

*Lifestyles Revisited*  
*Educational Experiments in IG Environments*



*Zebra Formations / Belgium*

Partnership Meeting at Fundacja Pomocy Niewidomym

POLAND

17 - 18 January 2013

**Lifestyle Variable 4**



**FORMS OF ARTISTIC EXPRESSION**



## (1) Definition and characteristics of the IG Groups

## ALL WORKSHOPS



Seniors and assisting staff belonging to two residential homes mixed with junior students training to become Education Agents (16 in all with a majority of women). The total number of participants per group varied from 14 to 18 (between 28 and 36 for both institutions). The proportion of women in Senior groups is about 90 %. The proportion of girls in the Junior group is 65%.

A larger sample of participants took part in a survey in order to get a more representative picture of each generation's tastes in matters of musical preferences. 50% of respondents belonged to the “**Below 25**” age group, 25% to the “**25 to 50**” age group and 25% to the “**Above 50**” age group.



## (2) Objectives of the IG Groups

Allow participants:

- to learn about each other's tastes regarding different musical genres and various forms of artistic expressions (dance, paintings, literature).
- to express and describe their aesthetic preferences in matters of art in general and music in particular.
- to compare and discuss their attitudes towards various old and new musical styles.
- to express their artistic talent by illustrating stories related to art forms.
- to experience and measure the impact of a concert involving participants of many generations.



### **(3) Methodology and description of the workshop activities**

Activities were supervised by trainers and assisting staff.

The fact that Senior participants are unable to leave their residence requires specific working methods taking this aspect into consideration.

Therefore, props were used to stimulate discussions around the proposed themes: recorded music, questionnaires and photographs. Juniors helped Seniors to answer questions and write their answers for reporting.



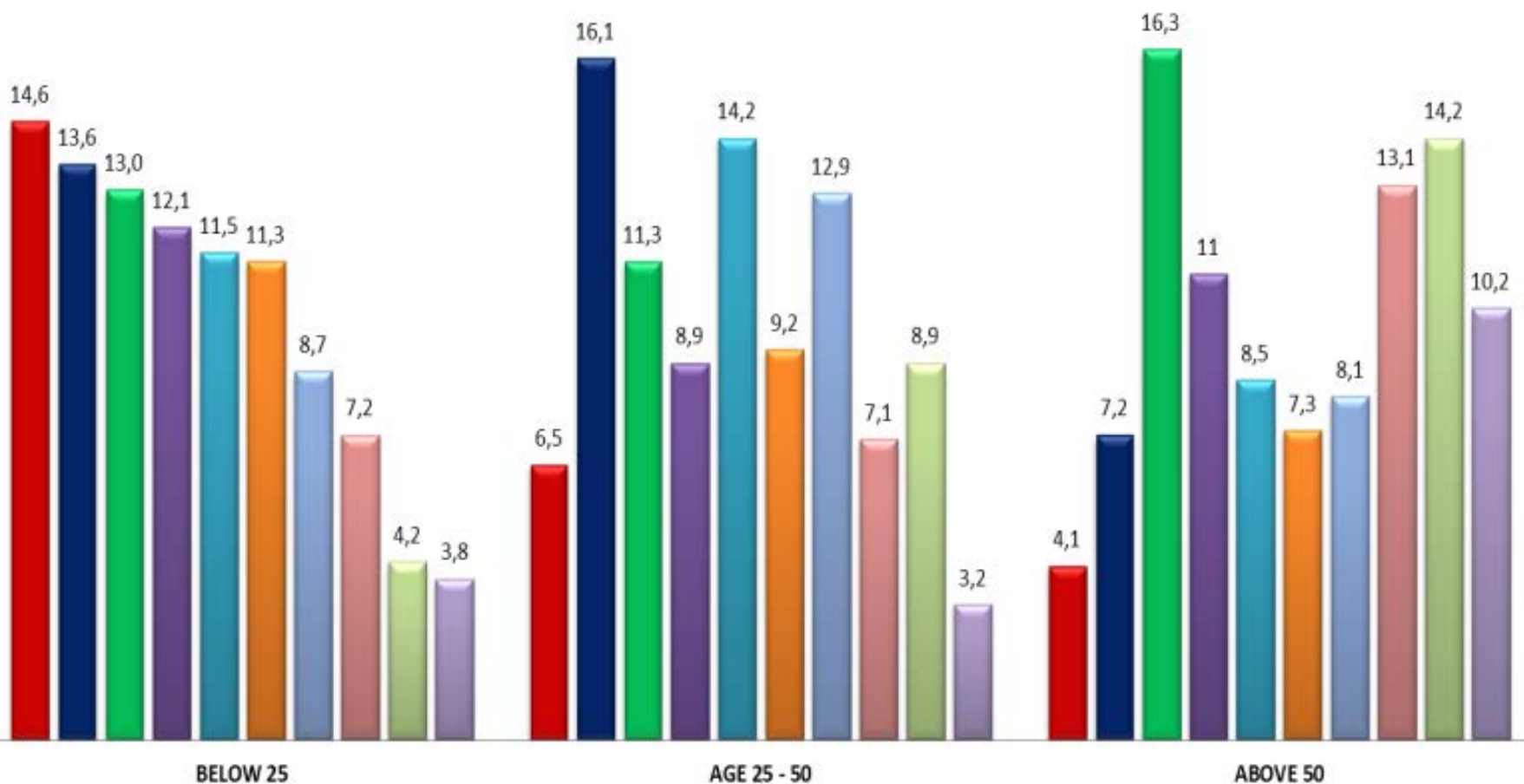
## **WORKSHOP I : “Intergenerational survey on musical preferences”**

Using a questionnaire, learners of 3 age groups were polled to gather their preferences regarding styles of music, the time spent listening to music and their choices from a selection of songs and tunes. The statistics of the survey were compiled in graph forms then compared and discussed. The complete results can be viewed at :

[http://www.zefor.net/pdf\\_files/survey\\_music\\_preferences.pdf](http://www.zefor.net/pdf_files/survey_music_preferences.pdf)



## PREFERED MUSIC STYLES PER AGE GROUPS (IN %)





## WORKSHOP II : “Songs and Music”



In this workshop learners listened to recordings of popular songs, old and new which they had to recognize and to associate with photos of the artists. Younger members brought their own music on mp3 players.

Persons were encouraged to express their likes and dislikes. A quite large “ignorance gap” was noticed concerning the other generation’s pieces of music. Young people were indifferent to vintage melodies whereas Seniors more openly expressed an aversion to modern tunes.



## WORKSHOP III : “At a Concert”

A limited number of senior participants had the opportunity of attending a concert given in the church of Ambresin for the inauguration of the new organ.

They were able to watch the rehearsal and during the event they were able to mix with younger people and share their impressions about the performance of Gabriel Fauré’s Requiem by the combined choirs of Eghezée and Hannut accompanied by a symphonic orchestra



Link to concert information:

<http://www.lesmenetriers.com/WP/>

Audio links to concerts:

<http://www.lesmenetriers.com/WP/?p=33>

Link to choir activities:

[http://www.youtube.com/watch?v=Pf3\\_h30LxJs](http://www.youtube.com/watch?v=Pf3_h30LxJs)







## WORKSHOP IV : "Dance and Music"

In this workshop learners were asked to associate various dance styles illustrated by pictures and the recorded music they hear.



- American Charleston (1)
- Argentinian tango (2)
- Ballet (3)
- Brazilian samba (4)
- Break dance (5)
- Fox trot (6)
- Hip Hop (7)
- Rock and Roll (8)
- Salsa (9)
- Tap dancing (10)
- Twist (11)
- Viennese waltz (12)

Participants exchange their impressions and say which style of dance and music they prefer. They give the reasons of their choices.



## WORKSHOP IV : “Music – Literature – History”

Learners illustrated a research about the history of the Milanollo Stradivarius violin, associating information gathered on Internet and that of Jean Diwo’s book on the subject. This approach enables them to learn about historical events, musicians and paintings.

The pictures represent the itinerary, the owners and the players of the violin from its conception in 1750 in Paris to 2012 in Lausanne, Switzerland.

*Milanollo: the life of a Stradivarius*

**Paris (1750)**  
Created in 1750  
Antonio Stradivari  
A book by Jean Diwo

**Paris (1750-1794)**  
Paris From 1750 to 1794  
Duchess son of Louis XV owner from 1750 to 1794  
Stolen in 1764  
Found on a flea market  
Pia: 1764  
Often played for Marie-Antoinette Queen of France

**Paris (1750-1794)**  
Played by Handel (c. 1755)  
Favourite of Louis XV  
Played for Madame de Pompadour  
Played for the birth of Louis XVI (1755)

**London (1794-1830)**  
London (1794-1830)  
His sister Marie also violin player  
Theresa Milanollo owner from 1806 to 1807  
Result several times between 1807 & 1807 by Hill or also by Sutherby's  
Bombay  
He Ratanjee owner from 1801 to 1808  
Played by Johann Strauss, Kollar c. 1835

**Lausanne (2012)**  
Lausanne (2012)  
Swiss Luther owner from 1988 to ...  
Pierre Amoyal  
Owner and former violin player from 1988 to 1988  
Christian Ferras  
Owner and former violin player from 1988 to 1988  
Played by Isaac Stern  
Played by Jean Serrin  
Played by Yehudi Menuhin

**Other Owners and Players:**  
J.S. Bach owner 1765-1766  
Played by Vivaldi c. 1765  
Vicki owner from 1882 to 1957  
Famous Canadian violin player  
Johann Sebastian Bach  
Johann Sebastian Bach  
Johann Sebastian Bach



## **(4) Results obtained from the various workshops and activities in terms of learning / teaching pedagogy and IG experiments**

### **(a) Discoveries about artistic preference and musical tastes (Workshops I→V)**

As could be expected the musical tastes between the age groups were very different. The survey showed an artistic lifestyle gap between the generations, especially between the “Below 25” and the two other groups.

The amount of time spent listening to music decreases gradually with age. Very few young learners have serious knowledge of dance styles and music.

The generations tend to stick to the type of music they liked when they were young (20 - 40) and soon loose contact with newer styles.



## **(4) Results obtained from the various workshops and activities in terms of learning / teaching pedagogy and IG experiments**

### **(b) IG transmission during workshops and activities (Workshops I→V)**

The divide between generations in relation to artistic forms seems greater than with other lifestyles variables. There was some lack of interest on behalf of all groups for what other generations like.

The Juniors who learned more from the Seniors had previously been introduced to art and music by their parents and / or grandparents.

Some young learners were disappointed about comments from Seniors who qualified their tastes as inappropriate.

Getting the generation groups to share their knowledge and interests in matters of art and music preferences was a difficult task.



**(5) Assessment of the degree of adaptability of the activities to different institutional and organizational contexts.**

All the activities can be easily reproduced providing that the musical references are adapted and correspond to what is usually commonly known among the different age groups.