GREEN TALES

Toolkit for Teachers

GREEN TALES Project

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International
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1 Introduction

1.1   What is the GREEN TALES project?

The GREEN TALES project enhances green awareness education for underprivileged children in Europe through arts and digital tools. It involves more than 150 pupils and more than 10 artists and teachers from Spain, Germany, Iceland, and Turkey creating 8 short stories with drawings, sounds, and music on the four elements (earth, air, water, fire) and one final animated film that combines four of the stories. The project includes a capacity-building residency for artists, teachers' training on green awareness and digital skills, and a collection of artistic and green practices and guidelines for artists.

Children and artists present their work in schools, with recommendations for holistic green awareness teaching through artistic practices. The project boosts European diversity and talent, broadening networks and disseminating results within educational and environmental spheres.

- https://greentales.eu/
- https://www.instagram.com/greentales_euproject/
- https://www.linkedin.com/company/greentalesproject/posts/?feedView=all
- https://www.youtube.com/@GreenTalesProject
- https://panodyssey.com/fr/creative/room/green-tales-greta-bnu9psuw72fp

1.2 Why use arts for green awareness?

The GREEN TALES project uses the arts as a powerful pathway to awaken children's sensitivity to the natural world and to foster ecological awareness in a meaningful, inclusive way. By engaging disadvantaged young people and those at risk of social exclusion, the project empowers them to create stories about natural elements and to explore their role in the age of rapid climate change. Through artistic practices—storytelling, drawing, music, and movement—children become active participants in learning, developing both creativity and critical thinking while connecting emotionally with sustainability. This experiential and emotional approach transforms ecological concepts into accessible, engaging experiences, giving artists and educators practical tools to respond to new educational challenges. In this way, art becomes a bridge between knowledge and action, inspiring children not only to understand environmental issues but also to imagine and shape more sustainable futures.

Since its creation, the International Yehudi Menuhin Foundation uses tales as a creative tool to connect and appreciate different cultures of the world. Tales are intercultural in essence because of the meetings and confrontations encountered in them, while they are also powerful artistic tools to share multiple symbols and open imagination and sensitivity. They connect us to the invisible world, nourish the soul and address the sensitive intelligence. Tales have a civilising mission as they make us listen to the voices of the world by encouraging an imaginative listening of all senses. They help us find the voice of our inner child and his ancestral memory.

Destined to "educate and enrich both the soul and the life of this world," tales are part of human cultural heritage. They were created in ancient times and have come down through the centuries thanks to their educational value. Tales nourish and develop the imagination. They allow us to project ourselves into a universe where all options are possible and may then be reintegrated into our ordinary lives. The use of tales is the oldest strategy to extend our vision of the world and of ourselves to another level. Venerable sages and masters of wisdom such as Milton Erickson, Idries Shah and Clarissa Pinkola Estes have used them because of their power of healing and stimulation towards social cohesion. In the field of education, tales can be a powerful tool to foster openness, curiosity, creative challenges, and social inclusion.

GREEN TALES uses the path of art to restore a better communication between humanity and the natural environment. Practicing an art allows everyone to listen to the inner voice and communicate it creatively to those around them, including children. By listening to the own voice, everyone can open to the voices of the world: those of cultures, those of nature, those of life... Listening to them, everyone can learn to respect them.

1.3 4 Elements Series: Earth, Air, Water, Fire

Today our planet faces important changes due to the pressure of human activity on the natural environment. This situation, unprecedented since the birth of humanity, confronts us to new challenges.

In this perspective, the GREEN TALES project proposes to use the creation of tales centred on 4 key elements of nature to increase communication between children and their natural environment and to foster awareness and respect among children towards nature by engaging themselves in a creative process, supported by professional artists and teachers. The key elements to help children to create a tale are the four elements: **EARTH, AIR, WATER, FIRE,** which are the four fundamental elements of life on our planet.

These 4 elements essential to life: water, earth, fire, and air are present in the child's daily life without always having the possibility and the pleasure of discovering them... These elements offer a wealth of exploitation. Discovering the elements of nature in a playful way stimulates the imagination and awakens the senses of the child. This connects the child to ecology, nature, and respect for the planet. Working on the discovery of the 4 elements of nature through storytelling, music and illustration increases the awakening of the senses, imagination, and artistic sensitivity, allowing the child to discover and respect nature.

4 Elements Series: Earth, Air, Water, Fire

"The four Elements Series (Earth, Air, Water, Fire) has been chosen as the common theme to be explored in the four participating countries. Each school works on one element, developing creative stories and animations that reflect ecological awareness through artistic practices. Through the Elements Series, children are encouraged to personify or symbolically represent their assigned element, stimulating creativity while fostering reflection on environmental challenges and the importance of balance in nature."

The **Elements Series (Earth, Air, Water, Fire)** is not only a creative theme but also a way for children to reflect on the dual nature of each element.

For example:

- Fire can **warm and give life** but also **destroy** when uncontrolled.
- Water is **essential for survival** yet can also **flood and devastate**.
- Air is **vital for breathing**, but when polluted it becomes **harmful**.
- Earth **feeds and nurtures** but can also **shake through earthquakes**.

This dual perspective helps children understand that **every element is necessary in nature**, even with its "good" and "bad" sides. It fosters critical thinking about **balance in the ecosystem** and raises awareness that environmental issues often come from misuse or imbalance rather than the elements themselves.

1.4 Why this toolkit?

The Toolkit for Teachers complements GREEN TALES existing guidelines, collections, evaluation, recommendations and other online resources by providing an overview and hands-on guide that turns principles into practice. While the other materials offer inspiration and reference points, the Toolkit translates them into concrete tools designed for use in the classroom—combining good artistic practices, pedagogical advice, and ready-to-use templates. Its purpose is not only to support teachers in implementing creative activities with their students, but also to ensure the replicability of the GREEN TALES project model in diverse educational contexts. In doing so, the Toolkit reinforces the values and vision expressed by GREEN TALES Consortium while equipping educators with practical strategies to bring participatory artistic experiences to life.
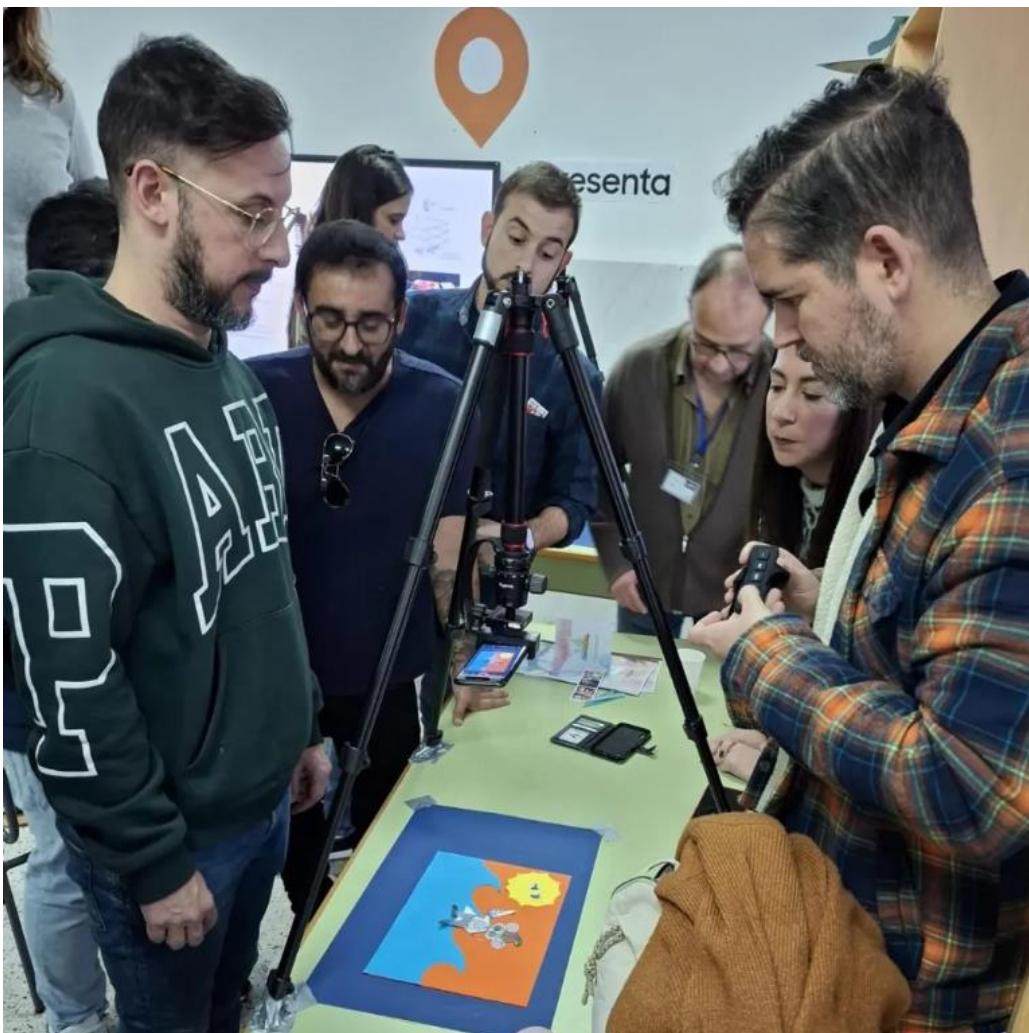
2 Pedagogical Foundations

2.1 Core values: creativity, inclusion, ecology

Creativity

GREEN TALES uses storytelling, visual arts, sound, and stop-motion animation to unlock children's imagination and creative skills. The stop-motion animation techniques stimulate creativity, critical thinking, and problem-solving in children, allowing them to express ideas in unique ways.

Inclusion

GREEN TALES strengthens inclusion in schools, by fostering group cohesion, empathy, and respect. The artists in classrooms promote dialogue, diversity, and participation of all children, regardless of background, abilities, or social situation.

Ecology

The project links arts with ecological awareness, working with recycled materials, natural elements, and the 7Rs (Refuse, Reduce, Reuse, Repurpose, Repair, Recycle, Recover) to connect children to the four elements: earth, air, fire, water.

2.2 Target groups

The GREEN TALES approach can be implemented with a wide range of users. The activities and methods in this toolkit are designed for the following groups:

Children (primary users of the activities)
The workshops are intended for children aged 6–12. The activities support creative expression, collaboration, ecological awareness, and digital storytelling using age-appropriate artistic techniques.

Teachers and artists (primary users of the toolkit)
The toolkit provides guidance for teachers, artists, and facilitators who wish to integrate storytelling, visual arts, sound, and stop-motion animation into their classroom practice. The materials can be adapted to different school contexts and levels of experience.

Schools and educational teams
School staff and pedagogical teams can use the toolkit to plan interdisciplinary activities that connect ecological themes with creative learning. The methods can support whole-school approaches to arts, inclusion, and environmental education.

Wider educational stakeholders
Educational organisations, cultural institutions, and community partners may use the toolkit as a reference for designing arts-based, inclusive, and environmentally oriented learning programmes.

2.3 Learning outcomes

Through the GREEN TALES activities, children can develop the following competencies:

Technical skills

Children gain practical experience with stop-motion animation, including the use of the Stop Motion Studio app, basic animation techniques, simple video editing, and the creation of short visual sequences.

Creative skills

Children learn to design and build figurines, props, and story settings using recycled or natural materials. They explore visual composition, character creation, and imaginative storytelling.

Methodological skills

Children practise planning and organising a creative process, working step-by-step to produce a story, a scene, or an animation. They learn how to collaborate in groups and contribute to a shared artistic objective.

Personal and social skills

Children develop patience, persistence, and attention to detail. They strengthen communication, cooperation, and problem-solving skills while engaging in creative group work. They also gain confidence in expressing ideas through digital storytelling.

2.4 Possible link to curriculum areas

The activities in GREEN TALES can be linked to several curriculum areas commonly found in primary education. Story creation and scriptwriting connect directly with language and literacy, supporting oral expression, narrative structure, and creative writing. The use of natural elements, environmental themes, and recycled materials aligns with science and environmental education, where pupils explore ecosystems, sustainability, and the impact of human actions. The visual production, animation techniques, and sound exploration support art and design, music, and digital literacy, offering opportunities to develop technical skills through stop-motion animation, image creation, and audio editing. The collaborative nature of the workshops also relates to social and civic education, as pupils learn teamwork, empathy, intercultural understanding, and responsible engagement with their environment. These cross-curricular links were reflected in both the creative processes and the children's learning outcomes reported in the evaluation.

3 Workshop Examples and Ideas

Among the actions that have been developed for this project, we have compiled some materials related to examples of workshops and activities that have been carried out within the framework of the GREEN TALES project.

This chapter gathers a structured collection of workshops developed in the GREEN TALES classes. Each activity follows a common template including objectives, materials, duration, step-by-step instructions, and adaptation tips, allowing teachers to replicate or modify them easily in diverse educational contexts.

Example 1: Workshop on Storytelling through nature observation

This activity begins with students watching a short documentary video about a natural environment, such as a lake, a glacier lagoon, the sea…. After viewing, students discuss what they observed, heard, and felt, focusing on themes related to environmental change and the power of natural elements. In small groups, students then create short stories or spoken-word texts from different perspectives, such as the glacier, the sea, or nearby animals.
The aim of the workshop is to foster imagination, develop an emotional connection to environmental issues, and introduce storytelling as a creative tool for expressing ecological awareness.
Teachers are encouraged to guide students toward using sensory language and empathy (e.g., "What might the glacier feel?"). Stories may be shared orally, written as scripts, or recorded with simple background sounds.

Suggested materials include: a projector or screen, speakers, writing materials, drawing supplies, a smartphone or audio recorder, and reference images or short texts about natural environments. This workshop was carried out on Jökulsárlón glacier lagoon by the GREEN TALES class from the Valsárskóli Elementary School in Akureyri (Iceland).

Example 2: Workshop on Storytelling, through "key words"

In this workshop, students develop creativity and oral fluency by constructing short stories. The children use an empty jar (or a small box/envelope) and small slips of paper and pens/pencils. The teacher writes *FIRE* on the board and ask students *"What comes to your mind when you hear the word fire?"* and elicits 2–3 examples. Then, the teacher distributes slips of paper so that each student writes one word/phrase that comes to mind when they hear *fire* (e.g., campfire, destruction, warmth, passion). The teacher collects all slips into the jar. Students take turns drawing one slip from the jar. Using the word/phrase, the student tells a short story (1–2 minutes). If the student struggles, the teacher may provide prompts such as: *"What does your character see or hear?", "Who else is there?", "What does the place look like?".* As an assignment, teacher asks students to write a short story using one of the words from the jar.

If the teacher wants to explore different expressions, he/she can take a ball or a soft object which can be used like a ball, and models the activity, saying the words in the jar in different ways (angry, scared, excited, funny), and asks the students to identify the emotion each time. Students can stand or sit in a circle. The teacher throws the ball to a student. The student says *"fire"* in a chosen emotion (angry, happy, fearful, surprised, etc.). The student throws the ball to someone else, who must use a new emotion or style.

This workshop was carried out by the GREEN TALES class from Kazim Karabekir Secondary School in Adana (Turkey).

Example 3: Workshop on Visual Arts, stop-motion

The general activities are divided into very small activity sessions that have a direct outcome. For example, drawing the main characters or a specific background or recording a single scene in order to create a stop-motion video. This is especially helpful due to the high number of children with ADHD who struggled to concentrate on long tasks and could easily lose focus.

It is also very positive that the children themselves draw and paint, as this generation is very accustomed to technology but is using their hands less and less, and this makes them feel more involved in the project. This type of project allows for a combination of work with physical and digital materials, which is very beneficial for children to develop different skills.

One of the activities involves all the children drawing their own version of the main figures, and the entire class anonymously votes on the ones they find best drawn for each character. The other figures are used for secondary and background characters so that the rest of the children do not feel excluded and do not think that their drawings have less value, but rather that the others are better suited to the characters.

This workshop was carried out by the GREEN TALES class of Carl-Kraemer-Grundschule in Berlin (Germany).

Example 4: Workshop on Visual Arts, visual storytelling

Students work in small groups to create their own short story inspired by themes of nature, sustainability, or daily life in their community. After developing the storyline and characters, each group designs a small set and creates paper or cardboard figures to represent the scenes and characters. Using a tablet or smartphone, they then practice simple stop motion animation, bringing their original story to life frame by frame. If it is not possible to record the stop-motion, this could be done through a classical storyboard. In order to create that, we have to do a brainstorming and write the story (3–5 sentences are enough for younger children), plan the scenes with a simple storyboard, create background, props, and characters using recyclable or everyday materials and, finally, photograph each movement carefully using a stop motion app. Teachers should emphasize patience, collaboration, and experimentation — mistakes are part of learning. If time allows it, groups can share their short films and discuss what they learned about both storytelling and sustainability. This workshop was carried out by the GREEN TALES class from the Valsárskóli Elementary School in Akureyri (Iceland).

Example 5: Workshop on Digital Techniques, shooting

We want to understand the shooting process of a movie and apply camera angles consistent with those in the storyboard. Students practice the camera movements through short exercises. They may create simple animations with paper cutouts or pixilation, optionally using a green or blue screen for keying. This step is independent from the main movie and serves only as practice and a warm-up activity. Students begin shooting the movie, following the storyboard created before and applying the appropriate camera angles. The activity can be adapted for younger or beginner learners by simplifying the task by means of short, playful clips. This workshop was carried out by the GREEN TALES class from Kazim Karabekir Secondary School in Adana (Turkey).

Example 6: Workshop on Digital Techniques, manual-digital stamping

To understand the process of filters in audiovisual practice, the children work with classic stamping (using leaves, flowers, sponges, etc.), where objects with different textures are used to paint the surface of the object and then pressed onto paper to leave their mark. Colours and shapes can be superimposed, and the children can play around with different repetitions or compositions. After that, the children scan the prints and photograph different parts of the printing process (as if they were 'layers' of graphic design). The children can superimpose other images onto these using an app such as Photopea, GIMP or Photoshop, even adding text or photographs taken by the students themselves. The work is finally exported in digital format for a virtual exhibition or for printing. This workshop was carried out by the GREEN TALES class of CEIP Ramón y Cajal in Ceuta (Spain).

Example 7: Workshop on Audio and music, free exploration

In different sessions, the children are introduced to different types of easy-to-play instruments (xylophones, basic percussion and wind instruments) and are asked to choose one instrument each. They are allowed to improvise, recording each of their improvisations for two minutes, based on an activity they thoroughly enjoy. Later, fragments of these improvisations can be cut and used for melodies and sound effects.

Giving them the opportunity to choose their own instruments and improvise lead many of them to improve noticeably in a very short time. They lose their fear of the instrument and create very interesting melodies and sounds in a very short time. It also leads to a significant development of creativity, as some children spontaneously begin to use the sound of their voice or their own body to compose. This workshop was carried out by the GREEN TALES class of Carl-Kraemer-Grundschule in Berlin (Germany).

Example 8: Workshop on Audio and music, creating with the elements

Description of the activity: students explore and experiment with different sounds found in their everyday surroundings. Using both traditional and homemade instruments, they try to recreate natural and environmental sounds — such as rain, wind, birds, or footsteps — and use them to build short soundscapes that could be part of a story or stop motion animation. Through play and listening, students learn how sound can express atmosphere and emotion.

The objectives that this Toolkit pursues with this activity is to help students recognize and reproduce sounds from their environment, to develop creativity and listening skills through exploration and experimentation and introduce the concept of sound design for storytelling and animation.

Begin the session by discussing what kinds of sounds the children daily hear — indoors and outdoors — and how they make them feel. Allow time for open exploration of instruments before organizing students into small groups. Each group can focus on a different sound scene (e.g., "a windy day," "the forest," "the city") and perform their soundscape for the class. Encourage students to describe how their sounds represent what they imagined. If possible, record the soundscapes for later use in animation or presentations.

Some materials would be useful: A variety of simple instruments (e.g., shakers, drums, xylophones, tambourines), homemade instruments made from recycled materials (e.g., bottles with rice, tins, rubber bands, cardboard boxes), paper and pencils for planning or sketching sound ideas, recording device, tablet, or smartphone to capture sounds, whiteboard or large sheet to list and categorize discovered sounds. This workshop was carried out by the GREEN TALES class from the Valsárskóli Elementary School in Akureyri (Iceland).

Example 9: Workshop on Audio, "Foley" art

We can discover the "Foley" art through simple elements that teachers have in their schools. A foley artist is a professional who recreates and records everyday sound effects for film, television, and video games in sync with the on-screen action. This involves physically performing sounds like footsteps, clothing rustles, and punches using various props and techniques during post-production. For this activity, the teachers are going to look for different elements that can be useful to make sound. With older groups, the teachers can even give them instructions such as looking for objects that make sounds like a door slamming, sand falling, a bone breaking, etc. Once the children have the objects in the classroom, they look for ways to generate different sounds (by rubbing them, dropping them, banging them on the table, etc.) until the children find the one that most closely matches the auditory objective they are looking for. One by one, different audio tracks are recorded with the chosen sound. After that, they can be matched with short videos that require a sound and see how the sound adapts to the image. The activity can be concluded with a sound story in which, with a made-up story, the students generate sounds that fit the needs of the story, both with the objects they have at hand and even with their own voices. This workshop was carried out by the GREEN TALES class of CEIP Ramón y Cajal in Ceuta (Spain).

Example 10: Cooperation between classes in the same school: Big children, little children, reading buddies

Older students pair up with younger ones to read and explore GREEN TALES stories. They ask questions and share ideas. Inspired by the story, reading buddies can collaborate to paint a mural in the schoolyard. They add their own animals, trees and characters. It becomes more than just reading practice; it is a chance to build connections, spark imagination and make every student feel heard and valued. This workshop was carried out by the GREEN TALES class from Kazim Karabekir Secondary School in Adana (Turkey).

Example 11: Cooperation between classes from different schools: Cross cultural story exchange

Students from Iceland and Turkey, who previously exchange stories created in their respective schools, meet online through a Zoom session to get to know each other and discuss their projects. During the meeting, they share how they develop their stories, what inspires them, and what everyday life and school are like in their countries. The session focuses on creating personal connections and building confidence in communicating across cultures. Teachers facilitate the conversation, helping students find common themes and curiosities about each other's environments.

Before the online meeting, students are prepared by reviewing the partner school's stories and brainstorming questions they would like to ask (e.g., "What inspired your story?", "What is school like where you live?"). During the session, encourage the students to take turns introducing themselves, sharing their work, and reacting to what others say. Repeated meetings over time help students feel more comfortable and allow for deeper, more natural conversations. Teachers may also record short video greetings or collaborative storytelling challenges between meetings in order to maintain the engagement. This workshop was carried out by the GREEN TALES class from the Valsárskóli Elementary School in Akureyri (Iceland).

Example 12: Cooperation between classes from different schools: Videocalls for sharing stories

To create a shared story, we start with an initial video call with the collaborating centre to help us define the theme of the story. The children select an interesting character to be the protagonist (in this case, an alien) and how they want the story to unfold (places that the character are visiting, other characters it may encounter). With the aim of sharing cultural heritage, given that centres from different countries participate in the activity, it is interesting for the character to travel from place to place to visit different parts of the world. With this idea in mind, one group develops the beginning of the story, and another group defines more clearly what skills the protagonist has and what skills it lacks. In subsequent video calls, the story progresses until the children reach the ending they want. Once the story is finished, the children can decide the format and medium in which they choose to share it, even considering a bilingual/multilingual edition so that this cultural heritage can be understood and shared. This workshop was carried out by the GREEN TALES class of CEIP Ramón y Cajal in Ceuta (Spain).

4 Classroom Implementation Guide

4.1 Planning a project (timeframe, roles, setup)

In a project like this, schools should plan for the project to run over several weeks, allowing time for multiple stages: story exploration, character and scene creation, sound experimentation, stop motion or digital work, and optional cross-class or cross-country collaboration. Each workshop (storytelling, visual arts, music/audio) can last 45–60 minutes, but activities can be spread out depending on students' age and school schedule. Teachers should also plan for the extra time required for recording and digital production, as not all students can work on filming or sound creation simultaneously. Dividing tasks among groups helps manage workflow efficiently.

- **Teacher:** Facilitates workshops, guides discussions, provides materials, supports technical setup, and encourages reflection.

- **Students:** Actively participate in creating stories, characters, sets, sounds, and animations; collaborate in groups; and share their work.

- **Partners:** Artists, musicians, or external collaborators can provide inspiration, expertise, or virtual exchange opportunities.

The artistic experience of external professionals will help both pedagogically and artistically in achieving products that are different from those usually produced by educational centres. Introducing artists into educational centres has intrinsic value in terms of improving the methodology of the centres, broadening the range of career options available to young people, and introducing more emotional work, including art as pedagogical content.

4.2 Added value of artist in the classroom and Artist–teacher collaboration

As stated in [MUS-E® Guidelines](#), artists create the conditions for children to discover their own creative potential and to express it within a collective dynamic. In this process, every artistic creation is valued—there is no "good" or "bad"—which fosters self-confidence and curiosity. Artists working in classrooms, strengthen children's resilience and promote diversity and dialogue. Through art, children can reconnect with their own culture while discovering and appreciating others, developing respect and empathy. By collaborating closely with teachers, artists introduce innovative and playful approaches to learning. They support teachers in seeing new capacities in each child and enrich the pedagogical toolkit with art as a learning strategy. The role of artists is not to impose, but to enable co-creation. Leadership shifts naturally within the group, and improvisation becomes a tool for collaboration, adaptability, and problem-solving. Artists bring schools closer to the outside world by opening connections to cultural and social life, and by involving families in children's artistic development.

The **CAT model** is the model followed by the MUS-E® Programme "Art at school". It focuses on the three main stakeholders in the school environment: Children, Artists and Teachers (CAT), ensuring that each group benefits equally from the benefits of the arts in the classroom. Children are supported in discovering their potential, developing artistic awareness, and fostering creativity, curiosity, and intercultural understanding through collective artistic experiences. Artists gain opportunities to build partnerships with schools, families, and communities, while reinforcing the value of the arts in society. Teachers, meanwhile, enrich their pedagogical skills, discover new capacities in their pupils, and strengthen their own relationship with art, all while sharing moments of joy and creativity with their classes.

The experience of sharing practices allows teachers to see activities that have a more long-term outcome and create so-called "happy accidents" in which something unexpected enriches the final result. They also experience firsthand how, sometimes, expressiveness can be as important as, or more important than, a perfect but soulless product or a simple copy. It is also positive for the children to see that two people with different approaches to art can collaborate to create something together, serving as an example in their own practices with other children.

5 Digital Tools Quick Guide

5.1 Digital Storytelling

1. **Begin with oral storytelling**
   Let children share stories inspired by the elements—what they feel, imagine, or understand about Earth, Air, Water, or Fire.
2. **Structure the narratives visually**
   Use the **storyboard template** from the Resources Index to map characters, setting, and plot before moving into production.
3. **Create digital narratives**
   Transform the storyboard into digital formats—slideshows, illustrated animations, or digital flipbooks—using simple presentation or storytelling tools.

5.2 Stop motion animation

Stop-motion animation is used to bring children's cut-out drawings or objects, or themselves to life. This technique involves capturing a series of photographs where the cut-out elements, or objects or humans are incrementally moved between each shot to create the illusion of movement. For an overview of all the possible stop-motion techniques, watch these two films: Anima 2011 |Anima 2016.

Technique 1: Cut-out Drawings

Cut-out animation uses flat characters, props, and backgrounds cut from paper or other materials. These pieces are moved slightly between each frame to create the illusion of movement.

Step-by-step:

1. Cut-Out Drawings: children create and colour cut-out drawings of characters, props, and backgrounds.
2. Levels and backgrounds: arrange the cut-out backgrounds on a flat surface or a stage. Ensure they are securely fixed to avoid shifting during the animation process.
3. Characters and Props: position the cut-out characters and props in their starting positions according to the storyboard.
4. Incremental Movements: move the cut-out drawings slightly between each photograph. These small, precise adjustments are crucial for creating smooth animation.
5. Photograph Each Step: use a smartphone with the app Stop Motion Studio and a tripod to keep it steady. And to avoid touching the camera, which would cause images to jump, use a small remote control.

Technique 2: Pixilation

Pixilation is a stop-motion technique where live actors are used as stop-motion objects, creating a unique and surreal effect. This technique involves photographing the actors in a series of poses, moving them incrementally between each shot to create the illusion of motion.

Step-by-step:

1. Planning: develop a storyboard that outlines the sequence of actions and scenes. Decide on the movements and positions of the actors for each frame. (e.g. dancing with "Air" or pretending to swim in "Water").
2. Set-Up: arrange the background and costume of the actors. Choose a location and ensure that it is well-lit. Mark positions on the ground for actors to ensure consistency in their movements.
3. Rehearsal: practise the movements and actions without the camera to ensure smooth transitions between frames.
4. Frame-by-Frame Shooting: use a smartphone mounted on a tripod to keep it steady. Take a photo after each small movement by the actors. Ensure the actors hold their poses steady between shots to avoid blurring.
5. Editing: compile the images using stop-motion software such as Stop Motion Studio or iMovie. Aim for 12-24 frames per second for smooth motion.

Video example: "Her morning elegance"

Technique 3: Volume with Objects or Plants

This technique involves using everyday objects or natural elements to create animated sequences. Children gather items like sticks, leaves, stones, and daily objects to build scenes and characters that represent the elements of nature.

Step-by-step

1. Selection of Objects: take the children on nature walks to collect items such as sticks, leaves, stones, sand, and other natural objects. They can also use everyday objects such as toys, kitchen utensils, food items.
2. Set-Up: use the collected materials to create detailed sets. For example, a scene representing earth might include stones, soil, and leaves.
3. Frame-by-Frame Shooting: arrange and move the objects incrementally while capturing each frame with the camera. Ensure consistency in lighting and camera position to maintain a smooth animation.
4. Editing: compile the images into an animation sequence using stop-motion software. Add effects or sound to enhance the storytelling.

Video example: "It is Like Normal People!"

Stop-animation help materials with videos and tips Watch here

Materials

- Storyboard template to help children plan their stories visually before creating animations.
- Smartphone
- Stop-Motion App
- Tripod
- Remote Control (optional)
- LED Lights (optional)
- Scissors
- Pencils
- Markers
- A4 Paper
- Colour Paper (150g)
- White A4 Paper (200g)
- Coloured paper (50 x 65 cm) or green cloth for pixelation
- Patafix
- Cardboard box

Tips

1. **Minimize Descriptive Exposition:**

   Let the visuals tell the story. Avoid overexplaining through narration or dialogue. Instead, rely on your characters' actions, expressions, and movements to convey emotions and advance the plot.

2. **Use 4K Resolution for Versatility:**

   This allows for zooming in or cropping scenes during post-production without compromising image quality.

3. **Recycle Characters and Props Creatively:**

   Repurpose characters, props, and set pieces across scenes to save time and resources.

4. **Batch Photograph Scenes by Background:**

   Capture all sequences that occur in the same background at once, regardless of their chronological order in the story. This method minimizes the need to rebuild or reset the same scene multiple times, saving valuable production hours.

5. **Organise Production with a Spreadsheet:**

   Use an Excel or Google Sheets document to maintain detailed records of your sequences. Include columns for:

   - **Scene Number**: Assign each sequence a unique number.

   - **Backgrounds**: Specify which backdrop is used.

   - **Characters and Props**: List all necessary elements for the scene.

   - **Duration**: Note the estimated duration of each sequence in seconds.

   Comments/Notes: Add reminders, same shooting session as scene x.., or additional directions. This document will serve as a centralized production guide, ensuring nothing is overlooked and enabling better planning.

   [Excel sheet for stop-motion creation] – a simple digital tool to organize and track the sequence of frames in stop-motion projects. [Download here]

6. **Time the script:**

   As a helpful tip, time yourself while reading the script to ensure it fits within the desired duration. Reading aloud with a timer will help confirm pacing and identify sections that may need trimming.

5.3 Using AI as a Creative Extension

As part of the creative process, you can introduce children to artificial intelligence (AI) tools to build on their own artwork. This activity works best once children have already created drawings connected to their stories or themes.

Step-by-step suggestion:

1. **Children create drawings** – encourage them to illustrate their ideas freely.

2. **Introduce the AI tool** – show how their drawings can be used as prompts to generate related images.

3. **Compare and reflect** – place the AI-generated images next to the children's original drawings (e.g., in a slideshow) so they can see similarities and differences.

4. **Discussion** – invite children to share what they notice, what they like, and how they feel about the AI interpretation of their work.

This exercise allows children to discover how digital tools can support creativity, without replacing their original expression. It expands the project beyond stop-motion, adds digital literacy skills, and shows how visual arts and technology can be combined in meaningful ways.

5.4 Sound recording

Equipment and apps

- Simple portable digital recorder with windshield for field recordings.
- iPhone microphone for capturing on-the-go sounds.
- Suggested programmes for exchanging with the expert. (If you are planning to use other programmes,
- please get in touch in advance:
- Reaper (free)
- Ableton (paid)
- Formats

Audio recording settings: .wav or .aiff, stereo, 16 or 24 bit, 48Khz. Second choice: mp3 with 256 kBit/s compression rate or 320 kBits/s". If you record with a mobile phone, please check for best quality in the settings, if available.

Sound is a powerful way to bring the **four natural elements**—earth, air, water, fire—into children's creative projects. Recording allows children to *listen*, *observe*, and *express* how these elements appear in their environment. Always try to use sounds/music made by you and the children, not bank sounds. Find ideas in the Guidelines and use your creativity!

How to use it in practice:

1. **Introduce sound as exploration** – explain that sounds can represent natural elements (e.g., water dripping, wind blowing, fire crackling, footsteps on earth).

2. **Collect and record** – invite children to create or capture sounds using their voices, classroom objects, or simple tools and create a sound bank.

3. **Connect to drawings and tales** – link recorded sounds to children's illustrations or stories (e.g., the sound of rustling paper as "wind" in their tale).

4. **Reflect and adapt** - encourage children to discuss which sounds best reflect each element and how these audio cues enhance their stories or animations.

6 Inclusive and Reflective Practice

6.1 Managing diverse classrooms

"I often find that children have much more potential than we realise. All we have to do is help them realise that this potential is already within them. And put them on the right path. We need to be willing to speak their language and convey our thoughts to them, which may be abstract or philosophical but are precise and tangible. " IAConversations with Menuhin by Robin Daniels.

When discussing the management of diverse classes, it is important to appreciate that each of us has a knack for, or greater ability in, very different fields, and that children who are not very gifted in other classes or do not even speak the language yet shine in unexpected tasks like drawing, painting, music, sound, or even mechanical tasks that others find tedious or overwhelming. It is important to give them small moments to express themselves sincerely, so they develop more self-confidence, which is why activities are necessary where the outcome is not as important as the experiment itself.

We must value diversity as a source of creativity rather than seeing it as a challenge, considering it a cultural and human asset. Therefore, proposing activities where each student can contribute from their identity, language, culture or experience (for example, a collective work inspired by different family or musical traditions) is something positive that enriches our students. Encouraging free expression through inclusive activities will help prioritize the process over the result, making the student's expression more relevant than the final 'beauty' of the work.

Likewise, reviewing the references included in textbooks or materials we work with in the classroom is an important task that remains to be done when we want to work from a perspective of diversity. We can include works by multiple artists of different genres, ages, cultures and abilities, or even invite students to research local or family artists who represent their environment and context, using art as a means to discuss diversity, not just represent it.

These types of activities create spaces that promote reflection and conversation, dialogue and empathy, encouraging active listening and respect for artistic and cultural interpretations and representations. They also connect art to everyday life by relating works to social issues or significant figures. Art thus becomes a tool for building meaning and empathy, rather than merely an aesthetic activity.

Finally, when considering how to manage a highly diverse class, it is also important to take a moment to reflect on our own role as teachers. We must recognise our own cultural and/or

aesthetic biases in order to relearn based on what we can discover from the rest of the students' contributions. We must be facilitators of experiences rather than transmitters of knowledge and techniques, and ask ourselves questions to improve the teaching-learning space with questions such as "Am I giving space to all voices? Can my students find role models in the characters I use in my classes? Could my language be offensive or segregating to students?

In addition to personal reflection, it is beneficial for the teaching team to also have moments of collective reflection to improve the school culture and promote respect and knowledge of different cultures for better teaching practices.

- Tips for working with migrant/underprivileged children

With this in mind, we can summarize some basic guidelines for working with migrant/underprivileged children:

- Recognize and value students' personal stories.
- Value diversity as a source of creativity.
- Foster a sense of belonging to the group by addressing individuality to generate a sense of community.
- Propose inclusive activities that encourage free expression.
- Prioritize the process over the result.
- Incorporate diverse role models into lessons.
- Promote spaces for dialogue and reflection.
- Reflect on your own role as a teacher and be a model of respect and empathy.

7 Assessment and Replication

7.1 Suggested ways to evaluate learning and creativity

The evaluation process in educational-artistic projects must integrate quantitative and qualitative methodologies in a differentiated and complementary manner in each phase, gathering different types of information. The data is analysed from different viewpoints and perspectives. This approach enriches the evaluation by combining instruments and data that allow us to make generalisations and comparisons with others that give meaning to the mechanisms and processes that are formed in the teaching-learning process, as well as the meanings and senses that the actors give to their school and life experiences and trajectories.

The assessment should include tools that aim to integrate two key dimensions:

- On one hand, know-how through the incorporation of programming, assessment and educational technique instruments and tools. In this process, education continues to be pedagogy of experience, not of experimentation. Artistic workshops as a space for building experiences, expressiveness, communication and growth. We apply instruments that help to identify teaching-learning processes through dialogue and communication, but they are necessary to produce them.
- On the other hand, art as a central element of the project experience, the starting point and end point of the processes initiated in the workshop. We refer to artistic sensitivity, the development of creativity, and the integration of artistic dimensions as a driving force for social, educational, and cultural dimensions. There has been a strong commitment to methodological reflection that integrates all these aspects.

It is important to introduce elements related to participating methodologies so that the different actors involved in the programme can not only contribute information and data but also participate in the process, make their own reflective contributions and influence the evaluation judgement and the improvement of the professional performance of those involved in it. The concept of evaluation that we have proposed implies that we not only seek to account for the successes and failures of a plan or programme, but also to receive feedback for innovation and professional and personal improvement of the professionals involved, including artists, teachers and educational institutions.

Through evaluation, we are trying to assess the extent to which the values and attitudes we are trying to promote are being incorporated, not to 'grade' but to plan and decide what new pedagogical and artistic actions we should adopt, since MUS-E® is based on achieving, through the arts, attitudinal objectives based on the promotion of self-esteem, respect and dialogue as sources of encounter.

Thus, evaluating creativity in school is not about measuring talent, but rather observing processes, attitudes, and ways of thinking. Creativity involves originality, flexibility, elaboration, personal expression and, where necessary, creative collaboration. To link this to the world of education, qualitative rubrics can be used to help us analyse different levels of performance. Below is a rubric with the items we mentioned earlier.

	Beginner level	Intermediate level	High level
Originality	Reproduces existing ideas	Modifies known ideas	Proposes novel or unusual ideas
Flexibility	Always uses the same strategies	Tries some variations	Experiments freely with materials and techniques
Elaboration	Shows little development or depth	Presents adequate but partial development of ideas or techniques.	Develops ideas in detail, coherently and carefully
Personal expression	Reproduces models or instructions	Shows some personal intention	Communicates their own vision or emotion
Creative collaboration	Minimal or passive participation	Participates and collaborates in the group	Actively contributes ideas to the group

Based on the evaluation of this project and in view of the outstanding positive results, the main recommendations are that the model chosen and developed by GRETA enables the objectives set to be achieved with both the children and the artists and teachers involved. The evaluation of the GRETA project can be consulted for further recommendations and other evaluation methods.

7.2 Adapting for other schools or settings

Replicating this project, which connects artists with educational spaces, means transferring the GRETA project experience to new contexts, maintaining its essence but adapting it to the particularities of each community. In this case, the initiative seeks to bring art to schools through the direct participation of artists, fostering creativity, expression and critical thinking among students. Replication not only broadens the scope of the project but also allows us to continue learning and improving based on experience in different environments.

The first step in replicating this type of project requires an understanding of the original model: what its objectives, methodologies and most notable achievements have been. This can help to adapt the objectives to the reality where we want to replicate the project, what type of activities can be replicated and how they should be integrated into the school dynamic. This understanding is key to ensuring that future implementations retain the spirit of the project, while adapting to new educational and cultural realities.

Establishing partnerships with educational and cultural institutions in the area where the project will be replicated can be helpful. Schools, cultural centres and local organisations play an essential role in planning and logistics, as they enable artists to connect with school communities in an organic way. Likewise, training and support for both teachers and artists are crucial elements in ensuring that the experience takes place in an atmosphere of collaboration and mutual learning.

During implementation, it is important to maintain constant monitoring to observe the processes and make any necessary adjustments. Each school or community has its own characteristics—infrastructure, schedules, student interests, cultural contexts—that may require modifications to the activities or approach. Flexibility and active listening are essential to ensure that the replication is not a simple copy, but a living and relevant version of the original project.

Finally, replication should include collective evaluation and reflection. Documenting experiences, sharing results, and gathering participants' voices helps consolidate learning and strengthen the programme's impact. In this way, replicating the project not only multiplies its benefits but also enriches the dialogue between art and education, promoting a more sensitive, creative school culture that is open to artistic expression.

8 Resources Index

Resources Index gathers in one place all the materials that can support you in bringing this project to life. Here you will find links to GRETA animations, artist guidelines, training content, the MUS-E guidelines, and the IYMF Toolkit, as well as a collection of artists' practices and videos that illustrate creative approaches in action. To make classroom use easier, this chapter also provides printable templates—such as storyboards and an Excel sheet for stop-motion creation—that can be adapted and reused in different contexts. This index is designed as your go-to reference, helping you move seamlessly from inspiration to practice and ensuring the project can be replicated with your own students.

GRETA Final film

- [Video](#)

Video Examples

Short films that bring the project to life, showing classroom activities, artistic processes, and children's creations.

- [Video 1 - The Birth of the 7 R's– Iceland](#)
- [Video 2 - The Secret of the Ancient Tree - Germany](#)
- [Video 3 - The story about the 4 elements - Spain](#)
- [Video 4 - The Element Figure - Turkey](#)

Collection of Artistic and Green Practices

A set of real-life examples that showcase artistic methods, classroom strategies, and creative activities developed during the project. [Download here]

Artist Guidelines

A practical framework with advice, step-by-step methods, and reflections to help artists facilitate co-creation with children and teachers. [Download here]

Recommendations

[Download here]

Printable Templates

Ready-to-use classroom tools designed to make project implementation easier and replicable.

- Storyboard template– to help children plan their stories visually before creating animations. [Download here]

- Excel sheet for stop-motion creation – a simple digital tool to organize and track the sequence of frames in stop-motion projects. [Download here]

Other important Resources

- **MUS-E Guidelines**
  Guidance and recommendations developed within the MUS-E network, focusing on the role of the arts in fostering inclusion, creativity, and well-being in schools. [Download here]

- **Toolkit on co-creation**
  A complementary resource developed by the International Yehudi Menuhin Foundation, offering broader references, methodologies, and inspiration for artistic co-creation.
  [Download here]

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