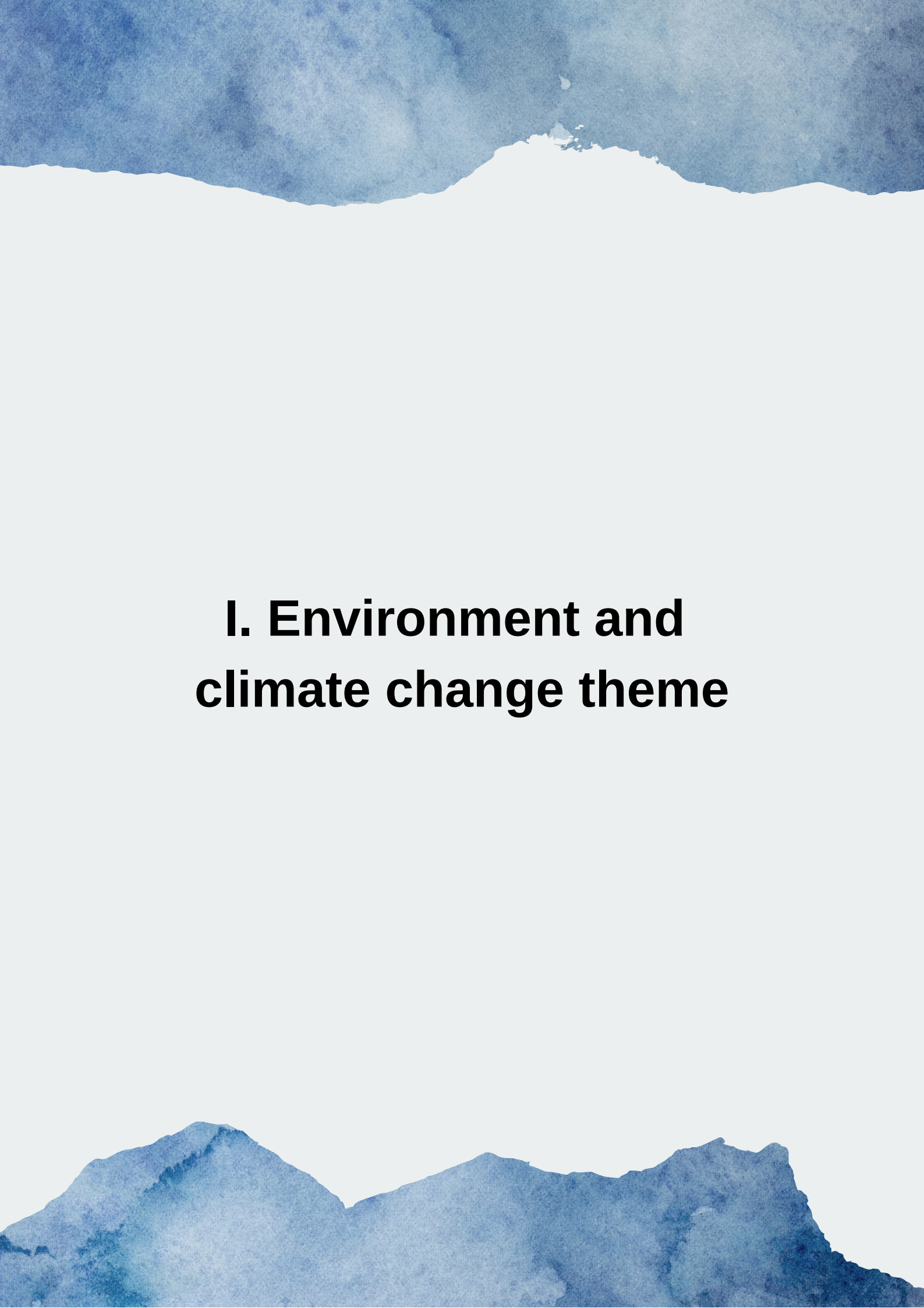




# **Testing Workshop A**

## **Romania**

The background features a blue watercolor wash with a torn paper effect at the top and bottom edges. The central area is white, providing a clean space for the text.

# **I. Environment and climate change theme**





Topic: Urban wildlife for man

Location: Turulung ecological education centrum

Group: 7-12 years


Duration: 2-3 hours

Objective: Children will acquire environmental knowledge and develop and deploy tools in the city park which help the survival of other beings (such as songbirds, bats, insects).

1. Facilitate the nesting of songbirds in your garden, park, yard, window, terrace etc.

An interactive conversation about the use of songbirds in our living environment: when and why do we feed them? What threatens them?

Stand 1: Assembling an artificial bird nest with the supervision of the instructor



Artificial bird nest:






## Stand 2: Memory game with birds

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2. The presence of bats in the parks, gardens, and attics, their usefulness, and how we can assist them. An interactive conversation about the benefits of bats, the factors that endanger them, and their protection.

Stand 3: Skill game with the Spallanzani box. To illustrate how bats navigate and measure the location of their prey with their sensitive echolocation capability and how they fit in the small spaces.

To illustrate the space perception of bats, children need to catch a medal from a box with twine, so that they don't touch the twine.

(It is possible to play this game competitively: The children's are organized into 2 teams. The team that completes the task faster wins, after each member of the team collects the coin without touching the ropes.)





# Spallanzani box:





Stand 4: Step-by-step is a motoric game. It has a ground jumping-school with mosquito and flower illustrations on each cube of the ground. They are bat figures attached to the hand, and bee figures attached to the legs of the participant. Only the mosquito should be touched by the bats (secured to the hand), and only the flowers should be touched by the bees (attached to the feet). The kids memorize what the bat eats and what the bee eats.

Step-by-step bat and bee feeding:





### 3. The role of insects in pollination

A conversation about the indispensable role and protection of insects, and risk factors. What practices can we use to engage them in our environment? We talk about insect hotels.

Stand 5. Pollination: Use spring colorful flowers and insect mock-ups to explain how pollination works and its importance in nature.

Flower seed presentation. Introducing plant species that are not only beautiful elements of the flower garden, but are also welcomed by pollinating insects, we call them “insect-friendly”.

Stand 6: Memory game with insects:

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4. Inhabitants of waters, threats, and their protection  
Stand 7: Experiments illustrate that when we pour oil into the water, frogs get drowned because of their skin breathing. Detergent dissolves the fat from the waxy feathers of the birds.

Filter-oil experiment: Water is passed through a filter. We can observe that the water flows through it unhindered. Contaminate a filter with oil. Then compare, how the water flows true the clean filter and oil-contaminated filter at the same time. It can be observed that it is more difficult for water to pass through the dirty filter. Like the air on a frog's skin, when it becomes oily.

Filter-oil experiment:





Bird feather-detergent experiment: Pour a bird feather with clean water. Observe how well the feather is repelled by water. If the fat layer is removed from the feather with a detergent, the feather loses its water-repellent effect and soaks.

Conclusion: we have to be aware of selective collection and disposal of used oil, economical use of detergent, and maintaining water purity.  
Bird feather experiment:





## II. Linogravation





Linocut is a relatively new printing technique of relief printing. Relief printing is the oldest printing technique, with the help of spades we make elevated places which are printing and we print on paper with the help of pressure. These techniques also include, for example, woodcutting, which replaces linocut over time.

**Number of people:** max. 15

**Suitable environment:**

everywhere where is table

**Activity type:** artistic

**Time required:** 2-3,5 h

**Material:** linoleum, T-shirts or tote bag, paper, printing color, textile paint, iron, lino cutting tools, roller, pencils, ruler, incisor, bookbinding bone



Linocut first began to be used in the industry for printing wallpaper patterns. It was first used by members of the Die Brücke group in 1905–1913 to create free graphics. The lino at that time was not PVC, which we know today, but a mixture of cork and linen. This technique is used for the production of posters, art prints or prints on textiles. Very popular is the multicolor linocut, where we can use one or more block. When using only one block, we achieve color registration using the reduction technique, ie that we gradually peel and print each color separately.





To prepare this technique, you need old linoleum (PVC), pencils to redraw the motif, special lino cutting tools. The material suitable for printing is paper or even a piece of fabric, old clothes, which needs to be revived. This course lasts approximately three hours, in which it should be possible to engrave the block with the motif, as well as to print and iron the print into the fabric.





First you need to think about designing a motif, which you then redraw on linoleum and then engrave. We use lino cutting tools of different shapes( U, V,..) when you are engraving you must be careful handling them, because they are sharp, so you never engrave against your hands! Then the textile paint is transferred to the engraved block by roller. The lino block is applied to the material to be printed on and pushed into the fabric or paper by your own weight, or we can use a bookbinding bone to help hold the color. After the paint has dried, we iron the motif from the reverse side and thus fix the print.





This technique is not manual or time consuming, so it is suitable for every creative enthusiast. In the end, you will take a product from this course, which will continue to serve you, and at the same time you will be able to boast your own original print.

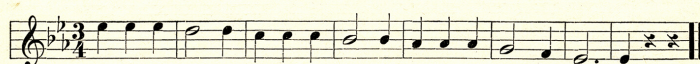




# III. Singing folkloric songs of the four country

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## SEPTEMBER FAMILY SONG



1. This is our moth - er; This is our fa - ther; This is our broth - er tall: .
2. This is our sis - ter; This is our ba - by; Oh, how we love them all! .

## PRAYER

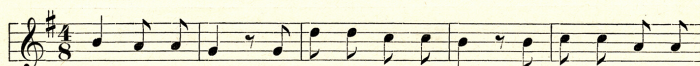


Thank thee, Heav'n-ly Fa - ther, For all we have to - day;

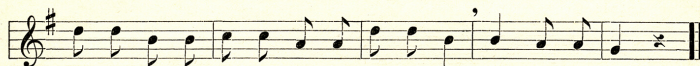


Help us in our work And help us in our play.

## CRADLE SONG

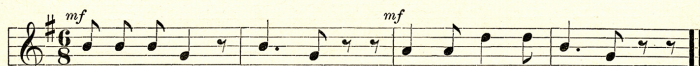


Sleep, ba - by, sleep! While fa - ther tends the sheep; And moth - er, from the



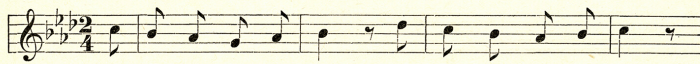
slum - ber tree, Shakes down a lit - tle dream for thee. Sleep, ba - by, sleep!

## KNOCK AT THE DOOR



Knock at the door; peep in; Pull the latch, and walk in.

## MY DOLL



1. My doll has gold - en hair — I love to make it curl!
2. My dol - ly's eyes are blue; They o - pen and they close;



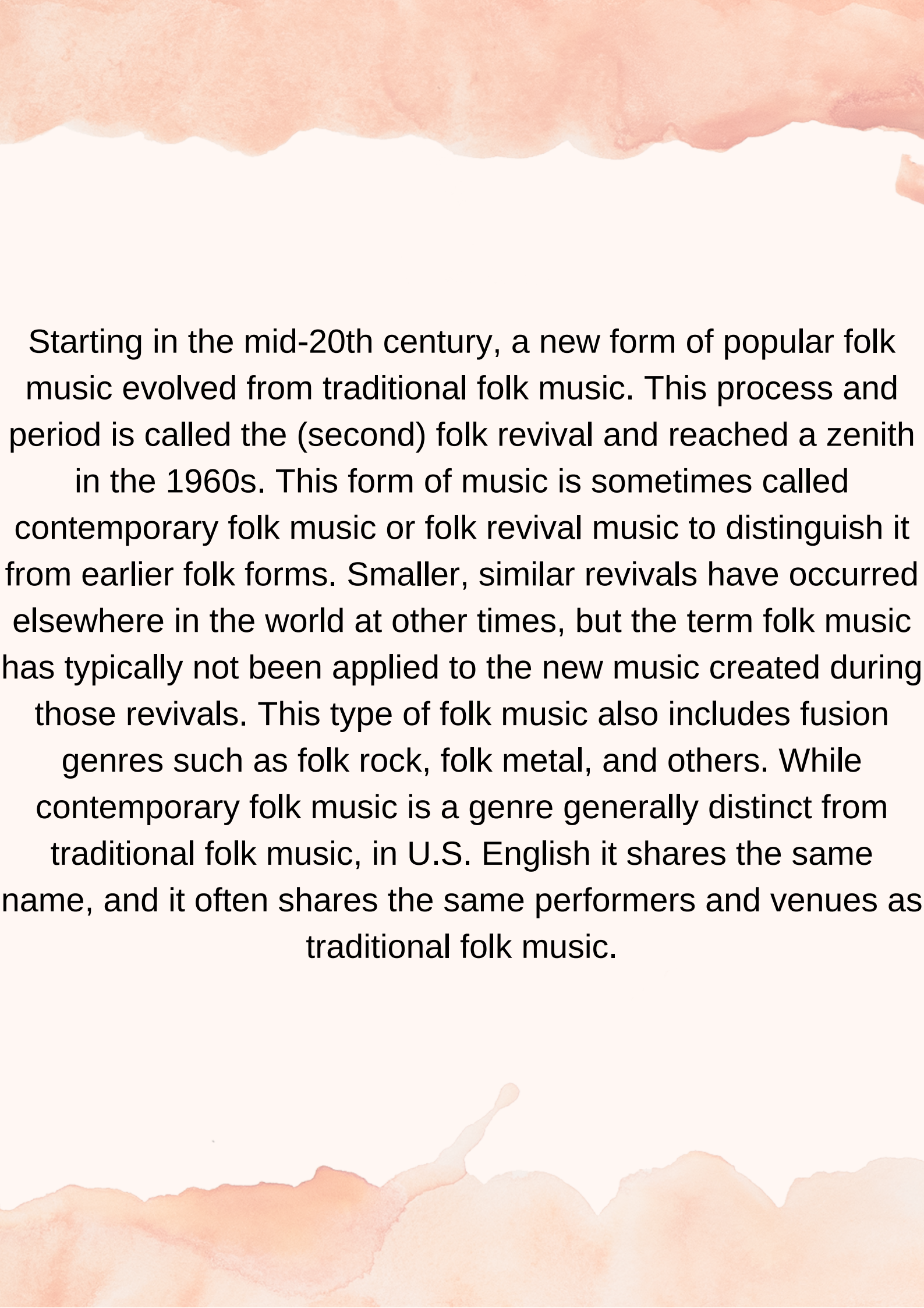
I take her ev - 'ry - where, Be - cause she's such a dar - ling girl.  
Her hat is ver - y new, And moth - er trimmed it with a rose.



Folk music is a music genre that includes traditional folk music and the contemporary genre that evolved from the former during the 20th-century folk revival. Some types of folk music may be called world music. Traditional folk music has been defined in several ways: as music transmitted orally, music with unknown composers, music that is played on traditional instruments, music about cultural or national identity, music that changes between generations (folk process), music associated with a people's folklore, or music performed by custom over a long period of time. It has been contrasted with commercial and classical styles. The term originated in the 19th century, but folk music extends beyond that.







Starting in the mid-20th century, a new form of popular folk music evolved from traditional folk music. This process and period is called the (second) folk revival and reached a zenith in the 1960s. This form of music is sometimes called contemporary folk music or folk revival music to distinguish it from earlier folk forms. Smaller, similar revivals have occurred elsewhere in the world at other times, but the term folk music has typically not been applied to the new music created during those revivals. This type of folk music also includes fusion genres such as folk rock, folk metal, and others. While contemporary folk music is a genre generally distinct from traditional folk music, in U.S. English it shares the same name, and it often shares the same performers and venues as traditional folk music.



We collectively create a folk singing song collection. Each country contributes with, at least 10 famous songs. That's how it came to be, this songbook, with 63 songs. From this book, we use the most known ones.

Link:

[https://docs.google.com/document/d/155DnsmNkbLC\\_bq0ZBRrs3VYkK6y7fRb46xtlERScrN8/edit?usp=sharing](https://docs.google.com/document/d/155DnsmNkbLC_bq0ZBRrs3VYkK6y7fRb46xtlERScrN8/edit?usp=sharing)

The use of collective singing is to connect people and to create more social bonds between them.

