



Grow from seeds

Evaluation of training of participating teachers
Cycle 3 en Rep+ / Clichy sous Bois (93)
Ateliers Médicis - Septembre - Novembre 2019

Training sessions run by La Transplanisphère
in the framework of a training program run by l'Académie de Créteil

PROJECT FOR INTERCULTURAL EDUCATION IN PRIMARY SCHOOLS
FUNDED BY ERASMUS+ / REFERENCE 2017-1-IE01-KA201-025692

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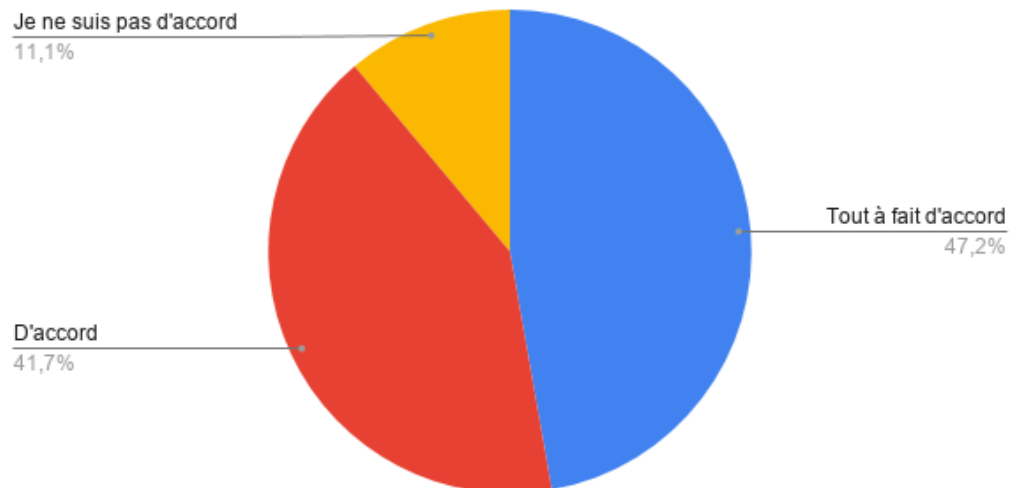
Overview

- The training offered teachers the chance to discover in 2 days the **10 typical workshops** that make up the Grow from Seeds methodology. (available on growfromseeds.eu). They tested the different exercises to become familiar with the practice of this method, which aims to promote intercultural dialogue through writing and drama.
- The training concerned the **3 Rep + networks** of Clichy sous Bois (networks of schools in close proximity associated for training and development purposes.)
- **46** CM1-CM2 teachers participated (pupils aged 8-10 yrs), accompanied by 3 network coordinators.
- Each training program lasted **2 days**, except for teachers coming from the Louise Michel network, for whom it lasted 1 day and a half.
- The training workshops took place at **Ateliers Médicis**, a cultural and artistic centre in Clichy-Montfermeil, allowing them to discover this venue and the possibility of using it for educational visits in the future.
- **Dates** :
 Robert Doisneau network - 30th September - 1st October 2019
 Romain Rolland network - 18-19th November 2019
 Louise Michel network - 25-26th November 2019
- The workshops were led by Bruno Freyssinet, Noémie Laurens Besace and Clémentine Sénéchal (of La Transplanisphère, French partner of the European project).
- Questionnaires were sent to **46 participants** and **3 coordinators** as a Google Form.
- The organisers received **33 responses** as of 5th December, 2019.

The form included 15 questions:

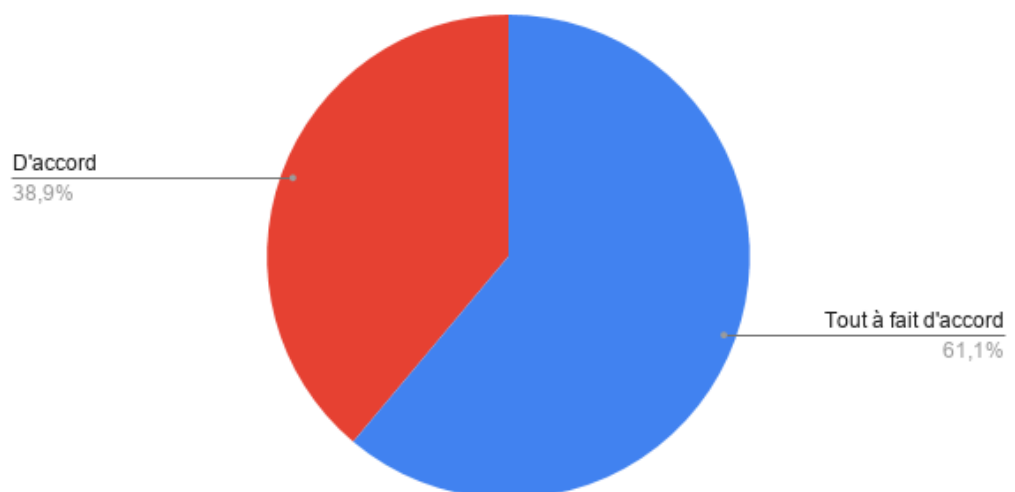
- 10 evaluation questions from "Totally agree" to "Strongly disagree"
- 3 open questions allowing comments.

1. The objectives of the training were clear to me from the beginning

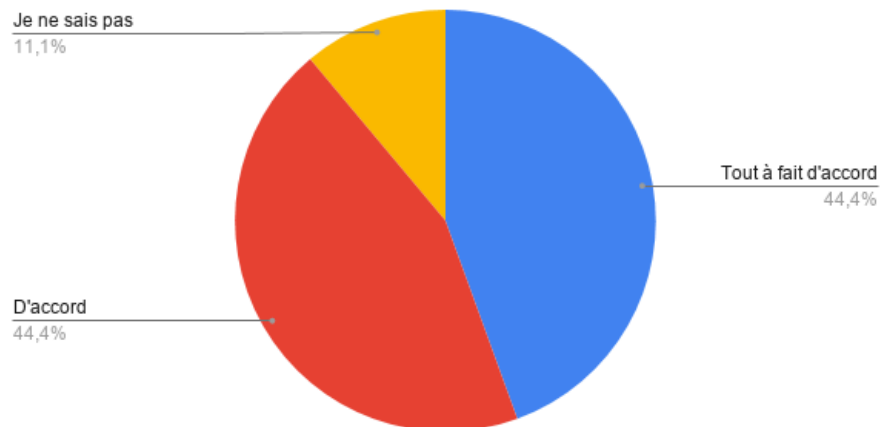


Yellow: I disagree / **Red:** I agree / **Blue:** I totally agree

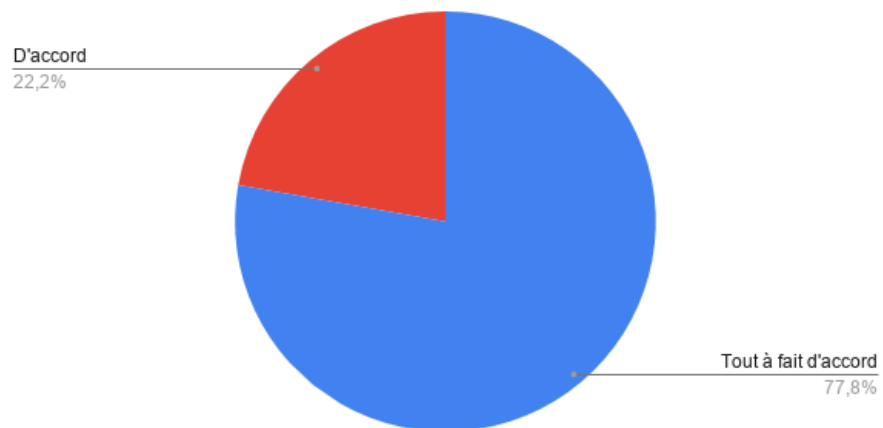
2. The objectives of the training were achieved



3. The training was relevant to the work that I do

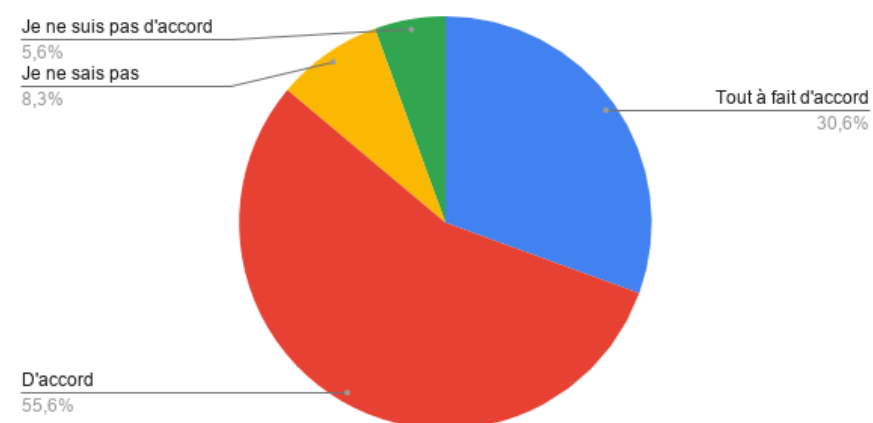


4. The facilitators presented the methodology in a successful way

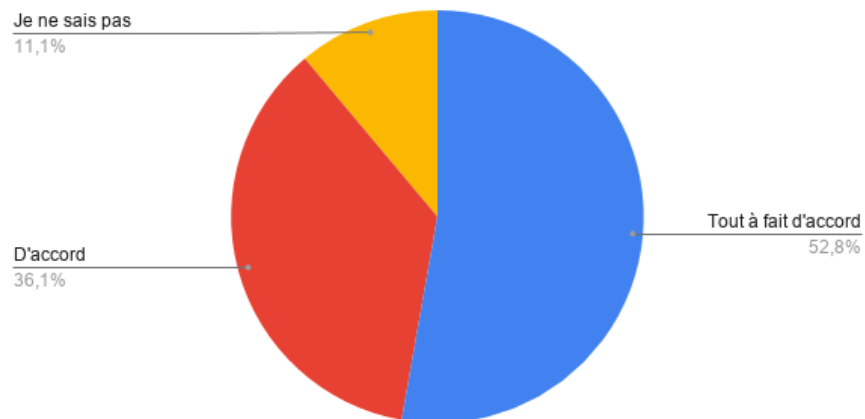


Yellow: I don't know / **Green:** I disagree / **Red:** I agree / **Blue:** I totally agree

5. The presentations and the material used were of good quality

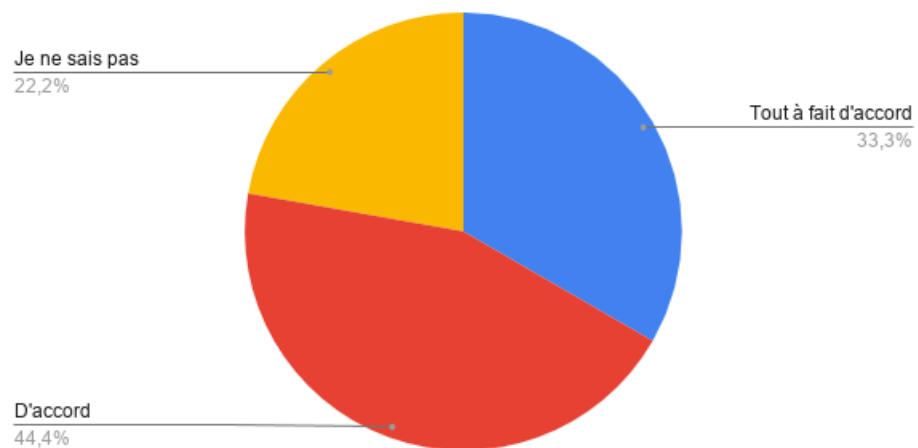


6. I feel more confident using theatre and storytelling as techniques

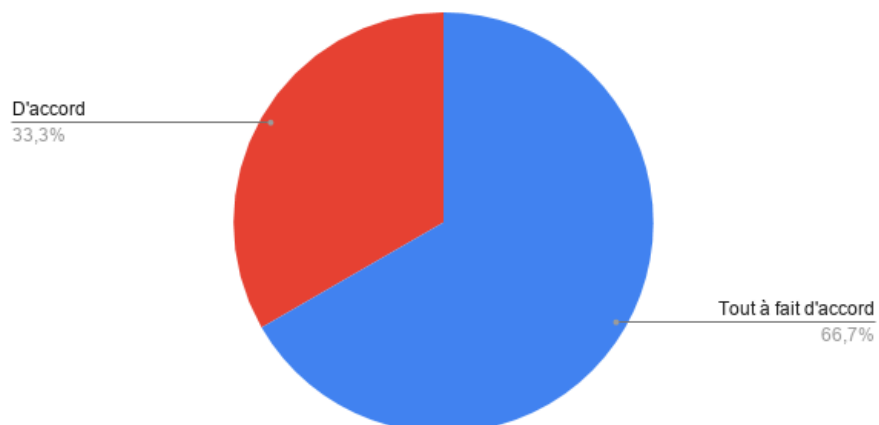


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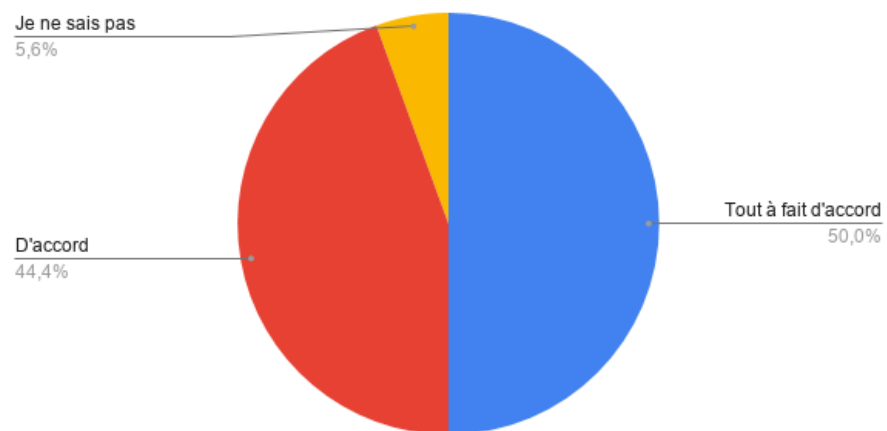
7. I feel ready to apply the program in my class



8. The training showed me the GFS material available on the internet

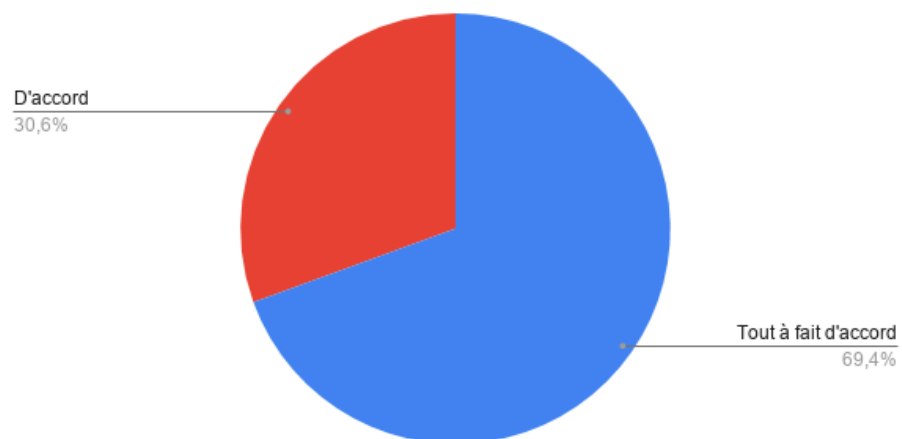


9. I would be interested to learn more about these topics



Yellow: I don't know / **Green:** I disagree / **Red:** I agree / **Blue:** I totally agree

10. I would recommend this training to a colleague



11. Which elements of the course were the most useful or the most interesting?

- The diversity of approaches and responses of participants.
- All techniques that aim to gather the group together as a whole.
- How to make the sessions your own, to experience them so you are able to use them yourself.
- Extensive documentation / Theatrical play techniques put into practice, easy to use and evolve for the classroom, with pupils favoring dialogue between students, between students and teachers, cohesion, complicity, overcoming certain inhibitions in the group.
- The scenarios.
- All the scenarios made it possible to concretely realise how to set up actions in class. The interactivity and the exchanges within the group and with the facilitators made it possible to confront points of view on certain situations which seemed more confused. The clarity of the project and the relative simplicity to be able to reproduce it in class are big positive points of this training.
- Games for group cohesion and theatrical situations.
- I really enjoyed the warm-up exercises that allowed people to refocus and meet. To tell the story by movement, gestures, expressions of the face, seems to me very interesting to put in place with the students.
- "Getting started" warm-up activities, go through static freeze frames before introducing dialogues.
- The common thread leading to the creation of workshops 8 to 10.
- The different games, the staging of the passages of the story, the activities around the production of writing.
- Practical exercises.
- Methods used to achieve group cohesion, the proposed progression that starts with pebble soup...
- The methods used to reinforce the group's cohesion as a class, the proposed progression from the history of the soup with pebbles...
- Everything was interesting and relevant.
- The most useful part was the step by step method and the practice that accompanies it.
- Playful techniques to put the participants at ease.

- The techniques of writing a piece of drama
- All the little theatrical games seem to me realisable in class. The work on the 6 boxes is also perfect to get into a theatrical activity with the little means we have in schools.
- Practices
- The 6 boxes
- All warm-ups, the drawings in the 6 boxes, the possibility of starting anywhere in the story for creation, the principle of fixed and animated freeze frame images.
- The small exercises of implementation are easily transposable. The sheet of 6 boxes. The practice of some exercises
- The 3 moments to put in "scene" and especially the improvisation between two characters.
- To put themselves in the place of students in certain situations but also the opportunity to ask questions as and when.

12. Which elements of the course were the least useful or the least interesting?

- Nothing !
- The presentation was a bit too long
- nothing to say
- To have to read the whole slide deck to finish ...
- None
- All elements of the course were relevant
- The least useful: I see none ... The most interesting: I appreciated how the theater and this training could bring a group together, facilitate exchanges between us.
- I don't see any..
- Nothing
- The most uninteresting? nothing
- In my opinion, because it is redundant, the part about the Irish tale. Do not bring much more than what you could do with the Pebble Soup.
- Too bad the organisation was not clear enough (number of sessions per week, the duration of each session and the number of weeks in total). So, I

had the impression that it was a very time-consuming project.

13. Please add any comments you may find useful:

- The application of different situations can sometimes be complicated in class (lack of technical means in the "old" classes ... chalk and chalkboard). But the enthusiasm of the students to create together is very important.
- I started using the manual in my class. So far, so good. However, the sessions are much too long and need to be redrawn.
- Thank you !
- The documents for Steps 1-6 are not available and this is where we should start, which hinders me from starting this project in my classroom. In addition, I still hesitate to lead this project alone without help from visiting artists.
- Develop the empowerment, the citizenship aspect, the creativity, the enhancement of oneself, ... Continue this formation and ... To see you again! Thanks again !!!
- The training would have been more alive if we had more scenarios since it was a little long the 2nd day.
- Again, thank you for this training. Very rewarding and thank you for your sense of sharing that made us immediately adhere to the project and make us want to do it with our students.
- Thank you again for those two days together.
- Theatre is a great way to learn how to live together, with students, and to flourish altogether.
- Succeed in balancing the training between the many practical workshops the first day, but much less the second.
- Bravo!
- Training very rewarding professionally with a method that can be practiced without delay in class.
- One of the best courses offered by the network.
- One of the best animations proposed within the rep + network
- Training really interesting and relevant because even if we can not achieve the project in its entirety it is quite possible to use steps in writing productions in particular. A big thank you to all the trainers for their kindness, their caring and their smiles!
- I discovered a way to bring theatre to class that encourages me to reproduce

it. Thank you

- Noémie, Clementine and Bruno were great trainers! The last half-day was less dynamic than the first.
 - The training deserves at least 4 days in a row to produce a piece of drama.
 - Short training but interesting and dynamic (that's good)! I do not know if I will have the time to use it this year completely. On the other hand, I will try the writing production activities, with the improvisations around the characters as previous activities.
 - I will be able to "pick and choose" some sessions but I will not follow everything because I have other projects and it seems very time consuming.
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Appendix: Transcript of Informal Evaluation

Exchanges at the end of the 2nd day

- We would like there to be more ways for you to be able to do a week-long training to get to the end of the process.
- I really liked the training, but it went really fast. Too fast. We would want to go further. It's a good initiation. The written supports are very good.
- The method seemed constructive to me. We do not see where we go at the beginning and then we understand the interest of each step.
- Finally we arrive at a nice result by doing simple things that seem feasible. It's encouraging. Because it is not easy to embark on this kind of project if you have never done theatre. Here, it gives keys to start a project with students. Not necessarily for a project as such, but to help the production of writing. Some steps for character writing really interested me for the first time.
- We can steal different activities and relate with what we do. We work on books. We could play with books we study in class to tackle scenes.
- As such, the project seems huge to implement, but use elements, yes.
- I liked that each time we make games, characters, it seems messy, but each element overlaps in the end.
- What is original and unpublished for me is to start eventually with key scenes, and even the final scene, while we are used to doing in order.

- Compared to a classic method of playing a written piece, I believe that students will be more involved, they will be invested more personally.
- I have the impression to have been alive here during the training, that we gave more of our personality. It's more motivating.
- And we were even better able to make what we wrote our own.
- It makes you feel empowered. To have the satisfaction of being the author of you own work.
- I believe that theatre at school allows you to approach all skills. I do not see my teaching without going through the theatre.
- All these ideas, you can apply them as a pedagogical approach on other themes. For me, that's what I'll imagine. I find it very rewarding personally and professionally. Many ideas that spark!
- As a teacher, we often have to develop values of empathy and listening. but it is often very abstract. Using theatre is a great tool. That's what I'll remember.
- When children experience situations, it's very different. When they comment on the images, it's less direct. The methodology shows us another way of expressing emotions. Living, with postures, gestures, and thinking around, this can be very helpful for students.
- The activity is transversal: reading, vocabulary, oral, movement. This can help them speak better French. This is a big problem in my class. Even with children born in France.
- For doing a little theatre with my students, without conviction, and it stops there.
- But here I saw another dimension of a theatre approach that I did not know. It's very interesting. It makes you want to start. The course is well signposted, so that's fine!
- Rest assured, we will reuse what you have taught us.
- Even for the production of writing, we sometimes have trouble, but that seems natural.
- I'm sure working like this can bring out some students in class. We will talk about more personal things. There may be a change of attitude.
- The fact that you are two, with a facilitator and a person who was returning from the field. It gave you points of reference. Making the link between theory and practice.
- Can we call you if we have questions once the project has been put in place? A hot-line?



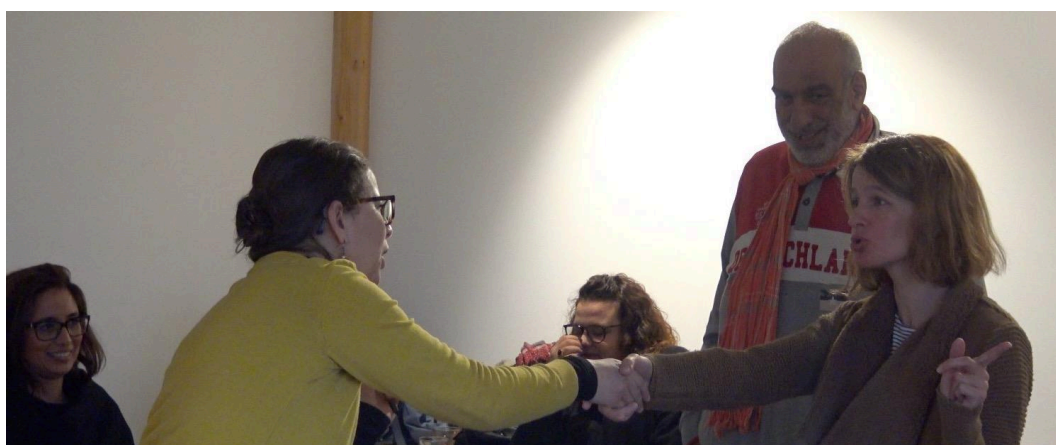
Intervenants La Transplanisphère

Bruno Freyssinet, director and trainer

Noémie Laurens-Besace, actress and trainer

Clémentine Sénéchal, actress and trainer







This publication has been produced with the support of the Erasmus + program of the European Union.

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