



September 2013

Working group Opera Q

Methodology

1- Introduction:

First of all, we wanted to present you this methodology like a sort of guide, which we hope, will help those who want to join this lovely human adventure of the musical comedy or opera in the urban cities and especially, with the inhabitants of the disadvantaged districts.

It is a very good opportunity for us to share a work methodology which is the result of an experience of more than 7 years of musical and theatrical activities. These activities were addressed to a diversified audience, but mainly constituted of precarious or left aside people, because they hadn't the capacity to insert themselves in the society. This opportunity pleases us also because it obliges us to conceptualize a work that remained empirical up to now. To this point in time, we worked favouring intuition, observation, listening and analysis. We function by attempts and errors, and gradually a method and an organisation was set up.

This experience has never been the subject of a reflexion of which the goal would be to end in a pedagogical work tool. Also the idea that this method may be spread to other countries, cultures excites us and represents a true passion!

From now on, this task led in explorer has to be thought of 'scientifically' and suggested to the others with the purpose of experimenting it but we also hope to deal with this approach in depths.

Methodology of the method:

a) Introduction:

Before creating this methodology we had to respond to several complex questions; what are the stakes? How to define them? What are the questions and the problems? How do we answer and how do we resolve them? What vision can we have of a methodology of Opera Q project? How do we suggest a work method which could be exportable to other countries and other cultures supposing that this methodology would not be in contradiction with these other cultures or with other ways of functioning.

What is specific to the bustle and learning projects, it is to confuse the target and the way...

So, how not confuse target and process?

How to make the distinction between a pedagogical content, that is, “what must be transmitted”, “acquired” and “mastered”, and between the organization of the setting, of the material means and human means that will help this learning? What will be the philosophy and the spirit in which we are going to work: must the method be directive or negotiated. What distinctions do we make between the notion of status, roles and tasks? What mean, and what are the implications when we consider the project under concept “objectives”?

**This reflexion is inspired considerably by the experience of the opera working groups led by Samir Bendimered at the Maison des Cultures et de la Cohésion Sociale of Molenbeek for 7 years, to which it can be added the fruit of 20 years of previous experiences: animations for theatre of the Guimbarde, for the company Quoi d'autre, for the royal theatre of la Monnaie, projects in the zones of priority education and for l'académie de Musique of Watermael Boitfort.*

Isn't it simplistic to consider the project under this only concept? How to understand the qualitative and quantitative notion? How to get an analysis that would allow controlling the “process” of learning? In short, without being exhaustive of all the questions we have been asking ourselves, and considering of a experience that has proceeded by attempts and errors, we picked out propositions about the concepts and the lines that were going to guide us in the construction of this methodology.

First of all, we propose to make a distinction between a vertical, a horizontal and a transversal approach.

Horizontal, that is by steps (process in time).

Vertical, that is with precise pedagogic objectives at any given moments.

Transversal, that is the cross-road between the vertical (pedagogic or acquired objectives) and the horizontal (by steps and delimited in time). It is a Quality/Quantity relation. There are the less quantifiable profits (socio-psychological and cultural).

To define these three lines: verticality, horizontality and transversality, it means to define a purpose, and also define the process of a trip: ways of learning (verticality) and the benefits of the experience (transversality).

But before being too precise, it is important to define a work hypothesis, or a departure hypothesis. Secondly, I will suggest solutions and ways to resolve the starting question. And finally, I will approach the methodology referring to the different lines mentioned earlier.

Departure hypothesis:

The problem (or the departure question):

With the globalization, the fact that it is easier to move about, and if we consider the political changes that occurred in Eastern Europe, the massive arrival of a foreign labour, and refugees originated from the Maghreb, Africa or Asia and Eastern Europe,

provoked in Europe and above all in the big cities and European capital cities, we get what can be called a culture shock.

None of these countries were prepared or had considered the problems that will emerge and for which we still try today to overcome and by that be able to live all together.

During decades, immigration was considered as an economic temporary factor. In the meantime, this factor became structural. Today the immigrants are in the country since three or four generations. They will stay in the receiving country for good.

The countries tried on their own to legislate by integrating or assimilating the immigrants. These laws, which mean well, had been created in an emergency and often to overcome the problems of the moment (riot of young persons in Anderlecht for instance). This short-term vision, without taking all the parameters into account (socio-cultural and economic) returned the project of a socio-cultural diversity very difficult, and often almost impossible. The confrontation between on the one hand, a secular and democratic vision of the society and on the other hand, a religious (Islam for example) or cultural vision, which ends to be a vision of identity, makes this project of multiculturalism very complex. In certain cases, it is impossible to consider it, because the visions are radically opposed and **become** exploited.

We need only to see the stalemate over the wearing of the headscarf question and the religious gestures in the European public areas to observe the gap that is widening day after day.

The difficulty and the failure also come because there are a lot of salvages as well as political and electioneering manipulations. With the fear, calling upon the extremist Islamist terrorism, and taking into account the context of economic and political crisis between the occident and the Muslim countries, Islamophobia is gaining ground.

But without falling into the trap of a simplistic and by that a negative vision, one only needs to observe for instance, the young foreign-borns becoming integrated and taking political or ministerial responsibilities (Fadila Laanan, minister of Culture in Belgium, several secretaries of state of foreign origin in France, a minister of African origin in Italy, etc.) and by that hoping that these are only temporary difficulties, and that time is working to this new construction of a multicultural Europe exemplary and opened to the world.

Possible solutions:

Short-term solution:

It is necessary to help to the creation and the gratitude of the public and citizen utility of the cultural areas of meeting, exchange and learning. These areas will be presented as gathering spaces composed of every culture with a view to share and build a new socio-cultural identity based on the respect between the different elements of our society.

Medium-term solution:

This area becomes a symbolic area, which by the ritual of the different activities, comes to be a space of creation. There, it is possible to learn, discover but also to create as well as to pass down what has been assimilated. The elders foster the new members and help

them to integrate themselves. What is created, it is really a new identity, a new membership with shared values. It is a learning space of democracy and citizenship, and maybe also, when these projects are fostered by Europe, they allow to new migrants, as well as the local population, to seize a positive European citizenship!

Long-term solution:

This area becomes a walkway to acquire its autonomy. Every participant becomes actor of its change and can reach a path to its independence and its autonomy. This space can also spread its knowledge to other municipalities, towns, etc.

Re-establish the communication between Institution and the inhabitants.

Re-establish the communication with a population that have the feeling of being more and more neglected. Economically abandoned, the majority find themselves unemployed for more than 10 years. Socially and culturally abandoned, this population becomes withdrawn. It was urgent to renew the dialogue with this community, by suggesting them a space to speak and communicate.

Taking them out of their house (particularly the women and the girls), taking them out of the street (particularly the young persons), taking them out of the bars and cafés (particularly the fathers), it is allowing them to communicate with a public institution! This cultural institution becomes for them an interlocutor, a meeting place, a place where it is possible to talk and a place of expression.

Cultural Space

Create cultural spaces, it is in reality, breaking the wall of indifference and at the same time, repair, slightly, years of misunderstanding, indifference, humiliations and rejection, experienced most often by the young persons, but also by the parents who feel guilty because of the teaching failure of their child. It was high time to reconstruct the bridge and create walkways, between the inhabitants and the public authorities. Repair this bridge; it is to admit little by little the wounds and the difficulties experienced by this population.

The cultural space becomes also a learning place of training, information and debates. It is a place of training because it is possible to discover and learn languages, techniques of artistic expressions for instance. This learning of the art professions is only a pretext to set in motion the imagination of the participants. It is the idea to create in them the wish to learn, the desire and the curiosity to discover. From that moment on, a change occurs: the participants act, they are not victims anymore but they become real actors.

This cultural space is also a place of training and information. Another point of view can be approached to decrypt information. It is possible to assimilate the objective analysis and the reflexion, more than the sensationalist of information. Decode the information and learn how to establish a distance in relation to the mediatised events, how to leave the emotional to adopt a critical look on information, how to detect the manipulation. The participants also learn to compare several sources of information not only the traditional mass media or the television. As we will see later, writing an opera booklet is a way to interrogate themselves about the writing mechanisms of the scenario and the cinema. Understanding that, it is already the fact of opening the critic mind of the

participants. By that, we allow them to analyse and be more critical towards the cinematographic industry, internet and information in general.

Methodology

A working tool:

Singing, theater and dance:

The starting point will be to consider, singing, acting and dance as being a tool and a powerful cultural link of social cohesion. We sing in all the cultures. Every culture has a story linked to the singing and in fine to poetry. Singing and poetry narrate the joys, the sufferings of the people, in one word, they narrate life! They both are expression and testimony at the same time. Singing is accessible to everyone and we all have a unique voice. Singing, it is laughing, crying and above all expressing its life, allowing the emotions to exist, it is also putting a word on the psychological, social and cultural difficulties. By that we create a distance between oneself and the sufferings and it is a calming: it helps to get out of violence. Whether it is musical, opera, pop music or world music, the fact of suggesting to the inhabitants of the deprived neighbourhoods a singing working group that would take place regularly, it is already a first step towards success.

1- Horizontal approach:

We choose this concept of horizontal approach, situating it in relation to the linear proceedings of time. The time of the opera working group, the time of a step, or the time of a project. The horizontal approach is quantifiable. It refers to the proceedings of the activity in time, but also to the number of participants, the age category, the sex, but also the socio-cultural and economic origin of the public.

We suggest subdividing the time of the Opera Q project in different steps or stations. Every station or step corresponds to a moment of life of the working group. Defining these steps allow to get a grid of evaluation to get an idea of the knowledge and be able to go from one step to another. It will also help us to organise the time that remains to reach the next steps. Enumerated here below, they will be developed in the next chapters.

Stations or steps:

1. Meeting
2. Formulation
3. Stabilization
4. Realization
5. Dissemination

2- Vertical approach:

We choose this concept of vertical approach to define the different pedagogical learning processes essential to be able to complete successfully the realisation of the Opera Q

project. This vertical approach is also assessable and quantifiable. It allows us to evaluate the knowledge, the rhythm and the level of learning of every participant. Given the variety of the pedagogical and artistic learning processes, the fact that it is possible to divide them up in a given time, and to associate them to the different stations (steps) as the way they were defined in the horizontal approach, we can therefore use these parameters to define and spread the learning processes taking into account the evolution and the rhythm of every participant. Listed below, they will be developed in the next chapters.

Pedagogical learning :

1. Singing learning and vocal training
2. Performance learning
3. Dance learning
4. Writing learning
5. Dramaturgy and dramatisation learning

3- Transversal approach

It is the relation between the horizontal approach (quantitative) and the vertical approach (qualitative). It is about estimating at each step of the project (horizontal) the learning (vertical). This method will allow making a statement of what is assimilated, integrated and known, in what time and duration. This will enable to fill the gaps to reach the next step.

The transversal approach will also take account of more subjective factors and therefore less quantifiable. It is about psychological profits: trust, self esteem, sociability, conflict managements, non-violent communication, empathy, resiliency, commitment and empowerment. It is essential to distinguish a step which is a phenomenon observable in time and quantifiable (example: the number of participants, ages, cultural backgrounds, etc.) and a pedagogical knowledge which is also quantifiable (mastery of singing, dance, writing and reading...) from a psychological knowledge (self trust, creativity, sociability,...) and which are all consequences and profits of a pedagogical learning.

Example: a pedagogical knowledge being what is assimilated, learned, understood and mastered and thus ready to serve to progress to the next step... While, just the opposite , we can come up against a scenario where a participant progresses slowly at the pedagogical level, but fits in more and more easily in the group...

Listed here below, they will be developed in the following chapters:

1. Self trust
2. Participation to the debates
3. Participation to the tasks
4. Non-violent communication
5. Capacity of resilience

6. State of mind
7. Conviviality
8. Creativity
9. Commitment and responsibility

4- Means

It goes without saying that no methodology works without means, namely, a team of competent organizers, a professional infrastructure involving places, pedagogical equipment, communication between the organizers, but also with the participants.

Listed here below, they will be developed in the next chapters:

1. Profile of the organizers: artistic and socio-cultural
2. Functioning
 - Secretariat
 - Communication between organizers/participants/direction
3. Places of animation (Singing/Dance/Theatre)
4. Pedagogical equipment and accessories
5. Place of exhibition and auditorium
6. Setting/costumes and accessories of exhibition and show

5- Conclusions

Horizontal approach

1) Reunion :

The concept of reunion is seen in a sense of gathering a group, of finding a pretext to gather together individuals living or not in the neighborhood. These participants come from different socio-cultural backgrounds. The first step being of gathering it up starting from a unifying vector: singing and opera.

This step may be estimated at 3 months. It is the amount of time needed to recruit and constitute a group, for everybody to know each other. This observation period will allow above all defining the psychological profile of each participant and to get an idea on the different personalities and components of the group.

1. Recruitment of the participants:

The working group Opera Q must be multigenerational and pluricultural at the same time. Multigenerational, since we integrate general public of ages situated between 12 years old and 77 years. In this spirit of “living together”, it is important to mix and to make different generations live together.

The working group Opera Q must be also pluricultural because we open it at any audiences, whatever the nationality or the cultural origin. It is all about sharing, creating and living together an artistic adventure. Even though the general public is composed mostly of inhabitants of the municipality, it has to be opened to other participants of nearby neighborhoods. Besides, this opening will make easier the dissemination since this work will have an impact on the other neighborhoods.

-Open days: it is necessary to organise open days. They can be announced in the press, newspapers and local gazettes, and also by means of flyers distributed in the municipality. These open days are an opportunity to present the different artistic working groups (singing, dance, comedy,...) to a new public. It is the opportunity to present and explain the project Opera Q to the participants that are likely to start the group. During these open days, it is necessary to offer the public a moment of what can be the working group Opera Q: we ask the public to participate to the warm-up and singing exercises with the group, to work an air of opera, of musical or commercial music. We propose to make a collective singing to the public, as well as a work on the body, the game and theatrical improvisation.

This playful and friendly approach allows the future participants to acquaint themselves and to feel the spirit of the working group Opera Q, as well as feeling the welcome, that will be warm and convivial. It is important to make little breaks for a cup of coffee because it will allow the participants to talk, to introduce themselves, to know each other and to enjoy the kindly welcome of the organizers.

-The word of mouth: When a little group of participants is created, it is important that they talk about it among their entourage and that they invite friends and acquaintances. It is clearly the best way to reach an audience that would not dare to enter the cultural area. This method allow us to be in tune with the spirit of the project, that is to say, to gather up inhabitants of the municipality that are isolated and make them come on trust.

-Work experience: Just like the open days, the works experiences are also important moments allowing inviting and integrating new participants to join the group. Moreover, the work experience is an intense moment of life. It consists of spending several days working together in pleasant surroundings that allow time for conviviality. This work experience enables the participants to get to know and like each other. It is an intense moment where it is possible to relax meanwhile learning the art of opera. During mealtime and breaks, conversation and friendship arise little by little in an atmosphere of trust, respect and solidarity.

In concrete terms, it is all about organizing 2 or 3 days of work experience. During this time, the participants will be offered an initiation involving all the disciplines of the opera:

- *The lyric singing
- *The dramatic technique
- *The ballet"

- *Reflections on the writing of the booklet and exercises of writing
- *Reflections around music and different genres: Opera, musical, jazz.

Mini-concerts:

After the end of the work experience or after several weeks of work, it is important to organise mini-concerts. They offer several advantages:

1. For the participants, a learning of how to cope with stage fright, the importance of self-control and memory.
2. For the audience, it is the best way to see and appreciate concretely a step of the work realized by the group. It can thus encourage them to join the group.
3. For the organizers, a possibility to observe and to evaluate the rhythm and the level of the knowledge and learning of the participants. And in the same time, explain the project in its pedagogical and philosophical approach to a new public.

- Associations and help services to the population

It is very important to work in collaboration with the associations and the help services to the population. They regularly receive idle and isolated people. Very often lost because alone and impoverished, these persons can have the opportunity to join a project that could help them symbolically by putting a direction in their lives. This direction, or sense, can be a trigger to start off the right foot.

Conclusion

This step of "Reunion" can be seen from the angle of the methodology, like the first stage of gathering. When the objective is reached, that is, gather a group of 20 to 30 persons, from different ages and socio-cultural backgrounds, we can then go to the next step that we named "formulation".

2- Formulation:

In this case, formulation means the definition of the project with the participants. If the group functions on the immediate pleasure that can procure the working group Opera Q during the reunion, it is now important to express and define a project in the long term with the group. This project involves a procedure to follow, commitments and responsibilities. It is also necessary to define the form, that is the distribution of the different working groups, the schedules,... And in the meantime, it is crucial to define the content of the project, but also the conditions and the rules that will allow reaching the objectives defined by the group: schedules, places, groups distribution, individual work, etc.

The form of the project Opera Q:

To create a learning working group of opera or musical means to organize lessons of learning of the following disciplines:

- The lyric singing
- Performance
- Dance and choreography

The writing of the booklet
Dramaturgy
Dramatization
Scenery, costumes and property

The different disciplines must be organized weekly. According to the means and availability of the participants, it is desirable to organize these working groups as follows:

During the first 6 months:

Singing working group and vocal formation: minimum of 1x2 hours per week and per activity.

Performance working group: minimum 1x1hours per week.

Dance working group: minimum 1x1 hours per week

Writing working group of the booklet: 1h per week. It is the writing of a booklet of opera or musical. This working group must be able to write a booklet during these 6 months.

Internship of All Saints holiday: Length of 5 days and 8 hours per day. It must be organized during the school holidays.

Cf organization chart on an academic year. Last chapter.

After the first 6 months:

Under the direction of the composer, the director or the choreographer, the working groups can merge in adding the dramatization and the choreography. This step will allow us to reduce or to interrupt the weekly frequency of certain working groups. From then on, the working groups will be able to organize themselves as follows:

Dramatization: 2x3 hours per week. In this working group, we can include the dramaturgy, which can be made with the participants of the writing working group.

Lyric singing working group: personalized

Choreography: personalized

Easter internship: Length of 5 days and 8 hours a day. It must be organized during the school holidays.

Cf organization chart on an academic year. Last chapter.

The end of the project:

It is important to formulate with the group that the process of the working group OperaQ must end by way of a public performance. This concert or show are the last stage that will allow us to confirm the benefits of the learning of the performing arts, of the opera and musical. It is crucial to organize a grand finale that symbolically

announces the reach of the destination. We think that this last step is a part of the process of learning. The fact of suggesting to the participants to show the benefits and knowledge of a year of learning to family and friends is a powerful driving force to motivate the participants to learn and to move forward. This is also an integral part of the mastery of this learning. But we have to be careful on the fact that this step must not become an aim. The concert or the show do not have to be the only things that we focus on, because it is a risk to miss out on the wealth of a learning process, evolution and transformation. Here, the organizers' role is essential: the concert or the show must be considered like a step, equal to all the other ones that had been experienced. This is not a result, neither a conclusion. This moment can be considered as the end of a progression that prefigures other progressions and other ways. The ultimate aim for the participants is to be independent and stand on their own two feet.

So, for this final moment, the working groups must converge towards the finale dramatization of the show.

Dramatization and choreography: 2 to 3 x 3 hours per week during 4 weeks. (+ An internship of 5 days in April, during the school holidays).

Scenery, costumes, accessories, lighting and sounding: All of these disciplines must work together with the dramatization and the choreography. This work must be done with the whole group during the dramatization and choreography sessions.

During this last step, and according to the needs and in the aim of allowing a bigger mastery of the learning processes, we can organize personalized working groups by little groups made of 3 to 5 students. While the director or choreographer works on stage, we can organize either:

- 1 working group of improvement of lyric singing
- 1 working group of improvement of movement and dance
- 1 working group of performance.

It is very important that these different working groups of improvement be made in the same time that the working group of dramatization or choreography. Indeed, the participants must be available if necessary. It goes without saying that the organization of the activities, as they are suggested, must be adaptable in becoming integrated and respecting the setting of any association that would like to draw their inspiration from our methodology.

The content or the theme of the OperaQ project

The theme chosen is, for the history, inspired by "Romeo and Juliet" by Shakespeare, and inspired by "West Side Story" by Leonard Bernstein for the music and treatment of the booklet. It is obvious that the groups must invent a booklet, an original story and original music. The interest of choosing the theme of the thwarted loves, in placing the conflict in the affiliation to a family, to a clan, to a socio-economical level, will allow creating what we call a *mise en abyme*. Indeed, the public we work with live regularly the feeling of rejection and identity withdrawal. With the theme of Romeo and Juliet, we allow them to think about and to project their personal history through an imaginary

world. This projection also enables to create a distance with our own experience, and allows thinking about solutions to get out of the social determinism!

The rules and the conditions:

Commitment

Each of the participants having had the time to experience, to feel the work and to evaluate the project OperaQ in the length, it is time now to discuss with you the question of commitment. For the organizers and the referents, it is essential to understand that commitment must be considered from the point of view of the link between everybody. This link makes the participants and the organizers have the same statute. This is why we draw a distinction between statute and role. This aspect will be developed further. The most important thing being that commitment must absolutely not be seen under the shape of a contract with all the restrictive aspect of the thing, or even coercive. Discussing about commitment, it is discussing of the link between all the players of the project (organizers included!). This approach must exclude any power relationship. Everyone must share the commitment and the rules that result from it. We must be able to constantly adjust, adapt, and improve the rules of the working group OperaQ.

About Punctuality and regularity

Speaking about punctuality and the regularity, it is very important for the organizers not to take arbitrary or coercive attitudes. It is important not to get worried, or dramatize but observe. First, it is necessary to rely upon the empathy of the group; very often, it can solve punctuality or regularity problems. In letting the group acts first, we make the bonds between participants being reinforced in giving them the possibility to deal with the difficulties of everyone, and of an informal manner. When there is an outcome, it is a step (transversality) overcome, the group comes out a winner, and the positive image of the group is reinforced. The organizer has to be listening, stay attentive and benevolent. This empathetic attitude creates a solidarity that makes all the players of the project grow up (organizers and referent included!).

Punctuality

Each of the participants (organizers included!) must become aware of the importance to be on time at the activities. We can suggest to the group to be there 30 minutes before the beginning of the activity. This will allow to the participants to meet before the activity and to share news. This informal moment is very important, as it prepares all of the participants to concentrate. It is suggested to organize breakfasts, if the activity takes place in the morning. Each one could bring a snack like a ritual moment of initiation and learning.

Regularity

If punctuality concerns a precise topologic moment, that is the starting and ending point of the working group, regularity concerns the regular commitment on the length of the project. This nuance is important to define: several absences or delays can be handicaps in the learning process, in the formation and in the integration of the participant in the group. This is why, it is expected that everyone commit to the length of the project. The latter must be defined from the beginning. It can vary from 1 to 2 years. This regularity is an essential part in the process of the project. In living regularly the different phases (vertical, horizontal and transversal), each of the participants becomes a player and link that is essential in the success of the collective project. The final date or period of the project must be clearly defined. As far as our project is concerned, it is fixed in 2 steps:

May 2014: public performance of ½ hour and photos exhibition as well as a movie presentation.

Delays and occasional absences

If the participant can't be on time, or if he must be away in case of force majeure, he has to warn the organizer beforehand. This allow first to excuse the participant towards the group. It gives a weight to the commitment and each of the participants becomes aware of the importance of the project, and the importance to respect the rules.

Delays and repeated absences

In this case, the organizer or the referent must take stock with the participant that is concerned. It will be necessary then to evaluate the reasons of the repeated delays and absences. It is very often possible that these delays or absences have nothing to do with the commitment of the participant. Go through a difficult time (job loss, family problems, accommodation problems...) can be the reason of delays or absences. It is important to be listening and see how we can help (psychological help services or social services etc.). These moments of listening are essential because they allow the participant in difficulty to solve his problems. The fact to have taken the time to listen to the person, as well as giving him/her back confidence, comforts him/her in the idea that he/she is in a project that doesn't stop at the working group OperaQ life, but that also takes into account external human factors. It can occur that delays or absences are due to a relational problem with one or several members or with an organizer. A frank discussion with the organizers or the referent might help to resolve these difficulties. But when it is a question of disinterest, it is necessary to redo an evaluation with the participant and update his commitment. If the participant doesn't change his attitude, we must unfortunately ask him/her to quit the project. To let these kinds of situation continue can create tensions within the group and prevent the good continuity of the project.

Formulate the roles, statues and the tasks:

We draw a distinction between statute and roles. The statute is passive, and to the opposite, the role is active. The statute is the position of each participant including the organizers. The role is the action that results of this statute. The two notions interact between each other. The statute also refers to the tacit contract or to the commitment of all the players in the project. The role refers to the competence or knowledge of each participant.

3. Stabilization

What we call stabilization is the fact that, the steps “get-together” and “formulation” having been exceeded, it is necessary to stabilize the continuity of the project OperaQ. Once the enthusiasm of the discovery has passed, the daily and regular work may become boring for some participants that find it difficult to get involved in projects in the long term. It is important for each working group to ritualize the shape, and vary the content.

1 - Ritualize

Whether it be before, during or after the activity, it is essential to re-establish a ritual. The ritual allows for each participant to take his place in the group. It allows also assimilating the functioning and the (flexible and progressive) rules of the group. It allows to stay in touch, and to keep ourselves up to date of the movements and changes in the work of the group. It is also always necessary to consider the before, the during and the after of the activity. This nuance is important, because it allows us to situate the activity in a frame that is neither academic, nor professional.

Before:

For instance, suggesting to the group to be there 30 minutes before, or to suggest that each participant bring a snack and to share a breakfast can help the participants to bond.

During:

Each working group must begin by a collective warm-up. Collective, because it becomes also a ritual moment, where each one is a part of the creation of the project. Everyone is important and equal, as a player of the project, and as the role he plays in the development of the group until the realization of the project. When the working group is almost at the end, it is essential to make a summary of what has been worked on, as well as giving the instructions for the future working groups.

After:

The organizers and the referents have to remain available because these moments are always the occasion for a participant to confess his impressions, or just to talk. This availability and this listening give the project a human dimension. This is not a trader relation, where we would offer services on one side, and the participant would consume on the other side. We can also suggest the participant some outings (cinema, concert, theatre or opera). These activities may become subjects that will enrich the learning and creating work of the project OperaQ.

2 - Varying

Whatever the moment of the ritual, it is necessary to vary the content and not to fall in a routine that may become a constraint over time. Each ritual, if it is not embodied and re-embodied may become counterproductive. It is very important to vary the role and the tasks as well.

Before:

When we share a meal, for instance, it is crucial to enjoy the informal moment, for discussions to emerge about the events of the week, about actuality. It is also important to be attentive for the speech to circulate and not be monopolized by the same.

During:

The organizer has to make sure to vary the warm-up. It is a playful moment where each one of the participants takes his place. So, it is necessary to put at ease, and without forgetting to be serious, to do something so that the work be made in a joyful and relaxed atmosphere.

At the end of the working group, if there are collective tasks (for instance: cleaning of the place and of material), it is important to do something so that it is not always the same who works.

After:

Make sure to make the afterward moments alive. And this, always by respecting the principle of varying, trying that it occurs during a shared meal, or an outing. In brief, doing something so that each one of the participants feel that they are a part of the group.

Conclusion:

We can consider this period of stabilization as mastered when the participants (from 20 to 30) come regularly and are on time after 6 to 8 months of functioning. This stability must also take into account the fact that the rules of functioning of the working group have been integrated and respected by all the participants.

4 - Realization

This step must be seen under the concept of “convergence”. After having gathered a group of participants coming from different backgrounds and ages, after having formulated with them a project of working group OperaQ involving a commitment and the respect of the rules of functioning of the project, after having defined the theme of the musical, after having stabilized the group in a regular and weekly learning working group practice (whether it be singing, dancing, comedy or opera), it is necessary to make come together all of these energies towards a final result that would be concrete ! It is important to realize the result of the project OperaQ, and with a view to show to the participants that they have been able to complete successfully the project. It is crucial to gather all of the disciplines that have been a part of the project and organize simultaneously 2 or 3 days of open days. During these days, it is essential to propose to the public a photographic exhibition of the working group, an edition of the booklet and the texts of the writing working group, as well as realize an audio-visual montage or a DVD realization. And finally, to show the result of the performance built by the working group. For each of the participants, this moment will be catalyst for them to launch into new learning, towards new experiences and finally towards the dispersal step.

For this realization to be possible, it is essential to concretely dispose of means in locals, materials, accessories and capacity of relaying information. We must be able to reach the press, politic heads, the helping structures and a maximum of public (neighbors, family and friends...) to give the event a symbolic place and in the same time the bigger impact possible for the project.

The implementation of the realization must be situated 3 months before the end of the project. The working groups must merge in one working group only, the latter will gather all the participants. This latter big working group (that could be called “final dramatization of the musical”) aims to gather all of the disciplines (singing, dance and theatre) around the disposition of the project OperaQ. The different spaces, for the show (theatre) as well as for the exhibitions, must be prepared consequently for the needs of the project. Each of the organizers has to accompany and provide places, the material and means in communication that are necessary for this final step to be successful. Whatever the chosen option to show this realization, and whatever the means provided for the structures that support the project, it is essential to keep in mind that this moment of realization must remain a step of the process and not a purpose. Even if we provide the participants important and

professional means that highlight the project of the participants, it will be necessary to remind them that it is about a learning experience. Once this moment passed, it will be good to think of reproducing and spreading this success on new learning and new experiences.

Photographical exhibition: Ideally, that one must be the evidence of the different moments of the working groups' life. It can cross all of the processes as well as the moments of the intimate life of the working groups.

Audio-visual montage and DVD realization: Like the photographical exhibition, the DVD realization may be considered as a living memory of the working groups. In this case, we could get slices of life with image and sound in motion. This would allow also making feel the public the different steps lived by the participants of the working groups in this whole year of learning.

Booklet edition: A written booklet is not meant to be read or heard like a represented or performed story. The booklet will have to tell a story, but also tell about how the story has been built up. It must be an object of discovery for the public and the participants. Publishing the booklet is making the story of the project OperaQ accessible by everyone. And finally, by publishing and by engraving the booklet, we get to the symbolic of the written that fix the evidence of a truth, the truth of a story shared by the participants.

Public performance (1/2 hour): The theatrical performance of the musical is the result and the mastery by the participants of all the disciplines learned. They have to know their music, their text and their choreography by heart, and do so in controlling their fears, the stage fright. They also have to sing, to dance in rhythm, as well as assimilating all of the movements of the dramatization and the choreography. They have to follow the sheet music and put themselves correctly near the light created by the stage manager. As you can see, the challenge is quite big and each of the participants has a big role to play in the final success of the great moment.

It is important to envisage several public performances (minimum 2) because they are an integrative part of the process of learning. The fact of being able to reproduce a show several times in front of a different public is to learn in a way the mastery of an art or knowledge. It is about making sure that each one of the participants, as well as the artist or the artisan, are able to repeat the same gesture with precision.

Conclusion

Organizing the realization of the project OperaQ in a purpose based on 4 plans: photographical exhibition, DVD realization, publishing of the booklet and theatrical performance, we will favor the process rather than the purpose of the project. Each one of the plans will relate the traveled path and will allow (public and participants)

to feel the dimension of the learning process and will prevent ourselves to confuse processes and purposes...

5 - Dispersal

After each "realization" of a project OperaQ, the participants will be waiting what happens next the realized work. Their questions will certainly be: What are we going to do next year? Will it be a rest of the working group? Are we going to do other performances? Where could we follow and deepen this kind of learning? Are there schools to get a diploma? Etc. In order not to let these questions unanswered, we suggest to consider the rest and name the dispersal under three aspects:

1 - Professional springboard for each participant:

Once arrived at this ultimate stage of the project OperaQ, the participants must be able to gain more independence to deepen their experience and create by themselves an artistic or professional project. By having lived this privileged moment of positive learning, each can look ahead on a search for a formation or finally quite simply start looking for a work. In this case, the organizers must be available and guide the participants in their search. It is very important to help the participants in suggesting them a range of choices of specialized schools (conservatoire, theatre art academies, etc.), towards training centers (educator or social assistant training, street educator, etc.) and when it comes to a search towards a paid work, it is necessary to help the participants to stack all the experience's knowledge in his favor (self-confidence, presentation, ability of defining one's competence properly, write a CV,...) to success in his research.

2 - Transmission and dispersal of know-how:

When the experience can be renewed to other candidates, we can consider giving the formers the role of new referent or new organizers for the new project. Rich because of their experience, the formers are in the best position to pass down a part of their know-how and help the new participants to build and realize the new project. They also are the privileged witnesses of a strong experience that has led them towards new competences that they will share willingly with the new converts. This newly acquired statute can give them wings and self-confidence to face new situations (formation, school fess, new jobs, etc.)

3 - Sharing and dispersal towards other cultures:

The story of this experience can be told, shared by others, friends, family, neighbors, etc. It is also necessary to organize meetings with others centers or cultural spaces in order to pass down "the method" and the experience of the OperaQ. The formers

become then ambassadors for telling and sharing their story. If possible, it is essential to try to organize exhibitions or to show the DVD report, and possibly to suggest a performance, in order to show in concrete terms the result of the working groups OperaQ.

Conclusion:

As we have seen, the horizontal outlook allows us to lay down guidelines on which we can make work a project OperaQ. These guidelines are above all a cutting in time, thanks to which we can fix points of reference in order not to cut corners. This horizontal outlook will be a big help to analyze quantitative results of the methodology OperaQ. Obviously, we only have considered the formal aspect of the project. As we will see below, the vertical outlook will approach the pedagogical content of the working groups.

II – Vertical Approach

As said before, this part is about the pedagogical work and the learning of the different artistic disciplines. Each organizer must be aware that each participant is a new convert. Everyone has a different rhythm of assimilation, memorization and integration of the learning in the different artistic techniques. Some will be very good actors, but will not sing or dance this well, others will learn very fast but maybe will stagnate, while others slower may go very far, but at their own pace! It is important then to allow the participants to get accustomed with the musical art or the opera, and to go as far away as possible in the mastery of this art. In dialogue, the organizers must stay attentive and observe very well, and support the progresses of each participant. We suggest considering the pedagogical learning in taking into account the horizontal steps. All of the working groups must be built keeping in mind the different steps of the horizontal approach (Reunion, formulation, stabilization and realization).

Collective working groups

During every steps of the horizontal process, all of the working groups (singing, comedy, dance, etc.) must always be given collectively. The main reason is to bring the participants up to the same level (role) and this during the whole time of the project. When an individual work proves to be necessary, it is always essential to make it in including the group. All the working groups must revolve around continuity in time with a beginning, a middle and an end.

Each beginning of working group devoted to the physical warm-up of the body, of the voice, the respiration, concentration and to the motivation of the group.

Each middle of working group is devoted to the technical work of the activity in question.

Each end of working group is devoted to the relaxation, the relaxing and the recap of what has been learned, of what must be exercised at home and to the collective tasks.

Individual working groups

It may be possible that an individual work more in-depth be essential (tuneful problems in the singing, timidity in front of the group, etc.). It is necessary then to prevent the participant to confront with the group. The individual sessions may be made without the group when the project is in its stabilization stage or realization stage. During these steps, the group is at maturity enough to understand that the roles and the levels of each participant calls for competences and special features that asks a learning work or individual adjustment that will be made in favor of the group.

During the 6 first:

(Reunion and stabilization)

1- The singing working group and the vocal formation: 1x1h30 to 2 hours a week

The singing working group is one of the pillars of the project. This working group will have to be given during the whole length of the project and without discontinuity. The working group will have to be collective in its structure, either the whole group of 30 persons, or by age group, or by music stand when he works on the chorale. During 2 hours, it must be organized according to 3 phases:

- 1- Collective warm-up (respiration and singing exercise) (beginning of the working group)
- 2- Learning of a singing monodic and learning of a polyphony (middle of the working group)
- 3- Relaxation exercise, relaxing exercise and recap (end of the working group)

Proceedings of a form session of work

Preliminary remarks:

- Duration of the session (1h30 to 2h)
 - We will mark at each session a “starting” time and an “ending” time of the work.
- 1- Collective warm up:** the whole arrange itself in circle. The working group must be led by a singing teacher/organizer, and by a coach that will take care of the physical posture of the participants. The singing organizer will start by some exercises to become aware of the respiration and will move on to some singing exercises.

The respiration: In order to sing properly, the mastery of respiration is essential. A body that breathes well, with calm, will be more able to react to situations and to the hardships of life. An abdominal and profound respiration will give serenity, maturity and reduce impulsive reactions. In order to give a speech and to be self-confident, the respiration with the posture is one of the elements to be worked on with participants to bring them towards a bigger self-confidence. It is necessary to explain to them the breathing function, namely the breath in, the breath out, the role of the diaphragm and the abdominal pressure. It is important to make them understand the interest of an abdominal respiration compared to the thoracic respiration. With little games, we will suggest the participants to control this abdominal respiration by practicing short breathing in, and long breathing out, this in order to handle the breathing flow that is so essential in the mastery of the singing art. The singing exercises may also serve as privileged territory to exercise a control and play with our respiration. (It will be suggested for instance singing exercises that will make easier this kind of learning).

Proceedings of a respiration session:

At the beginning of the session, we will suggest the participants to take up a position:

Lying on the ground, hand on the abdomen. By breathing in by the nose, we make our abdomen swell and by doing so, the hand is lifted. We keep the air several seconds and then we expel it by the mouth slightly open.

The hand put on the abdomen will allow simply to really feel the air accrue and disappear. This respiration must be practiced calmly and in tranquility. This is not about a gymnastic exercise, but the ability to develop an additional respiratory potential. For the respiration, we can also ask to the participants to visualize a flower between the eyebrows and to act “as if they wanted to smell its perfume”, this in the aim of making the air enter along the nasal cavities to supply blood to the brain.

Standing, the respiratory exercises may be done with the palms hands placed under the clavicle. By breathing in with the nose, we make the hands go up under the effect of the air accumulating in the lungs from the bottom up. We keep the air several seconds, in the posture of a proud individual, and we expel it with the mouth slightly open.

We can also suggest timed respirations:

A leader is chosen and counts out loud, this way giving rhythm to the respiratory exercise:

We can be based on different rhythms:

5 times (breathing in) 7 times (retention) and 15 times (breathing out) 5 times (retention); etc.

Respiration/sound

Lying or standing, we set up a collective respiration. On the breathing out moment, we ask the group to make a sound (a). This sound must be wide, supple, non-worked. This sound will be the expression of the group breathing, the sign of a communion

and a quiet harmony. This sound will correspond with the “let go” that has to be understood as a “non-cerebral” moment. The “let go” is the state reached when, beyond a simple relaxation, the mind (thoughts, the automatic succession of ideas...) is finally put asleep. This is a state of an important receptivity and availability.

Advice:

The respiratory exercises mustn't be pushed too far. Practiced too much, they can cause vertigo or headaches, by hyperventilation. It is also necessary to inquire on the presence of asthmatics or spasmophiles in the group before each respiratory exercise.

The singing exercises

The organizer will suggest some singing exercises (short and simple melodies that travel along the whole stretch of the voice in the medium, bass and high pitched note!). These singing exercises will be sung by all of the participants in unison. The organizer will make sure to respect the registers (vocal abilities) of the participants:

-For the young from 12 years old to 18 years old, make sure not to force the voices in making them sing high and hard. As far as this age group is concerned, take into account the voice's changes (breaking of voice) that can arise at the adolescence.

-With the young boys between 12 years old and 15 years old, the voice's register is situated generally in the soprano's register (high frequency). The fact of having “feminine” voices may sometimes disturb the participants, since they are at an age where the needs to identify with the masculine gender is important. Make sure to explain that it is a normal and obligatory transition of the voice. This one will be lower near 16/18 years old.

With the young girls, it happens often that they can't manage to sing in the high frequency register. This is often due to the fact that they imitate commercial music singers, who often sing in the register of masculine voices. In this case, it is necessary, without forcing, to bring them to discover their women's voices.

For women (beginners), make sure not to make the voices go up to the register of high frequency. It is necessary to insist on the medium part of the voice, this will allow building the musical register. It happens however that, naturally, some feminine voices will go up easily towards the high frequency, while others will encounter some difficulties to do so. It will be then essential to split the group between alto (medium voices) and sopranos (high-pitched voices).

For men, it is important to begin by the medium register, and then go down. Again, we will see that some voices go easily down, while others will be higher (rather rare). We will then have 2 groups for men, the baritones or bass, and the tenors.

Careful, it is very important, during the warm-up, to mix the age groups in order to avoid the creation of clans by generation. When the young are mixed with the adults, it gives them a feeling of respect. This leads to an inter-generational solidarity.

The correctness: it happens often that some participants don't sing in tune (there is nothing worse than telling somebody that he does not sing in tune, the result will be that he won't sing anymore!). It is important not to be alarmed, and not tell them they are not in tune. It is better to nicely ask them to sing higher or lower and to adjust little by little. If they are not able to do it, it is better not to insist or be focused on the problem. It suffices to carry on the warm-up, and the adjustment will be slower. For some participants, the question of the correctness is linked to the perception they have of their own voice and to the difficulty of producing a frequency (ex, a La 440) that is produced by timbre (ex: a piano) and to reproduce it by another timbre (the voice for instance). We obtain better results by being patient without being focused on the difficulty and in varying the singing exercises, as well as put the participants at ease (don't forget to laugh!).

The posture:

The physical work is very important to bring the participants to become aware of the importance of a good posture in order to play well, to sing and to dance well. Waking up the body, it is also waking up the self-awareness and the image that we give to the others. To be aware and master this body image, it is also mastering our relation to the world and to the others. An open, living and dynamic body will often be more winning than an inert, apathetic and flabby body! The physical coach will make sure, during the vocal warm-up, to think of little games to help to stand up straight. He will check the head's posture in continuation with the body, the elbows' position, the arms' position, the mouth's and jaw's position, etc. Postures exercises and body relaxation exercises can be suggested during or between the warm-ups.

2- Learning of a song or a monody:

If we consider that we are at the beginning of the working group OperaQ (**Reunion/Horizontal phase**), the first learning has to be simple and progressive. This is why it is better to begin with a song or a monody; that is a melody that can be sung in unison by each one of the participants. Concerning the choice of the song, the group has to choose one song and the singing organizer chooses another one. The melody can be learned by ear, but it is very important to suggest a song with a sheet music always, this in order to develop the knowledge by the writing. Once the melody learned and sung properly, it is important to have piano support, in order for the participants to develop the rhythm work and chamber music work. They slowly have to know when they have to enter (when there is an instrumental or a musical introduction), how to take the right note in taking into account the piano support.

Learning of the polyphony:

We mustn't forget that our public being mostly from immigrant origin, the polyphony (several voices or different melodies sung simultaneously) is not a part of their musical culture, that mostly favors the monody (only one melody for everyone, in the same time). During the "Reunion" phase, it is important for the participants to quickly start working on the polyphony. First, the canons are a very good help to develop the awareness of polyphony. Indeed, it is about, in a first phase, to teach to

the whole group a single melody, then, make them sing it in a staggered way in splitting the group in two. The group will easily become aware of the listening, the correctness and the balance. The sonic balance is very important! Indeed, both groups will be asked to vary the volumes in order to sing their part while listening to the others.

When this exercise with 2 voices is mastered, we can work on 3 or 4 voices. Generally, this moment of polyphony, when it is succeeded, creates a beginning of cohesion in the group, pleasure and solidarity. During this polyphony work, it will be noticed that for some of the group, the learning will be very fast, while it will not be so for some others. It is important to be watchful and organize the working groups taking into account that, little by little, levels differences are going to come up and that it will be necessary to adapt the pedagogical way in order for each participant to be something in it and to be integrated in the group.

Recording:

It will be asked for the participants to record the singing exercises, in order to be able to practice daily. This daily work is essential if we want to get good results on the voice's formation. Generally, all of the participants have a mobile phone with proper recordings capacities. It is important at this moment to record separated parts (above all for oral singings) for them as well as their melodies, this allowing them to study these melodies at home. The recorder is a very precious tool to make the participants evolve and win some time in the learning of the music. In knowing better and by heart, it gives them more self-confidence and serenity with regard to the rest of the learning (dramatic play and dance).

3- End of the session

We gather the group in circle like at the beginning of the working group. We suggest the group to hold hands (organizer included). The participants close their eyes and make a slight swinging display from the left to the right (like a boat that is rocking up). They will try first to find a profound, calm and slow respiration. Little by little, they will be asked to make little mused sounds (mouth closed) and to give up control towards the relaxation. The body has to remain flexible and relaxed. We let then the vocal improvisation of the group unfolds while asking that the sounds be sweet and melodious. This session may last until 10 minutes. The latter will help to relax the vocal cords, the larynx and all of the dorsal muscles (nape of the neck, shoulders, thorax, abdomen, legs, etc.). The organizers will ask the group to progressively reduce the sound, until completely bringing it to an end. And finally, he will count until 10 slowly and will wake the group up. It will also be the opportunity to remind them about the tasks and duties for the tidying up of the locals and material, and in the same time remind them about what they have to prepare for the next session.

2 - The theatre working group and the acting

As far as the acting working group is concerned, at the beginning of the 6 months, what we are discussing is "the dramatic play" that emphasizes on the process, on the play in the making, and not the product that we have to "realize". The theatre is a social practice that each organizer will adapt to the group according to this one, in

accordance with each one's personality. It is about to explore with the group a journey to be made that will allow them to learn several things:

Proceedings of a form session of work:

- Duration of the session (1h to 1h30 a week)
- We will mark for each session a middle "starting" time and an "end" time of the work.

Succession of the exercises:

1 - Preparation of the work: a leader is chosen. The participants and the leader form a circle and hold hands like this:

- right hand: palm downwards → it gives
- left hand: palm upwards → it receives

The participants will be asked to close their eyes and to simply pay attention to their respiration, to follow the path traveled by the air to go in and out. (The air column).

2- Physical work:

- Either a complete training in music (cf. dance work)
- Or physical expression exercises (cf. dance work)

3- Voice and respiration

- Breathing work (cf. chapter about respiration/singing working group)
- Vocal and diction work

Sonorous movements:

All of the participants form a circle. One of them will stand in the center and start producing a sound or a noise accompanied by a movement. The others will reproduce exactly the same sound, accompanied by the same movement. Then the participant will defy someone that will take his place in the center of the circle while changing the initial sound and the movement very slowly; the difference will have to be very clear, but the change will have to be very subtle, without anyone noticing it.

Sounding boxes: the organizer in the center will ask the group to produce:

- 1- The sound (a): the resonator is the **chest**. On the emission of this sound, the participants will have to feel a vibration in the chest. Each one putting their hand on their chest, the sensation will be clear.
- 2- The sound (e): the resonator will be placed at the **nape of the neck**. By putting the hand on the nape of the neck, the participants will try to feel the vibration on their neck.
- 3- The sound (i): the resonator will stand at the **height of the head**.
- 4- The sound (o): the resonator will be the **lower back**.

4- Motivation exercises:

These exercises aim to gather the collective energy of the group around propositions requiring attention, concentration, rapidity and mobilization. These exercises will be made at the start of the session in order to bring the group to a particular concentration. They take part of it like recreation, their playful characteristics are essential. To galvanize the group, it is also galvanizing the space in filling it with games, laughter, concentration, rapidity, slowing down... These exercises allow the relations within the group to match, to become more flexible, in order to go honestly towards the freedom needed by each participant for his creativity to blossom.

The proceedings:

- **The participants run** on the spot like for a race. Legs and arms are very active, in motion. They have to imagine that they have to jump a hurdle. To each hurdle imagined, the leader shouts "hurdle", and the participants jump this hurdle in shouting "hurdle!".
- **The leader rubs his hands** to make understand that he has a very light ball. He gives it to the next person, who receives it gently, and gives it to the next and so forth. The ball may become heavy, warm, stinky, cumbersome... Each time, the participants have to mime the object that they hand over to the others.
- **Walking in scenic space:** in different rhythms (slow, fast, forward, backward, eyes closed...) the group will walk in the entire scenic space, with the aim of not hitting another partner.
- **Visual situations on stage and movement decomposition:**
 1. I watch an object or a partner
 2. I stare at him/her/it and point at him/her/it
 3. I head with a firm step towards the object or the partner
- **Intentions in the movement**
Same exercise that hereabove, but the participant puts an intention (emotion) in his movement (joy, anger, irritation, apathy, etc.).

5 - Dramatic play or the work on states and emotions:

In order to always go to the heat of the matter, we have to be able to suppress the clichés, the comments, the parodies or the imitation. (For example: the character has to play that he is waiting for somebody: he watches his watch.). This work will be founded on the truth and sincerity of each participant. The most common emotion has to be sincere, and each participant will have his own and unique expression of this emotion. How to produce and reproduce a laugh so that the latter be spontaneous and real? This type of work asks for a good general relaxation, muscular and mental. The initial state has to be the neutrality allowing an availability to interpret, to show a different state than

the state in which we are. This state is a “way of being” or a behavior that must involve the whole person.

Proceedings: in cadenced walking, the performers evolve on the whole game area. To the signal of the leader, they will stop and will be “statues”. For example, the leader suggests a state for the statue: joyful, sad, irritated, in love, sick, etc. The participants will have to play this state, without moving during 1 minute and 30 seconds, and then to the leader’s signal, they will start again their walking in the most perfect neutrality.

Another example: a performer tells a story (real or invented). He has to start in the most neutral way. Then, the organizer will appeal to him in asking him to tell the story in a way that could be joyful, sad, irritated, in love...

As and when the working groups go on, and during the 6 months of work, we will make sure to deepen, vary and improve the exercises by bringing texts and situations. But also by asking the participants to observe in their everyday life and to report as there are situations they have witnessed. Then they have to play these situations in every register possible.

Texts and memorization: quickly, it is important to suggest the participants to perform and memorize short texts. The organizer has to make them play short scenes, either alone, or by 2 or 3. The aim is to train de memory. The scenes have to be played according to several dramatizations, in order not to freeze the play and the creativity of the participants.

5- Relaxation:

The aim of the relaxation is simple and direct: relax the participants and put back in place the dispersed energies during the session and enjoy this relaxation to suggest theatrical viewing. This is not about taking the relaxation in its therapeutic aspect (sophrology), even though the therapeutic benefits are undeniable.

Proceedings: After having lay down the participants on the ground (preferably on a rug), the organizer, with a calm voice will relax the participants. They will follow his indications with their eyes closed, in a state aimed at the relaxation and to the calming of the mental and muscular tensions. The organizer will ask the participants to relax all the muscles from the forehead until the feet, one by one. Once at the feet, he will insist on a calm, profound, regular and abdominal breathing.

Heaviness: the relaxation being realized, he will ask the participants to imagine a pleasant sensation of heaviness in his limbs, from the feet until the

head, as if the body was sinking profoundly into the rug. Again, he will insist on a slow and profound breathing.

Heat: following up on the heaviness, he will ask the participants to develop in themselves a sensation of heat; beginning by the feet to go up until the head, insisting on the abdomen and the solar plexus, with, at the end, a brief feeling of coolness on the forehead. Then*, he will set up the return of the standby condition:

Feeling of alertness from the feet to the head, counting from 1 to 5:

- 1- feet and legs
- 2- pelvis and abdomen
- 3- back and shoulders
- 4- arms, neck, face
- 5- "You are awake!"

After light movement of the feet, hands and jaw (possible stretching), the participants open their eyes as soon as they like.

** Relaxation technique practiced by Claude Billard, pioneer of Sophrology. The relaxation may last between 15 to 20 minutes.*

6- End of the session: Asking the participants to form a circle again, by holding hands as in the beginning (the organizer or leader included). Getting back to calm and fullness among the group; and to underline the end of the work asking the participants to release hands and to go one step backwards.

7- Reminder of the tasks: Enjoy this moment of relaxation and attention to remind the group of the tasks (tidying up of the material, chairs, table, accessories...) for the next working group (texts to memorize, situation to observe, movie or play extract to play, etc.).

To record the work sessions:

Like the recordings for learning and the daily voice practice, it is very interesting to film and record the work sessions of the performance. These movies can not only constitute a testimony of the work and evolution of the participants' progress, but can also serve for the final representation of the project.

Then this movie becomes a witness of a learning process which will allow showing how the project began, how it revolved around, how the participants worked, learned and developed.

1- Movement and dance working group : 1 x 1h30 to 2hours a week

For the OperaQ project, and concerning the movement and dance working group, at the beginning of the 6 first months, it will consist of a learning work which will put emphasis

on the body and its movement in the scenic space. Just as for the performance work, the sessions will be made up of a starting point and an end point of the working group. Just like the singing and the theatre working groups, the first part will deal with a physical and sound warm-up, including a respiration and relaxation work. Without being too specific about the working group, the learning will revolve around a series of exercises which aim to get somebody to realize about several elements involving movement and dance:

1- The space:

The exercises bringing into play the space will consist in getting the group moving, or an isolated person in a scenic space:

- Direction: front, back, side...
- Drawing: line, curve or spiral
- Level: low, high, the ground, the falls, the jumps
- Distance: close or distant spaces, moves
- Forms: big, small, twisted, geometric figure (to be in a space reducing or increasing the movement)
- Orientations: full-face, from the side, side by side, in single file
- Scenic space: entrance and exit (stage left and stage right), cross the space hastily, walking, twisted, crawling, etc. Zones delimited, big objects, sets and stage light.

2- The body:

The exercises bringing into play the realisation of the body will consist in decomposing every movement and articulation of the body, to become aware of the connections between every body parts and position:

Body parts:

- Head, shoulders, legs, feet, arms. Match or separate the limbs.

Body positions:

Motive actions:

- Simple: walk, run, jump, swing
- More complex: acrobatics, climb, etc.

We will also learn to feel the supports, the balances (as well as the losses of balance!)

Supports and balances:

- Statues (as in the theatre!)
- Looking for different supports: real: accessory objects, sets, partners... Or imaginary: doors, enclosed space, cage, lift, etc.

Corporal forms: big, round, small, long, pointed, twisted, etc.

3- Energy:

To become aware of the energy is before everything being able to split up three factors (weight, time and space) and their combinations:

Combination of the three factors, weight, time and space:

- Weight factor= energy quantity (light, heavy, strong or weak)
- Time factor= speed of the energy (slowness, speed, sudden, sustained)
- Space factor= orientation of the release of energy in the space (direct or indirect)

4- Time:

The exercises involving time structure in an action allow to create movement in a scene, but also to associate it with music which has its autonomous time unity.

Structuring of the internal time:

- Play on the movement duration and its contrasts (quick/slow) (accelerated/decelerated)
- Play on the emphasis in the movement
- To produce sounds: to clap hands and feet, to sing, accompany yourself with percussions...

Structuring of the external time (music relation)

- To respect the music beat
- To reproduce the musical structure
- Play with the music stresses
- To translate by the movement the climate of the music
- To translate by the movement the speed (quick/slow) of the music
- To establish a contrasting link between the movement and the music: the music goes fast, I walk slowly.

5- Relation

Working the relation of our body with the one of the others, it is to meet the other. From this relation, we can express the emotion and the energy of a scene.

The body of the other:

- Variety of the contact surfaces of the body (hands, foot, pelvis, back,...)
- Action of mobilisation of the other (handle, repel, to lean on, to carry, to transport, to pull, to push, to prevent, ...)
- The looks

The space:

- Group forms (in circle, triangle, line, cross, column, star,...)
- Number of brought together or isolated dancers
- Distances and orientations of the dancers between them
- Space actions (to meet, to get separated, to pass each other, the stay together)

Time:

- Unison (shoal)
- Alternation (question/answer)
- Canon (staggered mirror)
- Succession (in waterfall effect or shoal)

Roles:

- Dance with (by imitation: the mirror; question/answer; in complementarity, set)
- Dance against (in opposition, in action/reaction)

The complementarity between the singing, theatre and dance working groups is obvious. Even though every working group has its specificity, it is easy to see that the work on the body and the spirit can be done enjoying fully from the learning that these three disciplines suggest. Regarding the spirit, we will broach the writing working group, which will finally give a unity and a story to this ambitious project.

The writing working group: 1 x 1 hour/week

As the theme chosen for the booklet will be inspired by the thread of Romeo and Juliet by Shakespeare, we plan the writing working group as having several duties:

- 1- The extension of the theatrical work
- 2- To link scenes and themes derived from theatrical improvisations.
- 3- Learning of dramatic art
- 4- Learning of the characters' psychology
- 5- Learning of the different narrative processes.
- 6- Anticipation
- 7- The pleasure of reading and writing

1- The extension of the theatrical work:

Every participant knowing the framework of Romeo and Juliet will try by improvisation, situations that derive from the story. The result of this work can be held in writing or filmed. Here the presence of the librettist is essential. He might direct the improvisations requiring confines to the participants, who have to draw on their imagination in order to bring solutions to further the framework.

When the delimitations of the scene are more or less defined, a group of volunteers, with the librettist, can set down on paper the monologs, dialogs, stage directions and write the scene.

The group leader can suggest readings, and can also try different writing methods:

- Minimalist: we try to remove everything that seems useless, and leave only what constitute the spinal column of the text. Reducing the text, we come to express a maximum of emotion with a minimum of text.
- With a literary constraint: we impose a word, a sentence to the group which has to come back recurrently
- With a space constraint: the whole scene holds in one single place: the kitchen.
- A time constraint: the whole scene can last only 2 minutes.

2- Linking the improvisation scenes :

Sometimes improvisation scenes give the impression to be nonsensical. It is normal; they are like a dream which seems unstructured. That is where a work of associations and creativity can build a common theme between the scenes from where pretty often the more beautiful finds spring up.

3- Learning of dramaturgy:

Dramaturgy refers to the relation between the meaning of what is played and the meaning of what is represented. It is also the meaning in the proceedings of the story: is it chronological in time, or by flash back? Is it narrated by a narrator? Do we have to understand on the basis of the succession (logical or anachronistic) of the scenes? Is the scene sung, danced or played? What are the role and the meaning of the dance, the music in a given scene?

In short, all these questions will make the imagination of our writers in the making work: we hope so! We also hope that it will give them the desire to read and write more!

4- Learning of the characters' psychology:

To do some soul-reaching on dramaturgy, it is also to do some soul-reaching on the characters, ethics: what is good, what is wrong? Who is kind, who is bad? To build the story, we need both: every character, good or evil are essentials to further the story. Giving them access to this reflexion, we open the imaginary of the participants. The knowledge of the characters' psychology allows them to serve the story. They can accelerate or slow down the flow of the events. What happens if I make my hero or the bad man disappear too fast? How can a mentor help me? All these questions are fascinating and will give the opportunity to the librettist to collect extremely rich and precious information for the final making of the booklet.

5- Learning of the narrative process:

In light of what we just described, the writer in the making will understand that we can play manipulating the narrative process. We can play with the space, the time and the destiny of the characters. We can also choose one or more points of view of the narration (for instance; the chorus narrates the story, or the story is told from the point of view of a kid or an old man,...). Control the narrative process is to keep the public in suspense, make it travel, make it vibrate, reach it, but also raise it.

6- Anticipation:

Still in continuation of all this discoveries, our future writers will also live crisis where the situation of the characters does not change. They will then show imagination to move forward in the story. They will always have to anticipate, to build their story, but will it hold? The big question of dramaturgy then arises: if the hero sets some act, what will be the consequence on the building of the story?

7- The pleasure of reading and writing:

Every time texts are written, reading sessions are organised. The participants will get the surprise and the pleasure to discover the situations and evolution of the story. They will also be very interested by the fate of the protagonists. They will also have the pleasure to search the intonations of the characters and try to understand the motivations of the characters. At the end of every session, they will be dying for knowing how all this will end. Maybe will they have suggestions for the rest of the story... All this pleasure is an encouragement for those who work to the construction and the writing of the story. This dynamic gives to the group a rediscovery of reading and learning, and how much other participants will go out of their way to suggest their own visions and solutions to unblock the story...

8- The final touch:

For those who will get the task to write the final version of the booklet (librettist) and the music (composer) of the musical owe, be present as long as possible, during the *Meeting and stabilisation of the group* step.

For the librettist:

He has to give back faithfully the hardworking work of all these participants to the project. He will owe to faithfully transpose or ameliorate, or simplify the information he got of this spectacular work. Then he will have to make it read and submit it to the group. He will also have to compromise himself and accept the remarks: He will have to question himself and bend himself or convince the group of the validity of his choices. Knowing that this text does not belong to him because it is a collective work, the result of a common work. He will have to accept to leave aside his desires (his fantasies) to be at the group's service.

For the composer:

If he has a pianist formation, he will have to work with the group and observe the vocal qualities, as well as the potential of every participants. The link and the knowledge of every participants will allow him to write "made to measure" and this together with the librettist.

It is obvious, that some participants will detach themselves from the group and will be able to assume a "soloist" role. For others, a small "secondary" role, or a small reply will be just perfect to give them a place in the project.

It is very important for the composer to put emphasis on the choir parts. In agreement with the librettist and the group, it is essential to consider several moment of "choir" in the final work to have equilibrium and make the integration of every participants in the project.

For the choreographer:

He will have the responsibility to illustrate the dance what is left unsaid. The dance will express through the body and music what the words will be unable to describe. Just as his other partners, he will make sure to be listening to the participants, receive their propositions with kindness, and try as much as possible to help a collective project, not the realisation of his choreographic desires.

For the producer:

He will take the responsibility to coordinate all the disciplines in order to build a grand finale where all the energies of this creation will revolve around harmoniously.

With the complicity of an electrician, a decorator and a props person, he will make sure to make the story invented by the participants understandable. He will put all his capacity and experience in the service of the emotion and creativity of a collective work.

Last phase of learning processes:

The realisation

After 6 months of a rich learning process. The partition and the booklet begin to take shape. Then it is high time to orientate the working groups to the learning process by heart of the different roles:

1- Learning process of the musical roles (*personalized*)

- **The soloists:** for the learning process by heart of the soloists' tunes, it is necessary to find individual moments (*personalized*). Every soloist discovering his tune should take it in properly and learn it by heart at home. Then comes the interpretation work. It is about helping the participant to express the maximum of sincere emotion, while working on an excellent

diction for the characters' words to be the more clear and understandable possible.

- **Gang up scenes** (personalized): It is the same work; that is, recording, individual work by heart and finally an interpretation work.
- **For the choirs** (personalized): It is important for the partition not to be too hard to execute. So, avoid writing polyphonic parts, the risk is that it will waste time to make the group learn and recite.

Ideally two voices or maximum three voices (Soprani/ Alti and Bassi). Do not hesitate to write choir parts with only one voice. Generally, these parts with one voice, can bring power and help to create great moments of emotion.

It is obvious that every sung parts have to be learned by heart. That is why, we insist on the fact that the sheet music has to be quickly at the disposal of the group for them to appropriate and master it.

2- Learning process of the theatrical roles (personalized):

For the musical learning process work, the spoken parts have to be treated with care! Apparently, less demanding for the learning process by heart of the texts, we will try to work them collectively and very soon, for the participants to commit themselves quickly to their character and to familiarize with the story world.

It is necessary in a first phase to work the texts "à la table": in other words, all the participants having an exemplary read the text in turn seated round a table. With the producer, we examine the motivations, the role and the meaning of every scene in the proceedings of the story. Then, the producer suggests that every participants learn an excerpt by heart and come to declaim it in front of and with the others. Little by little, the scenes will be more and more alive, everyone seizing the characters, their psychology and their fate. As soon as the layout is decided (in agreement with all the participants!), the new actors will have to learn by heart their respective text.

Dance and choreography:

As soon as a sound for a scene to choreograph is ready, it has to be sent to the choreographer. Recorded, or played on the piano, it has to be suggested for the dance work to be doable. With the choreographer, the dancers will try to illustrate at best the meaning of the danced scene. Also in agreement with the story and the dramaturgy, the work of the dancers will try to evoke, comment or illustrate a moment in the show. This work of choreography has to begin practically at the same time as the learning process of the music tunes and the theatrical parts. Towards the end, the choreographer has to integrate as far as possible the choreography in the work of the final staging. (Cf. organisation chart).

Specialisation of the roles:

It is obvious that the acceleration of the working process will do something so that the participants will choose the artistic disciplines with which they feel safe: some will be singer, other actor/actress, other dancer and another will prefer to be in the choir and dance during a collective moment. This specialisation will do something so that the group of participants will have to separate itself and specialise itself in function of the chosen artistic disciplines. The working groups will have to adapt themselves according to this emergency.

The working groups can be organised namely:

- Individual sing working group (personalized)

- Collective sing working group (personalized)
- Staging (2 x 3 hours)
- Choreography (personalized)

Towards the end: when the sung and spoken roles are known by heart, and when the choreographies are mastered, one should focus on the final staging with all the protagonists of the project. Towards the three or four last weeks (in April), it is necessary to organize 2 to 3 rehearsals of 4 hours/week.

In April, during the holidays, one has to organize a course of 5 days which will put emphasis on the staging work.

Conclusion

Organising like that learning processes, and in this vertical perspective, as explained before, we are assured to offer to the participants a rich and unique experience! No matter their role in the project, they will be the privileged actors of an exceptionally exciting experience in their life. Each to their level will rise to an extraordinary challenge: create a musical project! It is not only the individual role that will count, but more the feeling and knowing that everyone has been an essential and important apparatus to the success of this project.

There you go, we precisely arrive at the transversal approach part, which will allow us to evaluate all these knowledge.

III. Transversal approach:

The transversal approach will enable us to evaluate the more objectively the advances of the Opera Q project. It will also allow us to follow the learning processes. Placing on top of the horizontal approach, which is a proceedings on time concerning the quantitative and formal aspects of methodology, with the vertical approach which concerns the qualitative aspects of the learning processes and which concerns the educational content, we can thanks to the transversal approach, have a clear vision of the learning process. We can also define the rhythm, the frequency, the form and the work content to perform.

The transversal approach implies several data, which are to be observed, analysed to make sure that the development and the process are in a good way:

1. Educational :

This part consists of making the connection between an educational content and the development in time of the activity. Indeed, for each activity, the head organiser of his activity has to objectivize one or more educational data which he will try to relay to the group. These data have to be gradual at the level of their difficulty. They have to correspond to the horizontal step of the project: for instance; when the group is at the "Meeting" step, the group leader has to envisage a learning process which favours the group cohesion and in this case, spare to make an individual work.

The two objectives, namely, **gathering** a group and at the same time **passing down** to it a singing course, have to be **linked**. When the group passes the **formulation** step, the group leader has to integrate the **individual requests** (organisation, rule, etc.) to the **transmission** of the educational learning processes: for example; through theatrical or

danced improvisation, make a work on the application and the respect of the rules.

2. Socialization :

The transversal approach has to define the parameters of the learning processes that can be considered as additional to the artistic educational data. The organizers will have to be regularly watchful and attentive as for the participants' progress over these qualities which are related to every learning process in a group dynamic:

Listening: to accept to “create a vacuum” in and around oneself, in order to learn to be watchful. Because without listening to oneself and the others, singing, theatre, comedy and dance cannot exist. The group leader will have to ensure and make the group and the participants develop to a listening of oneself and the others.

Live on the edge: the working group OperaQ cannot be a teaching method of the model, but a work of creation fitting into the concrete offer and the risk taking, while not forgetting that the being is taken such as it is with its own characteristics.

Space and spaces management: the space and equilibrium of the stage. How do I situate myself in the space in relation to the others (my partners, the public, etc.) and in relation to a given space: the stage? How to create an imaginary space? And learn to respect the spaces and the work equipment, and finally learn to situate the limit between the public and the private space.

Get to know one's body: how to do for the body to become the tool through which all creativity will pass. The body and the voice of the comedian, or the singer is what the violin is for the violinist.

Concentration: one of the big difficulties for our public targets is the focus. So, all these learning processes will serve the concentration little by little, and without concentration there is no learning possible.

Sensibility development: and so accept to have emotions, to express and share them.

Imagination development: it is about talking and invent an “elsewhere” which is not everyday life, nor the here and now. Enter in the theatre, it is exploring the “elsewhere and the former times”.

Humility: to accept that at the working group OperaQ “we don't know anything” because there is no “good or wrong” answers, but a constant search: the actor, dancer or the singer search, being that of a “how” and not that of a “why”, the latter being the responsibility of the producer.

Learn to look at you: listening to yourself, knowing yourself but also watching, listening and knowing the world around yourself. Develop this receptivity that every human being has, but that the bustle of the current life leads.

Group learning: without the others, my propositions are useless! So, it is necessary to learn to have a non-ordered view of the group where every person can express themselves as they are, while leaving the others express themselves such as they are, without any judgement or comparisons and, from that point on, searching an application of common expression.

Rigour: exclude these preconceived ideas that art and the artist are at first gifted and that they have their art inside. So, no need to work, to repeat, to search. To reach a good result and to develop, it is necessary to be rigorous, and to start again the gesture until mastery. Rehearsal is the key to all the teaching methods!

Learn the different language forms: the interest of the working group OperaQ is that it is a carrier of several simultaneous mode of expression: the one of the gesture, of the speech, of the singing, of the space, of the plastic elements, and it is from then on that it becomes so enriching.

Communication: learn to communicate with the group and with the group leaders. Express and communicate, here and now, clearly its wants, propositions, expectations, desires, frustrations, etc.

Patience: learn that every learning project takes time and that it needs a lot of patience to create and fulfil yourself.

Autonomy: learn to find solutions alone, search the good information, verify the information and take decisions autonomously.

3- Psychological:

The group leaders have to be watchful to the psychological progresses of every participant. It is keeping in mind the additional data listed earlier (cf. Socialisation chapter), they have to define the parameters the psychological gains of the participants over different fields:

Self-confidence: each participant will gradually along the project takes its place and be confident little by little. This self-confidence will help each participant to develop its creativity and to assert himself in the group. The group leader will have to follow this evolution and take it into account in its pedagogical work. Thanks to the working groups, the participant will be able little by little to identify its qualities. He will be able to recognize its talent and discover its ability to learn and express himself. He will take self-confidence back and will be able to act positively on his situation. He will be able to make a series of positive experiences.

Debates participation: a participant who takes (or not) its place is an element which can help the group leader to evaluate his personality and therefore find the means to help the participant to take or leave the others, to take their place.

Tasks participation: the daily tasks involvement (local, equipment preparation, tidying up, etc.) are important signs of integration of a participant to the group project.

Nonviolent communication: the ability for each participant to express oneself without violence, particularly when there is disagreement or discord, is really an important target to follow and to encourage. It is by creating a benevolent and welcoming setting, that each group leader would be able to observe the progresses of each participant.

Resiliency capacity: each participant has its story filled with traumas and difficulties that he will have to go over to find in himself a creative and why not a restorative energy. The working group OperaQ serves him as an example or as a basis which will help him to go out of the psychosocial determinism.

State of mind: organizing the working group OperaQ in a ritualized framework with a before, a during, and an end, we help the participant to manage and channel his mood in a constructive manner. Whatever the problems he may live, we can thanks to the working group organization, help him to control the negative impact, that the daily events can exercise on his project in the long term. Observing that the participant manages to keep to himself, and to separate his private life (or professional) and go over the problems to make you available and work actively to the realisation of the project, we can say that a goal is reached.

Conviviality: it is the capacity to share moments of brotherhood with the other members of the group. Conviviality is essential to create a climate of confidence, of acceptance and gratitude among all the participants.

As an example; the breakfasts before the working group. It is also possible to organize at the initiative of the group leader or the participants, cultural outings which can enrich the participants' relationships, while taking the group out of the regular setting.

Creativity: it is the capacity of the group and the participants to suggest and explore all the emotional, artistic and creative range to enrich the project. Creativity arises when each participant manages to imagine, build and apply a new form to favour the project. Creativity shows the originality in the way of matching or resolve problems related to the building of a text, choreography, a scenario, or the staging of the musical. The more the participants get involved in the creativity and the building, the more we reach the commitment and empowerment goal.

Commitment, autonomy and empowerment: it is not sufficient to observe the punctuality or the regularity of the participants in the project, to feel that there is commitment. Commitment has to be observed and evaluated taking into account the different factors listed earlier. It is having more self-confidence, participate to the debates and tasks, be able to communicate non-violently, be resilient, be in a good mood, friendly, become integrated, be collective and creative among the group, that each participant confirms his desire of commitment, autonomy and empowerment.

Conclusions: the transversal approach is an observation, evaluation and analysis tool which will allow to modify and correct at every steps, build the pedagogical and artistic content of the OperaQ project, this taking into account both the group dynamic and having respect for the learning and integration rhythm of each participant.

IV. The means:

In this methodology project for the realisation of the OperaQ, it goes without saying that we do not consider these means in terms of budget. It is about drawing up the list of the needs in rehearsal premises, performance room, equipments and persons for the good working of the project. It is also about to organize the functioning, the communication between the group leaders of the project, with the public participating and the external communication with the partners, the mass medias. And finally, it is about to organize evaluation and analysis meetings.

A- Group leader profile:

Even if it is incontestable that each group leader has to have skills in its artistic field (vocal coach, performance, dance, choreography, dramaturgy, staging, scenography, stage management and writing), it is very important that each group leader know and take into account the cultural, economic and psychological aspect of the public with which we work.

This knowledge is primordial! If we are to build a scale of values on the profile of the group leader skills, it will be of 70% compared to the artistic skills.

It goes without saying that the artistic skills are also essential! The credibility of the group leader is concerned towards the group as well as the way he will be able to complete successfully his task.

However, even if it is about making the public sensitive to all the different stage and opera profession, the ultimate aim of this work, is above all to create a social cohesion and a spirit of solidarity among the participants whatever is their ethnic, religious or sociocultural origin. Even if for a certain amount of them, it will be “the revelation” of a new talent (example of a young girl who participated to “La Marche des Anges” and who at the moment finishes her professional singer training at the conservatory of Vienna in Austria). The purpose is not to have the participants believe that they will become the next new star as in the reality TV shows like “The Voice” or “Star Academy” and others which lure the public with flake dreams. It is neither our approach nor our purpose at all!

1- Artistic skills of the different group leaders:

The group leaders have to possess a solid training over the different plans according to the needs of the project:

1- Musical and vocal:

The group leader who takes care of the musical work, have to possess a singing and piano training. This to be able to accompany the participants in the musical and vocal training work. He will be able to carry out the learning process of the different singing factors: breathing, intonation, correctness, rhythmical precision and finally the polyphony learning.

Since the multigenerational aspect of the public, he will look after the development of the different voices and more precisely the young persons. The voice of the youth between 11 and 18 years old, are often changing voices because of puberty. So, being careful to the changes and give appropriate exercises is important.

Besides he must be able to give some lessons of voice postures, breath management, singing exercise techniques, polyphonic singing work, etc. This part is more demanding, because the purpose is to make an opera or a musical sing: he will ask the participants to daily work their voice, thanks to the exercises took in.

Aside from this work, the group leader will be able to discover the possibilities of the participants and begin to think about the roles casting. One thing is to have the vocal qualities; another is to assume the responsibility of a soloist role. In this case, the group leaders discuss with the participants to encourage them to do it. This part is not always easy because the psychological profile of the participant has to be considered, accompany him, if he decides to carry out this task.

2- The composer:

Ideally, the musical group leader is also able to write the score of the original music but it is obvious that the group leaders are not all composers!

The composer might follow the progresses and evolution of each participant, so the musical score will be written "made to measure". Little by little, each participant will learn to sing its character, and might know by heart its melodic line. When it is too hard, the composer has to simplify or adapt the musical composition taking into account where the learning process of the participant (singer or dancer) takes place. But if a participant progresses too fast, the composer will try to adapt his composition depending on his development. The composition work has to start as soon as possible, when the first texts are stopped.

However, the musical layout must be stopped after 6 months of working group, because it is about entering in the realization and memorization of the roles phase. The musical offers have to be original; it is about opening the participants to music different that the one they are used to hear. Again, the composer has to make the participants discover new sounds, new rhythms and new musical horizons.

3- Theatrical:

The group leader in charge of the theatrical work has to possess an actor training and if possible direct the final staging of the show and expositions (photos and DVD).

Actor, because he will be able to assume the performance and the dramatic play to allow all the participants to explore and improve their expression at the level of the different ranges of the dramatic play.

Producer, because he will be able to gather all the images of the improvisation and play work to encourage the group to suggest a show whose clearness and readability will be both consistent and easily approachable to all audiences.

Here also the group leader observes the learning qualities, the gift of the different participants. For a certain amount of participants, there is the revelation that they are able to assume roles (sometimes funny, sometimes tragic). The role of the theatrical group leader is to encourage them for them to take the responsibility to take on a soloist role.

4- Dance:

The group leader who takes care of the dance has to be both dancer and choreographer. He has to be able to help the participants to become aware of their body, the movement, the precision of the gestures in a choreographic work. Like the theatrical group leader, he has above all to help individually each participant to become aware of his body, its abilities and its limits, while creating a group mind, because the scenes will be danced with several persons.

The group leader dances and also initiates the participants to the body language and all the signals the body send to express itself. A work is also done on the pantomime, and how to express our emotion through the body.

A stress is put on the space management and the stage equilibrium. How to walk slowly or quickly, how to run, being able to introduce yourself on stage, the importance of the group displacements without walking all over oneself.

5- The librettist:

As for the composition, the booklet might be written by the theatre group leader. If he has not the possibility to do it (time and competence), it would be necessary to find a librettist. The latter will have a literary training, doubled by a theatrical writing knowledge. He will have the responsibility to write and translate into a booklet the result of the theatrical improvisations and the writings of the writing working group. His role would be to faithfully adapt the subjects and situations such as they have been evoked during the creation and writing work. He has to be in the service of the ideas such as they have been suggested by the group of participants. He would also be able to respect the poetic and versified writing to facilitate the task for the composer.

Conclusion:

Every group leaders have to be able to handle a group being watchful to each participant, while looking after the group mind, solidarity, and the group equilibrium.

They always have to try to highlight and encourage the work and the progress of everyone while being careful to avoid assumption of power or hierarchy.

They have to be capable of empathy, that is to say, they have to listen and understand the group and get used to the continuously changing environment.

2- The sociocultural skill of the group leaders:

Sociocultural group leader: every group leaders have to possess a leading or teaching experience with groups (around thirty persons). Ideally, they have to possess also the experience in underprivileged environment as well as knowing the migrant problematic.

Knowledge of the individual and group psychology: a minimum of knowledge about the psychological and cognitive sciences, as well as a group dynamic experience can help the group leaders to settle the hard times in the development of the group and the participants.

Conflicts management: they have to be able to anticipate and prevent the contentious situations. Ideally, the group leaders have to be taught about the nonviolent communication and the conflicts management in the groups.

Empathy: Empathy is above all the welcoming and listening capacity that all the group leaders have to possess in order to arouse and create a calm work atmosphere with the group.

Team spirit: each group leader has to possess the desire to work within a team spirit. Because it is about doing an artistic work federative of all the energies. Every group leader has to integrate and adapt as much as possible his work in a collective spirit.

Functioning: this aspect concerns the practical aspect of the work. Even though each partner has to be able to manage this part according to its habits, it is important to remind of some aspects that cannot be neglected:

Secretariat: the OperaQ project has to organize a secretariat which has to handle the administrative aspects: registrations and contact details of the participants, the internal regulation writing, the registration of the meetings reports among the group leaders, the reports of the working groups, etc. The secretariat has to assure a regular and clear communication of all the data concerning directly or indirectly the functioning of the working groups OperaQ.

Regular communication (via e-mail): it can be effective to delegate the communication concerning the pedagogical work to one or several participants, always in the worry of integrating them and making them aware of their responsibilities. Communication will concern the content of the activities, the work that the participants have to supply at home and inform the absent persons on the work that has been done, in order to keep them aware of the project. However, not all the participants have an email address, so it is important to make sure that those who are not connected also receive the information.

Among the group leaders: the group leaders meet to coordinate their efforts and work in the spirit of the project. They have to talk together about the progresses, or the problems that they can come across during the working groups. They also have to put their heads together in order to synchronize their work, because they have to result in a common project.

Between trainers and management of the MCCS: at least one time per month, the group leaders have to meet with the organizer power in order to summarize and make the analysis of the accomplished work. These meetings allow all the collaborators to verify if the project goes in the right direction, and if necessary, correct the project management, if some difficulties emerge.

Premises: the cultural centre has to make premises (minimum 2) available for the good proceedings of the working groups. These premises have to be spacious and well-ventilated. For the dance work, a room equipped with a carpet would be perfect.

Equipment and work accessories: it is imperative to envisage pianos (electric and acoustic) for the voice work and the singing rehearsals. A sound effects installation for the dance class is also wished. Copy machines for the scores and texts are also to plan. Dance carpets and theatre accessories (masks, chairs, tables, stools, etc.) have to be made available.

Exhibition and show rooms: envisage a place which can serve as an exhibition and theatre room for the project fulfilment part. This space has to be able to receive an audience and to allow the participant to show the result of their work.

Settings, outfits and accessories: the group leaders can suggest to the participants to think and create the settings, the outfits and the accessories. This cannot be subjected to big expenses: we can provoke the imagination of the participants using recovered material for the settings and the accessories. For the outfits, searching in the wardrobe of everyone and thanks to that inspire an additional breath of creativity.

Final conclusion:

Suggesting a methodology based on a horizontal, vertical approach, both revolving around a transversal approach, our wish was to make a lecture grid available to the collaborators for the good functioning of the OperaQ project. This grid aims to help to manage the learning process destined to marginalized audiences having deserted the schools and the training centres for a long time.

This method is not an ending. It is only a mean to guide the group leaders to an analysis, an evaluation and an estimation of the improvements in their work. As we said, the concerned audiences are weakened audiences and it is important to bring new answers to help them learning, be formed, and to find a place in the society.

For us, whatever the method used, it always has to be careful to integrate these publics said as weaken, in the decision process, learning, functioning, training and integration process. It is only at this price that we could reach to give them confidence back and help them to take place again in the society. By succeeding in this integration, and then thanks to the spreading, our participants will become in turn actors of the social cohesion.

ORGANISATION CHART OF A SCHOOL YEAR (8 months)

Option 1

	Singing	Theatre	Dance	Writing	Staging
October	2h/Week	1h/Week	1h/Week	1h/Week	
November	2h/Week	1h/ Week	1h/Week	1h/Week	
All Saints course 5 days	2h x 5 days	2h x 5 days	2h x 5 days	1 x 5 days	
December	2h/Week	1h/Week	1h/Week	1h/Week	
January	2h/ Week	1h/Week	1h/Week	1h/Week	
February	2h/ Week	1h/Week	1h/Week	1h/Week	2x1h30
March	2h/ Week	1h/Week	1h/Week	1h/Week	2x 1h30
April	Personalized And a course of 5 days	Personalized And a course of 5 days	Personalized And a course of 5 days	Personalized	2 or 3 x 4h/week And a course of 5 days
May	Personalized	Personalized	Personalized	Personalized	3x3h/Week

End of May

Meeting exhibition photo and DVD

+ Final performance (½ hour).

Option 2

	Singing	Theatre	Dance	writing	Staging
October	1h30/Week	1h30/Week	1h/Week	1h/Week	
November	1h30/Week	1h30/Week	1h/Week	1h/Week	
All Saints course 5 days	2h/day x 5 days	2h/day x 5 days	2h/day x 5 days	1h/day x 5 days	
December	1h30/Week	1h30/Week	1h/Week	1h/Week	
January	1h30/Week	1h30/Week	1h/Week	1h/Week	
February	1H30/Week	1h30/Week	1h/Week	A la carte	2x 1h30
March	1h30/Week	1h30/Week	1h/Week	A la carte	2x1h30
April	Personalized	Personalized	Personalized		2 or 3x 4h/Week And a course of 5 days
Easter course	And a course of 5 days	And a course of 5 days	And a course of 5 days		
May	Personalized	Personalized	Personalized	Personalized	3x3h/ Week

End of May

Conference exhibition Photo and DVD

+ Final performance (½hour).