

KID_Preneurship 2020-1-LV01-KA201-077505



ACTIVITY NAME	How do I look in the eyes of the others?
OUTPUT NUMBER	IO2
PARTNER	“Values, Virtues, Integrity” Foundation
ACTIVITY & CLASS	CURIOSITY Classes: 8-10 years
DURATION	From an hour to an hour and a half
OBJECTIVES	Main: To stimulate curiosity Other: To stimulate creativity To reflect on the correlation between how a person is perceived and how s/he is perceived by others To overcome possible fears of acceptance by having fun
MATERIALS	Clip boards (one for each participant) Sheets of A4 paper (one for each participant) Multicolored markers (enough for all participants) Chairs (optional) Scotch tape
LEARNING ACTIVITY METHOD	It is talking and drawing exercise. <u>Part 1</u> The teacher says a few introductory words about how important it is to look good. S/he may point out that in the past, artists painted portraits of princes and princesses, and these portraits were used to evoke marriages between royalties. The teacher asks the children how they think they look in the eyes of others. Each participant is given the floor to describe how s/he believes s/he is viewed by the others. What specific features or details do they think others would capture? Whether they are worried about what others will notice or

	<p>not? And are they curious to understand how other children perceive them?</p> <p>This part of the activity should sound serious, as a counterpoint to the fun part that will follow. The teacher should encourage the children to express themselves without worrying much about the reaction of others, while at the same time finding ways to predispose shy children.</p> <p><u>Part 2</u></p> <p>The teacher invites the children to form two circles – inner and outer ones. Both circles must be formed by an equal number of participants. If the number is unequal, the teacher (or her/his assistant) stands in one of the two circles to equalize the number and gives instructions from there.</p> <p>There are two ways to make circles - by standing or sitting individuals. For a smaller number of participants it is recommended that the participants are on their feet, for a larger one - to be seated. In the second case, it is necessary to have more space to fit the two rounds of chairs.</p> <p>In any of the above mentioned settings, the teacher makes sure that in front of each participant stands another participant. Then the teacher gives details and explain the rules of activity. The kids in the inner circle are supposed to be the models, while the kids in the outer circle act as painters. Each 'model' receives a clip board with an A4 sheet of paper attached to it. Each 'painter'/'artist' gets a different color marker. The purpose of the activity is for the artists to jointly draw portraits of each of the models.</p> <p>At a sign given by the teacher, for 20-30 seconds, each painter/artist first looks at the person in front of him/her and then makes just a sketch of the model's portrait. The idea is for the drawing person not to make the whole portrait, but only a part of it, leaving room for other painter to develop and complete the portrait. After the first interaction, the models stay at their places, while each painter steps aside and moves in front of the next model, making the next sketch in the new model's portrait. This way the painters move around, putting more features in the portrait of each model, until they reach to the initial position. At the end of the process each model gets a portrait made by the hands of all painters.</p> <p>During the process, models do not have to look at how their portraits are formed. This is done in order to sharpen their curiosity and the</p>
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final result to be a surprise for them.

Once the cycle is complete, the teacher gives the children a little time to look at the portraits. The process gets repeated with changed roles – the “models” becoming painters and vice-versa.

Part 3 (optional)

The class or the group of children may have an exhibition with the artistic products of the process. They can simply arrange the portraits next to each other by sticking them with paper scotch tape on a long wall. The teacher should give 10-15 minute for the children to look calmly at both their own portraits and those of the other participants in the process. The teacher should give the children 10-15 minutes to look at both their own portraits and those of their peers. The teacher then invites the children to sit in a large circle to discuss what happened.

If the debriefing takes place in another room, children should be allowed to take their portraits. In any case, they must maintain visual contact with the portraits during the discussion.

Part 4

The teacher does the debriefing after the activity. This may happen in a big circle. The questionc might be the following:

- How did you feel during the exercise?
- Did you feel more comfortable in the role of an artist or in the role of a model? Why?
- Do you like your portrait?
- Did the portrait surprise you with something?
- What are your distinctive features (that you know) depicted in the portrait?
- Are there details in the portrait that you did not suspect your classmates would capture?
- What did the artists depict that you don't know about yourself?
- Does your portrait contain elements of your clothing?
- How would you dress or what would you complement your image with if you went to a business meeting?
- Would you show your portrait and to whom? What do you think the reaction would be?

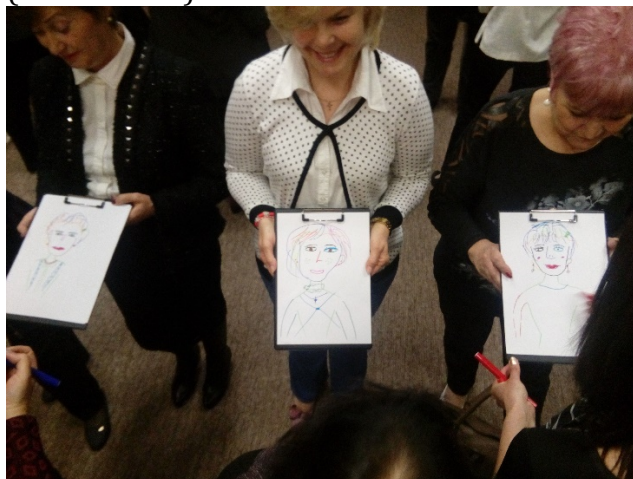
VISUALS

Images/videoclip

Version of the activity held during a blended mobility for young people and youth workers in Velingrad, Bulgaria (June, 2019)



Version of the activity during a teacher training in Nesebar, Bulgaria (March 2018)



Outputs of the activity held during the youth exchange “Out of the box”, held in Samokov, Bulgaria in August 2019



	Source: VVIF photo archive of accomplished projects
TEACHER PREPARATION	<p>This activity is really fun. The teacher can always count on the exercise to create a good atmosphere in the classroom. At the same time, it is good to extract from the exercise all the significant benefits for both the children and the thematic area - in our case entrepreneurial skills.</p> <p>The teacher must also be well prepared for the logistics of the exercise. Space is needed, especially if the activity is done on chairs. The chairs are good considering that all the 'artists' have to move to the next 'model' to start the next stage of painting (i.e. there will be no chair that is not occupied.). This will make it easier for the teacher to control the process. If the exercise is performed in an upright position, there is always a risk that an artist will be slower and a cluster may form in some part(s) of the circle – i.e. two or three artists to wait their turn in front of a certain model, and other models to be left without an artist in front of them.</p> <p>The teacher must also give the instructions aloud (possibly through a microphone so that everyone can hear) and ensure that the children move smoothly and in a synchronized manner in the outer circle.</p>
TEACHER'S EVALUATION	<p>The teacher can evaluate the activity at several levels:</p> <ul style="list-style-type: none"> - The emotional response and the quality of fun during the activity. - The depth and quality of pupils' reflection on their portraits. - The degree of development of children's ability to judge how they look in the eyes of others. - Willingness to change the look in order to achieve results (in a social and/or entrepreneurial context).