



## **Terrain for Interactive Pedagogy through Arts**

Status Report No. 14

Year 2011

3rd School Term

### **Abstract**

This end of year status report will focus on the major events that have taken place between October and December 2011. The report will namely present an assessment of the number of art workshops carried since the start of the school year in all 4 ZEP schools where the association intervenes. A second part will address the Facilit'Art Basic Training sessions organised in November, with emphasis on the fulfilment of its objectives.

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## Introduction

*“Without continual growth and progress, such words as improvement, achievement, and success have no meaning.”*

Benjamin Franklin

2011 has been another turning point in the evolution of the association’s actions. Among the large array of activities performed we retain: the replacement of story writing workshops by creativity workshops, for all the pupils; an office space to welcome TIPA team and activities; the integration of three new team members; the consolidation of the association’s collaboration with the Ministry of Education and schools, with the finalisation of the procedures’ manual worked in collaboration with the ZEP Unit and head masters; the success of art festivals which, this year, brought together a very large number of volunteers from the school and surrounding community, artists and friends, in celebration of Mauritian art and culture; the realisation of a long awaited project, with the use of specially designed progress reports to help children self-assess their behaviour in creativity classes; and the launching of the ‘Sponsor a Child’ Campaign in view of raising money to help sustain the association’s activities.

The load of actions the association had to deal with this year has also brought about its share of experience which will greatly contribute further shaping of TIPA’s action and the professionalization of the institution. The current report will namely assess successes and difficulties experienced, and bring food for thought for the NGO’s future actions.

A first part will focus on the action plan and what has been achieved in relation to it, along with the time frame of activities for the past 3 months, in continuity of the last status report. This will help review the advancement of the program in terms of the goals it set for the year.

This status report will also contain an assessment of the creativity classes, in terms of the number of art workshop sessions planned and the number which were actually done, in addition to the reasons behind cancellations of any session. This analysis will be useful in understanding the issues faced with the implementation of workshops or delivery of artistic support.

Finally, a third section will provide a thorough analysis of data collected during the Facilit’Art Basic training 2011, organised and managed by the TIPA team. The training was the opportunity to launch several lines of work, from the development of exchange platforms in the socio-educational field to the possibilities of creating a network with other NGOs.

## 1.1 Updated Action Plan

		Estimated beneficiaries	Actual direct beneficiaries (From Jan to September 2011)				Time Frame 2011						
Indicative Activities		Total	GRGS	ACGS	BGS	ABGS	Total	1st trim	SH	2 <sup>nd</sup> trim	SH	3rd trim	SH
OUTPUT 1	<b>1. Identification and follow-up of children experiencing learning difficulties:</b>												
	1.1 Involve children in life skills development by conducting the assessment (filling the TIPA bulletin) in collaboration with them.	750 children	153	207	144	128	632			X		✓	
	1.2 Profiling, assessment and follow-up of participants using TIPA Database Programme <sup>1</sup>	School community						X		X		X	
	1.3 Coaching and follow-up of facilitators by an educationalist, an assistant trainer, a psychologist and a psychoanalyst.	4 facilitators	3	3	3	3	3	✓	✓	✓	✓	✓	X
	1.4 Develop Database for continuous assessment	TIPA TEAM											
OUTPUT 2	<b>2. Regular conduction of creativity classes in collaboration with teachers</b>												
	2.1 Weekly Creativity Classes (Number of teachers)	30 teachers	7	9	7	6	29	✓		✓		✓	
	2.2 Weekly Creativity Classes (Number of children)	750 children	142	194	169	150	655	✓		✓		✓	
	2.3 Use of TIPA portfolios and "The Arts" creativity books.	4 facilitators and 30 teachers	✓	✓	✓	✓	✓	✓	✓			✓	
	2.4 Close assessment of creative classes and collaboration <sup>2</sup>	30 teachers	7	9	7	6	29	✓		✓		✓	
OUTPUT 3	<b>3. Use Mauritian art as a tool to transmit cultural values and mobilize the school community</b>												
	3.1 Team Building Workshop (Number of School Staff)	30 teachers	9	11	6	8	34		✓				
	3.2 Art Festivals (Number of Festivals)	School community	1	1	1	1	4				✓	✓	
	3.3 Study of the community network and needs <sup>3</sup>	School community						X	X	X	X	X	X
	3.4 Support School Staff in organizing extraordinary events (fun day, open day, music day, etc.)	School community	1	3	1	1	6	↑		↑		↑	
	3.5 Plan open conference/ debates with professionals as training sessions	TIPA team & School Community						X	X	✓	X	X	✓

<sup>1</sup> Due to lack of time and resources, the TIPA Database Programme has not yet been launched.

<sup>2</sup> Follow-up of creative classes and with teachers was carried out every trimester as a means to assess the successes, difficulties and field needs.

<sup>3</sup> The study has not yet been launched due to lack of time and resources.

**Legend**

✓ Planned and done	↑ Done (not planned)	- In progress / Awaiting authorisation	X Planned but not yet done
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## 1.2 Follow-up of the tools in progress

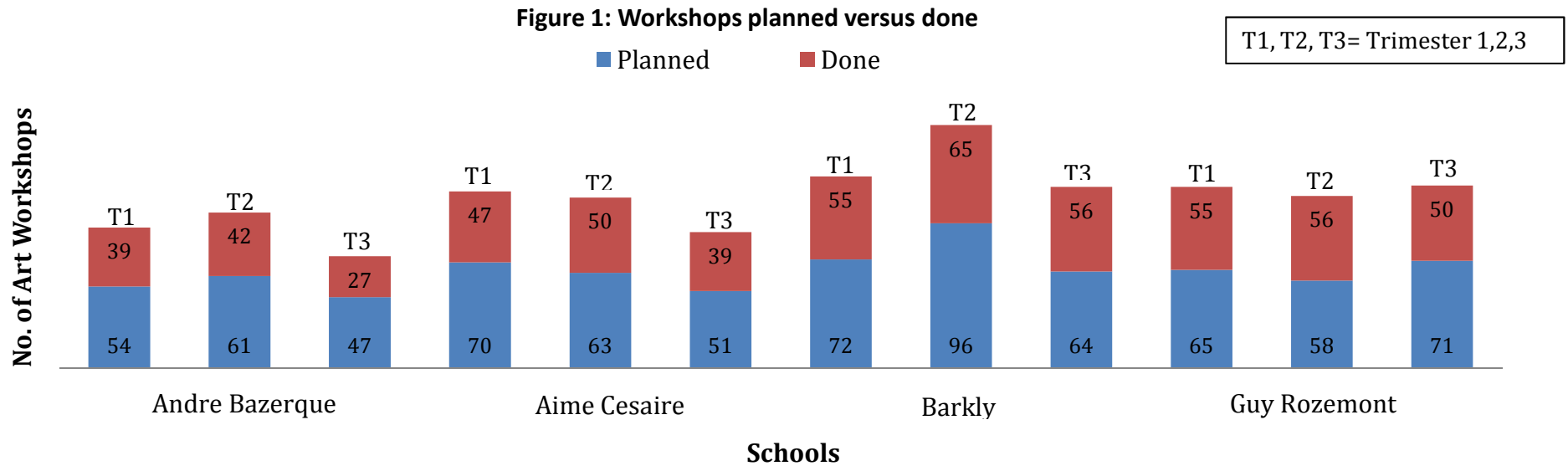
	Tools	Objectives	Responsible for the development	Launching date	Status 1 <sup>st</sup> School Term 2011	Status 2 <sup>nd</sup> School Term 2011	Status 3 <sup>rd</sup> School Term 2011
<b>Output 1</b>	<b>1.1 Pedagogical Guidelines</b>	Provide a detailed description of the pedagogical methods used and justify their use in respect with the TIPA Objectives.	Psychologist, Educator and Admin. Officer	January 2010	Workshop Guidelines	Guidelines provided (see status report 12-Annexes)	Done
	<b>1.2 TIPA database for Students</b>	Provide the facilitators with a database to record the progress of the children.	Project Manager in collaboration with NGO President	April 2010	In progress with consultant : Final Structure definition	In progress	In progress
	<b>1.3 TIPA Progress Report</b>	Follow-up the children's progress and communicate the latter to parents and teachers (through the use of pictograms)	Psychologist and Educator	February 2010	Design completed and sent for printing	Progress reports distributed and filled in with kids	Data analysis ongoing
<b>Output 2</b>	<b>2.1 Creative classes portfolios</b>	Provide a detailed description of the artistic activities based on Mauritian artists and carried in the creative classes.	Educator and Facilitators	February 2010	1 <sup>st</sup> term Portfolio done, 2 <sup>nd</sup> term Portfolio in progress	2 <sup>nd</sup> and 3 <sup>rd</sup> term portfolio completed	Completed
<b>Output 3</b>	<b>2.2 Procedural Manual</b>	Describe the procedures and intervention frame for the T.I.P.A Team (Field and Board)	Project Manager	April 2010	1 <sup>st</sup> publication of draft of procedures	2 <sup>nd</sup> publication (amended) sent to ZEP	December 2011

### 1.3 Time Frame

Date	Activities	Location
August - September	Fill in Children's Progress Report	All four schools
September - December	Elaboration of Port Folio 2012	TIPA Premises, Curepipe
29 <sup>th</sup> September	Meeting with ZEP School Inspectors and Cluster Coordinators	IVTB House Phoenix
30 <sup>th</sup> September	Remote Team Meeting	TIPA Premises, Curepipe
7 <sup>th</sup> October	Case Study Assessment	TIPA Premises, Curepipe
10 <sup>th</sup> October	Assessment meeting with HM	Aimé Césaire Government School
12 <sup>th</sup> October	Elaboration of collaboration procedures with ZEP Unit and HMs	Emmanuel Anquetil Government School
14 <sup>th</sup> October	2012 – 2015 Project Plan Presentation to Field Team	TIPA Premises, Curepipe
19 <sup>th</sup> October	2012 – 2015 Project Plan Presentation to Executive Committee	TIPA Premises, Curepipe
21 <sup>st</sup> October	Remote Team and Regulation with team	TIPA Premises, Curepipe
9 <sup>th</sup> November	Workshop on bullying	Organised by ICJM
14 <sup>th</sup> November to 1 <sup>st</sup> December	Facilit'art Basic Training	CCEF, Curepipe
21 <sup>st</sup> November	CSR Day Presentation	Harel Mallac, Port-Louis
25 <sup>th</sup> November	Team Regulation	TIPA Premises, Curepipe
2 <sup>nd</sup> December	Team Self-Assessment presentations and Team Assessment of Training	TIPA Premises, Curepipe
3 <sup>rd</sup> December	Volunteer day Workshop organised by Volonter Pou Moris	The Caudan Waterfront, Port Louis
9 <sup>th</sup> and 12 <sup>th</sup> December	Recruitment of Art Facilitator	TIPA Premises, Curepipe
15 <sup>th</sup> December	TIPA End of Year Party	Mon Repos, Trianon.
16 <sup>th</sup> December	Remote Team and Regulation with Management	TIPA Premises, Curepipe

## Workshop Assessment

To favour the moral, social and cognitive development of kids, T.I.P.A has been facilitating, for 3 years now, art workshops in 4 schools. This year, as opposed to 2010, all the kids from all the classes have had the opportunity to participate in the art workshops. The second part of this report will review the number of workshops planned at the start of each trimester and the actual number facilitated. This analysis will help us evaluate the extent to which the schedule planned for the art workshops throughout the 3 trimesters was followed as well as the causes of cancellation. Figure 1 and table 1 below show the number of workshops planned versus the number carried out and the number of workshops cancelled, respectively.



	Term 1	Term 2	Term 3
Andre Bazerque	15	19	21
Aimé Césaire	23	23	21
Barkly	17	23	8
Guy Rozemont	10	13	14
<b>TOTAL</b>	<b>65</b>	<b>78</b>	<b>64</b>

Table 1: No. of workshop sessions cancelled

This year, 772 workshop sessions had been planned to be carried out in the 4 different schools where TIPA intervenes. Usually, STD 1 and 2 pupils have 2 sessions of 50 minutes per week; STD 3 pupils have 1 session of 100 minutes; and STD 4-6 pupils have one session of 75 minutes. Out of a total of 772 sessions planned, 565 sessions were carried out all through the 1<sup>st</sup> to 3<sup>rd</sup> trimester in all four schools, which represent an average of 188 workshops every trimester.



**Table 2: Reasons for the cancellation of art workshops**

		School Event	Revision	Torrential rain	Public Holiday	Absence of teacher	Absence of students	Absence of facilitator						TOTAL (per school/term)
								Sickness	Family Issues	TIPA Event	Fill-in Progress	Preparation of artworks	Distribution of progress reports and artwork	
<b>4<sup>th</sup> Term 1</b>	<b>Andre Bazerque</b>	1			3	<b>4<sup>5</sup></b>		3						11
	<b>Aimé Césaire</b>	3		5	3	<b>6</b>		3	2					<b>22</b>
	<b>Barkly</b>	1		3	2	<b>7</b>		1	2					16
	<b>Guy Rozemont</b>	1	1		2	<b>4</b>								8
<b>Term 2</b>	<b>Andre Bazerque</b>					<b>7</b>		2	<b>7</b>				3	19
	<b>Aimé Césaire</b>					2		3	<b>14</b>	1			3	<b>23</b>
	<b>Barkly</b>					6	3	1	<b>10</b>				3	<b>23</b>
	<b>Guy Rozemont</b>					3			<b>7</b>				3	13
<b>Term 3</b>	<b>Andre Bazerque</b>				3	2		<b>6</b>			<b>6</b>	2	2	<b>21</b>
	<b>Aimé Césaire</b>	1				1			<b>7</b>	<b>6</b>			<b>6</b>	<b>21</b>
	<b>Barkly</b>				2	1		1			<b>1</b>		<b>3</b>	8
	<b>Guy Rozemont</b>	1				2		2		1	<b>6</b>	2		14
<b>TOTAL (Per criteria)</b>		8	1	8	15	45	3	19	41	13	19	4	11	12

Facilitators are asked at the end of every trimester to submit a summary of the number of art workshops they facilitated, justifying the number of cancellations, if any (as is summed up in table 1). The data collected showed that 207 workshops were cancelled over the year, which represents an average of 69 per trimester. As can be seen in table 1, the 2<sup>nd</sup> trimester recorded the most cancellations, with 78. We also note that the schools which experience the most cancellation were, during the 1<sup>st</sup> school term, Aimé Césaire; during the 2<sup>nd</sup> term it was both Aimé Césaire and Barkly; and the 3<sup>rd</sup> term was Andre Bazerque and Aimé Césaire. Overall, we particularly note that Aimé Césaire was the school which experienced the most cancellations, with 66 art workshops cancelled throughout the 3 trimesters.

<sup>4</sup> Note that facilitators accounted for 65 workshops cancelled, but 8 of the workshops were not given justifications for.

<sup>5</sup> In bold, the reasons mentioned most.

The reasons stated by the facilitators (see table 2 above) were classified in terms of those that were independent of the facilitator's control, like for instance, the absence of the teacher, a school event (AGM, kids' outing, etc.), torrential rain or public holiday. The other reasons were in justification of the facilitator's absence, like for example, because of sickness, family issues, to attend an activity organized and/or managed by TIPA (e.g. Zurne Internasional Lang Maternel managed at Aimé Césaire), or for independent artistic activities in which he/she was involved. Further down, table 2 presents a detailed account of the number of cancellations that occurred in each of the four schools from trimesters 1 to 3.

Overall, 'absence of teacher' (45 sessions) and 'absence of facilitator because of some family problem' (41 sessions) were the two reasons most mentioned. The 1<sup>st</sup> school term was mostly affected by the teachers absence (21 sessions) while the 2nd school term by (38 sessions) by the facilitators'. It is worth mentioning here that, as part of the collaboration goals and procedures set by the association and the ZEP, facilitators are requested not to carry out workshops in the absence of the teachers. Firstly, in accordance with school policy, no external partner is to work with kids in the absence of the class's responsible party, i.e., the teacher. Secondly, the duty of TIPA facilitators is to support the teaching of arts in schools, which signifies assistance, in terms of artistic expertise, to the teachers. To fulfill this duty and consolidate collaboration between school and the association, the presence of the teacher is essential.

In the third term, schedule was mostly affected by the filling-in of progress reports (see part on child assessment), which revealed to be a time consuming process. With respect to children's cognitive capacities, facilitators supported STD 1 and 2 pupils by individually supporting them one by one in filling in the reports. On the other hand, with the STD 3 to 6 pupils, the process was achieved at class level, with explanations given to the class and children left to carry out their self-evaluation on their own. The teachers and facilitators remained available for clarifications. Carrying out this task with 30 pupils, within 75 to 100 minutes, was in both cases very difficult, and facilitators were sometimes forced to miss art workshops in one school to finish the filling-in process in another one. Moreover, with the reduction of human resources due to the departure of two facilitators (for health, and personal reasons respectively), some teachers were also involved in the process, and two facilitators took on the task for their departed colleagues. Though certain events remain out of the team's control, the experience accumulated this year in face of unplanned events will help the team better prepare it.

## **The Facilit'Art Basic Training**

From November 14 to December 1, 2011 the association organised the Facilit'Art Basic Training workshops, with the financial support of the U.S Embassy. The training had several objectives: first, it was to empower the TIPA Facilitators in training new Facilitators. The team consisting of members with qualifications in such fields as social leadership, Art History and stage directing, it was an opportunity to bring them forward with their knowledge, to share with other NGOs. Moreover, with the integration of additional facilitators showing both teaching experience and skills as acquired through the training, the extension of the project to other ZEP schools would be possible.

Secondly, it was the opportunity for the association to initiate and explore the possibilities of networking with other NGOs, which is sorely lacking in the functioning of a large number of NGOs. Thus extending TIPA's work methods to other NGOs or institutions working in the educational sector, a synergy could be developed, that could contribute to the improvement of the quality of teaching and learning, among other things. 20 educators from 7 different NGOs were welcomed for the training, among which five were members of the TIPA Association.

While the Facilit'Art training is the association's first major training experience opened to external partners, it has in the past facilitated several internal training workshops, conducted by its Project Manager (Psychology Researcher) and Terrain Coordinator (Special Needs Educator), based on the facilitators' needs in terms of theoretical knowledge and practical knowhow, such as: The child's cognitive, moral and value development ,Interactive Pedagogy , or Positive reinforcement, among other topics. For the past three years, the NGO has received several requests from other NGOs to support facilitators training. This year, with the help of the U.S Embassy, it revealed the opportunity for the association to remedy to it and share its resources.

Those 83-hours of training, spread over 11 days, were managed by the TIPA team members, both in terms of interventions or administrative and logistic tasks. It also received the support of external trainers, invited to animate workshops or intervene during conference/debates; a means to bring additional professional and knowledgeable and extend the participants' scope of things. At the end of the training, participants were awarded participation certificates, an appraisal of their coursework and a gift pack that we believed would encourage them in their artistic explorations.

The present report will evaluate the impact which the Facilit'Art Basic Training had on its participants and the prospects that it sets forward. It will review the profile of the participants and their attendance rate. It will also assess the skill acquisitions of the participants based on the coursework they had to submit as part of the validation process of the training. The report will also evaluate, in a third segment, the success of the training, the difficulties encountered and the suggestions, made by participants and organisers, for improvement.

## The programme

	<b>Monday 14</b>	<b>Tuesday 15</b>	<b>Wednesday 16</b>	<b>Thursday 17</b>	<b>Friday 18</b>
9h - 9h30	<b>Welcome &amp; Presentation</b> - Angélique de la Hogue	<b>Child development:</b> Moral development - Emilie Carosin	<b>Interactive Pedagogy</b> - Angélique de la Hogue	<b>Pedagogy:</b> Conference/Debate - Reflexivity. Hyleen Mariaye and Preeti Auckloo	<b>Development of Activities:</b> Structure of an activity - Angélique de la Hogue
9h30 - 12h	<b>Child development:</b> Cognitive development - Emilie Carosin				
13h - 14h30	<b>Art Workshop</b> : Exploration of Art Techniques - Camille Sénèque	<b>Art Workshop:</b> Painting techniques - Krishna Lutchoomun	<b>Art Workshop</b> : Body language - Yannick Gérie	<b>Art Workshop:</b> Staging a short story - Rowin Narraidoo	<b>Development of Activities:(Until 15h30)</b> Portfolio Structure and details of artistic activities required - Camille Sénèque
14h30 - 16h30			<b>Art Workshop:</b> Music and Creativity - Jany Narraidoo		
	<b>Monday 21</b>	<b>Tuesday 22</b>	<b>Wednesday 23</b>	<b>Thursday 24</b>	<b>Friday 25</b>
9h00 - 12h	<b>Individual Meeting</b>	<b>Individual Work</b>	<b>Development of Activities:</b> Presentation of Artistic Activities - Participants	<b>Development of Activities:</b> Presentation of Artistic Activities - Participants	<b>Individual Meeting</b>
13h - 16h30	<i>Preparation of Artistic Activity</i>	<i>Preparation of Artistic Activity</i>	<b>Assessing method:</b> Activity assessment - Jany Narraidoo	<b>Positioning and local situation:</b> Family models - Danielle Palmyre	<i>Preparation of Artistic Activity</i>
	<b>Monday 28</b>	<b>Tuesday 29</b>	<b>Wednesday 30</b>	<b>Thursday 1</b>	
9h - 12h	<b>Assessing method:</b> Child assessment - Emilie Carosin	<b>Positioning and local situation:</b> Conference/Debate Equal Opportunities - Sheila Bunwaree & Christian Morabito	<b>Positioning and local situation:</b> Community development - Jany Narraidoo	<b>Positioning and local situation:</b> Facilitators' position - Zakiyya Nazroo	
13h - 14h30	<b>Development of Activities:</b> Presentation of Artistic Activities - Participants	<b>Development of Activities:</b> Presentation of Artistic Activities - Participants	<b>Assessing method</b> : Group and self-assessment - Zakiyya Nazroo	<b>Self-assessment</b> - Zakiyya Nazroo	
14h30 - 16h30			<b>Team regulation:</b> Jacquemine Latham-Koenig	<b>Feedback and Assessment of training</b> -Angélique de la Hogue	

The training programme was devised for facilitators in the educational and artistic field and focused on topics ranging from child development to the development of artistic activities. More precisely (and as shown in the table above), participants were invited to explore:

- Children’s cognitive and moral development
- Interactive Pedagogies
- Positioning and local situation
- Artistic techniques
- Development of artistic activities
- Assessment Methods

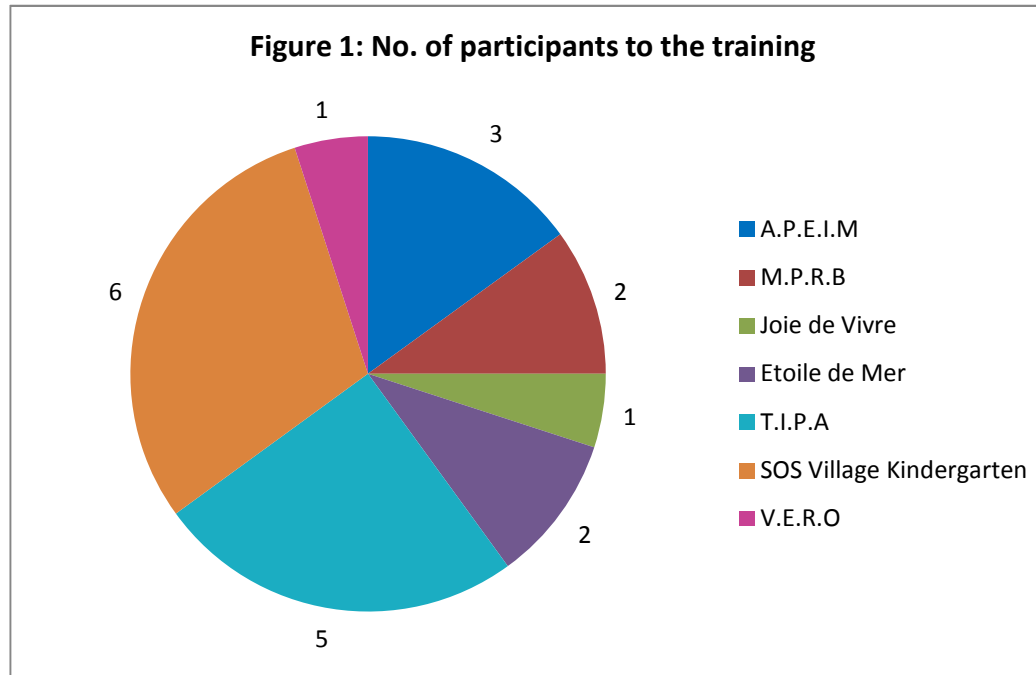
The programme proposed a fair share of theoretical sessions as well as practical activities as a means to consolidate theory and practice. Theoretical sessions were privileged in the morning and practical session like art workshops were carried out in the afternoon. The essentiality of addressing theories during the training laid in the fact that studying theories would help participants understand the necessity of processes in which they engage every day.

Below are listed the objectives for each module addressed:

<u>Modules</u>	<u>Objectives</u>
<b>1. Cognitive Development</b>	– To understand Intelligence and learn to encourage social interactions in class
<b>2. Moral Development</b>	– To develop moral autonomy in kids
<b>3. Interactive Pedagogy</b>	– To learn the importance of Interactive pedagogy and its applications in practice.
<b>4. Reflexivity</b>	– To consolidate the link between theory and practice
<b>5. Structure of activity</b>	– To learn how the facilitator’s actions and use of interactive pedagogies help set benchmarks to guide students in their work.
<b>6. Art Workshops</b>	– To experiment a workshop structure where Interactive pedagogies are used – To explore a diverse array of art techniques – To discover contemporary art in Mauritius – To interact with a Mauritian artist and benefit from his experiences. –

- 7. Body Language** – To learn to express oneself with the body
- 8. Music and creativity** – To learn to build choreography centred on bodily expressions.
- 9. Staging a short story** – To stage a story following a specific structure
- 10. Activity assessment** – To learn to assess an activity: What worked and what needs improvement
- 11. Family Models** – To understand the socio-economic background of vulnerable children and their relationship to schools
- 12. Child assessment** – Guide the child in his/her development
- 13. Equal Opportunities** – To understand equality and inequality and its impacts on society and education.
- 14. Community Development**
  - To understand ourselves and our community
  - To understand others and the communities they belong to
- 15. Facilitator's position** – To understand the different positions of the facilitator and how his actions impact on the child's learning process, and on his work context.
- 16. Team Regulation** – To discover ways of dealing with conflicts at work
- 17. Self-Assessment** – To reflect on why we do things and learn to improve from our own experience.

## The profile of the participants



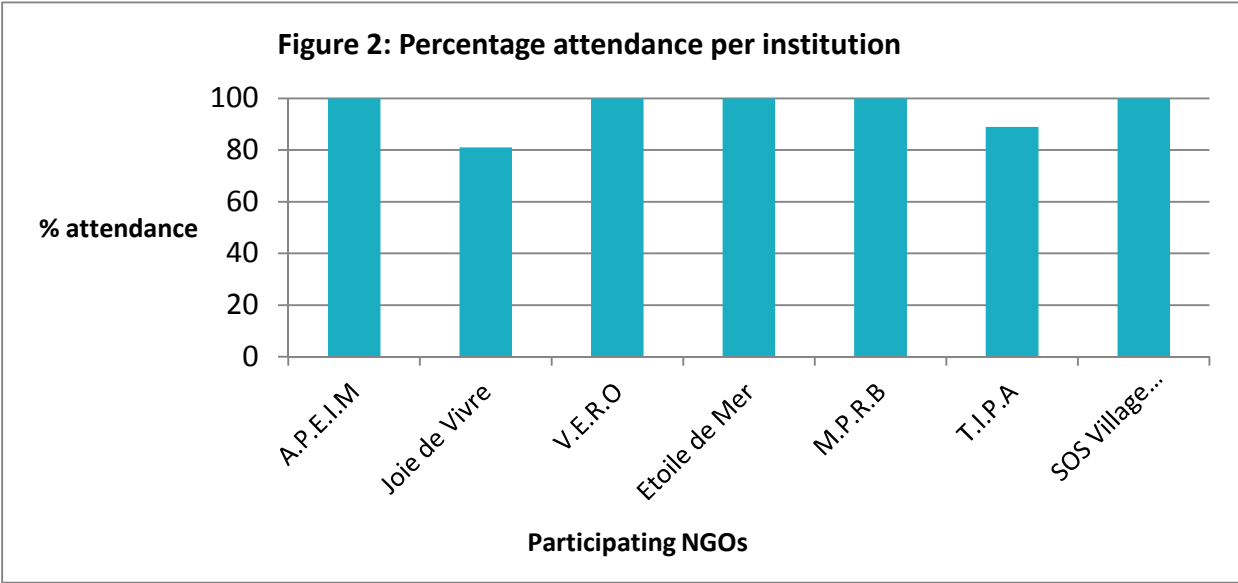
The Facilit'art Basic training aimed to welcome participants from NGO's, artists, and teachers. Specific requirements were initially set for the selection of participants, given the number of seats available which was limited to 20, of which five seats had already been attributed to the TIPA team members.

The general requirement was 3 years of teaching experience as well as art practice. However, though teaching experience remained a pre-requisite, artistic experience did not, allowing even those with very little artistic knowledge to participate in the training.

As shown in figure 1 above, most of the participants came from the SOS Village Kindergarten (6) and from TIPA (5) and the least, which counts 1 from each Joie de Vivre centre and Ver Enn Rezilta Otentik (V.E.R.O) Association. It is important to note the diversity of the participants especially in terms of the work experience. All the participants work with Non-Governmental Organisations (NGOs) and have between 2 and 40 years of experience in the educational sector (public and private). However their scope of work and target groups differs.

For instance, the educators from the A.P.E.I.M work mainly with children showing mild to severe physical or mental handicaps, 2 of which with young kids and 1 with adolescents. The educators from Joie de Vivre and Etoile de Mer work with adolescents from vulnerable backgrounds having failed their CPE. Their objectives are to help those adolescents rebuild a sense of self-confidence in their capacities and help them develop into responsible citizens. In addition to academic support (in terms of basic literacy and maths), the adolescents are also given the opportunity to learn a job. SOS Village kindergarten provides pre-primary education to children aged 2-5 years and in their residential care, as well as to those in the neighbouring community. The two participants from Mouvement pour le Progres de Roche Bois (M.P.R.B) show academic support to slow learners as well as to street kids from the area, as a means to increase performance levels; literacy programs for adults; and school for parents. Finally, V.E.R.O association, which is active since September 2011, helps vulnerable kids of all ages and coming from the region of beau basin through literacy programs and other recreative activities.

**Attendance and percentage of Participation**



One major certificate awarding criteria introduced at the start of the training course was attendance. Participants were informed that their participation to the training would only be validated and certificate of participation obtained if they would demonstrate at least 80% attendance during the whole duration of the training. Attendance was thus carefully recorded daily.



As shown on the bar chart (Figure 2), all participants did meet the required criteria, attending at least 80% of the offered training sessions, which represents 9 out of 11 sessions. Only Joie de Vivre and TIPA show 81% and 89 % respectively. It is to be noted that while the participant from Joie de Vivre Centre completed her training, this was unfortunately not the case for one of the TIPA participants. Indeed, the administrative officer of the association had to abandon the training due to work demands, which explains the 89% attendance displayed by the association. In the end, only 19 participants out of 20 completed the training.

The high attendance rate points out the high interest of the participants. Interestingly, when asked to evaluate the Facilit'Art training, participants were also asked why they registered for the training course (see questionnaire in annexe 1). They had to specify whether their choice was voluntary, oriented or imposed. Results show that 33% of the participants were voluntarily present; another 33% specified having been sent by their respective NGOs; and 40% said their participation was oriented, notably by the need to learn new artistic techniques and activities they can work out with their students in class.

Overall, the results are a very positive for the association, and so were the performances and skill acquisition results shown by the participants, as will be discussed below; all an encouragement to pursue further such training sessions.

## Coursework assessment and skills acquisition

Table 2: General average performance of 18 participants		
Assessment Criteria of Presentation		Mean scores
<b>Use of acquired knowledge and interactive pedagogy</b>	Activity structure	1.77
	Grouping and classroom structure	1.68
	Pedagogical objectives and values	1.33
	Participation and expression of knowledge	1.30
	Encouraging thinking	0.83
	Activity choice justifications	1.54
<b>Adaptation to work context</b>	Adaptation to age group	1.41
	Adaptation to level of understanding	1.57
	Adaptation to group dynamics	1.22
<b>Effort of presentation</b>	Positioning and openness to critics	1.74
	Use of visual and other supports	1.61
	Clarity of presentation	1.40
	Workshop structure	1.11
	Thoroughness of presentation	1.40
<b>Work Planning</b>	Quality of preparation	1.68
	Time management	1.74
	Assessment of successes and difficulties	1.03
	Adaptation to unforeseen situations	1.27

This section will focus on the skill acquisitions of the participants. Trainees were assessed on the coursework activity they had to prepare and present.

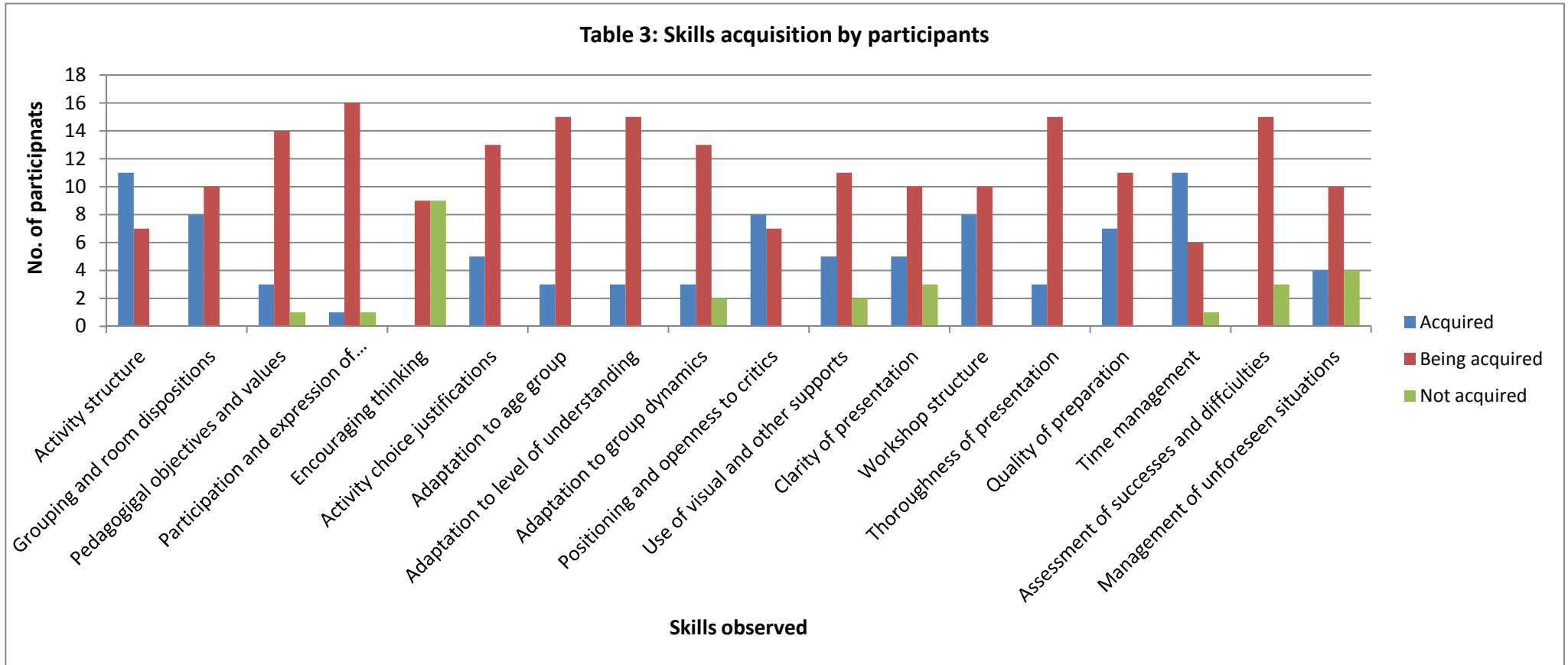
The objective was to help them develop the capacity to elaborate an artistic activity based on interactive pedagogy techniques; an activity structured and adapted to their work context. This piece of work was achieved either in groups of three, pairs or in solo, depending on participants' choice. Those working in pairs or in groups of three were assessed as groups.

The participants were broadly evaluated on the following criteria:

- Ability to apply acquired knowledge and interactive pedagogy methods
- Ability to adapt the activity to work context
- Effort of Presentation
- Ability to plan their work.

The items were marked on a scale of 0 to 2, with scores between 0 and 1 meaning the skill has not yet be acquired; between 1 and 2 meaning is being acquired; and 2 meaning the skills have been acquired. A copy of the assessment sheet used can be found in annex 2.

In table 2 opposite, average scores less than 1 (not acquired) are written in blue; in black are the scores between 1 and 1.5 and in orange scores ranging from 1.5 to 2 for skills being acquired. A more detailed account of individual performances can be found in figure 3, further below. The chart presents the number of participants per criteria having acquired or not the skills and those being in the process of acquiring those skills.

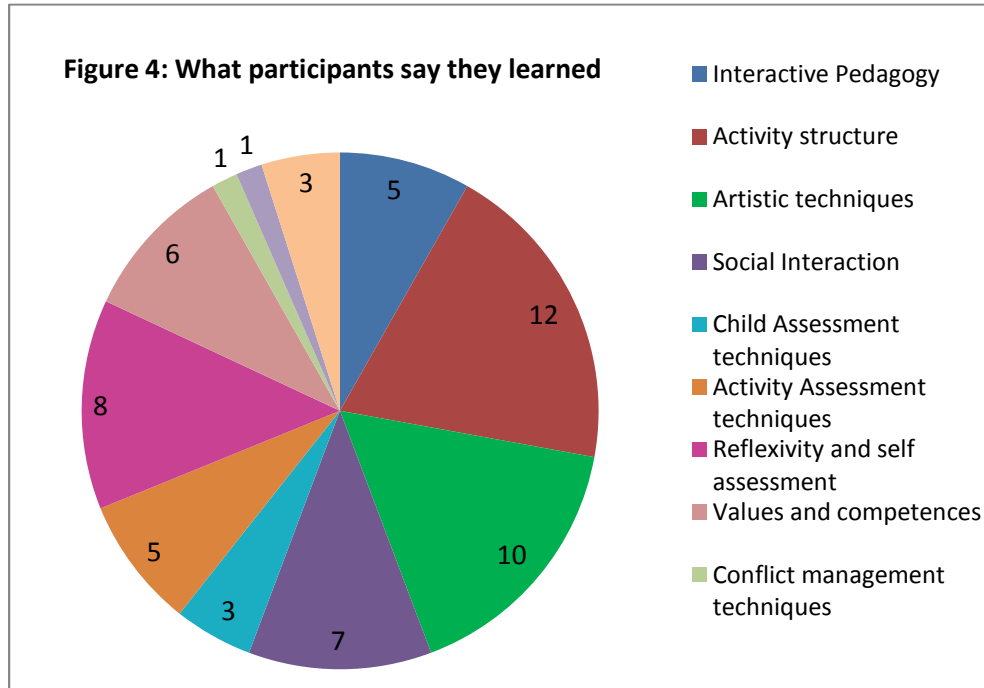


Overall here, the mean scores show that the participants have demonstrated the skills to some extent during their presentation. Higher means have been recorded for activity structure; for positioning and openness to critics during the presentation; for time management, respected during the presentation which was limited to 20 minutes per participant. The general quality of the presentations suggested well prepared ones, thus high average score, and participants also showed ability in grouping the kids to meet the needs of the activity.

The only aspect which seems to have been the most difficult to grasp for the participants was in terms of encouraging thinking, that is, inciting the audience to reflect on certain points of the activity or on theme being addressed by asking pertinent questions. As shown in figure 3, an equal number of participants (9) either did not ask the questions, or the questions ask did not encourage thinking.

The next part will focus on what the participants mentioned having learned and what skills they intend to use in their work context.

## Self-Assessment of participants



Unlike it was stated in the project plan, self-assessment did not count as part of the assessment but its analysis will be here presented and elaborated on. The self-assessment exercise aimed to help each participant reflect on the different skills and competencies he/she believed to have acquired during the course of the training. As part of the session dedicated to self-assessment, they were asked the following questions (see annex 1):

1. What did I learn new during this training course?
2. What will I apply in my everyday practice?

All the answers obtained were grouped in terms of the topics (refer to graph legend) addressed during the training course. Additional topics, not directly addressed were also mentioned by the participants. Figure 4 on the left shows the number of times they were stated.

The most mentioned response given was activity structure. Indeed, 12 of 18 participants stated to have learned the importance of preparing and structuring an activity, which according to them helps to limit unforeseen situations, gives

necessary confidence to the facilitator to handle the activity and class, or to evaluate the successes and difficulties encountered during the activity. Artistic techniques were also mentioned, 10 times out of 18, especially music and creativity. The need to encourage social interaction, within such group dynamics as in class, between kids and teachers or among colleagues at work, was also referred to.

Least mentioned topics were conflict management techniques and social structures, mentioned only once. Interestingly, 5 of the participants also talked about learning such values and competencies as participation, “le mauricianisme”, self-confidence and cooperation, suggesting that the training course has not only impacted the participants on a professional level but also in terms of their personal growth.

On the other hand, when answering the second question, what they would apply in practice, the highest percentage of answers were Interactive Pedagogy techniques (see figure 5). For instance, the most common responses were encouraging the participation of the kids by asking them questions or putting forward their knowledge.

Two other topics which seem to have here also highly marked the participants are the development and structure of an activity as well as artistic techniques, especially corporal expression, both mentioned 11 times.

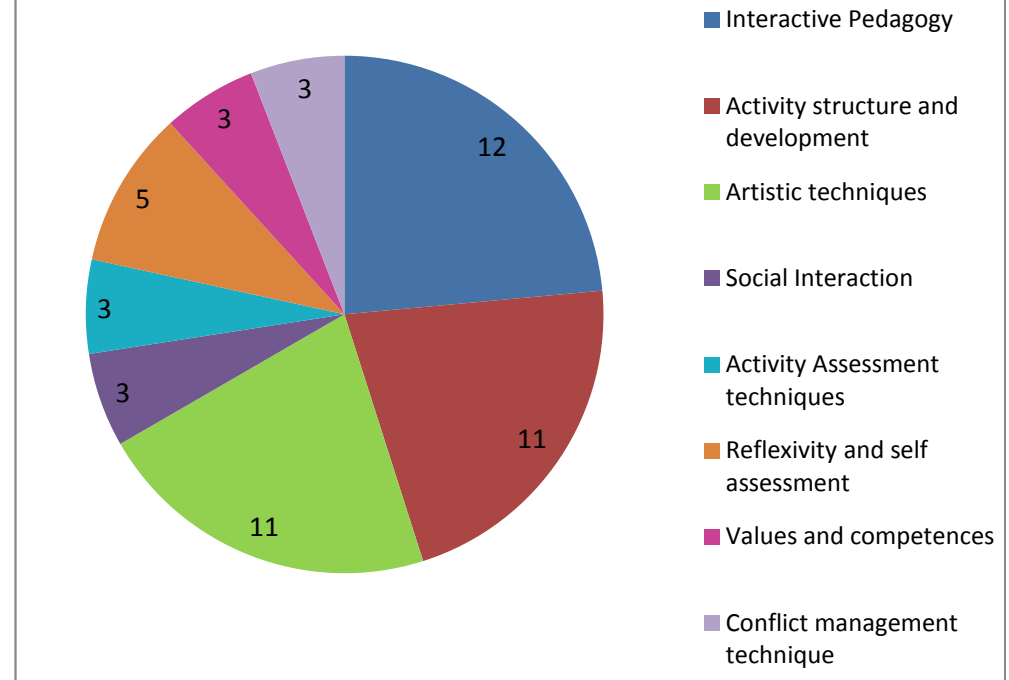
We believe that in achieving to make the educators become aware of the importance of structuring an activity, and of interactive methods of teaching, this will help them set benchmarks for their students, and put the latter at the centre of the learning process.

Moreover, the interest shown by the participants for using art in class is a major step in our mission to making art accessible to all. Educators being aware of the benefits of art in the development and learning process of kids, this can only encourage them to use it more often and as a teaching medium as well.

It is as important to note that 5 participants highlighted the need for reflexivity and self-assessment. While we commonly assess the results of our work, we seldom assess the process towards it, which remains a major aspect in wanting to improve our work. This can greatly benefit the educators in improving their teaching.

Given the overall state of mind and responses of the participants, it can be said, on more general terms, that the training has achieved its main objectives. It has also brought food for thought and improvement as will be addressed in the next part.

Figure 5: What participants say they will put into practice



## Appraisal of training by participants and other stakeholders

To measure the quality of the training, all participants were invited to fill in a questionnaire (see annex 3). The different items in the table were assessed on the following scale:

- 1 for Not Satisfactory,
- 2 for Partly Satisfactory,
- 3 for Satisfactory, and
- 4 for Very Satisfactory.

Table 3 lists the average degrees of satisfaction for each item rated. For instance, the average degrees of satisfaction between partly satisfactory and satisfactory are in black, whereas the degrees that show satisfaction (between 3 and 3.5) are written in green and the average degrees close to very satisfactory (between 3.5 and 4) are in orange.

Overall, we notice that the average degrees of satisfaction are found between “satisfactory” and “very satisfactory” (green and orange). Participants are generally very satisfied with the welcoming they had to the training; the teachings methods used during the interventions; the educational resources provided, such as handouts; the way they were implicated during the interventions, open debates and critiques being encouraged; and also the tools they were provided with for the preparation of their presentations and during the presentation itself (art materials, activity structure model, examples of activities, etc.- refer to annex 3). Participants also look very satisfied with quality/price ratio. The latter were asked a contribution of Rs700 to cater for art materials. This money was used to offer the participants an artistic gift package as a means of encouragement.

General satisfaction is noted, in terms of the schedule and duration of the training; with the programme in general, the order in which the topics were addressed, or the pertinence of the topics addressed to needs of the practice. Interventions were also positively rated, though averages for precision of objectives and time management for the sessions suggest the need for improvement. Presentations and snacks were also satisfactorily rated.

Table 3: Appraisal of training		Mean scores
Assessment Criteria of Presentation		
Venue	Accessibility of the training site	2.9
	Rooms	2.5
	Arrangement of furniture	2.7
Organisation	Advertisement of training	2.8
	Welcoming	3.5
	Schedule	3.0
	Quality / price ratio	3.5
	Session Times	2.5
Program	Duration of training	3.3
	Coherence between sessions	3.3
	Pertinence to work context	3.3
Interventions	Adapted to practice needs	3.4
	Presentation of speakers	3.3
	Precision of objectives	3.0
	Mastery of the subject by the speaker	3.3
	Link between theory / practice	3.2
	Teaching methods used	3.8
	Educational resources provided	3.8
	Implications of the participants	3.6
	Time Management	3.0
	Usefulness of knowledge and experience acquired	3.4
Presentations	Clarity and precision of the explanations provided	3.0
	Support tools / materials provided	3.5
	Supervision of participants	3.4
	Preparation time	3.1
	Duration of presentation	2.9
Refreshments	Snacks	3.2
	Beverages	3.3
	Frequency of 'breaks'	3.3
	Length of breaks (breaks / lunch)	3.3

However, the venue, advertising of the training, session times and duration of presentation received lower rates. For instance, participants found the rooms not well lighted; they would also have preferred more information and precisions about the training contents prior to its start. In fact most communications have been done directly with NGO managers and programme sent to them, which leads us to think that they did not communicate all details to their employees. The timing of the sessions which was 09h00 to 16h30 during all the 11 days of training were planned as such to optimize time. However, with participants coming from regions like Chamarel or Pointe aux Sables, session timings could be reviewed for convenience purposes. In the table below, more details about the difficulties encountered are provided below, along with suggestions. Those stem from the feedback provided by participants and organization team.

VENUE	
Difficulties encountered	Suggestions for improvement
<p><b>Accessibility of the training site:</b></p> <ul style="list-style-type: none"> <li>– Training spot not in an open enough space</li> <li>– Difficulty to find parking space</li> </ul> <p><b>Rooms and comfort:</b></p> <ul style="list-style-type: none"> <li>– Too much noise that caused disturbance in training room</li> <li>– Chairs available not very comfortable</li> <li>– No water at training centre on two consecutive days which made toilets unusable.</li> </ul>	<p><b>Training site and comfort:</b></p> <ul style="list-style-type: none"> <li>– Consider BEC or OMEP as venue</li> <li>– Make provision for more comfortable chairs</li> </ul>

PROGRAMME	
Difficulties encountered	Suggestions for improvement
<ul style="list-style-type: none"> <li>– Content great but too bulky</li> <li>– No time allocated in schedule to learn about other NGOs or to tell more about TIPA's action</li> <li>– No new topics should have been introduced in the last week of training</li> </ul>	<p><b>Content:</b></p> <ul style="list-style-type: none"> <li>– Replace team regulation by conflict management</li> <li>– Provide more sessions of creativity, corporal expression, and theatre.</li> <li>– Propose a module on positive reinforcement and on the development of values.</li> <li>– A more condensed formula of the training programme</li> <li>– Adapt the training to the needs of the participants</li> <li>– Avoid addressing theories in the afternoon</li> <li>– Make provision for more practical sessions that include manual work.</li> </ul> <p><b>Duration:</b> Some interventions could have lasted a whole day</p>

<b>ORGANISATION</b>	
<b>Difficulties encountered</b>	<b>Suggestions for improvement</b>
<ul style="list-style-type: none"> <li>– Recruitment criteria not respected</li> </ul> <p><b>Training schedule:</b></p> <ul style="list-style-type: none"> <li>– First day of training too bulky</li> <li>– Training period too short</li> <li>– Training days too long and finish too late (16h30)</li> </ul> <p><b>Logistics:</b></p> <ul style="list-style-type: none"> <li>– Lack of assistance in catering for refreshments during break times.</li> </ul>	<p><b>Review training schedule:</b></p> <ul style="list-style-type: none"> <li>– Finish earlier than 16h30 - tiring at some point; or depending on activities proposed.</li> <li>– Start the training sessions 30 minutes later than 9h, or at 10h</li> <li>– Reduce the training time in the afternoon to allow TIPA team to organise for the next day.</li> <li>– Extend the training for one more week, with adequate timing for the sessions</li> <li>– Consider 3 days of training in a week, instead of the whole week</li> <li>– Plan a week of workshop for each topic</li> </ul> <p><b>Communication:</b></p> <ul style="list-style-type: none"> <li>– Provide more precisions about the programme</li> <li>– Specify in the advert that the training will address artistic activities but also other subjects and debates.</li> <li>– Contact Managers of each centre instead of contacting the managing team of ANFEN when extending invitations.</li> <li>– Schedule meeting with managers from participating NGOs before the start of the training</li> <li>– Contact each participants by email after subscription to provide them directly with details of training</li> <li>– Send regular feedback about training and trainees to NGO managers</li> </ul> <p><b>Logistics:</b></p> <ul style="list-style-type: none"> <li>– Provide technological facilities, like a photocopy machine</li> <li>– Hire another team to be in charge of logistics, and catering services.</li> <li>– Participants can help serve refreshments</li> </ul> <p><b>Sustainability:</b></p> <ul style="list-style-type: none"> <li>– Provide follow-up with participants to know what knowledge was put into practice</li> <li>– Invite participants to submit a report at the end of the first term of work; provide them with an evaluation sheet to help them assess their progress.</li> </ul>



<b>INTERVENTIONS</b>	
<b>Difficulties encountered</b>	<b>Suggestions for improvement</b>
<p><b>Precision of objectives:</b></p> <ul style="list-style-type: none"> <li>– The objectives of the session on team regulation not understood-not useful for participants since they do not have the power to invite a psychoanalyst for such sessions.</li> </ul> <p><b>Mastery of the subject by the speaker:</b></p> <ul style="list-style-type: none"> <li>– Sometimes discussions were out of subject</li> <li>– Sessions addressing theories were boring and made participants sleepy sometimes</li> <li>– Sometimes training sessions would end abruptly, without a proper conclusion.</li> </ul> <p><b>Teaching methods used:</b></p> <ul style="list-style-type: none"> <li>– Sometimes, language used by trainers hard to understand, terms used being complicated, e.g., difficulty to understand questions that were asked in French</li> </ul> <p><b>Time Management:</b></p> <ul style="list-style-type: none"> <li>– The sessions were well prepared but shortened by limited amount of time available for each session.</li> </ul> <p><b>Usefulness of knowledge and experience acquired:</b></p> <ul style="list-style-type: none"> <li>– Too much information transmitted to participants in a limited amount of time.</li> </ul>	<p><b>Precision of objectives:</b></p> <ul style="list-style-type: none"> <li>– Trainers should specify the objectives of their session</li> </ul> <p><b>Teaching methods used:</b></p> <ul style="list-style-type: none"> <li>– Simplify the terms used during some of the sessions, which would be accessible to all.</li> <li>– Trainers should encourage more interactions</li> </ul> <p><b>Educational resources provided:</b></p> <ul style="list-style-type: none"> <li>– Find better resources for the reflexivity session</li> <li>– Record all interventions</li> <li>– Provide more support to participants for the preparation of the coursework.</li> </ul> <p><b>Implications of the participants:</b></p> <ul style="list-style-type: none"> <li>– Involve participants more during artistic interventions</li> </ul> <p><b>Usefulness of knowledge and experience acquired:</b></p> <ul style="list-style-type: none"> <li>– Organise a more thorough intervention on family models</li> <li>– Visit a ZEP school</li> </ul> <p><b>Mastery of the subject by the speaker:</b></p> <ul style="list-style-type: none"> <li>– Trainers should link their topic to other ones addressed</li> </ul> <p><b>Presentation of speakers:</b></p> <ul style="list-style-type: none"> <li>– Provide participants with a more detailed profile of the trainers, which would prepare participants to welcome trainers with more motivation and interest</li> <li>– Provide a brief presentation of the trainers on the day before</li> </ul>

<b>PRESENTATIONS</b>	
<b>Difficulties encountered</b>	<b>Suggestions for improvement</b>
<p><b>Clarity and precision of the explanations provided:</b></p> <ul style="list-style-type: none"> <li>– Explanations provided were not clear enough for some</li> <li>– Difficulties in preparing coursework presentation</li> <li>– Objectives rarely made clear at the start of the sessions.</li> </ul> <p><b>Support tools / materials provided:</b></p> <ul style="list-style-type: none"> <li>– Too many artistic techniques to choose from for presentation</li> </ul> <p><b>Supervision of participants:</b></p> <ul style="list-style-type: none"> <li>– Not enough guidance for participants in terms of presentation structure and preparation.</li> <li>– Not enough suggestions for improving the activities presented</li> </ul>	<p><b>Support tools / materials provided:</b></p> <ul style="list-style-type: none"> <li>– Provide a model structure that the participants could use for their presentation</li> </ul> <p><b>Supervision of participants:</b></p> <ul style="list-style-type: none"> <li>– Add ideas for improving the activities in the participants’ presentation appraisals.</li> <li>– Presentation should be done individually</li> <li>– Ask participants to send a draft of their work beforehand so that they can be guided</li> <li>– Individual meetings should be set to help each participants prepare.</li> </ul> <p><b>Preparation time:</b></p> <ul style="list-style-type: none"> <li>– Plan the presentation of the coursework at the end of the training course to allow participants to make the most of their newly acquired knowledge</li> <li>– Provide more time for preparation of coursework and for their presentation.</li> </ul>

<b>REFRESHMENTS</b>	
<b>Difficulties encountered</b>	<b>Suggestions for improvement</b>
<ul style="list-style-type: none"> <li>– Breaks were too long</li> </ul>	<p><b>Snacks and Beverages</b></p> <ul style="list-style-type: none"> <li>– Provide better snacks, and brick juice during the week.</li> </ul> <p><b>Length of breaks (breaks / lunch)</b></p> <ul style="list-style-type: none"> <li>– Shorter lunch breaks</li> </ul>

"I found the experience really invigorating and your participants creative and very engaged in their practice. The comments they made were pertinent, their responses reflective. As I said, I wish I had such committed people here to work with...Thank you for a great opportunity!"

**Hyleen Mariaye**

"It was really a good experience ... and I am happy that the intervention is bringing food for thought which stretches beyond the intervention and the boundaries of a workshop. I particularly appreciated the enthusiasm and open mindedness of the wonderful team which made it possible for us to interact in an effortless way. Both Hyleen and I have learnt from this experience..."

**Preeti Auckloo**

**Feedback from trainers**

"There is a lot of potential, in my view, for follow-up on strengthening more intellectual capacities of people working in the field in order to increase their power vis-à-vis The Power (political, economic, cultural etc.).

Accordingly, one suggestion for future capacity building: It would be good to organize a series of workshops for animateurs with people like Sheela or else economists etc. on general themes related to development, adopting a reading of international references and adapting to Mauritius context (example like we have done on equality of life chances, other could be about democracy, freedom, social rights etc.).

It would be important to let the NGOs understand that they should have a greater role beyond mere day-to-day duties and particular field of intervention, since they are closer to people with problems and starting from international references they can better observe those problems and relate them (and conversely their activities) to national policies. They should be the real voice of the neediest at higher level... but in order to do that, they must acquire intellectual tools.

Networking NGOs (for me) does not mean only to have a sort of coordination of a sum of personal interests but become a unique thinker."

**Christian Morabito**

As far as the workshop is concerned, I feel it was the first time that participants were grappling with the issues that both Christian and I brought up. I could see excitement and thirst to know more in the eyes of some, it seemed as if it was an eye opener for them...so overall, I think the workshop started to revolutionise the thinking.

**Sheila Bunwaree**

## **Conclusion and future prospects**

This report brings a conclusion to a rich year of work and experience for the association that is now settled in a stable but continuously evolving framework. The constant need to adjust to field demands has also brought about the necessity of adapting old tools and developing new ones so as to ensure the good progress of TIPA's actions.

Among the big challenges that await the NGO is the empowerment of teachers. As the analysis showed earlier, the management of creativity classes seems to be inexistent in the absence of facilitators. In the long term, the association hopes to empower teachers so that they would be able to carry out art workshops even in the absence of the facilitators. This would also help sustain the action and allow it to spread to other schools.

The sustainability of the action could also be ensured, with the empowerment of TIPA facilitators, and by extending artistic and pedagogical support to other NGOs or institutions in the socio-educational field, as has been started with the Facilit'Art Basic Training. However, such trainings also require follow-up, as a means to help each participant consolidate in practice all the skills and knowledge he/she has acquired. In fact, the participants themselves have highlighted the benefits that this would bring them. The need for time and resources does not allow such plans to be carried out for the time being, at least not on a regular basis. Then again, the TIPA team plans to stay in touch with the participants. One alternative to field follow-up would be to ask the participants to submit a report of their achievements at the end of each trimester, and cater for their needs as per their own reflection on practice. We hope that in the future, TIPA will be able to provide other NGOs with trainings and follow ups that would help improve teaching and learning.

Financial stability is another essential aspect which would need to be catered for, whereby the launching of the 'Sponsor a Child' Campaign as supplementary financial reinforcement, in addition to encouraging the support of sponsors on a long term basis.

As we turn the page to a new year, we take this opportunity to thank all our sponsors, the board of association, our members, and all other stakeholders who have been supporting us in our action. May 2012 be another rich and challenging year, with its load of constructive experiences that will surely contribute to the growth, progression and improvement of the project.

## **Annex 1**

### **Profile of Trainers**

- ❖ **Emilie Carosin** holds a Master in "*Recherche en Psychologie de l'Education et du Development*" and is currently preparing her PhD in "*Psychologie du Development*." She previously conducted training programs for facilitators with la Fondation Tam-Riv and the NGO Adolescent Non-Formal Education Network (ANFEN) where she was responsible for the implementation of fine arts workshops.
- ❖ **Angélique de la Hogue** possesses a State Certificate in Special Needs Education from the *Ecole de Formation Psychopédagogique, Paris*, and a Diploma in the "*Approche Centrée sur la Personne, Cycle 1*". She was previously involved as creativity trainer at the Craft Academy and for Adolescent Non-Formal Education Network (ANFEN) Centres, and served as special-needs teacher at the A.P.E.B.S and A.P.E.I.M.
- ❖ **Krishna Luchoomun** studied art in the ex-USSR, specialising himself in painting but also learning the techniques of sculpture and printmaking. He currently teaches fine arts at the MGI School of fine arts. He is well-known for launching the pARTage group and gallery, "reflecting the pioneering spirit of some highly dynamic local artists and characterising the upbeat and changing face of the local art scene."
- ❖ **Dr Hyleen Mariaye**, is a Doctor of Philosophy and currently occupies the post of Associate professor at the Mauritius Institute of Education (MIE). She has notably written her doctorate thesis on the role of education in providing moral education in a multicultural society.
- ❖ **Preeti Auckloo**, Lecturer at the Education Studies Department, MIE.
- ❖ **Dr. Danielle Palmyre-Florigny**, studied sociology, theology and philosophy. She was awarded a doctoral degree for her thesis "Culture Créole et foi chrétienne à l'île Maurice". She is in charge of the department of theology at the 'Institut Cardinal Jean Margéot' (ICJM) , which is the diocesan body coordinating and organizing courses and training sessions for lay people.
- ❖ **Sheila Bunwaree** holds a PhD in sociology and teaches sociology and political science at the University of Mauritius. She has previously headed the Gender Bureau of the Ministry of Women's Rights and is a member of the various Gender Networks in the African Region and overseas. As a sociologist, she writes on a broad range of societal issues and the feminist activist that she also is, inspires her writings.
- ❖ **Christian Morabito** is a project coordination officer at the United Nations Development Programme (UNDP). He is mainly in charge of the Zone d'Education Prioritaire (ZEP) project, in partnership with the Ministry of education. He holds a degree in political sciences, with specialisations in diplomacy and development.

- ❖ **Jacquemine Latham-Koenig** started her rich career in France before moving to Mauritius. She is one of the two existing professional psychoanalysts on the island. She once worked as Clinical psychologist and has taught psychoanalysis at the University of Paris X Nanterre. For 12 years, she worked at *"l'hôpital de jour pour adolescents de Ville d'Avray"* in Paris.
- ❖ **Rowinraj Narraido** is one of the five Facilitors intervening for T.I.P.A. His field of expertise is performing arts and drama. He is an accredited Trainee from the Mauritius Qualification Authority and has followed drama and technical trainings in Bordeaux, France, Namibia, Côte d'Ivoire, Johannesburg, South Africa, Lesotho and Burkina Faso. Rowin was also involved in many Performing Arts projects, and plays with children including "Le Petit Prince".
- ❖ **Camille Sénèque** is a Facilitator at TIPA since 2010. Her fields of expertise are the Arts and Designs. Camille has served as Trainer in Arts and Crafts and Trainer in Design and papier mâché at the Craft Academy. She earned a National Trade Certificate (NTC 2) in Design from the IVTB School of Design and also holds a Bachelor in History of Arts.
- ❖ **Yannick Gérie** recently joined TIPA as a facilitator, with corporal expression as his speciality. He holds several certificates of achievement in the area and has acquired much experience in teaching and drama, through the years at the British Council, Atelier Pierre Poivre, among other institutions.
- ❖ **Jany Jhugroo-Narraido** joined the TIPA team in 2008 as facilitator. She is specialised in Drama as well as in art activities with children. She once served as Trainee at CARITAS, as Art Trainee at the Hostel for Boys and as Coordinator of art workshops in four Youth Centres in line with the Adolescent Development Programme launched by the Ministry of Youth and Sport.
- ❖ **Zakiyya Nazroo** works with TIPA since 2009. She holds a BSc in Psychology from the University of Mauritius. Zakiyya has also worked on the Noulart Project which is a Programme for child development elaborated in Adolescent Non-Formal Education Network (ANFEN) Centres. She has facilitated art workshops, trained and coached facilitators.

## ANNEX 2

### Grille d'Evaluation des Participants: Presentation du Projet Artistique

<b>Date:</b>	
<b>Nom du/des Participant(s):</b>	
<b>Centre:</b>	
<b>Nom de l'évaluatrice:</b>	

	Acquis	En cours d'acquisition	Non acquis	
<p><b>Utilisation des savoirs acquis et de la pédagogie interactive</b></p> <p><i>Est capable de structurer une activité suivant l'ordre des étapes (consigne, déroulement, etc.)</i></p>				<p><b>Commentaires/Propositions</b></p>
<p><i>Dispose le mobilier/place les élèves de sorte s'adapter aux besoins de l'activité</i></p> <p><i>Propose des objectifs pédagogiques et valeurs en lien avec l'activité.</i></p>				
<p><i>Propose des questions pertinentes qui sollicitent la participation et l'expression d'idées et de connaissances sur le thème.</i></p> <p><i>Propose des questions qui incitent a la réflexion</i></p> <p><i>Arrive à justifier ses choix d'activités, de matériel, etc.</i></p>				
<p><b>Adaptation contexte travail</b></p> <p><i>Propose des éléments de l'activité (technique,matériel, etc.) adaptés au groupe d'âge choisi</i></p> <p><i>L'activité est adaptée au niveau de compréhension des élèves</i></p> <p><i>L'activité est adaptée à la dynamique de groupe que propose le centre (e.g partage des tâches entre le teacher et asst. teacher)</i></p>				
<p><b>Effort presentation</b></p> <p><i>Se positionne physiquement en face du staff, est à l'écoute des questions et des critiques.</i></p> <p><i>Utilise des supports visuels/auditifs/tactiles, sollicite la participation de l'assistance ou fait une démonstration de la technique/ de l'activité</i></p>				

*La présentation donne un aperçu clair et précis de l'activité*

*La présentation couvre toutes les parties de la structure d'un atelier*

*Est capable de conduire l'évaluation: de faire une introduction, d'aborder le contenu et de finir avec une conclusion appropriée à la situation (présentation et discussions).*

**Planification du travail et rédaction**

*Arrive a bien préparer la presentation en avance (e.g faire des recherches sur le thème abordé, préparer le déroulement de l'évaluation, etc.).*

*Respecte le temps de présentation*

*Arrive à identifier ses réussites et ses difficultés ou lacunes.*

*Redige une activité détaillée selon la structure proposée dans le template, avec les explications nécessaires*

*Prend des initiatives en face des imprévus (eg. Lors de la discussion improviser un support d'explication).*




### ANNEX 3 Grille d'appréciation de la formation T.I.P.A

**Demarches d'inscriptions:**

Volontaire \_\_\_  
 Orientee \_\_\_  
 Imposée \_\_\_

	<i>Insatisfait</i>	<i>Peu satisfait</i>	<i>Satisfait</i>	<i>Tres satisfait</i>	<b>Commentaires/prop ositions</b>
<b>Venue</b>					
Accessibilité du lieu de formation					
Salles (confort, clarté, équipements)					
Disposition du mobilier					
Communication autour de la formation (annonce dans le journal/sur internet, bouche à oreille, etc.)					
Accueil des participants					
Emploi du temps					
Rapport qualité/prix					
Horaires des sessions					
Durée de la formation					
Cohérence dans l'ordre des sessions					
<b>Programme</b>					
Pertinence du contenu au contexte des participants					
Adaptée aux besoins de la pratique					
Présentation des intervenants					
Précision des objectifs					
Maîtrise du sujet par l'intervenant					
Rapport théorie/pratique					
Moyens pédagogiques utilisés (discussion, travail en gpe, jeux, etc.)					
Ressources pédagogiques fournis (handouts, slides, etc.)					
Implications des participants					
Gestion du temps					
<b>Interventions</b>					

	Utilité des connaissances et expériences acquises				
<b>Presentation</b>	Clarté et précision des explications fournies				
	Outils d'aide/matériaux fournis				
	Encadrement des participants				
	Délai de préparation				
	Durée de la présentation				
<b>Collations</b>	Snacks				
	Boissons				
	Fréquence des 'breaks'				
	Durée des pauses (breaks/déjeuner)				

Qu'ai-je appris de nouveau durant cette formation?

Qu'est-ce que je compte appliquer dans ma pratique éducative?

Les lacunes que j'ai observé:

Mes propositions d'améliorations:

*Ce fut un immense plaisir pour nous de vous accueillir pendant ces trois semaines.*

*Merci pour votre intérêt et votre participation.*

*A très bientôt!*



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