



THYME

THYME

Manual on the
Spanish Methodology



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Manual on the Scholas Spanish
Methodology implemented in the framework
of the THYME Project



Manual on the Spanish methodology

Deliverable D6.3

*Manual in English targeting **youth workers** generally, and Arab youth workers precisely, on how to apply the methodology in their home countries.*

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Introduction

The following manual is an output of the project THYME - Transferring (Feet) Head Heart Hands Youth Methodology to (Middle) East, a project co-funded by the European Commission, the implementation of which started in April 2022. The project to which this document relates is a project under the call Call: ERASMUS-YOUTH-2021-CB - Capacity building in the field of youth.

The consortium that implemented the activities is composed of five different partners: EITD (Italy), Scholas Occurrentes (Spain), Caritas Lebanon Youth (Lebanon), Lebanese Development Network - L.D.N. (Lebanon) and the Jordan Youth Innovation Forum - JYIF (Jordan).

The project is focused on education on global citizenship and on how to promote youth civic engagement and participation, fostering also democratic values and initiatives for sustainable development. It was indeed conceived with the following expectations:

- Young people can develop an awareness as citizens, both on a local and international level.
- Youth to be acting individuals, not just passive to challenges they might face in the future.
- Investigate and find concrete, sustainable solutions to challenges in their local community.
- Increase intercultural and global competences.

Underlying this project was the idea of enabling organizations working in the youth field to exchange experiences, knowledge and methodological approaches that could enrich local practices and activities. From this point of view, Scholas Occurrentes and EITD



presented solid and well-structured working educational methodologies. Therefore, a series of activities was conceived to transfer this know-how to organizations and youth

workers in Lebanon and Jordan, through experiences that were not only limited to theory but also and above all to practice, with young local beneficiaries.

The participating organizations were involved in a journey to strengthen methodological exchange, including:

- Job shadowing experience
- Theoretical-practical methodological transfer workshops (which will be described in more detail below).
- Mobility of Lebanese and Jordanian young people in Italy and Spain respectively.

This manual, in particular, will illustrate the methodology used by Scholas during the previously mentioned activities. The choice to produce it as one of the last outputs of the project was not accidental. Indeed, it was preferred to provide a document that could be enriched by the stories, evaluations and impressions resulting from the implementation of the methodology in Lebanon and Jordan, Countries with which Scholas had never worked before.

Through this manual, therefore, we will not limit ourselves to a purely notional approach, but will recount an interesting journey of almost two years.

Why a manual

The manual has three main objectives:

- Describe in detail the methodology used by Scholas. It is an approach used globally especially in the Scholas Citizenship programmes, based on the



harmony of Head, Hands, Heart, which is also the point of union with the methodology applied by the Italian partner of the project, EITD.

- Illustrate how this methodology was applied in practice during the experiences with young people and youth workers from Jordan and Lebanon.
- Provide a practical guide to be of easy reference and inspiration for the implementation of innovative practices in the field of global citizenship education.

We will therefore explain the principles sustaining Scholas methodology, its practical applications and some of the results obtained will then be explained. The manual addresses youth workers, educators, organizations working with youth, and anyone who may be interested in innovative pedagogical approaches in the promotion of global citizenship skills in different contexts.

This manual is also intended as a concrete contribution to the [European Youth Goals](#) e to the [European Youth Strategy 2019-2027](#), as well as to the [target 4.7](#) of the Sustainable Development Goals, which concerns education for sustainable development and global citizenship. It is also a tool to maximize the impact of the project, especially with regard to:

- Improving the innovative capacities of young people in Partner countries;
- Improving the capacity of the youth sector to work transnationally with care of inclusiveness, solidarity and sustainability;
- Upscaling existing practices (Italian and Spanish) and outreach beyond Europe;
- Transferring new tools and non-formal learning methods, promoting the acquisition/improvement of competences;
- Disseminating results in an effective and attractive way.



Scholas Methodology - origins and development

The methodology that was applied during the project's activities is the one that Scholas educators and youth workers use during the Scholas Citizenship programme. Scholas Citizenship can be defined as the 'founding' experience of Scholas, having strongly contributed to its birth. In fact, the first experience was held in the early 2000s, during a deep political, social, economic crisis in Argentina, a country where thousands of people were pouring into the streets every day to protest.

The initiative, which in its original version was called 'Escuela de Vecinos'. (Neighbourhood School) was strongly desired by the then Archbishop of Buenos Aires, Jorge Bergoglio, today Pope Francis. During the crisis, hundreds of young people from different neighborhoods and schools, from different social backgrounds and professing different religions (especially Catholic, Jewish, Muslim) were gathered to discuss and work on education, which they themselves had identified as an aspect totally detached from the reality of their lives, especially at such a difficult time for the the country.

From their collaborative work, a bill proposal called “Buenos Aires Educational City”, was presented and then unanimously approved by the city council. Since that first experience, that first initiative has evolved and has experienced a strong multiplication and scalability, becoming, after the foundation of Scholas, “Scholas Citizenship”, maintaining the characteristics of a youth-based, interreligious and intercultural. co-design experience for civic engagement and social commitment.

Scholas Citizenship aims at promoting the engagement and civic participation of adolescents through a process of active involvement, whereby students identify problems in their communities and work together to propose concrete solutions to the problems they report. It usually involves a target group of young people between 15 and 17 years old from different schools in the same city.



Since its first edition, there have been more than 60 Scholas Citizenship, targeting almost 20.000 youth in 25 countries. Depending on the contexts of implementation, the youth that were involved in different countries identified different problems and developed various initiatives, which in some cases turned into real social and community-based projects. Before entering in the details of the methodology and the implementation in Jordan and Lebanon, we will provide some examples of projects from other countries:

- In **Haiti**, one of the selected problems was plastic pollution. The young people's initiative led to the creation of Pibel Poubel, a project involving the use of waste and recycled materials to create artistic containers for plastic recycling in schools. In fact, after the experience, 90% of the participants said they felt more capable of creating change in their community.
- In **Paraguay**, students selected youth violence and criminality. The solution was therefore an attempt to make schools safer places, and to hold extended days, involving young people themselves. In this case, teenagers were trained as sports and arts educators so that they could work with primary school children in the afternoons. The project became part of a ministerial programme, involving more than 900 adolescents and 43 schools.
- In **San Antonio de los Cobres, Argentina**, the problem selected by the participants was youth suicide. The youngsters involved in the project created a community group to tackle this problem. They put in place the first cinema in town, as a space to be together and avoid loneliness; they performed artistic workshops, allowing suffering youngsters to express themselves; and they worked closely with local institutions to engage them in the problem. While before the intervention there had been 28 suicides in a year, after the intervention and until the pandemics no more youth committed suicide in the town.



Head, hearth, hands

Scholas' pedagogic approach considers dialogue and encounter not only as mere activities, but as contents to share during classes. While studying their subjects, students indeed should also learn how to practice those attitudes. This practice is considered as the first, fundamental step.

The Pedagogy of the Encounter is based on the following characteristics:

- **Supporting growth based on creativity and teamwork.** Education should rediscover the value of two critical dimensions: play and sport. These two activities have a fundamental role because they teach teamwork and how to share, while providing creative and playful learning environments.
- **Educating through art.** Scholas encourages and facilitates the encounter between youth and art in all its expressions. Students can learn to recognize and appreciate the beauty surrounding them to reestablish harmony in their communities.
- **Reaching youngsters by speaking their language.** Education needs to consider how youngsters express themselves rather than having biases towards them. Thus, one of these pedagogy's fundamental pillars is a conscious use of technology for youngsters without undermining its importance and utility.

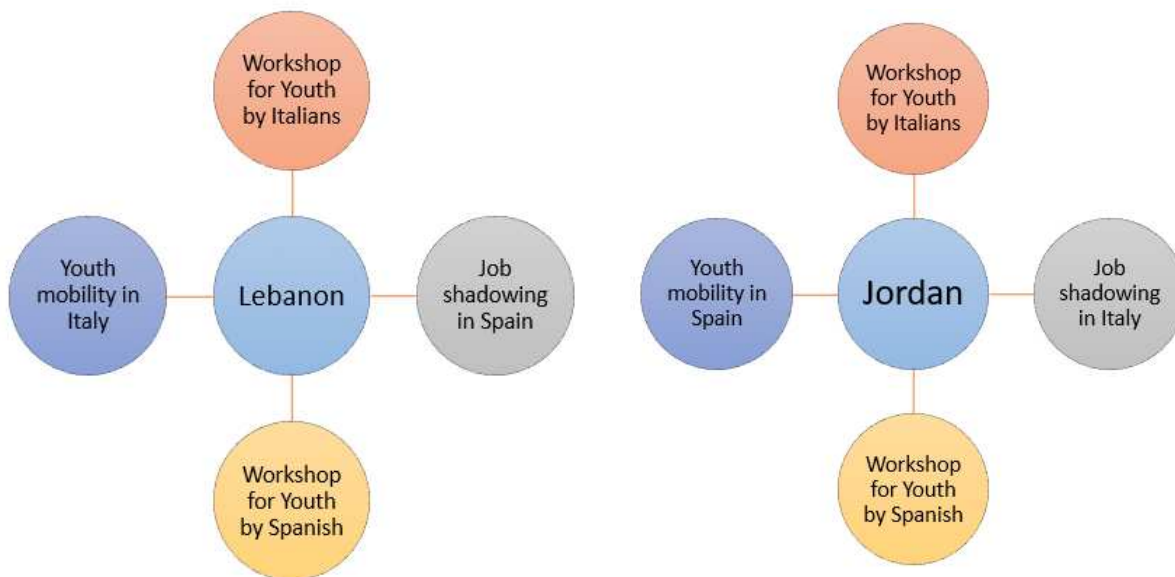
The three words that underpin the pedagogical approach of Scholas are ***Listening, Creating, Celebrating***: education means, first of all, approaching the other and listening to him/her, and grasping the meaning that comes from this encounter. Consequently, doing does not mean working or producing, but creating, understood as a free expression of the self. Finally, celebrating is the simplest way to be thankful to life and the beauty of the encounter. Listening, Creating, Celebrating are complementary with the methodology of Head, Heart and Hands:



- **Head:** learning how to think well; this component tries to foster critical thinking, and the capacity to watch the other and the surrounding reality without any prejudices, trying to analyze it.
- **Heart:** learning how to feel the self and the others; this means also to nurture the desire for truth, goodness and beauty that dwells in the heart of every individual, so that everyone can learn to love life and be open to the fullness of it.
- **Hands:** becoming artisan and creators. This also means acting, together with others and in harmony with the first two languages, to change the reality that surrounds us, and thus achieve a harmonious progress of the community.

In the words of Pope Francis, the goal is to harmonize these three languages also to enable a truly integral education, thus meaning: *"To think what you feel and what you do; to feel well what you think and what you do; and to do well what you think and what you feel. The three languages, harmonious and together!"*

The Scholas methodology implemented during the activities of the THYME project





The project THYME represented a unique chance to transfer Scholas Citizenship methodology and basic principles to youth workers within organizations in Lebanon and in Jordan. In this paragraph, we will explore in a more general way the methodology works in a day by day fashion.

The heart of the Scholas Citizenship experience, excluding prior planning which involves establishing an ongoing dialogue with institutions, public and private secondary schools and organizations, lasts eight days (except in case of special adjustments that may change the duration of the activity). Scholas' educators hold

- A two day workshop, dedicated to the training of young trainees/students/volunteers (usually aged 19 to 30). The participants are usually local university students, who are attending academic courses related to education (educational sciences, pedagogy, psychology.). This space is actually referred to as a space of de-formation and de-construction, because the participants are invited to set aside any concept, pedagogical approach, learning-related technique previously learned or put into practice. They are indeed invited to open their gaze towards a new pedagogy and a different way of listening to and accompanying the adolescents during the following six days of work.
- A six day workshop, where educators and trained practitioners will work with the adolescents. During these days, the young students will select problems affecting their communities and will work together to elaborate initiatives to tackle them. They will also talk with members of their communities who can help them to get different perspectives on the problem, and will also get the chance to be in contact with public authorities and institutions. Other groups can decide to join the **art commission**, which will be further described later.



In project design, there are many co-design methodologies which involve a selection of problems and a definition of objectives and activities from a dialogue between various territorial stakeholders. This experience however, is not limited to merely being a space for co-design, as it is a real pedagogical proposal that places the adolescent at the center, which starts by listening to him/her without prejudice and seeks to empower him/her to act. The participant is not seen as one more 'stakeholder' to be consulted, but as a magnifying glass towards the identification and reading of generational and social problems.

In addition, the context in which the methodology is implemented- and which constitutes a point of innovation for itself - is certainly hybrid, i.e. not strictly contextualized in either formal or informal education. In most cases, Scholas in fact carries out a dialogue with secondary schools, which are involved in the selection of beneficiary students and teachers and take place during school hours (i.e. generally in the morning). At the same time, however, the methodology and pedagogical practices are put into practice not by the teachers, but by educators from Scholas, using also methodologies that are usually not directly related to the formal areas of education: art, play, spaces for dialogue and reflection and free and creative writing.

In the specific context of the THYME project, the implementation was even more interesting because, according to the activities that it had to implement, we tested a new level of collaboration with local partners. For the activities organized in Spain (Job Shadowing and Youth Exchange), Scholas has managed the convocation of local beneficiaries as usual (contact with schools and coordination with local staff and volunteers). On the contrary, during the activities of youth methodology transfer that were held in Jordan and in Lebanon, the local partners had to manage the call for participants, the logistics and the contacts with local schools.



In order to better understand the methodology, we will go through the day-by-day with some practical tips that can be useful to youth educators that want to know more and acquire some of the practices used by Scholas educators:

Training of youth workers

In this phase, the Scholas international team trained volunteers as practitioners of the methodology: Scholas Occurrentes - Citizenship. This phase is designed to address the local community, associations active on the ground, schools, institutions active and interested in the topic and involvement. This training involves a long-term commitment and consists of a theoretical part of learning and reflection and a part of implementation and put into practice.

Through participation in the project, youth workers becomes to broaden their cultural background by enriching their profile and training skills, including:

- Knowing and being able to use basic elements of group pedagogy and experiential pedagogy;
- Managing groups;
- Coordinating group work;
- Moderating discussions, brainstorming et similia, in order to make a joint decision;
- Managing and coordinating several groups of students involved in plenary sessions;
- Optimize time and resources in order to achieve the set training objective;
- Develop critical thinking (analysis, synthesis, comparison, evaluation ...) using tools such as brainstorming, SWOT analysis; the "Problem Tree".
- Drawing up reports;
- Developing creative intelligence and transversal skills, as advocated by the 2010 EU Directive and the following 2020-2030 agenda;



The training course is developed in the following stages:

1) Preliminary training

Modality: in presence

Number of hours: 12

The training hours are divided into two different days, morning and afternoon, with the possibility of adding a first introductory online meeting of 2 hours.

The training cover the following topics:

- The role of the Scholas educator.
- The pedagogical principles of Scholas: listening, creation and celebration. Head, heart, hands.
- The methodology of the Scholas Citizenship project: art, play, thinking, with role-plays, face-to-face training and common reading of the manual;

2. Training throughout the Citizenship Experience

Modality: in presence

Amount of hours: 42

The training hours are generally spread over 6 days (that can change depending on the context and school needs), divided between hours engaged in activities with students and hours of restitution, feedback and in-depth study of the methodology.

1. Scholas Citizenship Experience, immersive week:

- Re-Creo
- Day 1 to 6
- Art Commission

The Re-Creo (recreation) part includes all the major components of Scholas methodology (Play, Art, Thinking). Every day of Scholas Citizenship starts with a



Re-creo. The choice to propose it at the beginning of the day, and not as a simple 'break' between the hours of activity, has a specific pedagogical objective: to mark a clear dividing line with the external "context", to put them into another kind of space, bringing their attention to the fact that they are in a completely new context and with different 'rules', to activate the senses and body movement. The Re-creo space is an invitation to feel free to play, to express a passion, to meet others in a safe space, where it does not matter the quality of the performance, but the fact that everyone can experience true freedom of expression.

Re-Creo is first and foremost a free environment. Without predefined goals, content to be taught or products to be delivered. Without a "why" or "for what". It is a gift. A space of gratuitousness. In a surrealistic way, Re-Creo shows us another reality, where concepts, stereotypes and all that is pre-constituted in our way of seeing the world, fall away. This makes us again able to see children, with a naked gaze, free of preconceptions. It is a space in which roles can be subverted, masks can be dropped and talents and passions can be worn, until new ones are encountered.

In art, as in play or deep and creative thinking, it is only by forgetting what we have learnt, that we can be able to truly listen. It means opening up and letting in all the other beyond me and to help it to re-signify myself. Letting go of Chronos (the time of quantity, punctuated, fast, that usually manage our lives) we invite participants to inhabit another time, without goals and projects that require planning, without deadlines, without anxiety. It is a time of purely being and passion.

The Re-Creo begins when the first student arrives. There is no waiting, the team can already start with the first young person who enters the room, since the focus is on him or her. There is no need to reach a minimum number of attendances: that one person already has all the necessary value.



The educator is the first one to put him/herself at stake and capable of ridiculing, to collect the inputs he/she receives from the other and bring it to expression. No one will ever know what will happen every day during a Re-creo, since each day is different. something always new, always different and yet always authentic, beautiful, original, unique in the same way.

Re-Creo Methodology

Game

The educators should be equipped with a microphone. The objective is to establish a playful dialogue with the pupils, through unusual questions, the observation of curious details and stories. The educator involves some first “brave” students on the stage. Here, depending on the flow of the conversation, games, performances, demonstrations, characters, improvisations, dances, poems, songs, rap songs, dance challenges, typical dances, etc. begin to be created.

In the game, one loses categories, prejudices, ages, roles, the pre-known... Students and teachers of all schools forget themselves, their backgrounds and roles, to share the serious joy of playing for the sake of playing. The forms of play are many, but all maintain gratuitousness, ridicule and non-competition among students. The game can involve a few students from each school, just the teachers, everyone in the room; you can play in front with a few, you can play by inviting everyone to participate, sitting or standing. What is essential is gratuitousness, joy and a sense of unity.

As the scene, the play, the story, the challenge grow, the joy that gives us the passage to the next moment settles in the air...

Art



In the Re-creo, young people are called to share what they are and so their talent, their passion, their fragility that they dare to show. It frequently happens that those who would never have dared to do so, when they see others doing it, begin to take courage and to share it on the stage. Sometimes art arises from a situation already in place, like a game or an improvised scene, other times it arises directly as a call from the educator to the young people. The invitation is to share the gift that life has given us. To share with others who we are, our passion, our beauty, our love for dance, music, poetry, or whatever. As the students show “their talents”, the atmosphere is tinged with emotion, from the exhilaration of a shared dance to the excitement of a solo poem or song. Everything is ready for the final Re-Creo moment.

Thinking

After the joy and excitement of play and art, we enter together into a serene depth. The educator here becomes a storyteller, the first to be amazed by what he is about to share. The educators again are at the microphone, the young people waiting, listening. What is important is not the transmission of data, empty notions, that we get from a speech or a report, but the creativity that myths, folk tales, philosophical dilemmas and other types of narratives give us. There are no correct answers, only questions to be asked.

The microphone goes around the room and both students and teachers start rehearsing possible answers. The educator's role is to challenge all answers, to destabilize all truths that are presented as unique and absolute. It is not to find new certainties, but to weaken one's own.

The stories educators uses during the thinking part of the Re-Creo:

- Day 1: “Qué te Pa' (Que te pasa? What is happening to you?) of the pain” is an invitation to write the pain that accompanies us in our intimacy on a blank sheet of paper, anonymously if you prefer;



- Day 2: Orpheus and Eurydice: recounting the myth of Orpheus and encountering the problematic, the more or less unexpected difficulty.
- Day 3: the question of identity. Heraclitus and Parmenides.
- Day 4: What do you think of what we begin to discover, of the questions that begin to emerge?
- Day 5: All volunteers/youth workers come to the front of the plenary to read the Qué te Pa' that moved them most.
- Day 6: Who am I after experiencing what I experienced? Grasping the meaning created in meeting each other.¹

Scholas Citizenship methodology

After the Re-creo, educators start to manage the other working phases of the day.

Day 1: selection of problems.

During this first day, the participants are divided into groups and invited to discuss the problems that they themselves identify as urgent, in relation with their communities and their perception of the world. The educators start with very open questions, which try to stimulate the dialogue, considering also the fact that often the people in the groups do not know each other.

The educators therefore have the task of moderating the discussion but also of guiding, through questions, the identification and description of two problems shared by the participants in each group. Once the group agrees on two problems they want to present at the plenary, they write them into billboards.

Output of the day: each group chooses two problems to be presented, through representatives, in plenary. At the end of the day, the entire plenary votes for two problems from all those presented. In doing so, it is the young people themselves who

¹ The stories of the cited myths will be put in the annexes.



are responsible for the content of the following days' work. The rest of the problems presented are discarded or, if possible, incorporated as sub-themes of the selected problems.

Day 2: In-depth analysis of the problem. Discussion of causes, consequences and creation of problem tree.

Each participant, on the basis of the two problems selected the previous day, will have to choose which of the two he or she would like to work on in the following days. Educators will thus form different and equilibrated groups, depending on the number of participants, who will approach the chosen problem from different perspectives. During this day, the group is invited to analyze the problem, trying to identify its main characteristics, causes and consequences. The groups are moderated by educators and volunteers.

Output of the day: construction of a problem tree to be shared in plenary.

Notice: during the second day, students who may not wish to address the issues chosen by participating in the discussion spaces and who prefer other forms of expression are invited to join the Art Commission.

Day 3: Meeting with specialists/field visits.

This day aims to bring new perspectives on the topics, or to bring participants to "get active in the field" in order to learn about realities related to the problem itself. The choice between the two activities depends on the context in which Scholas Citizenship is taking place, the number of participants and volunteers, and the schools authorizations.

The 'specialists' can be organizations representatives, teachers, school headmasters, community representatives, psychologists, etc. This creates a space for dialogue in



each group. The conversation is led by the participants themselves, who ask any questions they may have for a "different" and deeper understanding of the problem.

In this case, the aim is to stimulate critical thinking and comparison.

Output of the day: reflection and restitution on any new elements to contribute to the analysis of the problem.

Day 4: Initiative elaboration 1/2.

During this day, the group is led to reflect on what has happened so far. Everyone is invited to express what they have learnt about the problem. Secondly, the group is asked to "express their vision", i.e. to share the change they would like to achieve and see in relation to the problem. This opens a phase of brainstorming in which everyone is invited to express ideas, possibilities, dreams. Then, they begin to define possible ideas for action and initiatives.

The educators accompanying the group should also "test" the feasibility of these initiatives, trying to stimulate the participants with questions, possible risks of the activity, and alternatives, but never deciding for them.

Output of the day: Drafting of the first possible initiatives to tackle the selected problem.

Day 5: elaboration and structuring of the idea, creation of the pitch and final report

This day is dedicated to deepening the initiatives sketched out the previous day, trying to detail them through a series of questions (which generally answer to the logic of the five W's - Who, What, Where, When, Why). The group also tries to discuss the possible existence of similar initiatives already developed and of which they may be aware.



At the end, the group should prepare a "pitch" speech of the project, lasting no longer than 5 minutes, then choosing two representatives to present it in plenary. Within the group, some participants will instead be asked to write a "report" that can summarize the common work of all the days, up to the elaboration of the of the initiative.

Output of the day: elaboration of proposals in each group.

Day 6: Presentation to the authorities and final celebration

During this final day of work, local authorities are invited to listen and comment on the problems and initiatives developed and open a dialogue with the participants. All invited guests receive reports written by the participants, with the entire narrative of the week. The mural is also presented, inviting participants to share their own interpretation. Afterwards, each participant is invited to write, on a blank sheet of paper, the "Que te pà" (What happens to you/what happened to you during the experience), i.e. a totally free written piece in which each person can express how he/she felt or felt during the days lived together with others. The Qué te pà also constitute a good source for the creation of evaluation material.

The art methodology implemented in the Art Commission

This is the methodology that Scholas proposed in all the activities of the project THYME, considering also the fact that the murals represented outputs of the projects. The technique underlying the murals is called "Technique of the chaos". The chaos indeed represents a crisis, a crisis from which an opportunity, a new meaning, can arise. The activity last 4 days in total.

The paper used to paint the mural, as you will see from the pictures in the next sections, must be big enough to allow more or less 15 people to paint together and comfortably.



The light in the room is also important. At the beginning, with just one color (red, blue...), the participants are asked to draw lines without any rational intention, following an impulse, an emotion. These lines can be born as answers to intimate questions like childhood memories, memories of loved ones, pain, joy, anger, dreams, fears, love. The important thing is that they are expressive lines, and not representative (for these reasons, lines representing, for ex. hearths, numbers and other symbols are openly discouraged). The lines, indeed, are not meant to be “collectively understood”, since they need to be passionate, emotional, and irrational.

After the first session, the participants are invited to take perspective and remain for a while in silence and intimacy with the mural, to contemplate the chaos, and let the chaos begin to take shape, to create itself.

Then, each one begins to signify the lines, sketching with a pencil on a sheet of paper the shapes they perceive, they see from the interweavings of the chaos lines. The drawings must be born from there. This part can take up to 15 minutes. Secondly, each drawing is shared with the rest of the group, so every participant shares which shapes, images they see from the lines. Someone can see a house, someone else an eye, a sun, a mythological being, there are no limits. After that, they have to agree on what of the presented shapes they want to include in the painted mural. There is no longer "mine" or "yours", but ours. The mural is a meeting of their differences and visions. This is also the moment in which the students begin to think on how to relate the mural to the problems chosen in the first day.

The process of creation does not imply faithfully reproducing what the students agreed in the previous phase. Everything can change in progress. It is a constant back and forth, a dialogue, a struggle, a listening and a response to the mural.

This is the moment they can start to use the rest of the colors and to paint from the general to the particular. First they paint the whole, then the particular. The primary objective is to cover the white, and then to deal with the details, the textures, the depths.

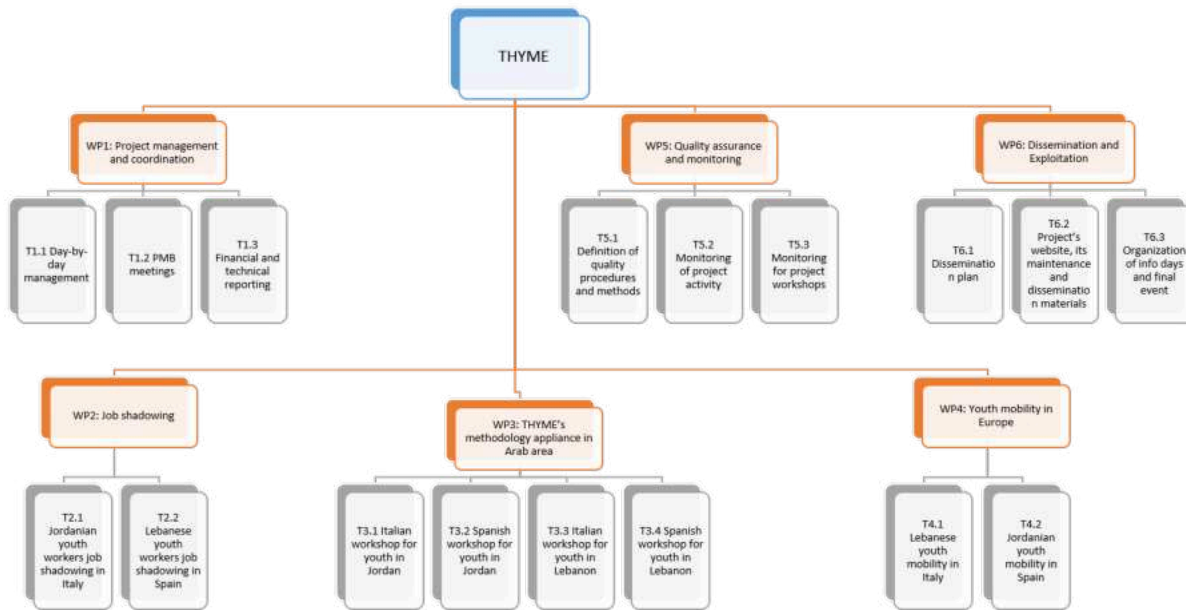


From time to time, the person who is in charge of the mural makes a request for "distance", for perspective, so that everyone can see the whole, and not be enclosed in the small part that each one was working on. There is also the resource of exchanging places from time to time, and whoever was working on the left side, for example, continues to work on the right side.

In the end, it is simply abandoned, because creativity has no end. It is a way of relating. The mural ends when the work has artistic dignity. When it is unique.

The last step could be, once the work is finished, to go back to the mural, each one with a blank sheet of paper, and looking at the mural, writing "to me" with "what has happened to me" during the painting. Then, it is possible to share these writings in a semicircle looking at the mural.

Implementing the methodology in the Arab countries



The process of methodology transferring to the Middle Eastern countries part of the project covered three different Work Packages and was done at different levels.

Work Package 2 foresaw an experience of Job Shadowing and in particular:

- One experience organized by EITD in Italy for Jordan Youth workers.
- One experience organized by Scholas in Spain for Lebanese youth workers.

The choice to host the activities within this WP in Italy and in Spain was driven by the need of letting the Lebanese and Jordanian youth workers experience the methodology directly on the field, in direct contact with local educators.

Work Package 3 foresaw practical workshops in Lebanon and in Jordan:

- Two workshops organized by EITD in Lebanon and in Jordan;
- Two workshops organized by Scholas in Lebanon and in Jordan.



These workshops targeted both youth workers and local youth, and were conceived to put into practice and test the methodology in the new contexts.

Work Package 4 foresaw the organization of two experiences of youth mobility in Europe, in particular:

- 1 youth mobility with Lebanese youth organized by EITD in Naples, Italy.
- 1 youth mobility with Jordanian youth organized by Scholas in Granada, Spain.

The youth mobility was deemed necessary not only as a way to reinforce the methodology transfer, but also as a necessary moment to increase the youth intercultural and global competencies.

In the following sections, we will describe in detail the activities organized by Scholas within the three Work Packages.

Job Shadowing in Valencia, Spain

The activity was organized in Valencia, Spain, in October 2022. Three youth workers from Lebanon traveled to Valencia in order to assist in the experience of Scholas Citizenship Torrent (Valencia), which was organized by Scholas during the week. It was indeed considered as a perfect chance to assist in the whole implementation of the methodology on the field.

In fact, more than 200 young people from 14 different local schools were taking part in the workshop. For a week they shared spaces for play, art and thought, in which they debated, agreed and co-created initiatives related to problems that they had selected and voted on the week before.

Since we were implementing a Job Shadowing, the day was mainly divided into three parts:

- Presentation of the activity of the day (morning);
- Assisting to the various working groups and commissions - discussions group and art commission (morning).
- Practical session on the mural and play methodologies for the Lebanese Youth Workers (afternoon).

During the week, the participating youngsters were working on two main topics chosen by them: Educational Systems and Sexual Education. All the working groups, including the art one, were then focusing on one of the two topics.



The youth workers, during the mornings, had the chance to participate in some of the Re-creo sessions and then visit the groups in rotation. On the first day, the pupils were deepening on the causes of the problem they were dealing with. During the following three days, they had the chance to meet with community representatives (teachers,



elderly people, church members) which could give them different perspectives on the related topics.



The Art Commission

Art plays a fundamental role in the Scholas methodology. It starts with the realization that not everyone is comfortable expressing themselves through words, dialogue and that there are individuals who prefer to analyze reality through different methods.

For such a reason, around 15 participants chose to tackle and explore the issues of the educational system and sexual education through painting.



Over the course of 5 days, the young people have been invited to take perspective and to spend some time in silence and intimacy to contemplate the chaos and let the ensemble of strokes and movements, of colors and ideas begin to take on new forms and narratives in each of them, from what makes them unique to each other.

Delving into the issues through pain and experiences as a way of relating to the work, using languages that do not define, but do not end. Therefore, our relationship with the mural is abandoned when the work achieves artistic dignity, safeguards the tensions that generated it and creates a new meaning. When words are not enough, art allows to express in a pure and direct way, letting emotions and stories flow through movements and brushstrokes.

During 5 days, the methodology mentioned before was applied. At the end, the result was the following:



This represents the perspective of youth.

During the last day, according to the “Celebration” part of the methodology, the participants, all together, presented the initiatives they had been elaborating during the course of the week, while the art commission presented its mural.

Among the initiatives presented:

-Talks on vocational counseling, with professionals in different fields, during the school hours.

-Greater coordination of the educational community. Establishment of spaces where parents, students and teachers can coordinate so as not to overload students with too many tasks.



-More practice-oriented classes. Classes should include projects, playful moments, dynamics and games or they could be held open air.

-Sex education programme: organize two 45-minute talks per month for parents and pupils. The first one would be for pupils and parents separately. At the end, parents and pupils meet to share everything that has been discussed and come to conclusions. The aim is to promote and normalize sex education at home.

-Communication tables between parents and children. The proposal is to bring parents and children together at school with a family psychologist. The conversation will serve to improve mutual trust and to be able to discuss this subject without shame.

-Creation of accounts on social networks. The idea is to create different profiles on various social networks such as Instagram, Facebook, Spotify, Tiktok and Twitter where these issues are reported. The initiative should involve professionals, teenagers, and influencers.

The activity with the youth workers

Together with the activities with the adolescents, there were specific sessions with the youth workers from Lebanon. They were provided with the methodological details and could observe the work in the groups. In the afternoon, they were introduced to the art methodology, through a theoretical and practical workshop, that resulted in the painting of a mural, output of the activity.



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Spanish Workshop for Youth in Lebanon

This activity was aimed at training youth workers from partner organizations in Lebanon on the pedagogical approach and methodology Scholas' educators apply during the "Scholas Citizenship" experience. The beneficiaries were trained on how to manage a space with youngsters and how to guide them into the analysis, debate and proposals formulation process, concerning the issues they perceive as relevant and urgent both in the global and local context.

The workshop foresaw a practical application in the field, under the perspective of the "learning by doing approach". In order to realize this activity, it was also conducted a preliminary study of the territory aimed at better understanding the situation in Lebanon.

The workshop was held in November 2022 and was divided into three main parts:

- Field study, in collaboration with the local organizations.
- Training of youth workers.
- Scholas Citizenship practical application with local adolescents.

We trained six youth workers in total. They had the opportunity to experience first-hand some of the founding components of Scholas Methodology, through moments of play, creativity and expression. Then, they were introduced to the agenda of the following days and with the related methodology.





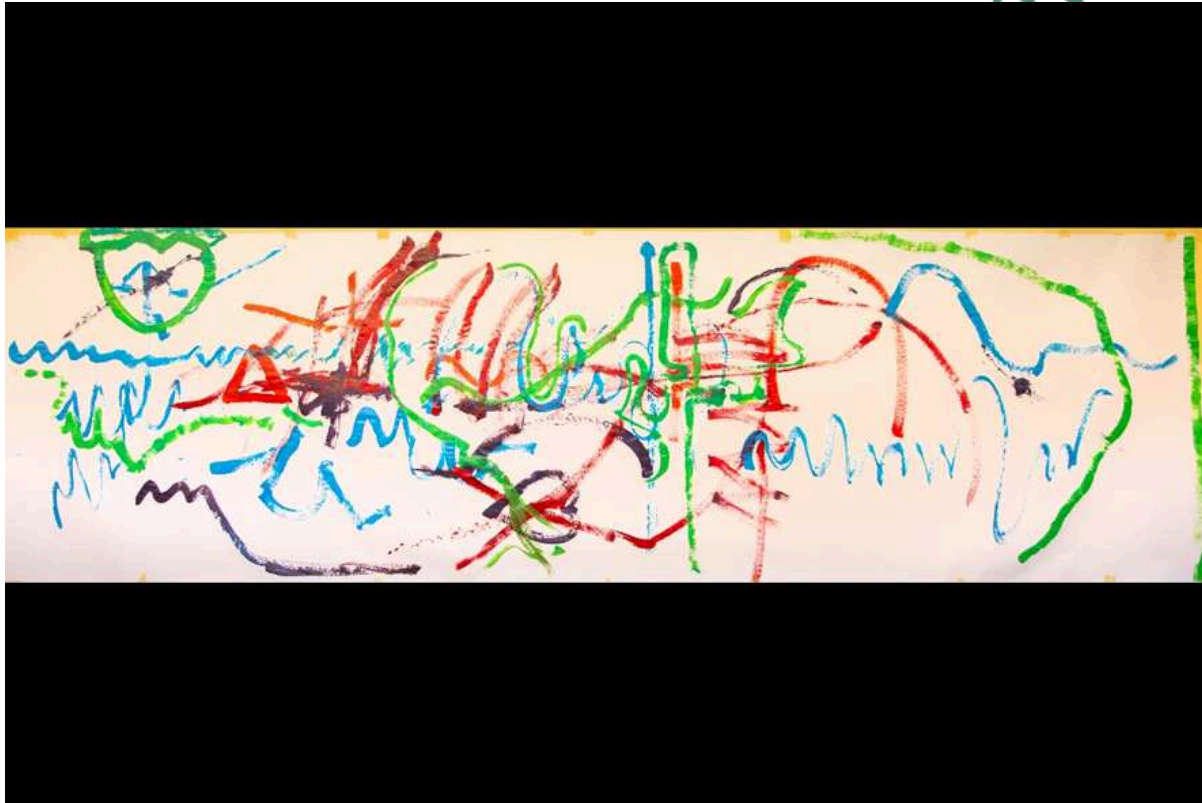
After the two-day immersive training, the youth workers, together with Scholas educators, applied the Citizenship methodology. 34 youngsters from different parts of Lebanon joined a residential immersive 5 day experience.

Every day, started with a joined Re-creo session, followed by the work in groups and in the art commission. During the first day, the adolescents voted **Old Mentality** and **Corruption** as their major concerns.



Art Commission

Around 12 youngsters participated in the Art Commission in the context of the methodology transferring in the Arab Area. On the first day, they were asked to draw lines expressing their emotions, the memories, their dreams as youth. It was their way to reply to questions such as: what's your oldest memory? Think about a melody that can describe yourself....and then, draw a line. The result was an interweaving of personal stories, memories and feelings.



In the following days, they were asked to find images and figures that could be seen from the interweaving of the lines, stemming from the chaos. Each one of the participants had to look on his/her own and then, all together, had to agree on which figures they wanted to paint on the final mural. At the end, they were asked to relate the images they wanted to paint on the mural with the problems chosen during the first day.

They started filling that chaos with colors, other lines, and thoughts. But there was also a continuous need for negotiation and cooperation, since everyone had to take into account what the mate next to him/her was planning to do on the mural.

The final results, expressing the youth perspective of the Lebanese youth was:



The last day was, as per methodology, dedicated to the sharing of the initiatives and the mural.





The youth workers were involved in every part of the experience. In the morning, we organized a briefing session to resume the methodology to be used during the day and discuss any possible doubt or curiosity that could arise. The Lebanese youth workers then had to moderate the working groups. At the end of each day, we had a moment of sharing in the plenary session and then we had a small discussion session with the youth workers, in order to understand how they managed the methodology.

They also had the chance to talk with community representatives, invited by the local organizations, in order to deepen on the topics they chose during the first day.

At the end of the experience, we asked the beneficiaries to express their opinion on the days spent together:

“This experience makes me feel more confident and makes my peers become active citizens.”

“This workshop provides me with the right skills to use them in my life.”

“It is a chance for young people to express their feelings and thoughts in order to benefit their country and region.”

“This workshop was so great, the trainers helped me to define the problems that me and other guys my age are facing, how to solve them through proposals and initiatives that we could apply and the trainers supported us to believe in ourselves that we could make a difference and the change we are looking for, start from us and we got the power.”

“It was really beneficial in all my life aspects. I got to meet many guys my age from different areas of Lebanon with different backgrounds but similar problems, so it was very interesting to discuss the problems we are facing as teens in Lebanon and try to solve them. Furthermore the trainers were amazing and very friendly it felt they are our best friends at some point, personally they helped me when I shared my personal



problems and I'm so grateful for their presence. One last thing, I would suggest having a guy or girl who succeeded in making change in his/her country so as teens would be inspired to hear his/her story and ask him for advices and what he/she faced when doing this change, Thank you."

Spanish Workshop for Youth in Jordan

This workshop was held in Amman in January 2023 and “mirrored” the workshop previously organized in Lebanon. Through the collaboration with JYIF, the activity managed to target 12 youth workers and 52 youngsters.

The peculiar aspect of this activity was that the average age was a little bit lower than expected (13 years old). Consequently, the methodology was adjusted in order to reach the beneficiaries with a simpler language without jeopardizing the achievement of the activity's objectives.

The first days of the activity were dedicated to deepening the knowledge of the territory and its culture. The partner indeed facilitated a visit to the historical site of Petra and Wadi Rum desert: this allowed the team to get in touch with the magnificent history and historical heritage of the country, as well as to talk to local people, understand the social and religious context.

Then, there was the training with the youth workers, identified and selected by the partner. The training was aimed at two main things:

- presenting THYME project.

- presenting Scholas' values and pedagogic approach, presenting Scholas Citizenship methodology and day-by-day activities. The youth workers were also invited to perform a role-play session in order to promptly apply the methodology they would be asked to implement with the young participants in the following days. The topics of the training were also related to Scholas' pedagogic “languages”, namely art, playing and critical



thinking and how, through these languages, we can empower youth to become agents of change within their communities.





After the training, we started the Scholas Citizenship experience with youth in Al Fuheis Orthodox School. The methodology applied was the same with, as previously specified, slight facilitation of the methodology due to the younger age of the participants.

Due to the higher number of youth workers, we could create more working groups that elaborated different ideas during the course of the week. The youth decided to work on

- Discrimination and racism;
- Bullying.



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On the second day, four working groups and one Art Commission composed of about 15 pupils were created. Each day, followed the same structure previously described:

- Early morning briefing with the youth workers;
- Welcoming of the participants and Re-creo:
- Work in groups;
- Plenary session;
- Meeting with the youth workers. Collection of feedback and thoughts about the day.





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During the day dedicated to the meeting with the community representatives, the participants had the chance to talk with a journalist, a teacher and a school director. This helped them to look at the problems from different perspectives and to elaborate the initiatives to be presented on the last day.





Art commission

The Art commission followed the methodology already illustrated, while the students managed to express their vision on bullying and discrimination in their own way. On the first day, the painting result was this:





Working together, the youngsters arrived together to this:



Here there are some pictures of the creative process:





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At the end of the experience, we asked the youth workers to write some of their impressions on the days spent together:

“Like seeing kids active sharing their thoughts and getting hyped and start sharing together the way they start building trust between each other and start making new friends and start making memories it was one of the best experiences I ever tried.”

“This workshop increased cross-cultural relations by providing opportunities for young people from different backgrounds to connect and collaborate with one another. This led to increased mutual understanding and respect, as well as the development of strong, supportive networks of young leaders from diverse cultures.”

“This workshop provided young people with access to mentorship and networking opportunities with successful professionals from diverse backgrounds. I believe this helped to open up new opportunities for young people and provide them with valuable role models who can inspire them to take action to create positive change in their communities.”



Jordan Youth Mobility in Granada, Spain

The youth mobility took place in Granada in October 2023 and it can be considered as the last “piece” of the process. Granada was chosen as the location of the activity because it was deemed as perfectly coherent with the topics related to the project. The city, indeed, presents a very peculiar history: it was under the Islamic rule until 1492 (The Emirate of Granada had been indeed the last Muslim state in Iberia for more than two centuries by the time of the Granada War). Its history is reflected in the architecture and in the diversity of the population who lives there, which makes the city a very interesting and inspiring place for an intercultural exchange that put youth at the center.

The mobility was therefore conceived as an intercultural meeting, where Jordan and Spanish youngsters could meet and live together a meaningful educational experience. This time, art and creativity was at the core of the days they spent together, supported by the idea that global citizenship, supported by values such as solidarity, peace, team-work and diversity, can in fact find many ways of expression.

As anticipated, art was at the center of this 4 days activity. In particular, the local team decided not only to implement the mural methodology again, but also to experiment other forms of artistic expression, which consisted in a piece of collaborative written work and a theatrical performance. As we can see, the methodology differed from the Citizenship one, even if the participants were asked to choose a topic, a pain, a problem they want to deal with through three different forms of expressions. Each workshop was participated by both Jordan and Spanish students and conducted by Scholas professional educators.



Mural

This mural is the fourth and last of the murals that have been delivered as outputs of the THYME project. At the same time, we can say that each of the experiences has been unique, because the final mural expresses the people, the feelings, the stories of the participants, their ways to interact and their vision of the reality and of their communities.

Every mural, indeed, tells a different story. In Lebanon, for example, they were trying to express how the old mentality is suffocating the future of Lebanese youth. In Jordan, the participants of the art group decided to express their vision of bullying. Different stories, different results, different visions, within the same methodology.





Theatrical Exhibition

During the days of the Jordanian youth mobility, youth from Spain and Jordania had the opportunity to encounter and create together in a common language: body expression. After raising the awareness of their own bodies and boundaries, they connected through mimics and established dialogues, allowing themselves to listen to the other and their heart to speak without the chains of words.

In the end, in a safe space to share which problems they see in their communities, they pointed out a problem that concerns them the most nowadays: **racism**. They see it in their neighborhoods, their cities and on a bigger scale. Violence against people because of their skin color, their beliefs, their appearance. And not only that, but also the mass media spreading (mis)information and making it worse.



During this reflection, some questions appeared: what can they do to make an impact and change this situation? What world do they want? “A kinder, more peaceful world. A community where people are accepted no matter what, and we can all live together as one. We dream of changing the situations of violence with dialogue and compassion, using the tools we have in a creative way”.

For that purpose, they decided to create a [dramatization of a racist situation](#) using Image Theatre. The situation showed two friends taking a walk, when suddenly some people appear to mock and beat up one of them because of his skin color. Then, the media appeared to report what was happening.

After a while, the possibility of change starts: a group of people that aims for reconciliation appears to slowly change the situation together. In order to do that, they use their hands to do what they feel in their hearts, promoting understanding, tolerance and kindness among people.





Written collaborative narrative work

The objective of this work was to make sense of the experience of intercultural encounter the participants were experiencing in Granada. This was part of the application of Scholas Methodology, which considers critical thinking and co-creation as a fundamental part of it.

The space was carried out and moderated by a Scholas' educator from Granada, who applied the following methodology:



Each of the participants was asked to summarize in just one word the impressions and the feelings that the experience in Granada was creating in them. All the words were then written on a blackboard, in Arab and English.

In the following part of the activity, each one of the participants was asked to choose one of the words written by other peers. They had to choose the word that most caught their attention or moved them. Then they had to express the sensation that the chosen word evoked and write a verse or a phrase on the blackboard. The sentences were translated in the two languages.

From the sentences/verses written by the companions, each one had to select one of them. Then, he or she had to version it and writing it on a dedicated WhatsApp group. As the sentences started to come out on the group, a text or poem started to be configured. Then, it was translated on the blackboard into the two languages, generating a poem made by the whole group.

Finally, each person had to select three or four verses from those on the phone and compose his or her own poem by arranging the verses in the way they considered more powerful, moving, expressive. They were also committed to share their creations on their social networks.

Here are the results in Arabic and in English, since in the end they composed two poems and not just one:

Arabic:

في غرناطة ، على عتبة الحمراء تلاقينا. فكانت ليلة من تلك الليالي التي نرى سماءها في ليلة حاملة فقط إلا ان ايقنت انها
سماء الحمراء التي شع قصرها بعظمة طغت على سماءها و كأنه من وحي الخيال و هل كلمة رائعة تصف ما رأت عيني من
جمال؟

ذكريات ستخلدها زوايا القصر و عتبات الأرصفة في شوارع اسبانيا لم تكن مجرد ايام عادية في مدينة. بل كانت ايام في
غرناطة ، المدينة الحاملة



Translation in English (from google):

In Granada, at the gates of the Alhambra, we met. It was one of those nights whose sky we only see on a dreamy night, until I was certain that it was the red sky, whose palace radiated a magnificence that eclipsed its sky, as if inspired by imagination. "marvellous" describing the beauty my eyes saw?

Memories that will remain immortalised in the corners of the palace and on the thresholds of the pavements of the streets of Spain, not just any days in a city. Rather, they were days in Granada, the dreaming city".

Poem in English:

*In Granada's embrace, the Alhambra stands tall,
A testament to history, a Moorish wonder for all.
Its palaces and gardens, a sight to behold,
Whisper tales of the past, in hues of red and gold.*

*The Albaicín's streets, winding, narrow, and steep,
Where the echoes of flamenco, in the night, slowly creep.
In the shadow of the Alhambra, it finds its home,
With each strum of a guitar, its soul starts to roam.*

*Sierra Nevada's peaks, kissed by winter's frost,
A snowy crown for Granada, where dreams are embossed.
And down in the city, the bustling souks,
Where spices and treasures, in vibrant hues, provoke.*

*The aroma of tapas, a culinary delight,
In Granada's eateries, from morning 'til night.
Sip on sangria, enjoy the Spanish sun's gleam,*



In this jewel of Andalusia, where dreams are the theme.

*So, come to Granada, let history enfold,
In its ancient beauty, stories of old.
In every cobblestone, every alley you roam,
Granada's enchantment will forever be home.*

The participants, at the end of the workshop, were asked to provide their impressions:

“It helps us because we learn other realities, and we made a very interesting activity in which we can share our points of view with people of our same age. Moreover we express ourselves by a mural and also share our creativity. Also we communicate in English, a good way to made us speaking in other language.”

“We had opportunity to know a different culture and habits from people of another country and this enriches us like people.”

“Increase cultural relations, and we can learn new cultures.”

Conclusions

This manual was conceived with the objective to give an overview of the pedagogical and methodological approaches used by Scholas in the framework of the project THYME.

This can represent a useful tool to get a glance on practices that can help to foster the sense of sharing, community, intercultural relations, civic engagement within youngsters. As one can see from the different experiences narrated in the manual and corresponding to different activities, the same methodology can “unbox” thousands of different dynamics, results, and stories.



This is especially due to the fact that Scholas wants to put the youngster at the center, and never arrives with predefined ideas and interventions. Listening is a fundamental part of the methodology, and this is true also for the educators, not just for the beneficiaries. That is why, in Lebanon and in Jordan, some days were dedicated to the study of the local culture. We created a space that is safe and invites for kindness, respect, and mindful sharing. The beneficiaries, guided by the educators, do the rest and create their own stories.

None of the activities shared here, even if with the same output, was the same. This made the experience even more interesting, both for Scholas and for the local partners. And of course, it makes the methodology perfectly replicable and scalable, once other professionals are trained on the sense underlying all of it and on the practices to be applied when moderating a space.

"Education is not about knowing things or taking lessons but about being able to use three lingos: those of the head, the heart, and the hands... learning so that you can think about what you feel and do, can feel what you think and do, and can do what you feel and think. Unity within a person." (Pope Francis)



Annexes

Myths used during the Re-creo

Time for the Greeks: kronos, kairos and aion In his Confessions, Augustine wonders about time and writes: 'What then is time? When no one asks me, I know; but if someone asks me and I want to explain it to him, I do not know'. Time is and always has been a subject of debate and discussion. The ancient Greeks had several terms for time: χρόνος (chronos), καιρός (kairos), αἰών (Aion) and ἐνιαυτός (Eniautos).

Francisco de Goya depicted Kronos devouring his children. χρόνος (kronos) refers to chronological and sequential time, in a quantitative dimension. Kronos, for the Greeks, was empirical and constantly moving time. Hesiod tells us of him as the youngest of the Titans mutilating his father, after the latter, fearing to lose control of the world, had imprisoned his sons. However, Kronos himself, marrying Rhea, fearing that his children would take power away from him, devoured them as soon as they were born. Kronos was defeated by Zeus and his brothers. The image is that of a powerful and destructive God who, however, yields before the 'father of men and gods', guardian of world order and protector of the polis. Harmony, destiny and civilisation thus seem capable of transcending time. (Ask Example of words derived from Kronos to engage)

Francesco Salviati represented Kairos - The opportune time. καιρός (kairos), on the other hand, means 'time in between', i.e. a moment in an indefinite period of time in which something happens. If kronos has a quantitative dimension, kairos has a qualitative nature. As a deity, Kairos is represented as a young man with wings on his feet, a long tuft of hair on his forehead and bald at the nape of his neck. Kairos refers to actions that must be seized promptly, without delay or hesitation, as if to seize the god by his tuft, before the opportunity passes and the god escapes us for good. (Bald behind the nape of the neck) αἰών (Aion), then, refers to eternal time, 'transcendent and



absolute time', immovable eternity and one. Aion subsequently indicates eternal time, the seat of life and life force, linked to the duration of human life.

The Theseus paradox: The story goes that the wooden ship on which the mythical Greek hero Theseus travelled was preserved over the years, replacing the parts that gradually deteriorated. There then came a time when all the parts originally used to build it had been replaced, although the ship itself retained exactly its original form. Reasoning about such a situation (the ship was completely replaced, but at the same time the ship remained Theseus' ship), the question that can be asked is: was Theseus' ship preserved or not? That is, is the entity (the ship), changed in substance but unchanged in form, still exactly the same entity? Or does it only resemble it?

This question can easily be applied to countless other cases; for instance, to the scrupulous preservation of some ancient Japanese temples (also mainly made of wood, like Theseus' ship), for which one can ask whether they are still original temples. One can also turn to the paradox regarding the identity of our own person, which over the years changes widely, both in its substance and in its form, but nevertheless seems to remain that same person.

A mythical love

In Greek mythology, Orpheus, son of the muse Calliope and Apollo - or of the king of Thrace, Egeus, according to other versions - is the poet par excellence, the personification of song. With his lyre and his words, he manages to seduce men, animals of all species and even trees, stones and the sea. With the power of his verses, he moves, he softens, he enthuses, he touches the soul and the fibres of those who hear him. That is why, since antiquity, every artist has identified with him, has wanted to dress in his shoes and has tried to revive the myth with his own personal interpretation. The myth of Orpheus is undoubtedly one of the most famous in Greek mythology, and it is impossible to account for all the rewritings of it. Certainly, according to Apollonius



Rhodius, the Thracian storyteller already appears in the crew of the Argonauts, the sailors who with Jason set out in search of the Golden Fleece. At an early stage of the myth, Orpheus is the singer, the poet among poets, and with the lyre he is depicted, for instance, in Attic vases up to the 5th century B.C. But so far he is almost always alone, caught many times in the moment when he tames the beasts with his music. Slowly, however, this fascinating figure begins to be accompanied by a woman, and that song that has already made him famous takes on new nuances.

Orpheus falls in love, reciprocated, with the nymph Eurydice, and marries her. Yet the destiny of the two lovers is born under a bad star. As Virgil recounts in the Georgics, Eurydice is also enamoured of the shepherd Aristaeus, who pursues her in order to make her his own and, while fleeing, Eurydice is fatally bitten by a snake. As soon as Orpheus learns the news, he mourns his bride and courageously decides to go to the underworld to get her back. He descends as far as the Styx, overcomes all obstacles with his lyre and presents himself to Persephone and Hades, the lords of the underworld. He sings of his love for Eurydice and asks to be allowed to continue living with her.

Such is the strength of his love and song that Persephone, Hades, the dog Cerberus and even the implacable Furies are moved. He is then granted to take Eurydice with him, but on one condition: he will go ahead, she will follow him, and Orpheus can never turn back, for otherwise Eurydice will return forever to the shadows of the dead. In the name of passion, the poet has thus challenged the limits of human beings, with his verses he has defeated death and the ensuing oblivion. Poetry seems to be able to influence the ultimate destiny of every man. It seems. For in the ascent, as the two lovers have almost reached the light, Orpheus cannot resist the temptation and turns to check that his beloved is really with him. In the time of a moment, Eurydice disappears forever into the abyss. Destroyed and petrified, Orpheus finds no more peace and wanders the earth, sublimating in song a past that can never return. He continues to thrill, yes, but he refuses life and the love of other women; for this reason the Maenads - or Bacchae - take revenge on him, who was also linked to Dionysus, and tear him to



pieces by throwing his remains into the river Ebro. Everyone mourns him, birds, trees, stones, but Orpheus will be able to return to embrace his Eurydice.



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