

# WHY IS THE SKY BLUE?

*“Creativity is intelligence having fun.”*

Albert Einstein

# **INDEX**

**1- PROJECT . 4**

**2 - ABOUT THE ORGANIZATIONS . 7**

**3- TIPS FOR THE FACILITATORS . 9**

**4 – IMPACT . 15**

**ANNEXES . 19**

# PROJECT

**non formal education**

**emozioni**

**absztrakció**

**constientizare**

**imaginação**

**youth**

**scienza**

**önkifejezés**

**creativitate**

**externalização**

**movement**

**innovazione**

**személyes fejlődés**

**implicare**

**curiosidade**

**emotions**

**attività fisica**

**nyitottság**

## Why Is The Sky Blue in few words

*"Everyone and everything around you is your teacher." – Ken Keyes Jr.*



The project aims to explain the scientific concepts that make us see the sky as blue to youngsters through visually appealing resources within a poetic narrative that aims to expand youngsters's imagination in reading the surrounding world, using dance and movement as the main tool. It also aims to foster the infinite forms of expression of youngsters and make them perceive themselves as part of the natural world. It is also a way of promoting social Inclusion and raising awareness of education through sport.

Most youngsters struggle to learn abstract scientific concepts through theoretical learning. The value of this project comes from the combination of different learning styles (sport, artistic, interpersonal, etc.) into a unique session applied to science.

Creative activities develop the motor, cognitive and relational skills of youngsters (and others). It is a space to tell about oneself, to make discoveries and also to educate the peers.

The project consists of 4 Local Sport Sessions, done in each of the partner's countries. These LSS are composed of 8 workshops each (1 per week for 2 months) with different groups.

Besides these LSS there were 4 Transnational Meetings to monitor the project and other local awareness and dissemination events to help spread projects' results. The total duration of the project is 18 months.



## Main goal

Combat the lack of alternative, innovative social inclusion and participative methods for the development of social, personal and educational competencies in children, combining the methodology of sports and non-formal education.

## Specific Goals

-Promote social inclusion and equal opportunities through sports practice, mainly via the development of social, cultural, personal and educational competencies in children, combining informal and/or non-formal education methodologies with the practice of health-enhancing physical activities.

-Promote education through sports, by implementing initiatives that combine the value and competence-building in children with the practice of physical activities, aiming at their full development and, consequently, contributing to the increase of equal opportunities in society and to the reduction of falling into the production and reproduction processes of the social exclusion.

-Develop and/or reinforce collaborative networks between organizations active in the field of children and youth non-formal education, sports, and public policy, with the intention of co-creating and sharing innovative, participative methods and tools to build competences in children.



# ABOUT THE ORGANIZATIONS

**Asociația Tinerilor cu Inițiativa Civică** is a youth, apolitical, NGO organization that aims to boost the development of Romanian society by attracting young people to active citizenship and promoting local and national cultural values.

It plays an active role in its community - working with youngsters and young people from foster homes, poor families, the elderly, the unemployed and facing other social problems. One of its main objectives is the inclusion of local disadvantaged young people through different methods, such as sport, music, theatre, dance and painting.

To achieve their objectives, they cooperate with families, local authorities, primary schools, secondary schools and universities, developing projects with them.



**Eurotender Association** aims to contribute to the success of the European Union's structural policy in the Great Plains region of Southern Hungary. As a public utility organisation, it aims to foster social and economic cohesion. Operations include: supporting disadvantaged people in the region, mainly improving the conditions of ethnic groups, young people, the elderly, women and people with disabilities; examine the current state of the labour market and the protection of health in the workplace and achieve sustainable development in harmony with EU policies.

Through the main activities – training/education, research, development of training materials, organisation of knowledge-sharing events – the aim is to contribute to measures and initiatives aimed at fostering the integration of disadvantaged groups, supporting intercultural learning, multiplying media literacy with a particular focus on youth.



**DCTR** is a Cultural Association that seeks to improve and democratize access for all to training related to sustainability, emotional intelligence and art. It works for its members and for communities of people with fewer opportunities, through partnerships with public and private entities. His method of work is the use of body awareness, movement and dance to improve the skills of each one.



**PROACTING** is born from a joint identification of problems and the absence of solutions that incite a new direction for the transformation of social reality. It recognises current problems and needs, especially in the youth spectrum and in the field of social inclusion, entrepreneurship, employability and even innovation. With a priori knowledge of the immense challenges and barriers imposed on young people for personal, social and professional development. The objective is to be a vehicle for access to new experiences that allow not only the development of skills - as well as recognition - but also access to opportunities that allow individuals to reflect, (co)create and act for internal and external change.



proacting

A força de fazer acontecer!

**L'ORMA** is a non-profit educational agency that develops and delivers the best possible formative/expressive experiences since 2000, based on non-formal education and aimed at the personal and professional growth of youngsters, parents and teachers. The main objective is to promote, encourage and make social change in a financially sustainable way: all income is reinvested in its mission



## Who are the trainers and facilitators?

Each association has a group of facilitators who have been involved and implemented this project.

**Asociația Tinerilor cu Inițiativa Civică:** Laurentiu Petrea and Daniela Petrea

**Eurotender Association:** Zsanett Függe and Dániel Fábíán

**DCTR:** João Almeida and Catarina Feio

**PROACTING:** Débora Rebelo and André Marques.

**L'ORMA:** Sara Marini, Stefania Ristoro, Nicholas Pappini and Viola Sambrotta.

# TIPS FOR THE FACILITATORS

*"You cannot teach a man anything, you can only help him find it within himself."*

Galileo

## What does the Facilitator do?

The facilitator is the person responsible for the sessions. He/she prepares the sessions, coordinates them and implements them. He/she should:

- establish a safe and reliable environment for all participants and be available to help and ask questions;
- promote positive values, be tolerant and help participants. The attitude should be of non-judgment, integrating everyone the activities;
- set the rules, explain the limits and expose the contents;
- use language appropriate to the age of the youngsters';
- always be careful, in order to adapt the attitude and the questions to the moment;
- ask questions, guide the youngsters' own conclusions, ask for feedback, and do a debriefing at all sessions.

## What is the role of the participants?

In this project, the participants generally take the role of a young scientist who actively experiments to explore new depths, constructing hypotheses and testing their validity.

They are observers, starting by getting aware about what their surroundings are. Each participant is both an actor and an audience having the opportunity to observe what was happening, get involved spontaneously, always deciding on the basis of their own time. Observation and action give the youngster the possibility of giving a moment as a "protagonist" of what is happening.

Working with special needs children, e.g. children with milder cases of cognitive developmental deficiencies, it seems important to emphasize the visual elements of each activity. The children are more easily involved if they have their visual imagination to hang onto, rather than having to rely purely on more complex abstract ideas. Moreover, as is always the case, you need to pay greater attention to the differences that exist within the group members; their communication skills can vary greatly, and you need to be rather attentive on all their channels, such as body language and facial expressions.

# A Session Step by Step

1- the youngsters were helped to get to the place not only physically, but also in spirit and mind. Instructing them to focus on themselves, in the environment, and then to observe themselves in the given environment. For this, energizers/icebreakers were used.

2- a teambuilding activity was taking place in order to create a safe learning environment and connections and union between participants.

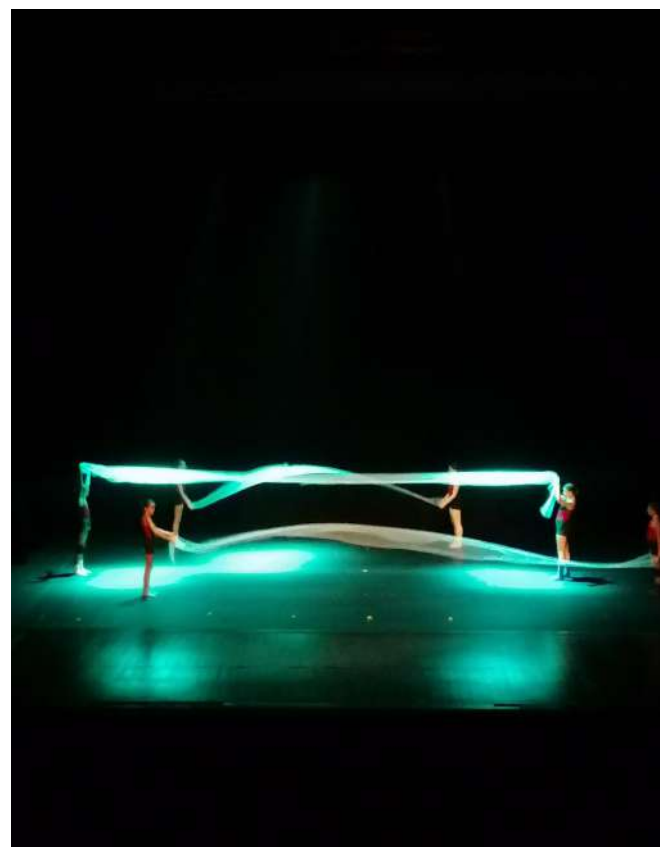
3- a warm up of the body, with the use of basic gymnastics, breathing and stretching techniques, dance or theater.

4- a conversation on the specific topic of the session, where the youngsters expressed their interests and ideas, but also give way to the facilitator's observations, determining the ideal strategy to approach the youngsters and conduct the session.

5- physical exercise that revolves around the theme of the session and is conducted so that youngsters are aware of it, and it may be the natural world, or its interior.

6- time to relax, cool and stretch, so that youngsters can return to calm and return to the world.

7- Finally, a reflection is held on the session and the learning felt with it.



# Non-formal education principles to have in mind

## **Learner centered**

The methodology of the creative process was written in order to satisfy the youngsters' innate instinct of exploration and self-expression.

The educational programme uses interactive strategies to involve youngsters and young people to develop their skills and new skills and adapt to the needs and characteristics of the group, thus focusing on the learning experience of young people and not on a fixed method.

The methodology is adaptable to the characteristics of the group (age, experience with NFE or dance, educational difficulties, ...).

## **Agreement between trainers and learners on learning objectives**

At the beginning of the sessions there is a part dedicated to setting common goals and rules, so that youngsters feel involved in the project and motivated to participate.

## **Transparency**

In the beginning of each session, the facilitator should expose what is planned for the day, without revealing all the details but still letting the youngsters prepare themselves for what is coming.

## **Confidentiality**

When difficult topics are discussed directly and openly with the group, youngsters are more likely to talk to the facilitator to advise them or share their problems and thoughts. The facilitator can give his opinion, but should never reveal what was said in private conversations.

It is fair to give the possibility to share in a circular way, that is, to give everyone the opportunity to express themselves. At the same time, it is important to learn to respect the times of those who have more difficulty in expressing themselves without forcing them.

## **Attention to the content and methodology**

While paying attention to youngsters's needs and interests and the cohesion and composition of the group, we are working with a clear framework that provides common objectives and tools to all organisations.

## **Voluntariness**

One of the keys to non-formal education is that it is not mandatory. Therefore, participants will be encouraged to participate, but never forced.

The role of the facilitator is to create a safe and fun place that will promote youngsters' involvement, so that, as a group, they create an atmosphere of participation and commitment.

## **Participation**

One of the biggest challenges for activities is encouraging youngsters to be active during the sessions. Peer education is considered a priority, so it is always a good idea to remind the group that life is more fun when we actively engage in what we're doing. If you do things without energy or motivation, you'll never find them funny or fun.

## **Ownership**

Since learning outcomes can only be achieved with the active participation and involvement of the participants and their contributions through the sharing of information, ownership of both the outcome of the sessions and the process by which they are achieved is purely shared between trainers and participants.

## **Democratic values and practices (equality and equity)**

The sessions are a space where the participation, opinions and feedback of the participations is of the same importance. All participants contribute equally and all their opinions are taken into account by the coaches. Decisions are made as a group.

All youngsters are guaranteed to achieve similar learning goals, so those in need of more attention and/or explanation are helped not only by coaches, but also by their peers.

It is necessary not to forget that activities such as icebreakers, team building games and drama can help develop a safe learning environment and improve relationships between the group.



# A Session Step by Step

**DEBRIEFING** - Debriefing is the process of strategically examining and analyzing what happened after the completion of an event or activity, within the context of learning. (Stephanie Lancaster). The aim of the debriefing is not just to provide information, but to help the participant leave the experimental situation in a similar frame of mind as when he/she entered it (Aronson, 1988).

TIP - Talk about the facts (what happened), summarizing them.

**EVALUATION:** the act of forming an opinion of the amount, value or quality of something after thinking about it carefully. Eg. How close was this session from your expectations?

**REFLECTION:** careful thought about something, sometimes over a long period of time. The reflection should be made by the youngsters to the youngsters themselves. Ideally, there should be a quick reflection after each activity (these should be more specific questions related to the activity itself) and one at the end of the day, in case there is more than one activity planned. If you do a long process with the youngsters, for example, in the end of the process, you can guide them to reflect on all of the sessions.

Source: Oxford dictionary (evaluation and reflection)

Examples of questions to help guide the reflection process:

Assessment of what happened

- How do you feel after the activities? What changed? What remained the same?
- Your favorite moment
- One thing you learned today
- How did you feel during the activities?
- A word or image that remained in your mind after the session?
- What changed today? how will you see the world in a different way?
- Is there something you wanted to say but didn't say?
- Do you think you have found out more about yourself?
- Which activity made you feel most comfortable?
- In one word, resume your feelings today

Focusing on the future (relevant especially in the end of a mid/long-term process but important also from session to session)

- What would you like to happen next time?
- What will you do with this knowledge?
- What is your take-away from the session?
- What should we repeat next time?
- Where to go from here? (specially in the end of a certain process, so that the youngsters think what they can do from there forward)

# When Preparing The Sessions...

1. Consider the target group and the issue you want to address.
2. Establish the learning outcomes you want to achieve
3. Reflect on the method you want to use and adapt it to all of the above.
4. Define the activities step by step, with the duration and materials: create a timetable for the session, but remain flexible with the implementation

Keep in mind that the goals should be adjusted, if needed.



# IMPACT

*"We do not learn from experience... we learn from reflecting on experience"*  
John Dewey

## Impact on participants

### How to measure the impact on the participants?

**OBSERVE:** As always, the youngsters's posture, how they locate themselves, the look on their faces tell a great story. The trainer should generally pay attention to the youngsters's responsiveness, the way they react to scenarios and tasks can instruct the trainer on what approach to use.

**USE THE REFLECTION:** Reflection activities at the end of each session is a huge telltale for the trainer, in as much as it allows indirect insight into how the participants have experienced the activities and what they have gotten from them.

**USE FORMAL WAYS OF EVALUATION:** In this project, as can be seen as attachment, we created our own questionnaire (we measured auto-esteem, based on the Rosenberg's method and social skills, based on a scientific article from the Portuguese Society of Health Psychology, the "For me, it's easy"). It was used by all organizations, implemented in the first and last session of each group so that we could compare the evolution in it. Even though the questionnaire was filled in at an individual level, it was analyzed in a collective way. This allows us to see to what extent we have had an impact on the youngsters's development.



# Impact on participants

## ...by the observation of the trainers

- **Social skills:** the youngsters seemed gradually more confident in communicating with their peers;
- **Creativity:** By relating different closed concepts from the scientific world with a more abstract thinking, youngsters develop new ways of looking at themselves and the world around them. Creativity is characterized by the ability to perceive the world in new ways, to find hidden patterns, to make connections between seemingly unrelated phenomena, and to generate solutions. Youngsters became more curious and critical about what they learn, about the world around them;
- **Emotional intelligence:** participants improved their ability of being empathic and self-manage their emotions;
- **Work in team:** through the project the children learnt how to work together with the group for a common goal, which has an incredible potential in building a socially inclusive and cooperative society;
- Communication skills are improved not only verbally, but also non-verbally (visual communication, body language and assertiveness are all developed through the activities).

Deriving from this, one could very well say that the journey of exploration within the current framework pushes the participants in a divergent way of thinking, rather than convergent, having the fact in mind that the participants are at all times encouraged to open their minds to any possible approaches.



## Impact on organizations

**What have we, as an organization, learnt from non formal experiences like these?**

As organizations that provide non-formal education experiences, we have learned and observed that young people today are more open to learning and exploring a creative space and to experience new things. Over the years, using and learning non-formal methods, we have come to the conclusion that a learning experience comes mostly from the active involvement and effort of the student. Most of the time, the student already has the necessary material to counter new challenges, only needing the environment to support their intrinsic struggle for growth. Non-formal education provides this environment of discovery, exploration and creativity.

Non-formal experiences have allowed us, as organizations, to develop different, science-based approaches, to find innovative methodologies and activities. In addition, it has made us increase and improve our teams with people from different areas, which has increased our impact on local communities.

Also, we noticed the impact on the trainers, who now have a better ability to replicate the methodology in the future and to adapt and use it in different origins. There's also a greater awareness on the part of facilitators about strategies to overcome the lack of motivation in the youngsters.

## Impact on the community

Enabling youngsters to cherish their own curiosity and express themselves better leads to healthier members of society. It leads to more open-minded adults in the end. Such activities can lay the foundation for the next generation of pioneers, artists, scientists and teachers.

This project was relevant to the community, mainly for school teachers that had the opportunity to discover and implement new tools and strategies to aim their own work in class.

Since this project had organizations from urban areas like Milan and others from semi-rural areas like Lamego (small town in Portugal), we noticed that the impact in the community is higher when in smaller communities, where there's not much access to NFE and to sport activities.

The organizations, through informal feedback, noticed that the impact extended to the youngsters' families, meaning that the impact was extended to them. The value of sport and art to learn scientific concepts and develop soft skills has been promoted, which makes it more likely for these families and the youngsters to look for more of these methodologies in the future.

***"Coming together is a beginning.  
Keeping together is progress.  
Working together is success"***

Henry Ford

Contacts:

coordinator producao@dctr.pt

webpage of the project:

<https://dctr.pt/sport-small-colaborative-parternships-why-is-the-sky-blue/>

# ANNEXES

The learning process throughout the sessions has been an amplification and guiding of the children's natural curiosity. The innate exploring nature of children equips them with tools to discover the world surrounding them and their inner dimensions. These sessions merely guide the children's attention to aspects they might otherwise ignore or overlook.

*"The art of teaching is the art of assisting discovery."*

Mark Van Doren

This was the model that we created and improved. You can consider it as a starting point, and use this table (if you want to) to plan your sessions in detail. Here is a editable version of the table for you to copy and use:

<https://docs.google.com/document/d/18zkOWZzoe7p5UBKWi0QAJzomPblej72UZto5Zx4-jmA/edit?usp=sharing>

## Session 1: What do you see in the sky?

Activity	Description	Duration
Presentation and Warming Up	<ul style="list-style-type: none"> <li>- In a circle, each member of the group says their name followed by a gesture, movement or sound; all repeat the name and the element used by him.</li> <li>- Warm-up (paying attention to alignment and posture).</li> </ul>	
Creative Game	<ul style="list-style-type: none"> <li>- Still in a circle, each one says an element that they can observe / find in the sky and, guided by the advisor, everyone draws it with different parts of the body;</li> <li>- Associate different elements that are observed in the sky to movement - explore / find different movement textures; establish paths for the movements explored to be inserted</li> </ul>	
Group Composition	<ul style="list-style-type: none"> <li>- Construction of a group movement phrase - sequentially, each chooses and executes a movement, thus creating and composing a collective phrase.</li> </ul>	
Choreographic Structure	<ul style="list-style-type: none"> <li>- Concession of a structure of choreographic materials;</li> <li>- Presentation.</li> </ul>	
Relaxation / Stretching	[In accordance with the work developed in this session, the objective is to finish the body work]	
Draw the Sky (in group)	<ul style="list-style-type: none"> <li>- Necessary material: colored crayons / wax, scenery paper;</li> <li>- To do: in groups, on a single sheet of paper, each one draws elements that he finds in the sky and completes the creation of his colleagues.</li> </ul>	

## Session 2: If the sky could answer, what would you ask?

Activity	Description	Duration
Warming Up	<ul style="list-style-type: none"> <li>- Rhythmic exercises and association of sounds to actions / movements.</li> </ul>	

	<ul style="list-style-type: none"> <li>- Exploration of sounds through the body - body percussion;</li> <li>- Diaphragmatic breathing;</li> <li>- Vocal placement.</li> </ul>	
Creation - everybody makes a question to the sky	<ul style="list-style-type: none"> <li>- In a circle, questions are asked, looking and pointing to the sky;</li> <li>- The supervisor / trainer may or may not point out the questions of each one for use / structuring the 4th moment of this session.</li> </ul>	
Mime game - group composition	<ul style="list-style-type: none"> <li>- In pairs, an element asks his question to heaven, and the partner responds through gesture / movement; exchange.</li> <li>- As a group, they present the soils and colleagues must find the correct answer.</li> </ul>	
Choreographic Structure	<ul style="list-style-type: none"> <li>- Concession of a structure of choreographic materials;</li> <li>- Presentation.</li> </ul>	
Relaxation / Stretching	[In accordance with the work developed in this session, the objective is to finish the body work]]	
Final Reflection	<ul style="list-style-type: none"> <li>- Necessary material: colored crayons / crayons, sheets of A4 paper.</li> </ul>	

### Session 3: Colors and Emotions

Activity	Description	Duration
Warming Up	<ul style="list-style-type: none"> <li>- Notion of the body in space: directions (right / left, front / back), levels (high / medium / low) and planes (vertical / horizontal);</li> <li>- Attention to the other, to approach / to depart.</li> </ul>	
Group Conversation	<ul style="list-style-type: none"> <li>- Understand and identify the 5 basic emotions: joy, sadness, anger / anger, calm, and fear - under what circumstances are they triggered?</li> <li>- Associate a color to each of the emotions - make decisions together.</li> </ul>	
Colors and Emotions	<ul style="list-style-type: none"> <li>- Each element chooses and takes the colored object with which he is most emotionally attracted to at the moment or the one he/she wishes to work;</li> <li>- Each one chooses a place to work individually;</li> <li>- On the ground, through movement, the emotion that a certain color triggered in the child is explained.</li> </ul>	

Group Composition and Choreographic Structure	- With the children's compositions, a structure of choreographic materials is created; - Presentation.	
Relaxation / Stretching	[In accordance with the work developed in this session, the objective is to finish the body work]	
Expression without words (individual reflection)	- Necessary materials: jars / glass jars with plasticine or other manipulable material (for example wool) with different colors - these may be the same objects used in activity 3 of this session; - To do: using the chosen colored materials, try to express / transpose emotions through them.	

## Session 4: Light and Color

Humans see a range of colors going from red to violet, through green, yellow and blue; however, among humans there can be great variations in the details of the perceived range. The limits of the optical spectrum vary widely from species to species. Colorblind people often have difficulty visualizing colors contained in certain bands of the spectrum.

If the seven colors of the rainbow are projected onto a white surface, some colors are absorbed and others are reflected. The color of a body is always the color that it reflects. That is, a red object reflects only the red color and absorbs the others. A white object reflects all colors, and will always have the color of the light with which it is illuminated - if it is illuminated with white light it will be white, if it is illuminated with red light it will be red, if it is illuminated with orange light it will be orange, etc. However, a black object absorbs all colors and will always be black - that is, if it is illuminated with white light it will be black, if it is illuminated with red light it will be black, etc. The color of a body depends not only on it, but also on the color that illuminates it.

For each wavelength belonging to the visible light band, color perception is associated. Even taking into account the rainbow, each color corresponds to a frequency of waves of a specific length - for example, the color red has a longer wavelength than the lilac, which has a short wavelength.

Activity	Description	Duration
Warming Up	- Body actions in space: walking, jumping, contracting, stretching, twisting, tilting, unbalancing, falling, transferring weight, turning, pausing.	
Create energy of the movement	- TIME - division and subdivision, duration (short / long), pause, acceleration and deceleration; - DYNAMICS of movement - direction (flexible / direct), strength (strong / light), flow (controlled / free) and time (urgent / suspended).	

Wavelengths	- Establish paths exploring shapes (straight / curved), spatial progression, spatial projection, body drawing, convergence, directions and size (large / small).	
Choreographic	- Composition of a structure with previously created materials; - Final presentation.	
Relaxation / Stretching	[In accordance with the work developed in this session, the objective is to finish the body work]	
Final Reflection	- Necessary materials: lights and projections. - To do:	

## Session 5: Atoms and Molecules

Everything around us is composed of matter. Matter is composed of molecules. A molecule can be composed of two or more atoms. Atom is the smallest unit.

Activity	Description	Duration
Warming Up	- The body: exploring concrete actions (swinging, tilting, flexing, contracting, stretching, pressing, pushing, pulling, twisting, shaking, lowering, lifting); - The body in relation to ...: paying attention, approaching / moving away, surrounding, touching and carrying the other ...; - Game to group.	
Atoms	-Electronic cloud with electrons: - Solo movement (atom) - starting from the exploration of basic actions, creating / inventing new movements	
Molecules	-Atoms, molecules, collisions - based on the previous activity, explore alternation between soils and pairs / groups through displacements.	
Choreographic Structure	- Concession of a structure of choreographic materials; - Presentation	
Relaxation / Stretching	[In accordance with the work developed in this session, the objective is to finish the body work]	
Final Reflection	-	

## Session 6: Forms and Structures

Activity	Description	Duration
Manipulation Warming Up	<ul style="list-style-type: none"> <li>- Individual:</li> <li>- Explore balance and imbalance (weight: strong / light);</li> <li>- Body parts, surfaces and joints.</li> <li>- In pairs - HANDLING: Guided by the supervisor / trainer, one of the elements gives feedback to the partner that has her/his eyes closed, through the alternating touch between the abdominal and lumbar areas (front and back of the body), guiding him freely through the studio; the thoracic and dorsal zone (anterior and posterior part of the body) follows - touch should guide the colleague's movement instead of forcing. The pairs exchange roles.</li> <li>- A route is established by the supervisor / trainer and each pair must walk through the space through joint manipulation by one of them. That is, one of the elements guides the other through the touch of joints, making it move along the desired path. The pairs exchange roles.</li> </ul>	
Weight	<p>In pairs:</p> <ul style="list-style-type: none"> <li>- the goal is to offer weight in or out of the center relative to their position.</li> </ul>	
Human Rope	<p>In Group:</p> <ul style="list-style-type: none"> <li>- an evolution from the previous exercise, consists of weight transfer, with the group divided in two, creating shapes and structures.</li> </ul>	
Choreographic Structure	<ul style="list-style-type: none"> <li>- It is important that the trainer is attentive to the children's explorations in the previous tasks so that he can identify the moments that can be used in this section of the session;</li> <li>- Composition of a structure with previously created materials;</li> <li>- Final presentation.</li> </ul>	
Relaxation / Stretching	<p>[In accordance with the work developed in this session, the objective is to finish the body work]</p>	
Final Reflection	-	

## Session 7: Electrons

Electrons move from one atom or molecule to another atom or molecule.

Activity	Description	Duration
Warming Up		
Know a strange object	<p>To get to know and share the object, develop games that involve the entire group - the object used will be a ball.</p> <ul style="list-style-type: none"> <li>- Bouncing ball (hot potato): in the spatial arrangement in the form of a circle, an element of the group is chosen to start the game, holding the ball; together, counting down (10, 9, 8, ... 2, 1) while the ball is passed from one to another; the idea is to make the ball go through as many elements as possible until it reaches the number "1"; the element of the group that ends with the ball, changes the direction of its body, positioning itself with the frontal zone of the body out of the circle; the game resumes the beginning, this time with that element remaining in the new position - the game ends when desired (three rounds, for example, can be performed).</li> <li>- Run away from the ball!: an element is chosen to start with the ball in the hands; everyone runs freely through space; the element that has the ball, throws it to the colleague of his choice, in case the colleague manages to deflect, the ball remains with the same person; in the case of a colleague grabbing or touching the ball with any other part of the body, this object will belong to the person touched.</li> </ul>	
The ball is an electron	<p>Application of games that represent the exchange of electrons between molecules - balls represent electrons. [activity under development]</p>	
Choreographic Structure	<ul style="list-style-type: none"> <li>- Develop an activity that presents a kind of progression in the exercise of structures + light and colors (application of movement dynamics).</li> <li>- Presentation.</li> </ul> <p>[activity under development]</p>	
Relaxation / Stretching	<p>[In accordance with the work developed in this session, the objective is to finish the body work]</p>	
Final Reflection	-	

## Session 8: Why is the Sky Blue?

When light passes through the atmosphere, the spectrum is divided into seven colors and a rainbow appears. Through air, water and dust molecules, the sun's rays are responsible for the reflection of the blue wavelength of light.

Activity	Description	Duration
Warming Up	- Vocal and body warm-up; Games with sounds and rhythms.	
Creation	- Introduction to the session's work: conversation and debate about the experiences acquired in previous sessions; - Remember and experience specific moments; - In order to answer the question Why Is Heaven Heaven Blue ?, build a group movement phrase. Like one of the proposals launched in the first session, each one chooses and executes a movement, thus creating and composing a collective phrase.	
Composition	Together, based on the experiences acquired in previous sessions, create a choreographic structure that presents the eight thematic moments explored.	
Presentation	-	
Relaxation / Stretching	[In accordance with the work developed in this session, the objective is to finish the body work]	
Final Reflection	-	

