

Atelier/Workshop

1/ Travailler en alphabétisation sans l'écrit / Using Non-Text Literacy

Using non-text approaches to understand equality issues in literacy practice: findings from the Literacy & Equality in Irish Society (LEIS -www.leis.ac.uk) Project (2004-2006).

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Introduction

The paper provides an example of how individuals from very different fields of research and practice worked together across an international border to provide new insights into linkages between literacy, equality and creativity. It also demonstrates how tutors and learners can engage in a collaborative research process that can influence the ongoing development of literacy learning practices.

Background

The Literacy & Equality in Irish Society (LEIS) Project (2004-6) set out to examine relationships between literacy, equality and creativity and the implications for literacy learning. The project adopted a social practices model of literacy development, which acknowledges the social, emotional and linguistic contexts that give literacy learning meaning, and which included a critical approach to literacy. It is based on a view that there is a need to recognise that programmes should be grounded in the everyday life situations of learners and communities and should embrace issues of equality, social inclusion and social justice. A key objective of the LEIS project was to explore links between adult literacy and equality and how creative learning methodologies could be used to enhance learners understanding of the equality issues which they identified. As the project developed the need to support tutors emerged. A learning package about text-free/creative teaching methods was designed with the aim of supporting tutors and learners to explore equality issues. While using non-text methods in adult literacy practice is not a new idea, the linking of literacy to equality issues (in this case a model from the Equality Studies Centre, University College Dublin), had not already been explored in Ireland.

The project was also innovative in that it brought people together with expertise from different backgrounds and fields of practice across a learning region to promote dialogue about equality as an issue in learner's lives. The project worked with learners and tutors to explore equality issues using text-free methods. More than one hundred tutors and learners were involved in the project, which was funded by the European Union Programme for Peace and Reconciliation. The project included researchers, policy makers, tutors and learners with the aim of finding out how equality issues might be included in literacy learning with a particular emphasis on using non-text creative methodologies.

The key partners in the project were the School of Education at Queen's University Belfast and the Equality Studies Centre at University College Dublin. Queen's University, the lead partner, is the main provider of tutor education for adult literacy & numeracy in Northern Ireland and provides a range of undergraduate and post-graduate programmes including initial and continuous professional development programme. The Equality Studies Centre, University College Dublin is an inter-faculty research and teaching centre involved in outreach to community and local development organisations and is providing expertise in Equality Studies. The project also involved the National Adult Literacy Agency, an umbrella agency for adult literacy in the Republic of Ireland which focuses on national co-ordination and training and policy development in adult literacy work, and the Educational Guidance Service for Adults in Northern Ireland, a guidance agency which connects adults with learning, providing support services to those concerned with improving access to learning. A number of other voluntary and community organisations also contributed to the development of the project. The LEIS project employed two full time development workers, one based on each side of the Irish border. In addition there were two part-time project coordinator based on either side of the Irish Border.

Intra-cultural perspectives and lifelong learning policies

In recent years, lifelong learning policies in Ireland, North and South, have emphasised the importance of literacy & basic skills as part of their lifelong learning strategies, with somewhat different emphasis. In Northern Ireland, the lifelong learning strategy emphasised '*the development of basic and key skills in the context of skills, knowledge and understanding essential for employability and fulfilment*' (DEL 1999, p1). In contrast, the first White Paper on Adult Education in the Republic of Ireland (DES. 2000, p. 26) emphasised the need for social cohesion and equity as well as the skills requirement of a rapidly changing workforce in the emergence of an inclusive civil society. McGill & Morgan (2001, p.57) note the importance of the International Adult Literacy Survey (IALS) in Ireland, which showed close to one quarter of the adults in each jurisdiction (North & South) as having problems with the simplest literacy task which they note as having 'implications for the equality agenda'. (2001, p.54). The policy agenda was therefore significantly different between Northern Ireland and the Irish Republic, with a particular focus on meeting the needs of the economy in the North and a greater emphasis on equality and social cohesion agenda in the South. (2006, p.18 Lambe et al;).

Different policies inevitably give rise to different practices. In Northern Ireland, tutors experience has been shaped by a skills focused curriculum which does not actively promote tutors or learner involvement in shaping the curriculum. The 'Essential Skills for Living' Strategy (2002) sets out a framework and actions for improving the essential skills of literacy and numeracy and tuition is provided largely through accredited courses in colleges. Tutors are also required to undergo formal accredited training. In contrast, in the Republic of Ireland literacy learning takes place largely through informal learning groups in the community where the curriculum is developed between tutor and students, the majority of tutors being volunteers. Initial tutor training is organised largely within local literacy schemes.

Working with two very different policy and practice frameworks inevitably posed challenges for the LEIS project. The emergence of a peace and reconciliation process in Ireland, which was not tied to existing funding structures, provided a new opportunity to work with tutors and learners on both sides of the Irish Border. Border Action (2006), the funding body for the project, notes the twin objectives of the EU Special Support Programme are to promote the social inclusion of those who are at the margins of social and economic life and to boost economic growth and advance social and economic regeneration. These twin aims provided a rationale for the project in both jurisdictions. At the same time, the project team had to work with tutors and learners who were located within an existing structure and the team were therefore mindful of the need to develop practices which could be embraced by tutors and learners within this system. These constraints shaped the project and might also be considered a weakness or constraint on how the project moved forward.

The two different political systems in Ireland also provided opportunities for the LEIS project team. Work with tutors and learners took place on both sides of the border, sometimes with learners or tutors attending meetings and workshops together from the other side. These enabled tutors to share experiences working in very different contexts and learners were also able to share their experiences of inequalities from different sides of the political and religious divide.

Connecting equality and creativity to literacy practices

Baker et al; (2004, p. 47) note that equality has a complex range of meanings or interpretations. In simplistic terms they note that equality is a relationship of some kind or other between two people or more regarding some aspect of their lives. Like literacy, equality is a complex issue to define. The LEIS project was based on the view that poor literacy skills can be viewed as a manifestation or symptom of inequality. It also acknowledges the complexity of the task of helping tutors and learners understand the concept of equality. The project set out to develop clearer links between a theoretical understanding of equality and practical approaches to including equality issues through the development of creative and non-text methodologies. An equality framework developed by the Equality Studies Centre at University College Dublin was adopted by the project. The project sought to demonstrate how creative methodologies could create spaces for the exploration of equality issues within adult literacy practice. The methodologies were also intended to empower both tutors and learners to engage with key equality issues relevant to the lives of literacy learners. For example, it was hoped that the methodologies could enable tutors and learners to explore inequalities arising out of the experience of conflict in Ireland.

The theoretical model described by Baker et al; (2004, p.34) is underpinned by the belief that there are clear patterns that structure the level of inequality experienced by individuals and groups. The framework has five interrelated dimensions of equality – respect and recognition; resources; love, care and solidarity; power relations; and working and learning. These dimensions of equality provided an opportunity to look at economic, political and cultural dimensions of equality and how the affective or emotional realm of learning impacts on learning. The theoretical framework and its connections with the methodological approaches is discussed in greater detail in the Project Resource Guide (2006, Lamb et al;).

Creative methodologies can enable learners to develop an understanding of equality issues through involvement in a participatory process which involves critical thinking and problem solving capacities. Fegan (2003, p.2) notes that creative learning methodologies can provide a sense of identity and purpose and can be used to promote greater equality, social justice and mutual understanding. He also notes they can transform individuals, neighbourhoods, communities and regions.

Since a key aim of the project was to provide a way of understanding equality issues, using non-text methods of learning, five creative methodologies were piloted. These were image theatre (a non-verbal technique where the human body can be shaped into images representing feelings and experiences of oppression), storytelling, drama, visual arts and gamelan (a musical instrument from South East Asia which can be used to develop skills through equality relationships). Through engagement with groups of literacy learners and tutors, the project examined how equality issues might be better understood in the lives of learners.

Engaging tutors and learners in an intra-cultural process

A participatory approach in which tutors and learners engaged as equal partners with the development team throughout the project was embedded in the approach from the outset. Through engaging in stakeholder dialogue, the project examined equality issues seen as important to tutors and learners. The learning methodologies piloted in the project were developed alongside an equality framework described above.

In the initial phase, focus and pilot groups consisting of adult literacy learners and tutors from various community organisations, explored issues of equality and inequality in learners and tutors' lives. The focus groups looked at what motivated adults to learn about inequalities, what kind of issues they want to know about and what would be the best ways of involving adults in this kind of learning. Non-text creative methodologies (which included the use of collage, image theatre, storytelling and popular theatre) were also piloted and this provided a useful source of information on how effective tutors and learners considered these methods to be. The consultation involved three pilot groups of 19 people and four focus groups of 99 people.

A series of short courses for tutors of literacy were also organised around the themes of the project. The courses involved tutors and creative learning methodologists working together in dialogue with each other, reflecting on the various dimensions of equality through a range of activities and examining ways in which learners might be engaged in equality issues. They included an examination of links between equality, creativity and literacy using the equality framework described below. For tutors, it was important to have an understanding of how inequalities adversely impact on individual lives and to know how to use models and tools to explore equality issues with learners. Another unit of study on 'equality and literacy' of approximately three hours duration was developed and piloted on existing part-time professional undergraduate and post-graduate tutor training courses for literacy tutors.

A total number of 125 people attended the above courses organised in seven different locations. The programme included seven short continuing professional development

courses lasting ten hours and a further five courses where training was part of an initial and ongoing professional development course for adult literacy tutors and managers. Some of the courses included community activists and literacy tutors lacking formal education and training. Most of the courses were offered as accredited courses and approximately 107 individuals submitted assignments and received accreditation.

The focus groups and seminars emphasised the need for support materials and resources for tutors and learners. A Resource Guide including a rationale and discussion of the theories and methodologies employed and practical examples of how to use them, was prepared alongside the research process (Lambe et al; 2006).

An ongoing evaluation process was also established and involved an independent evaluator and management group of eight literacy experts was established. The group provided support and advice on an ongoing basis and met every three months. The evaluator also met with groups of tutors and learners and a final report is in preparation. The evaluation process provided constructive advice, support and feedback for the project team and provided an instrumental role in achieving the project objectives.

The focus and pilot groups also asked for feedback from participants using three questions - 'what I learned, what I liked and what could be better'. Participants were given three different colour cards to record their answers to the questions and all the answers were grouped together and discussed on a large triangle on a board. The findings from this evaluation are discussed below.

Learning from an intra-cultural research process

The methodologies used in the project were well received by those who participated in both the focus and pilots groups. The LEIS Project Resource Guide (2006) examines in great detail how the evaluation process enabled learners to become aware of and talk about equality issues affecting their lives. An example of this is Luke who through the use of sculpture was able to talk about his personal experience of a lack of respect and recognition he felt as a male with low literacy skills and the intimidation he felt from his involvement with the court system.

The responses of learners to the evaluation questions showed that many had learned new skills in communicating and felt more confident talking about the issues affecting their lives. Comments showed that adults with low levels of reading or writing literacy were able to actively participate in learning, thus contributing to the broader goals of social inclusion and citizenship in lifelong learning, discussed earlier.

Tutors who used the creative learning methodologies in their practices spoke about the fullness and meaning evident in the level of engagement of learners. As well as encouraging learners to think about equality issues affecting their lives (e.g. access to jobs, race, religion and gender inequalities), many also spoke about the methods as being inclusive, encouraging imagination, improving self-esteem, creating a bond between groups and leading to improved listening skills. Through the use of non-text methods, tutors began to see how they might open up spaces for learners to question

previously held assumptions on a range of equality issues affecting their lives as a result of low literacy skills.

Some of the tutors were also critical of the methodologies. Some felt the activities might require a high level of preparation or be perceived as 'childish' by learners while others questioned the value of activities having so much fun. For some tutors and learners education may be perceived as a serious activity where it is not always easy to equate learning as synonymous with a high level of enjoyment. While tutors were very enthusiastic about the use of creative methods for exploring equality issues, they also indicated that ongoing advice and support might be needed to enable tutors to introduce creative methodologies into their practices. They indicated that the advice and support would help build tutors confidence in their abilities to use the methodologies. They also spoke of the need for a clear rationale to validate the learning in the eyes of managers and funding bodies. These comments showed that tutors that while tutors were enthusiastic about the new methodologies they were also aware of the limitations many of which were practical, but which could nevertheless be important in determining success.

The seminars provided tutors with an opportunity to generate new ideas and ways of working using creative methodologies appropriate to different situations and environments. Many of the ideas generated by tutors are included in the Resource Guide. For example, an exercise was developed to help tutors select a range of learning outcomes for course development. The Resource Guide will also serve as a useful tool for the induction of new tutors in the future.

The project helped tutors develop an understanding of how theories of equality can engage learners in a debate about literacy and its relationships with equality. By challenging a skills approach to developing literacy, the theoretical framework helped tutors understand and articulate a non-deficit perspective on adult literacy which engages learners in understanding everyday life situations including the inequalities which affect their lives. It shifted participants' perspectives on literacy from one of 'people with low literacy skills' to a perspective of 'people with unmet literacy needs.' Through the project's advocacy of the use of creative methodologies, participants' understanding of notions of literacy were widened to include visual literacy, oral literacy and situated learning within creative processes (storytelling, drama/theatre, music and visual arts).

The equality framework was used as a tool to initiate discussion about inequalities. In the discussions that followed tutors raised a number of equality issues arising from their practices. Some examples of these were structural and institutional inequalities that create barriers to using creative approaches, the difficulties in working within rigid curricula and the privilege of learning through text-based work. The project also explored the potential to examine and discuss power relationships through the use of non-text methodologies within adult literacy education. Issues such as health, housing, welfare, discrimination, family and issues arising from low levels of literacy were all raised. The methods used in the project started with what people already knew. Each activity involved drawing on the resources and knowledge within the group and giving recognition to the issue raised through creative activity.

The LEIS project has shown how working with partners from different sectors can help integrate knowledge and ideas to improve practices. In this case, a teamwork approach enabled knowledge about inequalities in society to be translated into literacy practices, thus ultimately changing the ways literacy learners think about inequalities in their lives. It also provided new opportunities to involve tutors and learners together in researching their own needs and in so doing influencing the development of practices.

Conclusion

By focusing on equality and creativity, the LEIS project has shown how theories of equality and non-text creative methodologies can be used to develop new skills and understanding for adult literacy learners. The LEIS project empowered adult learners to critically examine some of the many issues affecting their lives. While finding ways of addressing these inequalities has no easy answers, this should not be a reason for denying learners the opportunity to examine and discuss these issues within literacy programmes and practices. Shor (1999,p.1) argues: ‘*This kind of literacy ... connects the political and the personal, the public and the private, the global and the local, the economic and the pedagogical...*’

The challenge for the future will be to find ways to align lifelong learning and literacy policies and practices to the broader goals of equity and social justice.

www.leis.ac.uk

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2/ Eduquer avec l'art

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« Eduquer avec l'art » est une des finalités de l'Université de Castel Sant'Angelo (UCSA), un des organes de l'UNLA, qui dispose elle-même de 35 centres à travers l'ensemble de l'Italie.

Pour l'UNLA dont la mission est de diffuser la culture et de lutter contre l'ignorance et la marginalisation, l'approche artistique acquiert une signification multiple.

Cela signifie :

- ∅ offrir à tous les citoyens de nouveaux horizons culturels et spirituels ;
- ∅ offrir aux jeunes de nouvelles clés de lecture de la société et de la réalité ;
- ∅ permettre de confronter, de dialoguer, d'échanger, de s'enrichir culturellement et par conséquent de cohabiter dans la diversité artistique, culturelle, ethnique, économique et générationnelle.

Pour nous, éduquer avec l'art, n'est pas une idée nouvelle. C'est le critique d'art anglais Herbert Read qui, dans les années 70, a transformé le concept « éduquer par l'art » en celui, très révolutionnaire pour l'époque, « d'éduquer avec l'art ». Cette idée nous a fascinés et nous a poussés à nous lancer dans un premier projet : transformer le curriculum de formation d'une école moyenne (secondaire inférieur) en un projet d'art. Durant une année, tous les membres de cette école (les professeurs, les étudiants, le personnel, les parents) sont devenus une communauté d'artistes ayant pour objectif de réaliser ensemble un spectacle. Et chacun y a contribué.

C'est de cette expérience initiale que les réflexions de l'UNLA UCSA sur les résultats et sur les méthodes de cette approche d'éducation avec l'art sont nées.

Le but général de l'éducation est de promouvoir, de développer ce qu'il y a d'individuel dans chaque être humain, en harmonisant en même temps l'individualité, ainsi énucléée, avec l'unité organique du groupe social auquel l'individu (enfant ou adulte) appartient. A ce titre, l'éducation esthétique joue un rôle fondamental car elle facilite le processus d'individualisation avec l'unité sociale, en exaltant le concept de liberté.

Nous voulions montrer que nous pouvions, à travers l'art, développer les qualités positives de l'individu et réduire ses contraires.

A partir de cette expérience, nous avons aussi compris l'importance de ne pas établir des territoires séparés entre l'art et la science puisque l'art est la représentation du réel tandis que la science en est l'explication.

C'est dans ce contexte que nous avons mis sur pied le « Festival international de l'art et des écoles », auquel des écoles secondaires de toute l'Europe ont participé à travers

des activités telles que la musique, la danse, l'art figuratif, le cinéma, la littérature, etc.

Nous avons également créé le « Festival de l'art et de la nature » qui s'est concrétisé par une exposition nationale associant différentes expressions artistiques sur le thème de l'environnement (des enfants, étudiants et adultes).

Nous avons enfin mis sur pied le « Café Rock à l'école », un centre culturel multimédia géré à la fois par des étudiants et des adultes artistes. En partant de la musique rock et des multimédias, le projet visait à voyager dans le temps pour découvrir le monde de la musique, de la littérature, du cinéma, des arts figuratifs, etc. De U2 à Monteverdi, de Bukowsky à Dante, d'Andy Warhol à Giotto. Pour toucher les jeunes en décrochage scolaire et les adultes en rupture avec le système éducatif, nous avons utilisé le langage commun, celui de la rue, celui du rock global où chacun, même les migrants, pouvait se retrouver comme sujet. A travers cette expérience, beaucoup de jeunes et d'adultes sont retournés à l'école, se sont réappropriés le droit à l'étude et ont pu ainsi améliorer leur situation professionnelle. Nous nous sommes inspirés des activités que nous avons organisées auparavant dans les écoles formelles pour introduire le programme de formation de l'UNLA UCSA et j'ai organisé des cours d'art figuratifs, de cinéma, de théâtre, etc. en tant que directrice du département des arts visuels, musicaux et du spectacle de l'UCSA.

Arts figuratifs

En collaboration avec la Galerie Borghese et le théâtre de l'opéra de Rome, nous avons organisé des concerts dans les musées romains (Projet grandir avec l'art et la musique). A l'intérieur de la Galerie Borghese, nous avons mis sur pied une expérience pour permettre aux jeunes de se rapprocher des œuvres d'art et de ses auteurs. D'autres expériences sont nées sur les thèmes « les métamorphoses d'Ovide », « l'art et les contes de fée », « Bernini, l'artiste du rêve », Le projet « La couleur dans l'art contemporain » permet de découvrir l'expressivité des couleurs et de la forme dans l'art contemporain, en rapport avec l'art du passé. D'autres expériences ont également été lancées sur les thèmes de la mosaïque, des anciennes techniques de l'art du verre, de la gravure, de la peinture de fresques, etc. Des programmes et des projets personnalisés sont aussi prévus et construits à partir des exigences artistiques de nos étudiants.

Musique

Nous avons mis sur pied des cours pour développer l'écoute et des cours d'histoire de la musique classique, moderne et contemporaine. Nous avons aussi des cours d'instruments (piano, violon, guitare) qui sont donnés à de petits groupes (pas plus de deux étudiants à la fois). Les enseignants proviennent du Conservatoire de Santa Cecilia de Rome.

Théâtre

Nous avons mis sur pied des stages de lecture, d'art dramatique, des séminaires et des expériences de théâtre pour les enseignants et les étudiants. Nous avons réalisé des spectacles pour des personnes inscrites à l'UCSA, ainsi que des étudiants des écoles

secondaires de la commune de Rome dont un grand nombre d'entre eux ont participé au projet.

Cinéma et télévision

Nous avons réalisé des cours d'histoire du cinéma. Nous avons présenté les grands classiques du cinéma avec la participation de réalisateurs et de critiques de cinéma. Nous avons aussi mis sur pied des cours de mise en scène et de techniques télévisées, des cours de lecture et d'interprétation des langages cinématographiques et télévisés, des cours de cinéma et d'histoire du cinéma, ainsi que de télévision et de nouvelles technologies.

Les projets réalisés :

Projet « Son et voix du monde »

Alors que le pays est confronté aux problèmes de la multi-culturalité et de l'accueil des personnes d'origine étrangère, non reconnues comme des citoyen(ne)s, l'UCSA se sent particulièrement impliquée dans ce projet car il est important, selon elle, de répondre aux besoins urgents de ces personnes et de ne pas sous-estimer le potentiel artistique dont chaque membre de ces communautés est porteur. L'UCSA a mis sur pied en 2005 des programmes de formation qui, en partant des racines culturelles de divers peuples, a permis d'arriver à des expériences artistiques communes associant des citoyens italiens, jeunes et adultes. Une attention particulière sera portée en 2006 aux activités musicales et théâtrales qui permettront aux écoles de la commune de Rome et de l'Université de Castel Sant'Angelo de travailler ensemble.

Le projet s'articulera autour de 4 axes :

- a) expériences musicales : jazz, musique contemporaine, ethnique et expérimentale
- b) expériences théâtrales : technique de lecture théâtrale et commentaire de textes littéraires avec une attention particulière donnée aux pays en développement, art dramatique, danse comme moyen expressif et de communication.
- c) expériences cinématographiques et de TV, technique de reproduction, projection, production vidéo, graphisme.
- d) expériences en art figuratif et plastique : dessin, peinture, gravure, sculpture, etc.

Projet « Genius Loci le Chant des fontaines à la lune »

Construire un spectacle autour de l'environnement sur le territoire et la région du Latium est, certes, un projet inhabituel et ambitieux. Mais nous sommes convaincus que l'art et les spectacles artistiques sont un médium privilégié par lequel passent tous les messages (culturels, politiques, éthiques et scientifiques). Nous utiliserons tous les langages de l'art y compris les nouvelles technologies pour donner voix à un territoire, à un paysage, à un environnement qui est sûrement l'un des sites culturels les plus riches du monde.

Nous partirons des cultures autochtones (avant la fondation de Rome jusqu'à la seconde guerre mondiale) pour raconter les mutations de ce paysage, immortalisé par des artistes venus du monde entier. Nous utiliserons différents langages artistiques

(poésie, art dramatique, roman historique, cinéma, vidéo, danse, etc.) pour permettre ainsi aux gens de se réapproprier l'histoire.

Beaucoup de personnalités du monde culturel et des spectacles participeront au projet car nous voulons que cette expérience soit d'un très haut niveau professionnel.

Les objectifs du projet sont :

- a) approfondir la connaissance historique, littéraire, artistique, archéologique de tout le territoire de la région du Latium en mettant en valeur l'aspect esthétique sans le séparer de ses composantes touristiques et économiques ;
- b) permettre aux jeunes d'avoir une expertise dans cette matière ;
- c) mettre en évidence les dégradations causées à l'environnement et demander réparation immédiate pour les dommages causés.

Avec un tel projet, il aurait sans doute été facile de tomber dans la rhétorique, mais l'utilisation de la vidéo, des documentaires, d'anciens et de nouveaux films, de la danse et de la poésie, a permis de rendre le spectacle plus léger.

La représentation théâtrale commencera au courant du mois de septembre ou d'octobre 2006 dans différents sites artistiques ou archéologiques de la région (Rome, Tivoli, Genzano, Viterbo, Sabaudia, Rieti).

Ces représentations seront précédées d'une courte phase de formation et d'information sur les arts du spectacle (musique, théâtre, cinéma, danse).

Projet « les jours de la mémoire » (histoire et tradition du Latium racontée par des artistes contemporains) - Spectacle multimédia « L'odeur des choses »

L'histoire de l'Italie (de la Renaissance à la Constitution) n'est connue par la population que dans ses grandes lignes. Cette pièce théâtrale tirée d'un roman de Rita Bonetti (historienne à l'Université La Sapienza) aborde le thème de la Renaissance « par le bas », c'est-à-dire à travers l'histoire des petites gens qui subissent les événements de l'histoire sans toujours en percevoir la portée, mais qui en sont en même temps les protagonistes (à travers leurs propres histoires) et qui sont donc emblématiques de toutes les mutations vécues par la société à laquelle ils appartiennent.

Les objectifs du spectacle sont :

- a) approfondir la connaissance anthropologique, culturelle, environnementale du Latium auprès des étudiants des écoles secondaires et des universités locales et ainsi leur permettre de prendre conscience de leurs racines et des mutations (politiques, sociales et économiques) intervenues durant les 19 et 20 siècles ;
- b) faire un pont entre modernité et histoire à travers la valorisation des traditions populaires, des sites archéologiques, des lieux touristiques, bref profiter de toutes les occasions qui permettront de se réapproprier le passé pour mieux se projeter dans l'avenir.

Ce spectacle s'appuie sur une large série de disciplines : films, musique, danse, poésie, etc. et sera précédé par une phase de formation dans certaines d'entre-elles :

Intervenants dans le domaine de

L'histoire : Proff. Antonello Biagini, Giovanna Motta et Francesco Villari, Université La Sapienza de Rome.

Littérature: Prof. Nino Borsellino

Textes : Lina Lo Giudice Sergi et Dante Maffia

Régie: Lina Lo Giudice Sergi et Melo Freni

Artistes qui ont participé au projet ou au spectacle

Musique: Massimo Coen, Directeur des "Solisti di Roma"
Gabriele Coen, saxophoniste, violoniste, expert en musique juдаïque
Elisabetta Capurso, pianiste – compositeur au conservatoire de Santa Cecilia
Roberto Capacci, percussionniste, expert en musique ethnique
Mario Pio Mancini, violoniste, compositeur du "Gruppo Indaco"
Vittorio Nocenzi, compositeur (Banque du secours mutuel)

Nous avons mis sur pied l'année passée un prix international UNLA UCSA pour mettre en valeur la publication d'essais de romans et de poésie. Ce premier prix a eu un retentissement national.

Conclusions

Chaque homme est un artiste, à sa façon, dans ses activités créatives de jeu ou de travail : elles montrent la forme que notre vie commune peut assurer dans ses divers recoins. A partir du monde, du temps, de la nature, de la poésie, il tire des images éternellement valables et compréhensibles de manière universelle.

Les idées fortes produites par les participants à l'atelier

- On part du postulat que tout être humain est un artiste.
- Le partenariat (artistes, plasticiens, théâtre) est essentiel pour soutenir des méthodes créatives d'apprentissage.
- Le formateur doit être convaincu de l'efficacité de cette approche pour devenir la porte d'entrée dans ce processus d'acquisition.