual abstract expressionist works using the dripping method. Aim is to feel the same creative feeling that Pollock had when he was painting. Our subject will be the very act of painting. Attempts will be made to emphasize the action, the gesture and the movement of the hands in relation to the movement of the body.

The group will be divided into smaller groups based on the expressive interests of the participants and the selection of one of the following activities:

Painting with the technique of dripping

Participants will be asked to draw on large pieces of paper (measuring paper) placed on the floor, painting compositions, letting liquid paint fall from above. For this purpose, they will use objects for throwing the paint such as thick brushes, sticks, brushes, etc. The colors that will be used will be paints of the kilo bought from a paint store. For best results and if there is this possibility, the use of tarpaulin is recommended. (instead of measure paper). There should also be enough free space around the surface to be painted so that participants can go around the project and thus everyone participates in the action.
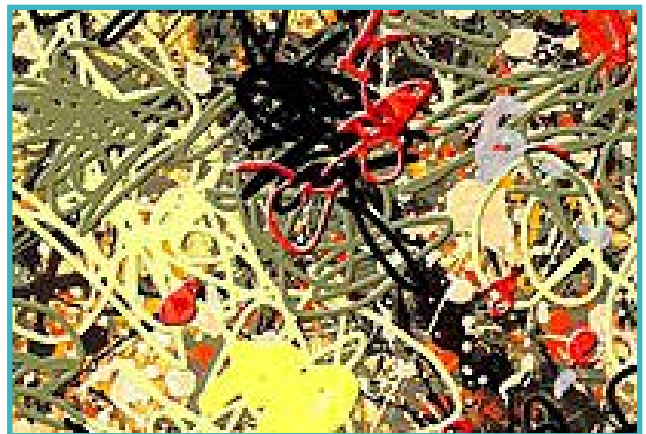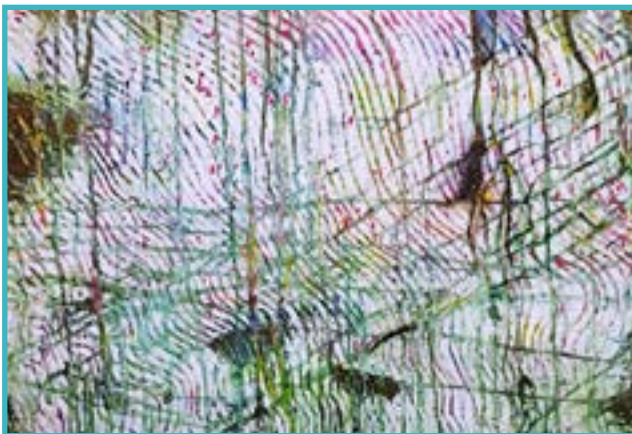
Digital work with the dripping method

Participants draw either individually or in groups with the help of software that mimics Pollock's dripping technique.

The software suggested are:

1. The application JACKSONPOLLOCK.ORG developed by the visual artist Miltos Manetas who tries to imitate Pollock's way of painting.

2. The DRIPS application of the German Andre Weier that manages to faithfully perform the technique.

Source: https://mymodernmet.com/drip-painting-diy/
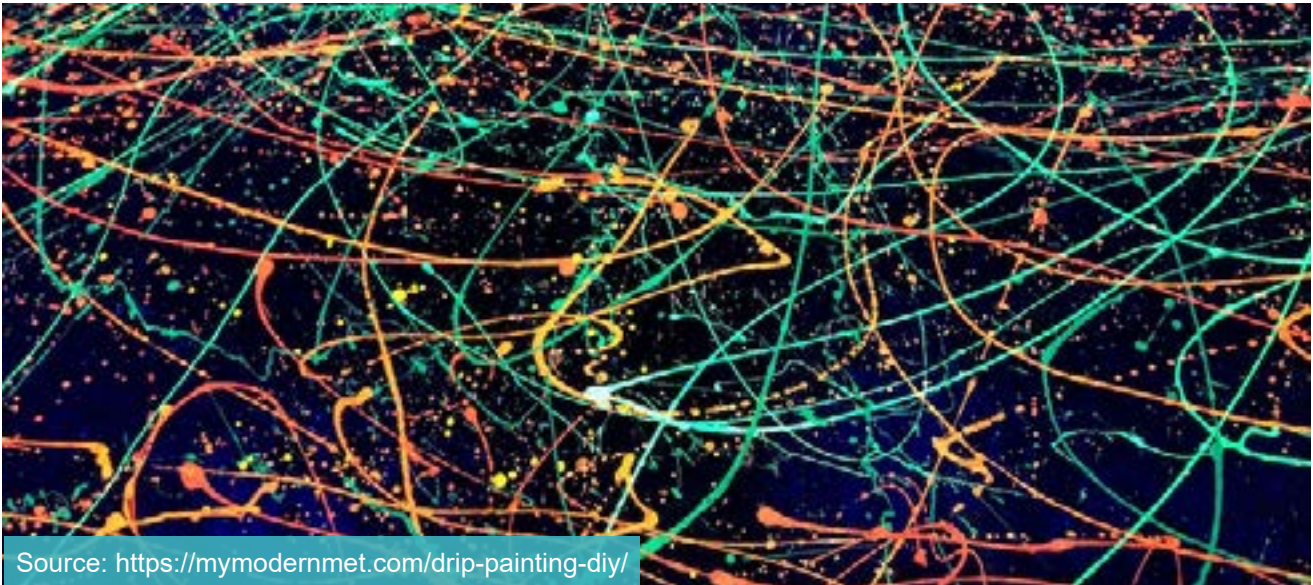
Expected outcomes:

At the end of the activity participants will be able to:

● Be well acquainted with American abstract expressionism, post-war artistic activity in America, and how it influenced contemporary art.

● Know and distinguish works of American abstract expressionism and the artistic idiom of artists such as Jackson Pollock, Mark Rothko, Willem de Cooning etc.

● Understand the freedom and power of gesture and action in the work of art through Abstract Expressionism.

● Distinguish the concept of abstract and realize that abstraction leads to spontaneity, emphasis on instinct, subjectivity.

● Identify elements of balance and harmony in expressionist works.

Sources

Saylor Academy Website

The Abstract Expressionists - Eugene Victor Thaw

The ArtStory Website

ArtCyclopedia Website

Guggenheim Foundation. Abstract Expressionism

Pollock-Krasner House and Study Center

MoMA, The Bomb and the Abstract Expressionists

Method/Activity: The ecological crisis in the light of art

Aim:

In this activity participants are invited through various art forms to recognize the importance and necessity for the life of the person who has the natural environment. In addition, you ask them to discover the ways in which humans intervene in the natural environment and the effects that these interventions have. Finally, they are invited to create a project with the aim of informing their local community about the ecological disaster and the environment and their immediate mobilization.

Objectives:

- Participants to work in groups
- To recognize the various art forms and identify the message they convey about the environment
- To explain the forms and causes of pollution
- To feel their own role of responsibility in the ecological disaster
- To sensitize and mobilize their local community through their projects

Duration: 120 min

Number of participants: 5 - 10

Materials:

Computers, Tablets, Internet Connection, Painting Blocks, Newspapers & Magazines, Paints, Scissors, Adhesives.

Description (detailed explanation of step-by-step implementation):

Exercise flow:

Phase 1: Separation of groups and editing of projects.

Phase 2: Creation of participants projects

Initially we divide the participants into four groups, the group "SONG", the group "VIDEO", the group "GRAFTI" and the group "PAINTING".

Then, each group will study its object by going to the respective link or watching the respective project and will answer the following questions**.**

SONG

https://www.youtube.com/watch?v=hm6vXoLut90

VIDEO

https://www.youtube.com/watch?v=pUM58LIU2Lo

GRAFITI
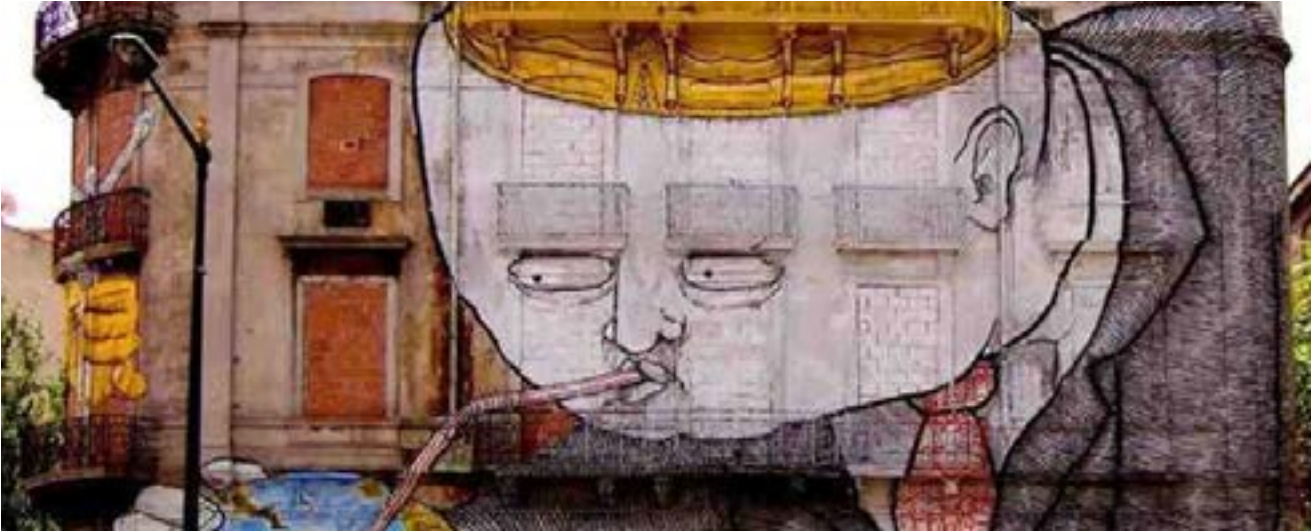
PAINTING

QUESTIONS

1. What art form does the artist use?

2. Describe the study object of your team?

3. What message does the artist want to convey?

4. Write in the following boxes how you feel listening to the song, watching the video or seeing the graffiti and the painting respectively.

SONG

_____

_____

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VIDEO

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GRAFFITI

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PAINTING

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The second phase of the activity follows:

OBJECTIVE: To entrust the participants with the work and ecological feeling of the artist Jason de Caires Taylor and to realize their role in the prevention of pollution and in the treatment of the ecological crisis.

APPLICATION: Participants are welcome to watch a video of the work of sculptor Jason deCaires Taylor in Mexico (https://www.youtube.com/watch?v=qI7LWfpMzPI), where the first underwater sculpture museum was established. It follows a discussion with the participants about the purpose of the art and the issue of the ecological crisis, commenting on some of the exhibits.

Then, the participants, inspired by the work and the goal of the artist that has been created, they make their works (paintings, collages, etc.) in order to continue and awaken the members of the local community.

Examples of creations:
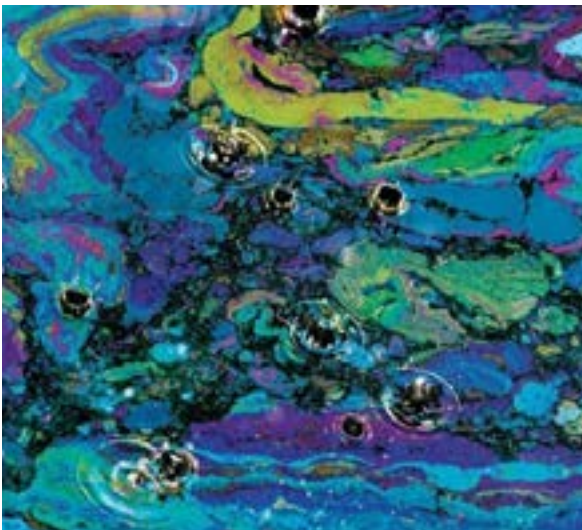
Expected outcomes:

At the end of the activity participants will be able to:

- Understand the value of a team work
- Use various art forms to identify the message about environmental pollution
- Implement a diversity of environmental art projects
- Use artworks in order to identify, interpret or create a new understanding about environment

Sources

"Pollution Rap" An Environmental Song by Waterford.org, *https://www.youtube.com/ watch?v=hm6vXoLut90*

Midway Island -Unbelievable video about albatross on Midway Island and the plastic we consume, *https://www.youtube.com/watch?v=pUM58LIU2Lo*

Cancun MUSA Underwater Museum, *https://www.youtube.com/watch?v=qI7LWfpMzPI*

https://dreamstime.com/

Method/Activity: Capturing Video with Open Broadcast Software

Aim:

In this workshop the trainer shows the trainees the OBS studio. It is a free and open source video recording and live streaming software. The aim of the exercise is to present how to use OBS studio in a practical way. Participants learn by doing.

Objectives:

Objectives of this activity is to give trainers the opportunity:

- To get acknowledged with IT devices that are necessary for online lessons
- To be able to handle IT devices
- To gain basic knowledge about IT devices
- To have the ability to work together online and to solve problems
- To apply an interdisciplinary approach of knowledge
- To develop ability of transferring skills from one context to another
- Familiarized with OBS studio and its tools
- Improved digital skills

Duration: 120 min

Number of participants: 10 - 20

Materials:

Computer, Internet connection, speakers, microphone, OBS Studio application.

Description (detailed explanation of step-by-step implementation):

Exercise flow:

The youth worker asks participants to select an artistic topic and develop it within 120 minutes into a 10-minute presentation that they will record using the OBS Studio program.

- This presentation should include a small sample of all the points. It should have information such as introduction to the subject, practice, assessment etc.
- Once each participant has completed the preparation of his / her presentation (up to 120 min), he / she begins the recording of the presentation in OBS Studio.
- To record the presentation, the participant selects "Display capture" and then, after making the necessary adjustments, selects "Start recording".
- At the end, and depending on the time available, the participants present their recorded presentation to other participants and comment on other's recorded presentation.

When we launch the application for the first time our home screen is black. We have to choose the source from which the image we want will appear. In our case we want to capture the screen of our computer. So, go to the source selection and then press the "+" button (1) and select "Video Capture Device" (2).
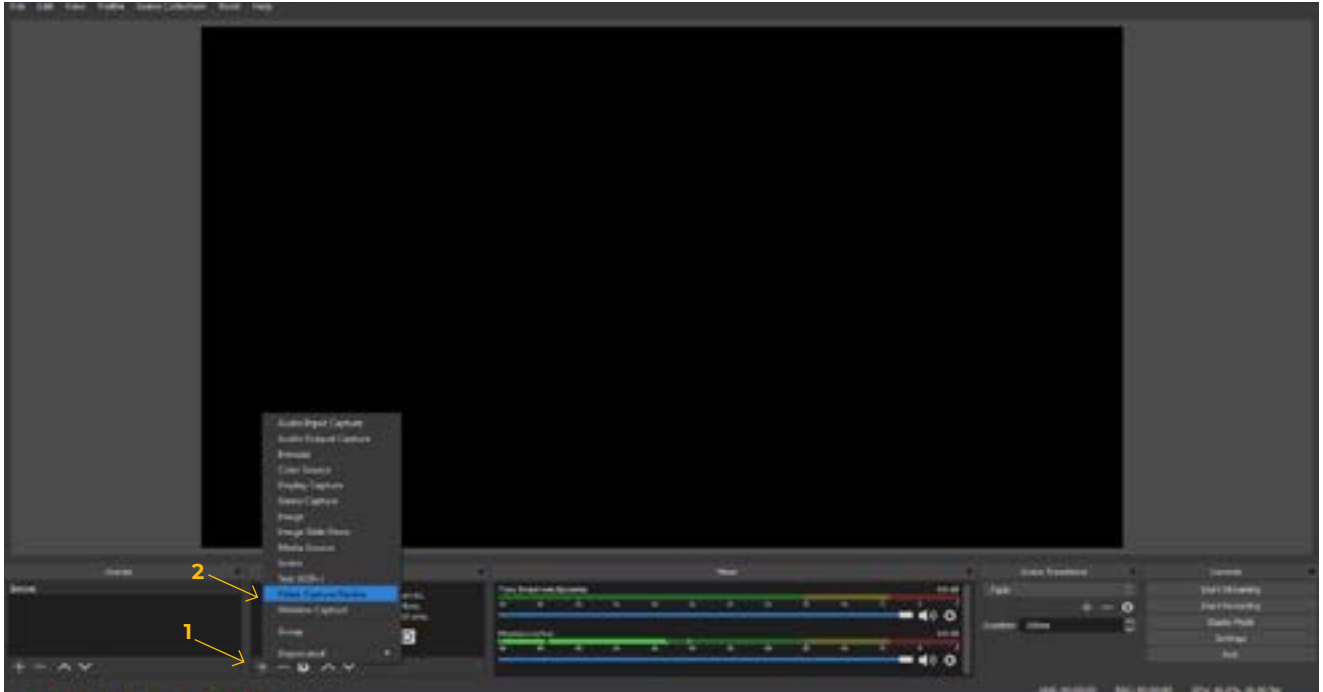

We enter the name we want for our file and check the box that says "make source visible", then click OK. To select the sound source, choose "mixer", select the settings tool (3) and then "properties" (4). Then select the source we want. We follow the same procedure for selecting the microphone that we will use.
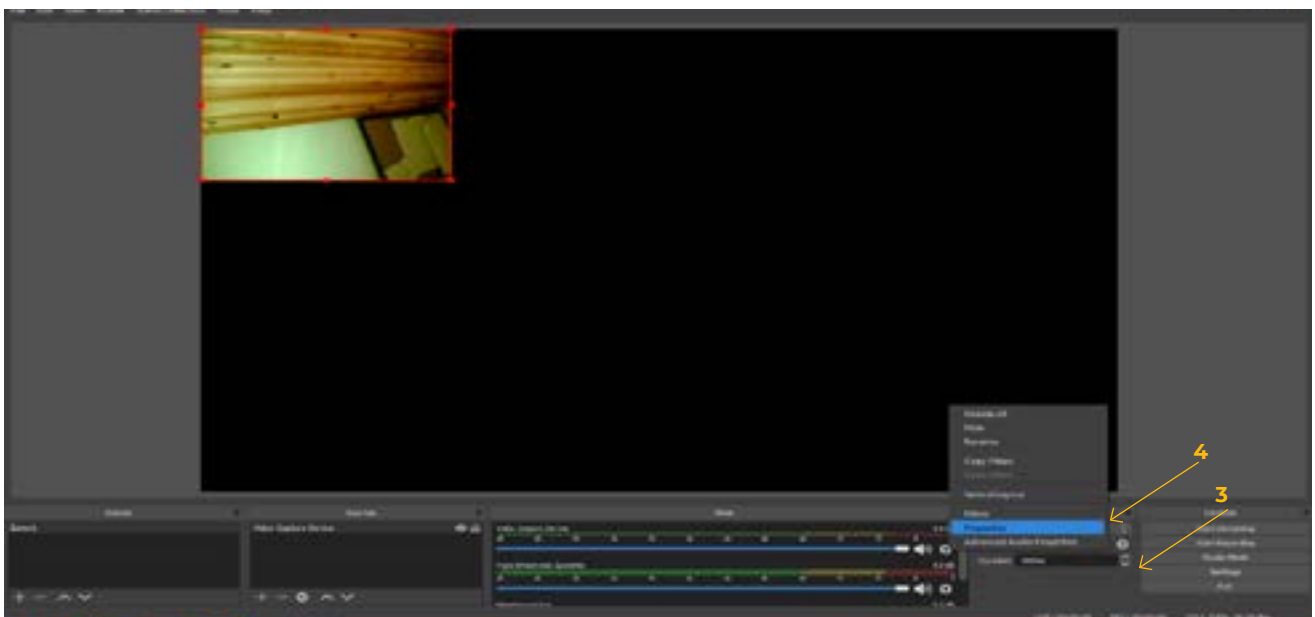
Then we choose exactly what we want to do. So we can do "Live Streaming" or "Recording" to record what our desktop is showing or use the "Studio Mode" option (5) to do "Live Streaming" to have the ability to change the Live Streaming settings immediately as we transmit. This is why we prefer this way for Live Streaming.
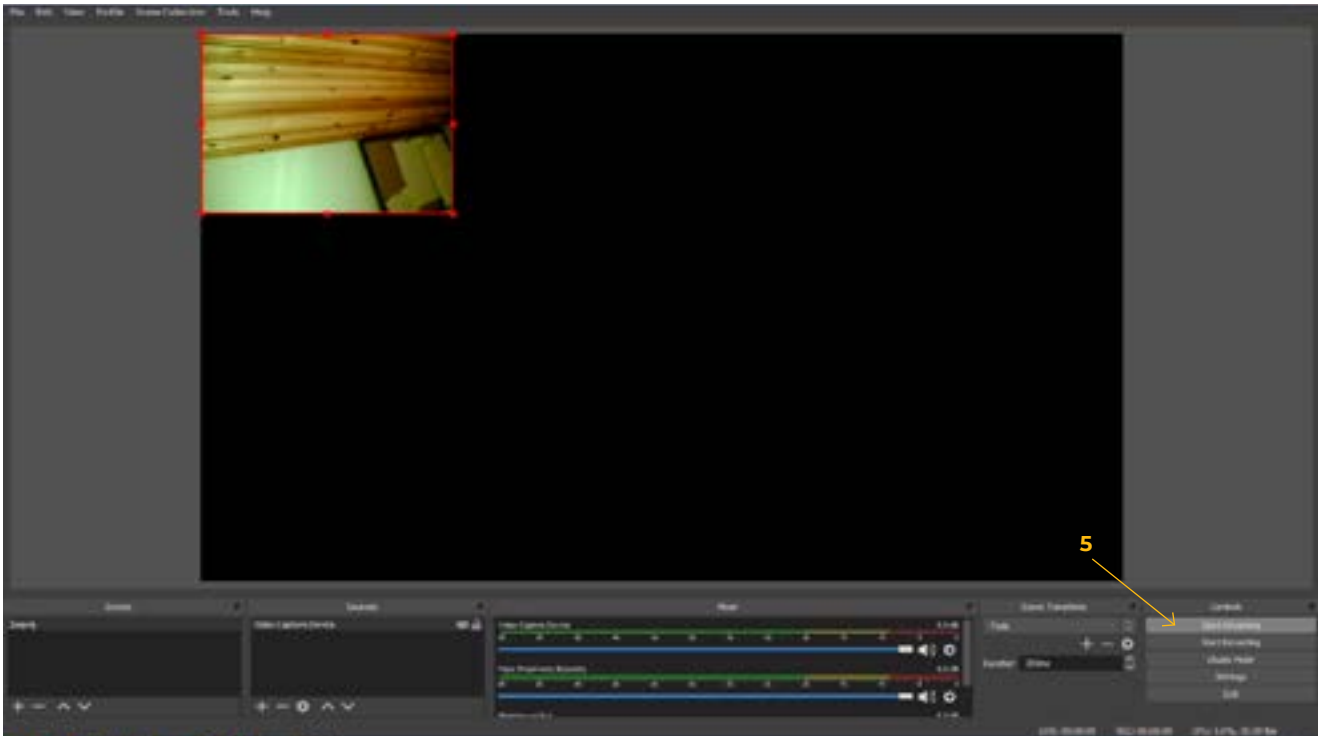
From the settings option (6), we can choose to change the language and whether or not to have live recording in live streaming. It depends on our computing power. If this is big, we select it, if not leave it blank. On the "Stream" tab we can select the service that will host our live streaming, such as YouTube, Facebook etc.
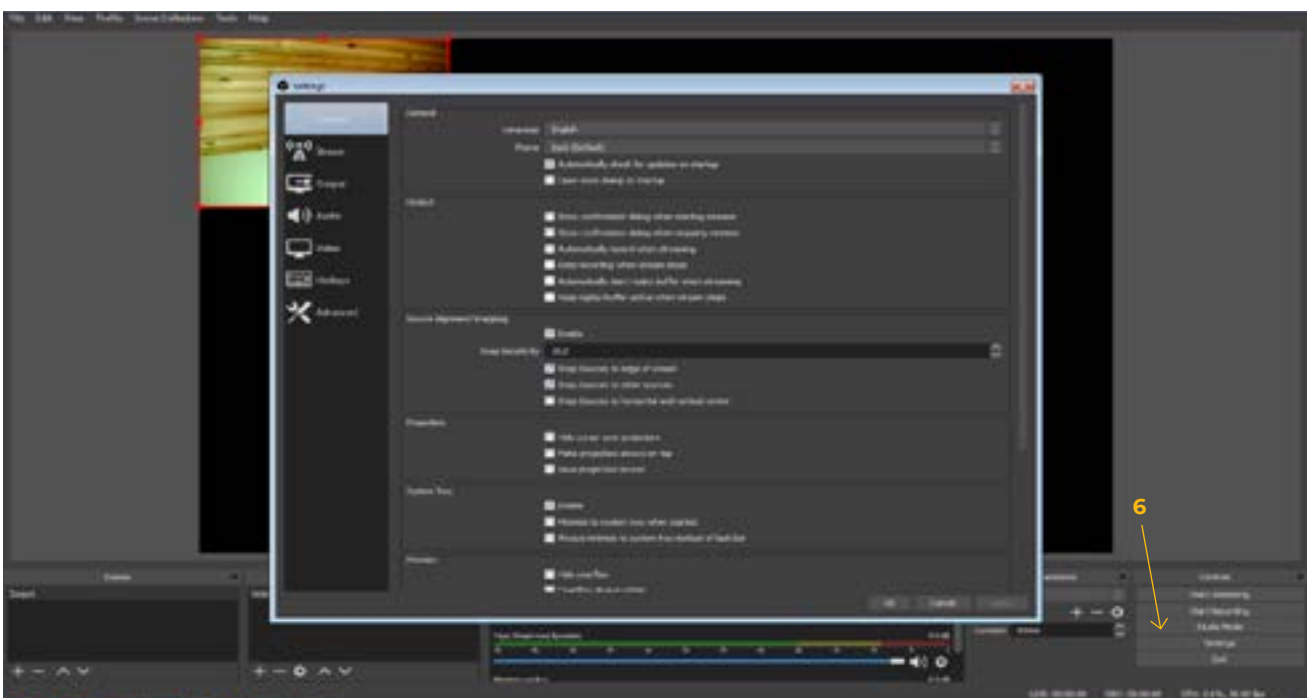
Expected outcomes:

At the end of the activity participants will be able to:

- Create a presentation for online use
- Record a presentation for online use
- Select the image source
- Select the sound source
- Select the microphone source
- Select the host for live streaming
- Select other settings

Sources

How to Use OBS Studio (Beginners Guide)
https://www.youtube.com/watch?v=DTk99mHDX_I
OBS page https://obsproject.com/wiki/OBS-Studio-Quickstart

Method/Activity: Drawing from scratch

Aim:

Drawing is a good technique to express ourselves and to work on fine motor skills. We are going to do some exercises to learn how to draw from scratch, from the basics.

Objectives:

- To learn to draw in a basic way
- To exercise fine motor skills

Duration of the session: 1 hour

Number of participants: min. 5

Materials:

- Pencil
- Paper
- Rubber

Description (detailed explanation of step-by-step implementation):

To draw step by step, the first thing you have to learn is to master the line. The line is the basis of any drawing and by practising the lines we will improve our drawing pulse.

1. Take a blank sheet of paper and draw random strokes, i.e. draw several lines on top of each other. These can be numbers, letters or random shapes.

2. Draw parallel lines diagonally, horizontally and vertically. They don't have to be perfect, but try to draw the lines without lifting the pencil from the paper.
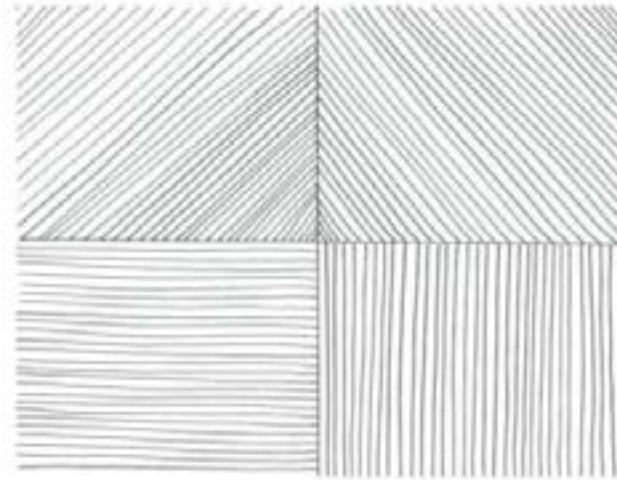
3. For the next exercise we will draw several dots randomly on a piece of paper. Then, we will join all these dots with the pencil. To move up a level, we could try to do it without lifting the pencil from the paper or place more dots.

4. We will improve drawing accuracy with repetition. We will have to draw step by step and with a lot of concentration. Try to draw with different strokes and without going outside the line.

    a. Draw a straight or circular line with little pressure.
    b. Try drawing along the same line again.
    c. Finish with a third stroke along the same line with a little more pressure.
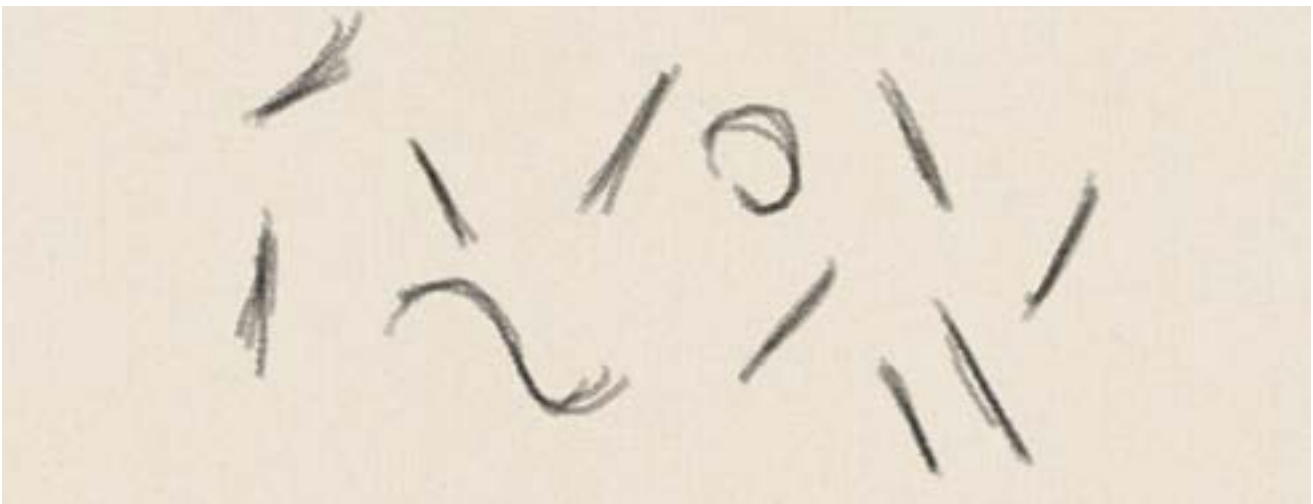
5. Drawings of flat geometric figures are the basis of pencil drawing techniques. We will start by drawing only its contours.

6. Once we have finished with the geometric shape drawing exercises, it is time to combine basic shapes and forms, and start drawing step by step. If you combine a square, two circles and a triangle, we can shape a foot.
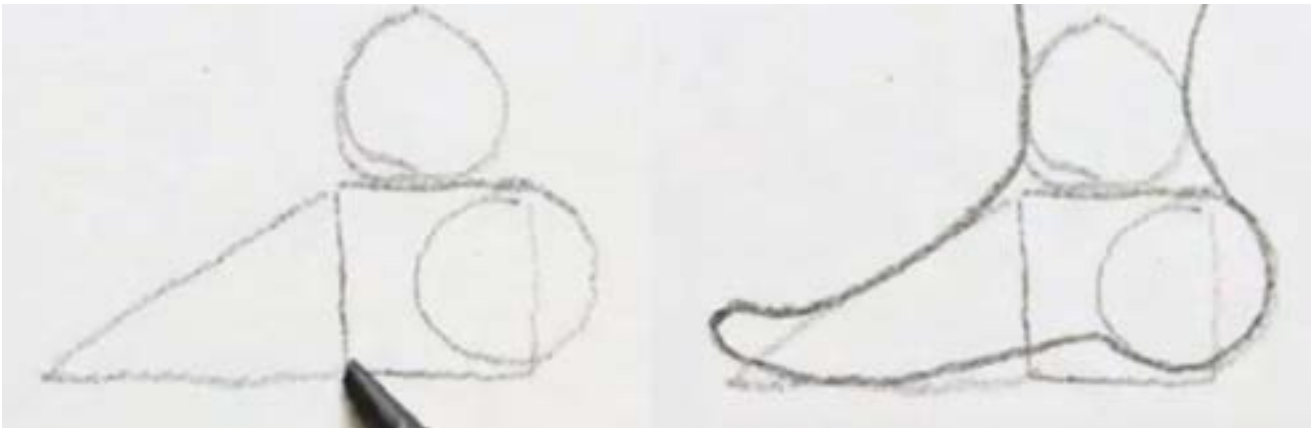
7. The next step is to reduce these objects to simple figures.

    a. Draw a rectangle, a cylinder and a circle. Define the contours and add lines to give them relief.

    b. Add the details: draw the dots and the indentation of the orange and round the spine of the book.

    c. Finally, erase the lines that served as a drawing guide at the beginning.
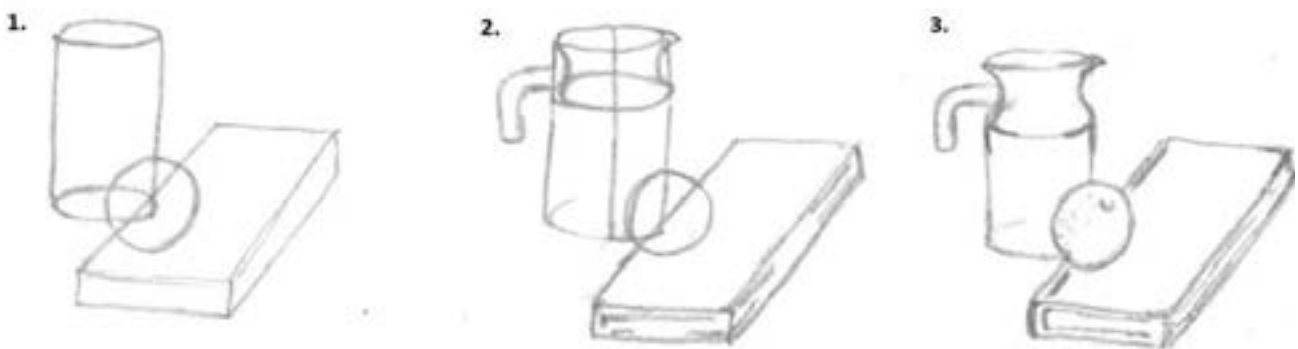
They will keep practising these exercises until they get better at them. Then they can try to draw something they see around them, first as geometric shapes and then more realistically.

Expected outcomes:

At the end of the activity participants will be able to:

- Have acquired basic drawing techniques
- They have done exercises to practice drawing and get used to it.
- Have practised and carried out exercises to improve fine motor skills

Method/Activity: Tessellations

Aim:

In this activity we approach an art form that is internationally known as "tessellation". This art form becomes the occasion and the context in which, participants, will approach interdisciplinary concepts related to regular polygons. Participants are asked to observe works of art with repetitive patterns, identify the basic repetitive "mosaic" and create their own representations. At the same time, through a series of images with floors, mosaics and carpets with repeating patterns from Roman, Arabic, Persian, Byzantine and contemporary art, the participants seek to recognize geometric shapes in various art forms.

Objectives:

- To get acquainted with the repetitive designs (patterns) in different periods and art forms.
- To recognize through art geometric shapes and patterns.
- Look for and identify various repetitive patterns in their immediate environment.
- To recall and deepen the concepts of axial and central symmetry
- Understand the concept of tessellation and its interconnections with geometric transformations
- Strengthen their cultural capital by broadening their perspective on mathematics and their relationship to art.

Duration: 90 min

Number of participants: 10 - 15

Materials: Computers, internet connection

Description (detailed explanation of step-by-step implementation):

Exercise flow:

Phase 1: Repetitive patterns in works of art

Phase 2: Repeating patterns and repetitive tessellations

Phase 3: Repeated tessellations around us, our own tessellations

In the first phase of the activity the instructor asks the participants to visit the page:

http://www.greatbuildings.com/cgi-bin/gbi.cgi/The_Alhambra.html/cid_2343497.gbi

After noticing various works of art with repetitive shapes, complete the table below:

Art object (painting, paving, mosaic, etc.)	Repeating **Geometric Shapes**

The aim of the first work is for the participants to recognize geometric shapes, with emphasis on regular polygons, in various art forms and to recall related geometric terms. The geometric shapes that will be found in the works of art can be repeated either randomly, as is the case in Klimt's works, or based on a specific pattern, as in the vessels of the geometric period, or create repetitive tessellations, as in the case of Arabic art.

In the second phase we ask the participants to tell us which of the following works of art have simply repetitive shapes and which can be considered tessellations.

The term tessellation refers to any repetitive pattern of interlocking shapes in such a way that a surface is covered without gaps or overlaps.
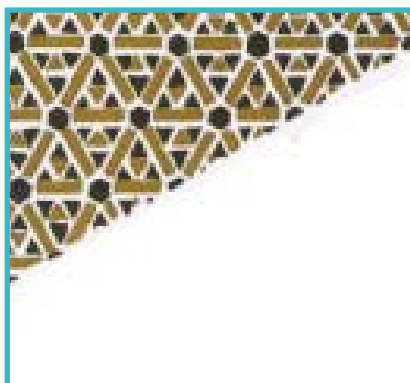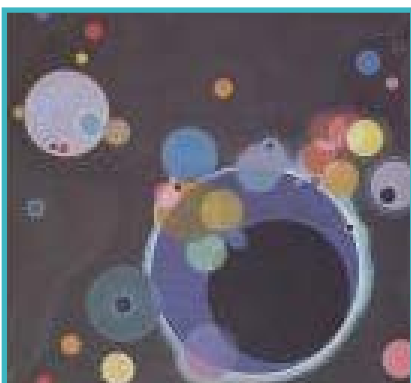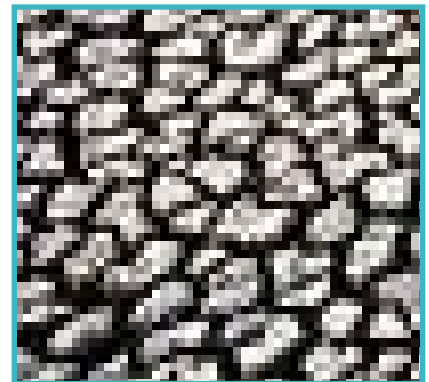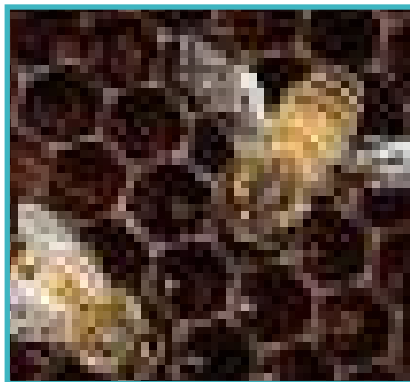
The second phase of our activity aims to focus on projects that can be considered tessellations through examples and counter-examples. We show the participants the photos and give them the short definition of tessellations. The rapporteur can enrich this report by giving participants additional information.

Figure 1: This is the painting entitled "Reptiles" by the Dutch painter M. Escher. The pun on its English title "Rep-tiles" is well known, which is considered an abbreviation of the term repeat tiles. This table can be considered tessellation, with the reptile being repeated in a basic way that does not leave gaps or create overlaps.

Figure 2: This is a close-up photo of a honeycomb. It is clearly a tessellation, with the regular hexagon as the basic mosaic; a work of art made by nature!

Figure 3: In the photo with the dry mud we have no tessellation, there is no normally repeating shape, as each tile has a different shape.

Figure 4: This is the painting entitled "Various Circles" by Kandisky. The repetition of circles in different sizes is done in a random way, the circles overlap, while there are huge gaps between them. Clearly, then, it cannot be considered a tessellation.

Figure 5: This is a representation of a part of a Byzantine floor, consisting of isosceles triangles - a classic case of tessellation.

Figure 6: This is the painting entitled "Great Composition of Hydra" by N. Hatzikyriakos-Gikas. Here the painter is influenced by the principles of cubism. The surface is covered by geometric shapes, but the work can not be considered tessellation, as there is no basic repeating mosaic.

We close the second phase of the activity with the question: Which of the tessellations did you like the most and why;

_____

_____

_____

_____

This question is open and aims to involve the personal element. The participants will express their opinion and will argue about it. This can be an occasion for indirect repetition of geometric terms and properties of geometric shapes.

In the third phase of our activity we ask the participants if they can think of some tessellations that they encounter every day in nature, at home or at work.
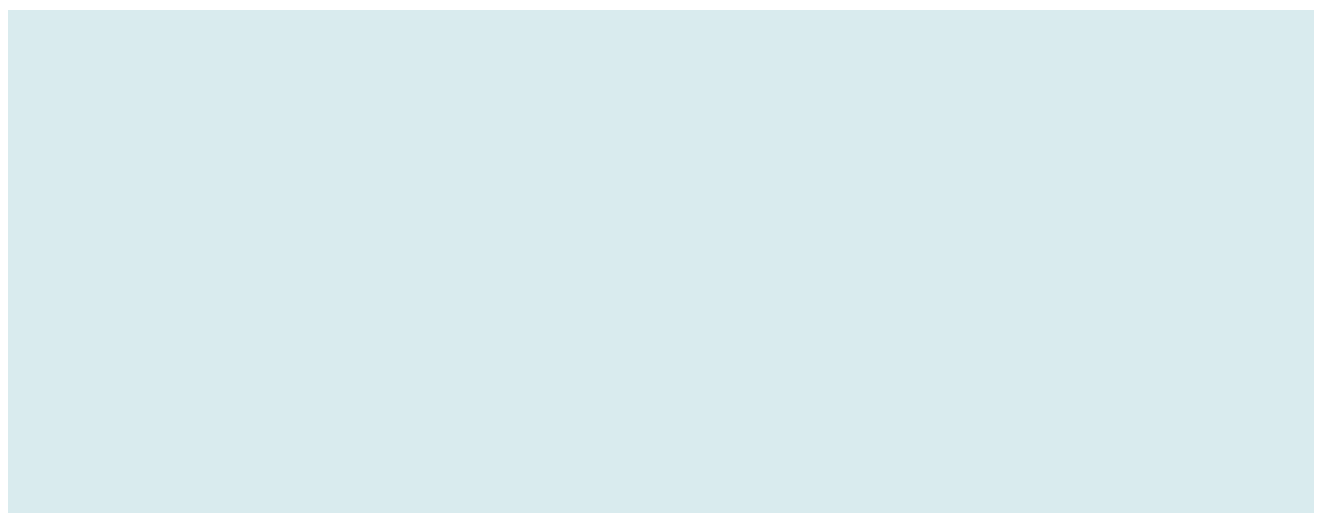
_____

_____

_____

_____

Participants should apply their knowledge and look for tessellations in their immediate environment. Chess, the brick walls of a building, the turtle shell, the pine cone, the carpet, the grandmother's embroidery are just some of the recurring resolutions they may mention.

Finally we ask them to draw their own tessellation?
In this exercise the participants are more experientially involved and create their own tessellation. This exercise can take place in the last hour of the activity, as long as the rapporteur has made sure that there is a time proximity to the execution of the other parts of the activity.

Expected outcomes:

At the end of the activity participants will be able to:

- They discover the regularities inherent in a work of art, through the recognition of the geometric transformations that take place in it.
- They create their own tessellation

Sources
Field, R., Geometric Patterns: From Islamic Art and Architecture, Tarquin, 1998.
Gerdes, P., Geometry from Africa: Mathematical and Educational Exploration: The Mathematical Association of America, 1999. http://www.greatbuildings.com/cgi-bin/gbi.cgi/The_Alhambra.html/cid_2343497.gbi

Method/Activity: The Boat

Aim:

In this activity we will show you a very easy way to design boats. The activity may initially seem difficult due to their form and perspective, but following the steps below you will find out how simple it is…

Objectives:

- To make participants aware of the presence and variety of lines in our environment
- Acquaintance with different ways of creating inspired by lines
- To experiment and make original creations
- To make successful use of materials and techniques in their paintings
- To continuously improve their ability to use tools and techniques

Duration: 90 min

Number of participants: 5 - 10

Materials:

Paper, pencil, indelible marker, various colors

Description (detailed explanation of step-by-step implementation):

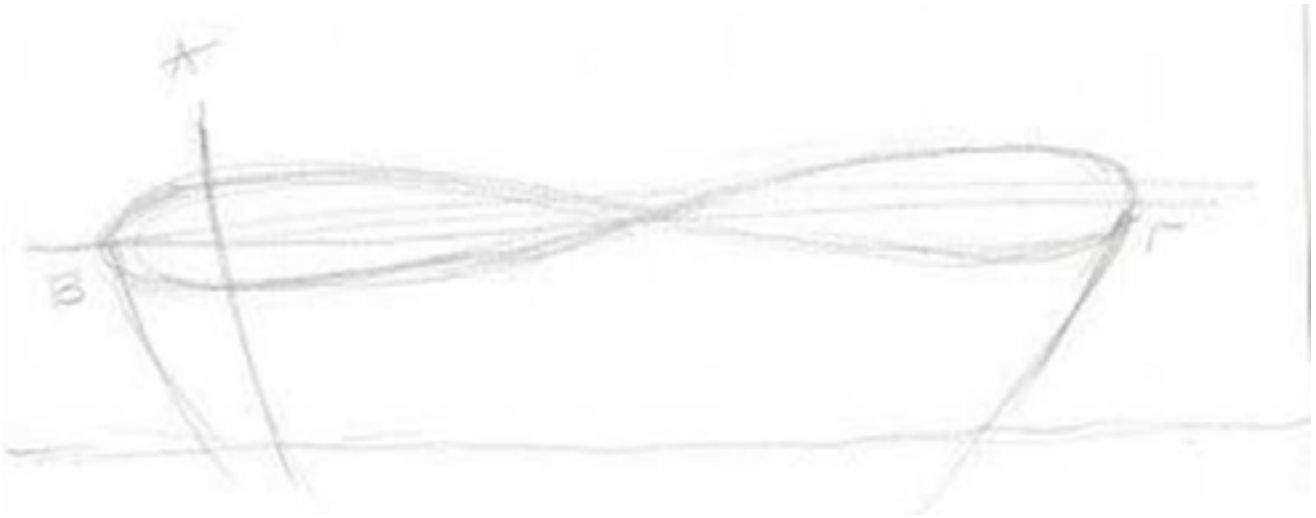Exercise flow:

Phase 1: Basic design

Phase 2: Overlay the design with a marker

Phase 3: Design coloring

In the first phase of the activity, the instructor asks the participants to draw a horizontal flattened eight:

Then we add the axes A, B, C with curves that tilt inwards and define the wave.

A is the bow, B is the front side and C is the stern.

Draw the details with a guide to these lines.

The wood of the bow, the bindings, the interior, the surrounding finish, the ropes ....

We encourage the participants by telling them that they should not be afraid of the many lines with the pencil, because we will erase them in the end anyway.
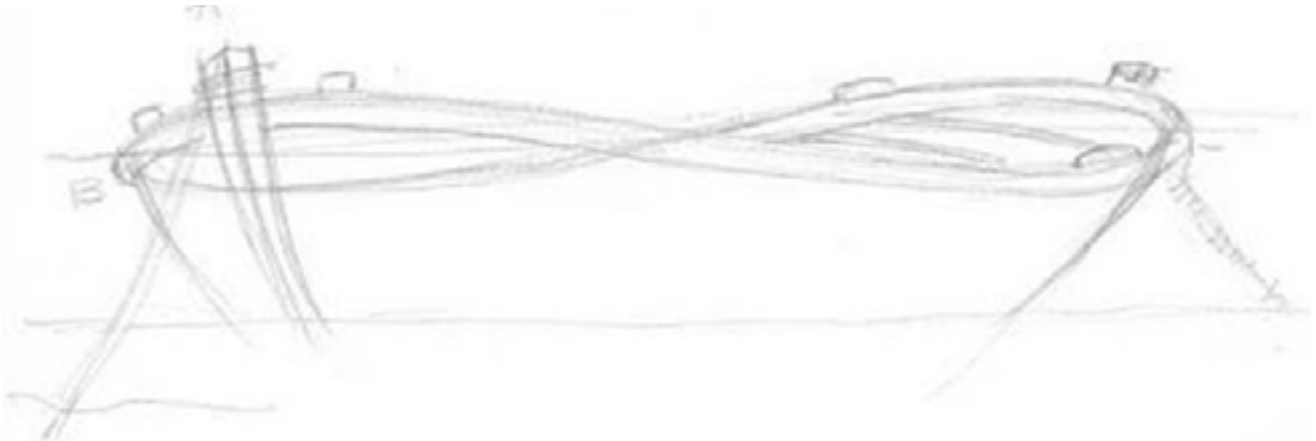
In the second phase of our activity, after we complete the drawing with the pencil, we pass all the lines (the ones that are seen) with an indelible marker and we erase the pencil well.

The design of your boat is ready !!!!!!
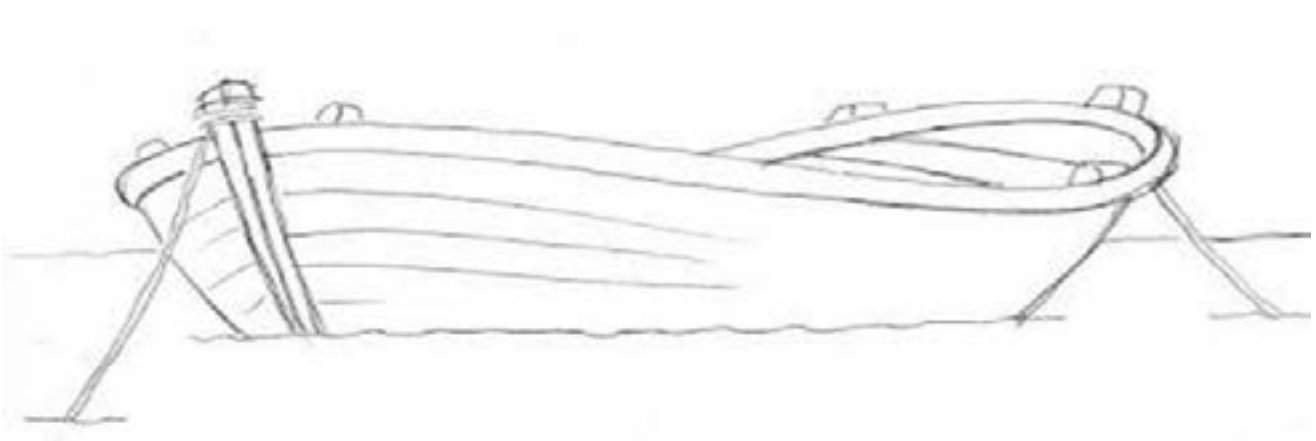
The third and last phase is the most enjoyable. We will paint our boat with whatever colors each participant wants and with whatever material he wishes.

Here are some tips that may help:

- To paint the sky, first wet the paper with clean water and then add paint here and there with the tip of the brush. Let it dry to continue.
- For the sea we draw horizontal touches with blue leaving gaps on the paper. The white of the paper indicates the waves.
- Add touches of red and ocher to the water for reflections.

ATTENTION: We observe that the reflections have the opposite direction from the element that is out of the water. It 's like a mirror.

Expected outcomes:

At the end of the activity participants will be able to:

- Recognize some physical elements in works of art
- Creates two-dimensional images
- Draw out descriptions and add sky and sea lines in two-dimensional space.

Method/Activity: Our film

Aim:

We will work as a team to create a scripted story that we will film ourselves at home.

Objectives:

- To create cohesion in the group
- To improve teamwork and consensus building

Duration of the session: 1 hour and 30 minutes

Number of participants: min. 6

Materials:

- Computer
- Internet connection
- Mobile phone

Description (detailed explanation of step-by-step implementation):

The facilitator will put the participants in small groups of two or three people. They will have to write a script on a topic that interests all members of the group and that they can perform themselves in the form of a monologue from home.

Steps to make a good monologue:

1. Think about the kind of character you want to be and create it. You can be yourself, it's quite usual.

2. Create a profile for your character. Maybe the type of monologue asks you to be funny or witty. Or even that your character needs to be cute or cute. It all depends on what you are going to present and the audience it is aimed at.

3. Do the monologue, sit down in front of a blank piece of paper or a computer and express all your ideas. You can use drawings or diagrams to define the structure in storytelling mode. Then, little by little, you have to refine and close the speech.

4. The aim is to take the audience with you on your own journey, depending on what you have created so far.

Once the script is generated, participants record the different parts at home and edit it together using a free video editor such as Video Editor Plus.

They should divide up the tasks, with one participant editing the video while sharing the screen with the others for ideas and prompts.

1. Once the programme has started, we will go to the top left-hand side to insert our video in the programme.

2. Drag the video to the bottom bar where you can start editing it.
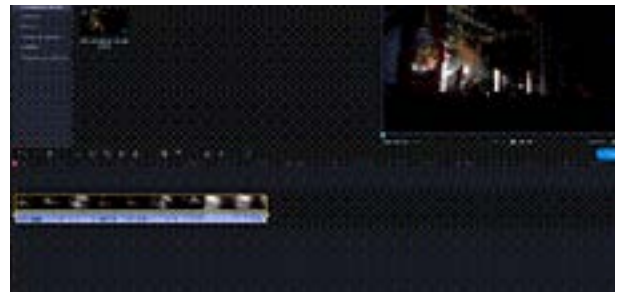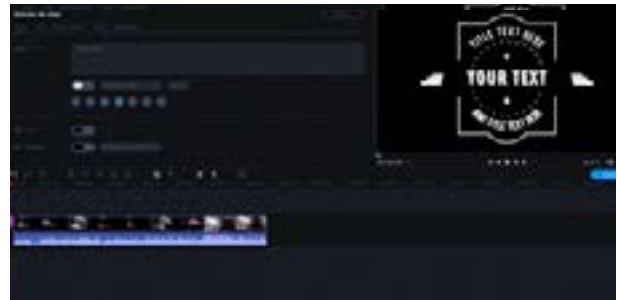

3. In the upper left corner we can add sound effects provided by the programme itself, as well as background images, music or effects.

4. The programme provides you with different elements that you can add to the video.
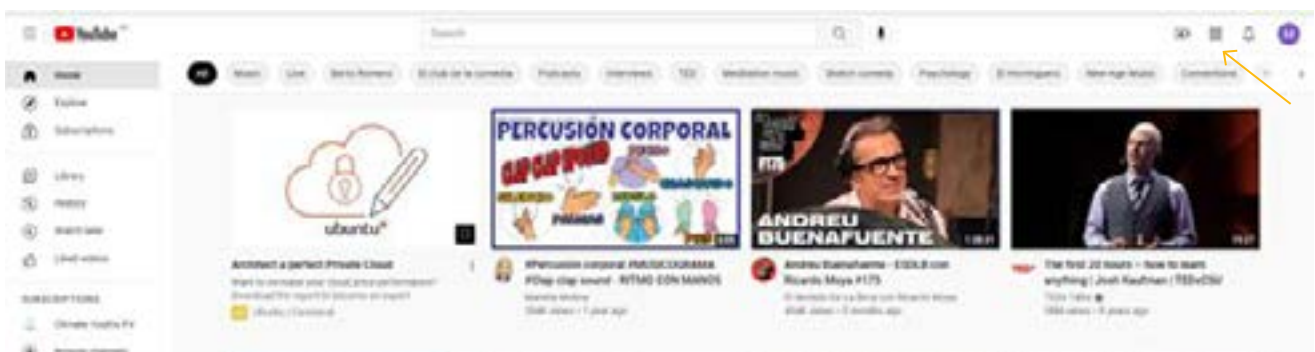
5. We can also add text, such as titles, subtitles or end credits.

6. We can also make more classical retouches such as colour adjustments, crop the image, stabilise the image, pixelate faces...

Once edited, it will be published on youtube privately, so that only participants with access to the link can see it.
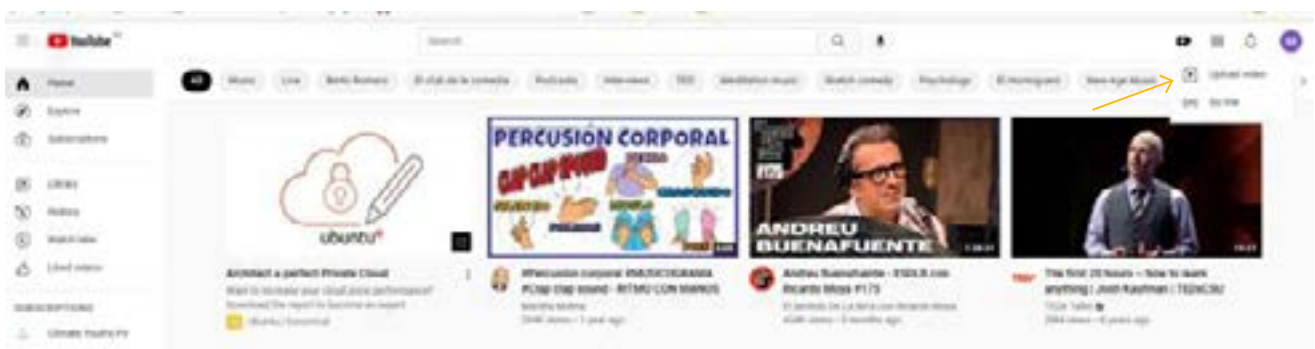
With the videos published, the participants will see the result of the work of the companies and in the comments section they will answer the following questions:

1. What is the message you want to convey?

2. What do you think about this topic?.

3. Do you think the content is understood and well explained?

4. Rate video editing from 1 to 10

Expected outcomes:

At the end of the activity participants will be able to:

- They have learned to make more complex handicrafts
- Have trained fine motor skills
- Have practised their sense of rhythm

Method/Activity: What's the Sound of Color? Kandinsky and Music

Aim:

This activity is a combination of presentation of the work of Kandinsky and give guidelines on how to create a picture understanding and using his techniques simplified.

Duration: 60 - 90 min.

Number of participants: 5 - 20

Objectives:

- to understand how Kandinsky saw sound and heard colors
- to draw an art piece inspired by Kandinsky

Materials:

- computer and stable internet connection
- paper (A4 or another format)
- permanent marker (to draw the lines and shapes)
- coloring pencils
- watercolors

Description:

The facilitator should make a brief introduction to Kandinsky's work and the condition he was experiencing, known as synesthesia. Besides using the text bellow, they can also show this video if needed: https://www.youtube.com/watch?v=2xDnxkzQtdI&ab_channel=ListeningIn.

The facilitator can choose if they will show the photos of the steps in the drawing that can be found below or draw at the same time and present a live video to the participants while drawing.

Kandinsky was a Russian-born painter, famous in the early 20th century for being one of the pioneers of abstract art, at least in western civilization. Something that's really interesting about Kandinsky aside from his contributions to abstract art was that he experienced a condition known as synesthesia. Synesthesia is this condition where certain senses are sort of joined and linked, so when he heard music he saw colors and when he was painting he heard music, even if there was none playing.

So color was really important to him, and he focused a lot on color. Of course, color is just one of the elements of art, and in his work, Kandinsky was really focused on all the elements. He used a variety of not just colors, but also shapes.
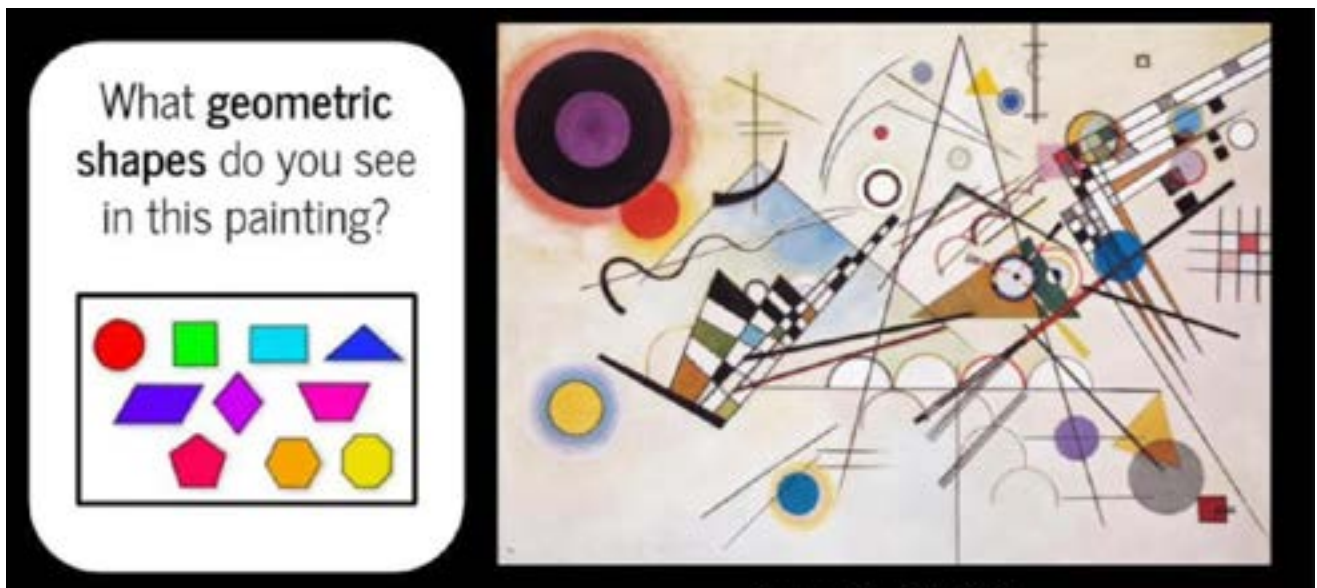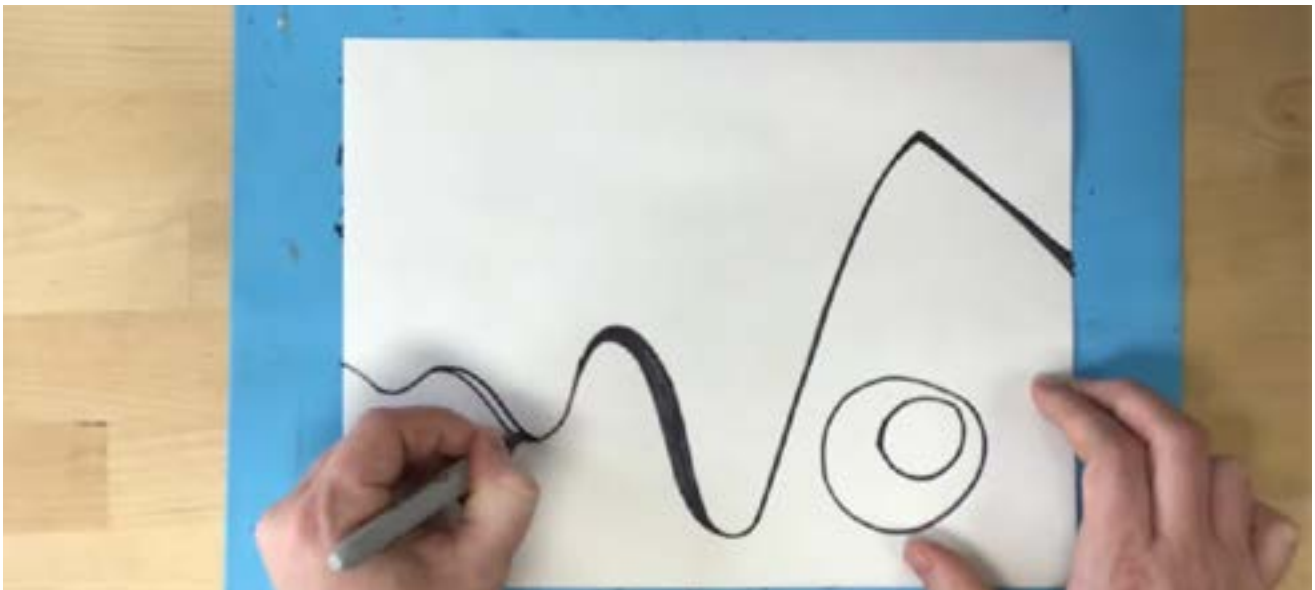

He thought about how geometric shapes like squares, rectangles, triangles, those neat and precisely defined shapes, as well as organic shapes the curvy, irregular shapes we see in nature could work together to create a harmonious composition. He also focused on the element of line. We see lots of different types of line designs in his work.

For our project, we're going to make an abstract composition inspired by the work of Wassily Kandinsky. When we use the word composition what we are talking about is the arrangement of all the different

elements within a work of art. The elements of art are the building blocks of art: lines, colors, shapes, and textures.

So, we're going to focus on lines, shapes, and colors for this design. What we want to see are different weights of lines, thick and thin lines.

We want to see different types of shapes, geometric and organic shapes. Geometric shapes are those neat and precisely defined shapes like squares, circles, triangles and organic shapes are the curvy irregular shapes we see in nature. So a variety of lines a, variety of shapes, and also a variety of colors. Try to think about how those different colors can work together. Kandinsky talked about colors in musical terms, you might think about different colors coming together like notes coming together to make a chord in music the way they harmonize.

So you want to think about colors that are going to look good together. Try mixing colors that are next to each other in the rainbow, as analogous colors tend to blend well together. Whereas if we are trying to make certain shapes stand out, we try to put opposite colors next to each other.

For this project, we want to see an abstract composition combining a variety of different

lines, shapes, and colors. Think about how you're arranging those things: have some things that are overlapping, have big, medium, and small shapes; light, medium, and dark colors; different weights of lines - thick lines and thin lines. Create variety within your composition.


After the presentation, the facilitator guides the participants to draw their own pictures, giving them instructions as above, following their work and giving feedback and suggestions.

Expected outcomes:

- Participants expressed themselves creatively
- Each participant draw their own art piece inspired by Kandinsky
- Participants improved their drawing skills
- Participants understood the relation between shapes, colors, and sounds that Kandinsky used in his artworks.

UNIT 5
VIRTUAL TOURS
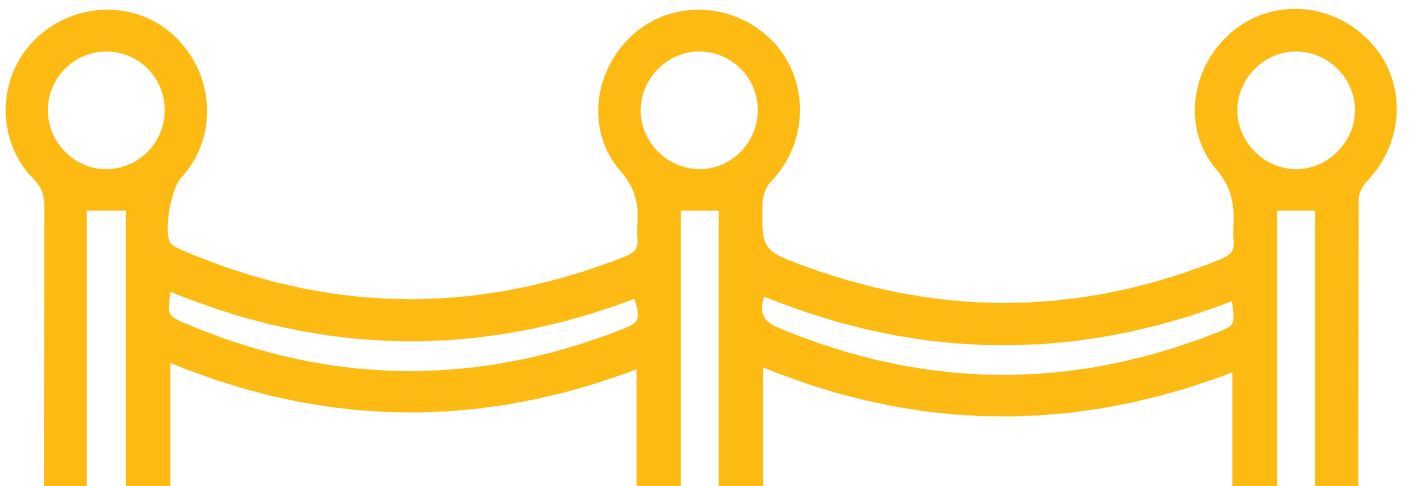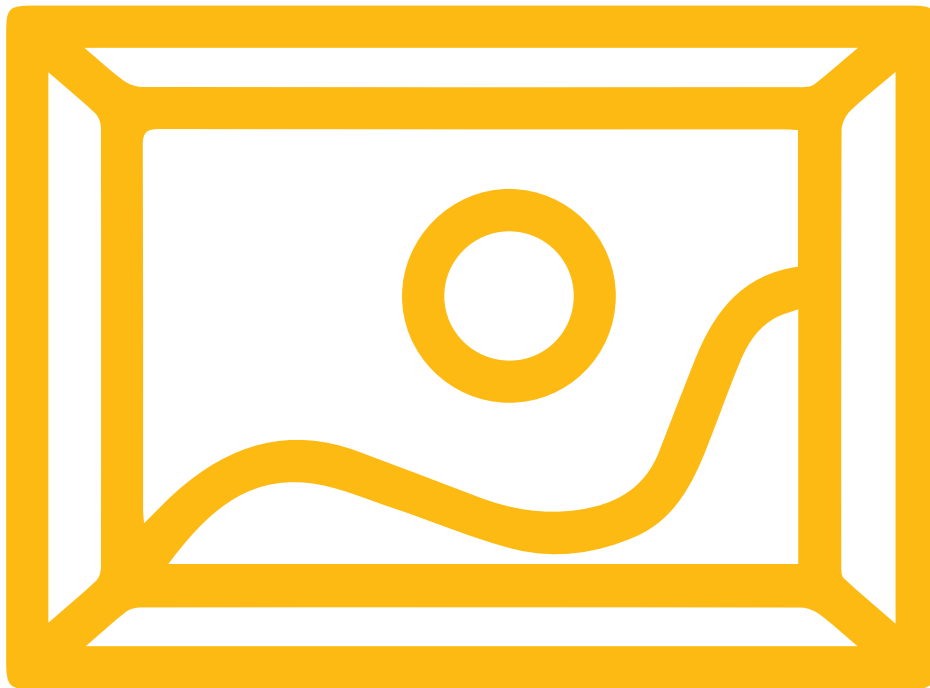
Method/Activity: Frida Kahlo

Aim:

This activity is a virtual tour in the life and artwork of Frida Khalo. It aims to bring participants together in the exploration of the hidden stories behind her work.

Duration: 45 - 60 min.

Number of participants: 5 - 20

Objectives:

- to learn about Frida Kahlo
- to explore one of her painting
- to visit the Frida Kahlo Museum online

Materials:

Computer and stable internet connection

Description:

First, we bring participants to the Museum of Dolores Elmedo, where they get to know a bit about Frida Kahlo, and who she was. The online exhibition can be visited at the Google Arts Culture platform: https://artsandculture.google.com/exhibit/frida-kahlo-%C2%A1viva-la-vida/BwJSiccgMhf8LA

After that, we take participants to the Museum Robert Brady, where we explore together her *Self-portrait with a monkey* (1945): https://g.co/arts/VA1LG7fSSrMiekq28

Finaly, we take them on a virtual tour in the Museum of Frida Kahlo, through the following link: https://artsandculture.google.com/streetview/appearances-can-be-deceiving-temporary-exhibition-at-the-frida-kahlo-museum/owFrsqPR4Xirxg?sv_lng=-99.16208435196839&sv_lat=19.35508047389358&sv_h=128.66900352010884&sv_p=20.616557548891038&sv_pid=635BY3cmgKZMxfUFjFeXdA&sv_z=1

Expected outcomes:

- participants have learned about the life and arts of Frida Kahlo
- participants have explored her self-portrait
- participants have visited the Frida Kahlo Museum online

Method/Activity: Visiting Clearwater Marine Aquarium

Aim:

In this exercise, participants learn about the different animals that live in the aquarium and what their habitats are like.

With this tool, people with reduced mobility or with difficulties to move to the aquarium can enjoy the space and its animals. They are very useful for people with partial loss of sight as they can zoom and focus the image.

Duration of the session: 1 hour

Number of participants: min. 6 max. 12

Objectives:

Objectives of this activity is to give trainers the opportunity:

- To know interesting and educational online tools
- To be able to use such applications
- To work in an online team
- To raising awareness of marine animal captivity

Materials:

- Computer
- Internet connection
- Headphones

Description (detailed explanation of step-by-step implementation):

The first thing we will do is to connect to discord and divide the participants into several groups of 3 or 4 people (depending on the size of the group).

Exercise flow:

Each group will be given a document with a list of animals they have to find in the different habitats. The aquarium has the animals in different ponds and each animal has a name.

This list will have the name and a picture of the animal in question, the idea is that they will browse the web and find all the animals.
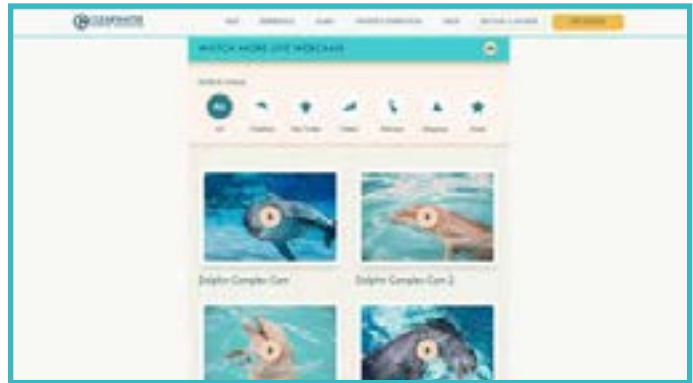
Clear Water Marine Aquarium: https://www.cmaquarium.org/webcams/winter-zone-cam-1/

Exercise course

Phase 1

First the facilitator will give you 5 minutes to enter a couple of ponds and familiarise yourself with how the website works.

Phase 2

Now that they know how the website works, the facilitator puts them in groups in different discord rooms so that they can talk without disturbing other groups and gives them the lists. They have to find all the animals on the list and take a picture of them.

Phase 3

When the participants have located all the animals on the list, they should find the following information about two of them, the ones they liked the most.

1. Age
2. Sex
3. Origin

Phase 4

They show the rest of the group which examples they liked best.

Then the facilitator asks them a couple of questions to get them to think about animals in captivity.

1. Have you seen any of these animals before?
2. Have you found information about the different species that you didn't know about?
3. Do you think these animals we have seen are happy?
4. What do you think of their habitat?
5. How can we help these animals from home?
6. What can we do so that these animals do not have to end up in captivity?

Phase 5

Finally, each participant will use the photos of the animals we have looked for to make a montage or collage using paint.
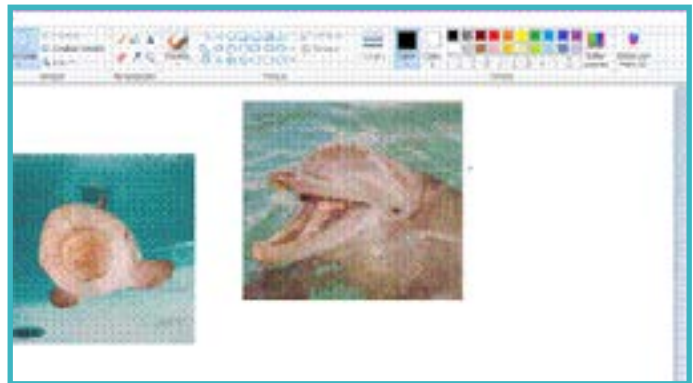
Expected outcomes:

- They got to know the different marine species and their characteristics.
- They reflected on centres such as aquariums and zoos and on animals in captivity in general.

Annexes

Method/Activity: Visiting Museum of Louvre

Aim:

In this activity, participants will obtain information about artwork through a virtual online museum (Louvre) and study important exhibits.

Virtual museums are aimed at people with disabilities who face severe difficulties or inability to move. They are also suitable in cases of partial loss of sight or hearing, as the user can adjust the sound or focus on the image. In addition, people with disabilities often do not participate in educational trips and visits, as there is no proper museum infrastructure or no attendant.

Objectives:

Objectives of this activity is to give trainers the opportunity:

- To get acknowledged with new types of tools on the Internet
- To be able to handle applications for virtual museums
- To have the ability to work together online and to solve problems
- To apply an interdisciplinary approach of knowledge
- To develop ability of transferring skills from one context to another

Duration: 45 - 60 min

Number of participants: 10 - 20

Materials:

Computer, tablets, smartphones, Internet connection, speakers.

Description (detailed explanation of step-by-step implementation):

Preparation: Each participant has access to a computer so he or she can walk around a virtual museum freely. https://www.louvre.fr/en/online-tours

Exercise flow:

We can present portraits of famous artists as well as samples of their work in the computer. We can focus on certain paintings such as Mona Lisa or the work by Michael Angelos in the Cappella Sistina.

Exercise course

Phase 1

Participants take a tour in the virtual Louvre Museum. Through it they can find information about the exhibits and the artworks that the museum hosts.

Phase 2

In the second phase, participants discuss and present a work of art (preferably paintings) that they met at the museum.

Participants with their group make a tour in the Virtual Museum of Louvre. Through it, they can find information about the exhibitions and the artworks that the museum hosts.

In the first phase, the youth worker presents basic information about the museum. He explains the term "virtual museum" so as to understand the meaning of the term and to have a virtual walk from which trainees will gather information. Exact instructions should be given in order to understand what they are going to do.

In particular, they should answer:

• "What can we find in the virtual museum?"

• "What are the benefits of the virtual museum?"

• "What did you find that you liked?"

• "Describe what you liked in the museum and why"

• "Which famous painting did you find that you liked?"

• "Where is the real museum?"

• "What does it look like?"

We can even use Bing Maps / Earth maps to help participants find the location of the museum itself. In this case, we can ask questions about the location of the museum and its description. Such may be:

We need to give participants freedom to work their way through the museum. The instructor should highlight important parts and links to information useful for participants.

In the second phase, each team should prepare a short presentation on 2-3 pages about an art work that they choose, during their virtual visit in the museum. They should describe the artwork themselves orally to other participants. In particular, it is important **to state**:

- Name of painting
- Painter
- Painted in: (year)
- Style of painting

Summary of exercise: In an interactive table we display the story written by each group based on one painting

Expected outcomes:

At the end of the activity participants will be able to:

- Search for and filter the information they are interested in about a work of art
- Use tools and services of a virtual museum
- Discuss exhibits and exchange information with other visitors

Sources

Craig A., Sherman W.R., & Will, J.D. (2009). Developing Virtual Reality applications: foundations of effective design.

Morgan Kaufmann. Holmes, J. (2007). Designing agents to support learning by explaining. Computers & Education, 48, 523-547.

Lee, E. A.-L., & Wong, K. W. (2008). A review of using virtual reality for learning. Transactions on Edutainment, 1, 231-241

Museum 2.0, URL: http://www.museumtwo.blogspot.com

https://www.louvre.fr/en/online-tours

Method/Activity: E-learning stories that move - Anne Frank

Aim:

Exploring history and learning about the Holocaust though the moving story of Anne Frank

Duration: 70 - 90 min.

Number of participants: 5 - 20

Objectives:

- Getting to know the life of Anne Frank, a Jewish girl whose diary of her family's years in hiding during the German occupation of the Netherlands is a classic of war literature;
- Understand the reality Jews were facing during the Holocaust;
- Explore and understand better the terms Holocaust, Discrimination, Prejudice and Stereotypes;
- Experience the house Anne lived in;
- Encourage participants to write.

Materials:

- For facilitator: computer, internet connection, open website from the links in the description part. The facilitator is advised to have a look at the links prior to the activity in order to prepare.
- For participants: computer/tablet/phone, internet connection.

Description (detailed explanation of step-by-step implementation):

The facilitator starts by asking the participants if and how much they are familiar with the story of Anne Frank and her diary. Upon their answers the facilitator shares the importance of her dairy and how it became a classic in the world literature, being translated in more than 70 languages. If the participants are not familiar with her story and the book, the facilitator plays them a video (https://youtu.be/7o8jSbCanv0). After the video, a brief discussion should follow, where participants share their thought and feelings. For this discussion, the facilitator will use the method World Café, bringing up 4 key words and divide participants into 4 groups where each group gets one word to talk about: Holocaust, Discrimination, Prejudice and Stereotypes. After talking in groups (approx. 10 minutes), participants get back in the session and share what they have discussed in the groups. Once the discussion ends, the facilitator shows a presentation from Google Arts and Culture discovering more facts about the Frank family. (https://artsandculture.google.com/exhibit/2AJCtLmxVrkeKA), followed by a virtual tour in the house of Anne Frank (https://artsandculture.google.com/streetview/anne-frank-s-family-home-entry-floor/2QHvMIIZ-TGBBw?sv_lng=4.884227096520752&sv_lat=52.37515789137885&sv_h=151.2484436035156&sv_p=0&sv_pid=S5FwIamfO5cAAAQrDCFOjg&sv_z=0.35993198884791167)

Expected outcomes:

- Participants are familiar with the Holocaust as an important part of the history;
- Participants are familiar with the story of Anne Frank;
- Gained knowledge about the reality Jews were facing in that time;
- Experienced virtually the house of the Frank family.

Method/Activity: Virtual Tour of Van Gogh Museum Amsterdam

Aim:

To inspire and encourage participants to talk about art and express their feelings by guiding them through a virtual tour of the artworks of Van Gogh.

Objectives:

- to learn more about Van Gogh's art
- to learn to express opinions and feeling related to artworks

Materials:

- computer and stable internet connection

Description:

This activity consists of 7 parts of virtual tours of the Van Gogh Museum in Amsterdam.

The facilitator starts the session with some ice-breakers and introduction activities. Once the participants get to know each other, the facilitator shares information about Van Gogh and his art, and then plays a video of Virtual tour Part 1. After each part, he/she should facilitate a discussion, talking about the impressions of the participants and their favorite paintings. If the participants want to talk more about a certain painting the facilitator opens an image of it. Then proceeds to the next video.

The virtual tours can be found here: https://www.youtube.com/watch?v=SRDEmb5Eo_Y&list=PLp9bGKxyieV2dOIQUVMq0i_5QSShvghVP&ab_channel=VanGoghMuseum .

On this link - https://www.vangoghmuseum.nl/en/visit/enjoy-the-museum-from-home#youtube , the facilitator can find more materials and information about the art of Van Gogh and combine it in the activity as they consider relevant.

Expected outcomes:

- gained knowledge about Van Gogh's art
- gained skills on how to express opinions and feeling related to artworks

Method/Activity: Salvador Dali Museum

Aim:

Dedicated to the life and work of the surrealist artist Salvador Dalí, the Dalí Theatre-Museum displays the single largest and most diverse collection of works by the artist. In addition to Dalí paintings from all decades of his career, there are Dalí sculptures, 3-dimensional collages, mechanical devices, and other curiosities from Dalí's imagination. Through the website, guests can take a virtual tour in 360-degree of the entire museum.

Duration: 90 min.

Number of participants: 5 - 20

Objectives:

- to get familiar with the work of Salvador Dali

Materials:

Computer and stable internet connection

Description:

This virtual activity is implemented on Google Arts & Culture via any online communication platform (recommended: ZOOM). Link to the platform where the facilitator lunches the virtual tour and shares his screen with the participants: https://www.salvador-dali.org/en/museums/dali-theatre-museum-in-figueres/visita-virtual/

The facilitator should lead the activity and the discussion between the participants. Once the tour ends, the facilitator should ask the participants questions and discover their feelings and thoughts about this experience.

Expected outcomes:

- gained knowledge about the work of Salvador Dali
- experienced a virtual tour of a famous museum

Method/Activity: Art Nouveau

Aim:

Art Nouveau is a decorative style of the late 19th century and the early 20th that flourished principally in Europe and the USA. Although it influenced painting and sculpture, its chief manifestations were in architecture and the decorative and graphic arts, the aspects on which this survey concentrates. It is characterized by sinuous, asymmetrical lines based on organic forms; in a broader sense, it encompasses the geometrical and more abstract patterns and rhythms that were evolved as part of the general reaction to 19th-century historicism. There are wide variations in the style according to where it appeared and the materials that were employed.

Duration: 60 - 90 min.

Number of participants: 5 - 10

Objectives:

- to explore the Art Noveau style thor different stories and artworks
- to learn more information about the art style
- to virtually visit the museums where some of the art pieces are exhibited
- to discuss the ideas that were inspired in participants by this art style

Materials:

computer and stable internet connection

Description:

This virtual activity is implemented on Google Arts & Culture via any online communication platform (recommended: ZOOM). Link to the platform where the facilitator lunches the virtual tour and shares his screen with the participants: https://artsandculture.google.com/entity/art-nouveau/m0g6pl?hl=en

Once the facilitator enters the platform, they should start with the bored introduction of Art Nouveau as a style. The facilitator should prepare prior to the activity, and read the text that can be found on the platform.

Art Nouveau

1890 - 1914

Once the pass the intorudiction, they can choose from 29 different stories that share more insights and interesting fact about the style, in different fields: fashion, architecture, furniture etc. The facilitator should select 5 stories prior to the workshop and prepare for their presentation.

After the stores, the facilitator will guide the participants in the exploration of this art movement throat different artworks. On the platform 2354 items can be found. The facilitator can prepare them upfront or select few together with the participants. The number of the artworks they woul discover varies of the time they have to implement the workshop.

Once they select on item, a new window opens, showing the artwork, its title, the artis and the year it was done, along with some other information.

They can also see the museum where the artwork is exhibited, and when they click on the button "View on Street View", it will take them to view the pice virutali in the museum that is shown.

Once there, tha facilitator can show around as they are virtually present in the museum. They can choose if they go back to search for another artworks, or find in in the virtual museum and go back to read more information about it.
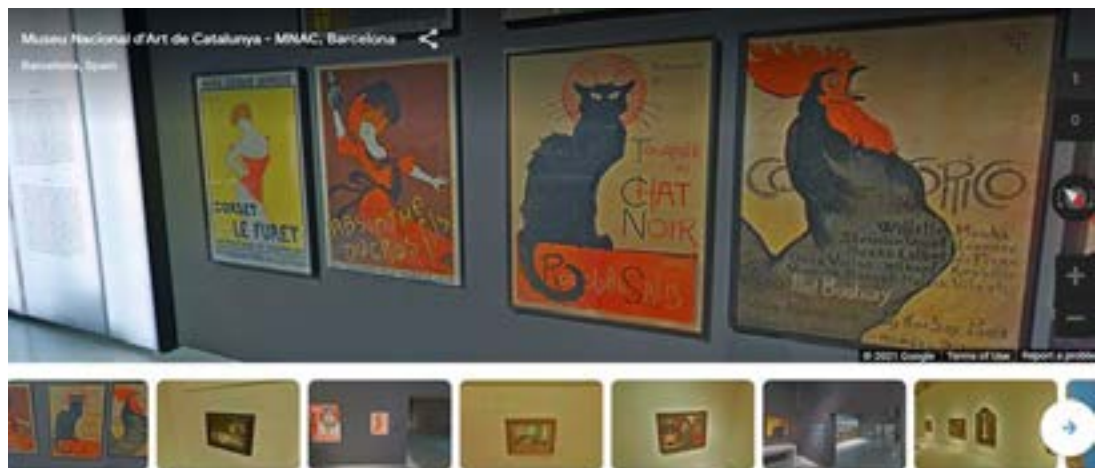
Once the facilitator constiders they are finished with the exploration, they should lead a brief discussion to discover the ideas this art style and this activity inspired in the participants.

Expected outcomes:

- participants have explored the Art Noveau style thor different stories and artworks;
- gained information about the art style;
- participants have virtually visited the museums where some of the art pieces are exhibited;
- ideas that were inspired in participants by this art style were explored.

Method/Activity: High Museum Art: 6 Atlanta-based Artists Who Explore Place, Belonging, and Heritage

Aim:

To explore the High Museum of Art's exhibition 'Of Origins and Belonging

Objectives:

- to learn about contemporary art
- to few the most famous art pisces that address issues related to place, belonging and heritage

Materials: computer and stable internet connection

Description:

'Of Origins and Belonging, Drawn from Atlanta' is the third in a series of exhibitions at the High focused on work by Atlanta-based artists. The exhibition features six artists who address issues related to place, belonging, and heritage in their work: Jessica Caldas, Yehimi Cambrón, Xie Caomin, Wihro Kim, Dianna Settles and Cosmo Whyte. Compelled by the national debate and dialogue around immigration reform, this iteration of the High's Atlanta drawings project features artists whose distinct voices, diverse perspectives, and personal experiences represent worldviews informed and enriched by their cultural heritage and the bond they share as members of a diverse creative community in Atlanta. Among the participating artists, Caomin and Whyte immigrated to the United States as adults, and Cambrón is a DACA (Deferred Action for Childhood Arrivals) recipient.

The facilitator shares their screen on an online communication platform, such as ZOOM and presents the online exhibition on the following link: https://artsandculture.google.com/exhibit/6-atlanta-based-artists-who-explore-place-belonging-and-heritage/RwJiL9zGCLwkKA .

The facilitator opens a disscuasion with participants about their feeling and opinions reading each art piece.

Expected outcomes:

- gained knowledge about contemporary art
- disscused art pisces that address issues related to place, belonging and heritage

Method/Activity: 5 Renewable Resources and the Art They Inspire

Aim:

To find out how sustainable use of natural resources has been an integral part of the arts since antiquity

Duration: 20 - 30 min.

Number of participants: 5 - 20

Objectives:

- to explore together as a group the sustainable use of natural resource
- to discuss how they were an integral part of the arts since antiquity

Materials: Computer and stable internet connection

Description:

This virtual activity is implemented on Google Arts & Culture via any online communication platform (recommended: ZOOM). Link to the platform where the facilitator lunches the virtual tour and shares his screen with the participants: https://artsandculture.google.com/story/DgXxVKjXHvXijg

The facilitator starts the workshop with an ice-breaker and participants get to know each other. The facilitator should lead the activity and the discussion between the participants. Once the tour ends, the facilitator should ask the participants questions and discover their feelings and thoughts about this experience.

Expected outcomes:

- participants gained knowledge about the sustainable use of natural resource
- participants learned how natural resources were an integral part of the arts since antiquity
- participants improved their skills in expressing the options and talking in front of a group

Aim:

Discover Heartbeat of the Earth, a series of online artworks exploring rising sea levels, acidifying oceans, and more.

Duration: 90 min.

Number of participants: 5 - 20

Objectives:

- to explore what happens when artist and climate data come together

Materials: Computer and stable internet connection

Description (detailed explanation of step-by-step implementation):

Heartbeat of the Earth is a series of online artworks created in collaboration between 8 artists, the Google Arts & Culture Lab, and the UNFCCC (United Nations Framework Convention on Climate Change), responding to and interpreting scientific climate data. It can be visited thor this link: https://artsandculture.google.com/story/dAURnqK6udbDWA , and the facilitator should open the link on his computer while sharing the screen with the participant in the virtual meeting on any platform (we recommend ZOOM).

Once the presentation starts the facilitator should enable the sound in the top right corner, and change the slides to the arrow at the bottom of the page.

Once the first video comes, the facilitator should press start and follow the instructions.

The facilitator should prepare prior to the implementation of the virtual activity and decide if they would go through all the art series or explore only a few, depending on the number of participants and the duration of the activity.

Expected outcomes:
- Participants explored different videos and experiments that empashe the climate change of earth thor artistic and interactive ways

Method/Activity: Was the Chauvet-Pont d'Arc Cave the First Movie Theater?

Aim:

Marc Azéma takes a closer look at animated images of the Chauvet Cave from 36,000 years ago

Duration: 60 min.

Number of participants: 5 - 20

Objectives:

- to understand better prehistoric art
- to discover Google Arts & Culture as a virtual platform

Materials: Computer and stable internet connection

Description:

This virtual activity is implemented on Google Arts & Culture via any online communication platform (recommended: ZOOM). Link to the platform where the facilitator lunches the virtual tour and shares his screen with the participants: https://artsandculture.google.com/story/XgWxpamuYC7XMw

The facilitator should prepare prior to the implementation of the virtual activity and lead the group in the exploration of prehistoric art.

Expected outcomes:

- Participants learned how to use Google Arts & Culture individually
- Participants gained knowledge about the theories for the art that was found in the caves, made 37 000 and 19 000 years ago.