

GET LOOSE

RESOURCE PACK

ZFINMALTA
NATIONAL DANCE COMPANY

Ziguzajg
Arts Festival for Children & Young People



GET LOOSE WAS CO-PRODUCED BY ŻFINMALTA AND ŻIGUŻAJG INTERNATIONAL ARTS FESTIVAL FOR CHILDREN & YOUNG PEOPLE IN 2019.

The project is supported by Arts Council Malta – President’s Award for Creativity. Special thanks to MGRM, MEAE, MCC and all parents and teachers of the young performers in this production for supporting their journey.

Welcome to Get Loose - an energy-packed celebration of life, uniqueness and diversity. The super-talented cast will show off their vitality and spirit in a dance-off like you’ve never seen before. Watch these youngsters show off their skills and go head-to-head in the ultimate dance battle. This is an imagined competition-show choreographed by Berlin-based artist Gabriel Galindez Cruz and performed by young people who have been training with ŻfinMalta for the past months. They’ll be raising the bar – and some eyebrows – with this brand new performance.

Get Loose boasts a cast of 21 performers between the ages of 5 & 17, with and without prior dance experience. Having met these young artists during a workshop hosted by ŻfinMalta in June 2019, Gabriel Galindez Cruz, Get Loose’ choreographer, will be leading them through the process of putting up an entire production from start to finish. Get Loose’s process will give its performers and chance to go wild, get creative, explore, play and move around with Gabriel. Gabriel is creative director and choreographer for Sasha Waltz’ Children’s Dance Company. Through his work, he searches for the expansion of the boundaries of self-discovery through simple tasks.

The idea behind Get Loose was born with a picture of two babies: one dressed in pink and one dressed in blue. Struck by the human tendency to compartmentalise, ŻiguŻajg’s Festival Director Daniel Azzopardi, and ŻfinMalta’s Artistic Director Paolo Mangiola set off this whirlwind of a project with the aim of loosening the boundaries of the mind. What better way to approach such a topic than through the body? When the body gets the chance to speak, it tends to remind us of our similarities, rather than our differences. Get Loose brings together the expertise of children and young people, as they can teach us so much about the importance of the freedom of self expression. In return, we hope that dance can bring together many people from different backgrounds to celebrate their individuality and plant the seed of awareness that connects us all.



ABOUT ŽIGUŽAJG

The Festival's vision is to position the creative arts for children and young people at the core of Malta's creative ecology. It does this by:

- / Presenting an annual programme of high-artistic excellence that celebrates creativity and diversity in the arts;
- / Nurturing audience development and active participation through our practices;
- / Providing professional development opportunities for artists seeking to work in the sector;
- / Developing a national repertoire of creative work for children and young people;
- / Championing social inclusion and accessibility in the creative industry;
- / Establishing international networks and collaborations with strategic partners.



www.ziguzajg.org/schools

ABOUT ŽFINMALTA

ŽfinMalta - National Dance Company, creates and commissions extraordinary dance which engages and resonates with audiences nationally and internationally. Since its set up, the company has pioneered fresh thinking about contemporary dance in the Maltese islands.

Under the artistic direction of Paolo Mangiola, the company works with the best artists, dancers and choreographers from the Maltese islands and across the world to create innovative productions, aspiring for everything we make to be of world class artistic quality. ŽfinMalta is committed to making work which shows the best that an outward looking, contemporary Malta can produce. The Maltese National Dance Company aims to ignite greater interest in dance in the nation through productions which resonate with communities across the Maltese islands and beyond.

Underpinning this vision is the desire to inspire, excite and, most importantly, include audiences in the ideas and constant developments evident in the nature of the contemporary arts internationally today. The company provides Education and Outreach community programmes making dance accessible and creating imaginative, enjoyable and artistically inspiring projects for people of all ages, races, economic backgrounds and abilities. Workshops and residencies are created to suit the specific needs and interests of participating groups.

www.zfinmalta.org

CREATING GET LOOSE

Get Loose is a devised work. What is devising?

This means that the process of creating 'Get Loose' was what we refer to as collective creation. Everyone involved in the process becomes a performer – creator where the boundaries are blurred between the two. Ultimately everyone involved gets to contribute to the creation of this original work.

Get Loose is the result of a collaborative effort between the performing team (who also create):

Aimy L'Ecuyer, Andrew Nicola Spiteri, Blake Harmsworth, Ella Joy Zammit, Eloise Mifsud, Emma Cusens, Emma Delicata, Eve Cassar Brimmer, Jaden Grech, Kenzie Galea, Krista Spiteri, Martin Tanti, Martina Debono, Matt Sullivan, Matthias Magri, Maya Attard, Nicola Saliba, Noah Haber, Sarah Pace, Teyarnie Galea, Zac Bianco

The creative team (who also perform):

Rehearsal Director / Abel Hernández González

Set Design / Pierre Portelli

Costumes / Nicole Cuschieri

Light Design /

Sound Design / James Baldacchino

Project Manager / Martina Zammit

The process of creation may sometimes involve a facilitator, editor and outside eye who digs deep into all the ideas & material presented both inside & outside of the studios by the collective and turns it into the spectacle you will see on stage. In the case of Get Loose, this facilitator is the choreographer, Gabriel Galindez Cruz!



Q&A WITH THE CHOREOGRAPHER

Tell us the story of you and dance?

I discovered dance at the age of 18 in an amateur group in my University where I was following a degree in Psychology. I decided to be a professional dancer at the age of 22 and got my big break when I got into a prestigious school in France, and since then I haven't stopped. I have had the pleasure of working on small projects; have done work with two big companies and also enjoy International touring.

Have you created work with or for young people before?

I have created around 10 pieces for the Sasha Waltz & Guests Children's Dance Company in Berlin. I have been involved in 8 dance projects involving school children, refugees and underprivileged children. I have had the pleasure of working two big creations with young dancers in Houston-USA and Bogota-Colombia.

There's quite a big group of young people involved in this performance. How have you gone about your role as facilitator? Is it always your final say?

I ask the young dancers many questions regarding the dramaturgy and the choreography within the process. Their point of view and ideas are vital to building the piece. I follow their journey and organize their wishes.

Why 'Get Loose'? How did the idea behind the performance come about?

Today, the new generations tend to be more open minded. We would like to spread the values of diversity, equality, self-esteem and empowerment. What can we learn from people who are different to us?

What do you hope audiences will take away from this performance?

I hope that audiences have great fun watching this show and realise the value of individuality. I believe that ultimately we all can learn from our differences and that we should all support each other to shine together.

FACTSHEET: LGBTQI+ REALITIES

WHY IS IT IMPORTANT TO TALK ABOUT LGBTQI+ ISSUES?

In 2017 MGRM conducted a survey among youth aged 13 - 22 in State and Church secondary schools – The 2017 Malta National School Climate Survey Report – which can be found on the MGRM website. Although this survey was carried out among youth, what emerged from it is a reflection of the silence that exists within our educational system on these issues, starting from Primary level.

The following are some of the issues of concern which emerged from this study:

SAFETY IN SCHOOL ENVIRONMENTS

The majority of respondents felt unsafe in their school environment. 59% were verbally harassed because of their sexual orientation (who they are attracted to); 55% had been verbally harassed because of their gender expression (how they expressed their gender e.g. through dress, appearance or gestures); 36% had been verbally harassed because of their gender identity (whether they identify with being female, male or non-binary).

Furthermore, 9% were physically assaulted because of their sexual orientation (who they are attracted to); 9% had been physically assaulted because of their gender expression (how they expressed their gender e.g. through dress, appearance or gestures); 13% had been physically assaulted because of their gender identity (whether they identify with being female, male or non-binary).

It has been found that hostile school climates have a negative impact on the educational success and overall wellbeing of students. Respondents in hostile school environments were more likely to miss school, to obtain lower grades and to have a lower sense of belonging to their school. This points to the important role of educators in helping to create an accepting environment at school.

The 2017 Malta National School Climate Survey Report

Schools are unsafe and unwelcoming for the majority of LGBTQI students

59%

55%

36%

had been **verbally harassed**

&

9%

9%

13%

assaulted because of their

sexual orientation

gender expression

gender identity

in the past year



THE IMPORTANCE OF TEACHING STAFF SUPPORT

However, when LGBT+ students are supported by the school staff, they tend to have positive feelings about their school.

When school staff is supportive, respondents were twice as likely (58%) to report that other students were generally accepting of LGBT+ students when compared to 27% of respondents in environments where school staff was non-supportive.

They were also twice as likely (63%) to feel a sense of belonging to their school as opposed to 32% of respondents who did not receive support from school staff.

Respondents who felt supported were less likely (31%) to miss days out of school because they felt unsafe than those who did not feel supported (39%).

WHAT CAN YOU DO AS AN EDUCATOR?

/ Whenever applicable, include LGBT+ families (and other types of families) such as when discussing Mothers' day or Fathers' day.

/ When you hear students mocking other students in your classroom or in the playground, take the opportunity to rebuke such abusers and to remind students of the importance of accepting others who are different, regardless of their difference.

/ It is also important for educators to explain to students why they should not call other students names such as pufta, sissy or lezbjana. They should explain such terms and why there is nothing wrong with being different.

/ Include books in your class library which are inclusive of LGBT+ individuals and families and which respect diversity in all its forms.

/ Educators should recognise the importance of creating an inclusive school environment since this does not only benefit LGBT+ students but all the school community since diversity comes in different forms.

The 2017 Malta National School Climate Survey Report

Having more staff supportive of LGBTIQ students is directly related to more positive feelings about school

Twice as likely to report that the general student body is accepting of LGBTIQ people

58% VS 27%

Twice as likely to feel they belong in their school

63% VS 32%

Less likely to miss days of school because of feeling unsafe

31% VS 39%



MIGRANTS & REFUGEES, DEFINITIONS & CONTEXT FOR TEACHERS

WHO IS A MIGRANT?

In the discussion on the subject of refugee and migration, it is important to clarify seemingly self-evident terms and to use them correctly in order to avoid misunderstandings.

Migrants leave their homelands to live and work elsewhere, either temporarily or forever. Reasons for migration can be very different - and more or less voluntary.

A refugee is a person who is forced by other people or circumstances to leave his home.

/ Refugees in a legal sense and according to the Convention Relating to the Status of Refugees, also known as the 1951 Refugee Convention are persons who are persecuted for "reasons of race, religion, nationality, membership of a particular social group or political opinion". If persons flee within their own country and do not cross an internationally recognised border, they are termed internally displaced persons.

/ Refugees in a broader sense are people who have been driven from their homes by war or natural disasters. Refugees, in this broader sense of the word, are also forced to leave their homes - they have no choice.

It is not always possible to distinguish clearly and unambiguously between «voluntary» migration and «forced» migration. Sometimes people are referred to as «economic refugees» to question their right to assistance. In many cases, however, the economic problems are so great (malnutrition, lack of health care etc.) that they threaten people's health and lives and may force them to leave their homes. If you are looking for more precise definitions, the European Migration Network's interactive glossary may be helpful and is available in several languages: https://ec.europa.eu/home-affairs/what-we-do/networks/european_migration_network/glossary

For further information on the local context, please refer to the UNHCR Malta (2019) publication,

KNOW THE FACTS

<https://www.unhcr.org/mt/wp-content/uploads/sites/54/2019/05/UNHCR-Know-the-Facts-2019-.pdf>

REFLECTION QUESTIONS FOR TEACHERS ON MIGRANT REALITIES: WHERE DO I COME FROM?

What is my own experience of migration?

For any teacher who has to conduct a course that deals with prejudices and stereotypes, it is essential to become sensitive to one's own attitudes of this kind. The point is not to «get rid» of them, but to be sensitive to them and to remain aware of one's own «blind spots» and the limitations of one's own perspective.

Where did I receive the information I have about migration from?

When you think about your own ideas about migration, can you identify where you learned them from? Possible sources are family members, friends, your own experience, newspapers and news sites, or social media.

Is my understanding of migration predominantly positive or negative?

Your own personal understanding of migration will directly affect the way you engage with the issue in class. It is important to be aware whether your understanding tends to be positive or negative, which will enable you to identify any barriers which could keep you from engaging with the topic.

Do I feel confident engaging in discussion related to diversity and migration in my class?

You may be concerned about your ability to engage with the topic in the classroom. If you are not confident doing so yourself, or wish for further guidance, please reach out to Sara Zingariello (sara@jrsmalta.org).

WHAT TO THINK ABOUT WHEN ENGAGING IN CONVERSATION ABOUT MIGRATION?

What is the current composition of your class with regard to the social, ethnic and cultural characteristics of the students?

It is important to understand where your students come from when engaging in a discussion on diversity. Being mindful of this will help you guide the conversation in a sensitive and positive way.

Is there any conflict related to the topic? Is the conflict so serious that it would not allow for an open engagement with the issues of diversity/migration?

Given the diversity of backgrounds and experiences, it is very important to assess whether a conversation has the potential to be fruitful, and that it would not cause any harm to some students.

Is the conflict of a quality that they can be a chance for a lively discussion of the topics mentioned?

If you assess that there is some conflict related to the topic, do you think that there is a possibility of a fruitful conversation? If you think so, it might be useful to consult with school authorities and develop a plan for follow up, should the conversation deteriorate.

Are there any refugees or other students with a migration history in your class?

Students with a migration history will often be particularly sensitive towards the topic. It is important that the questions and experiences related to the subject of migration can be discussed openly by all students in your class without the students feeling worried, frightened or depreciated.

Do you know if there are traumatized students in your class?

Many refugees and asylum seekers have experienced trauma related to war, persecution or flight that may affect their mental and physical health long after the events have occurred. If you know or suspect that there are traumatized students in the class, it would be best to consult with the relevant school authorities and support services (counsellor, psychologist, etc.) in order to understand how best to engage with the discussion.

FURTHER RESOURCES

As a teacher engaging with conversation related to migration and diversity, you may have a number of concerns. While you do not need to be an expert on the subject, it is important to be aware of the possible limitations of your own knowledge and to recognize when it is necessary to actively inform yourself. Should you need further support, training and resources regarding this issue, please contact Sara Zingariello (sara@jrsmalta.org).

DISABILITY EQUALITY TRAINING: INFORMATION SHEET FOR EDUCATORS

1) Medical and Social Models of Disability

/ Medical Model of Disability

This model portrays disability as a problem of the individual.

Putting it simply, the disabled person is seen as faulty and in need of fixing through medical procedures.

Disabled people's lives are measured by comparing them to what society considers 'normal', especially from a medical or scientific perspective.

Due to such portrayals, disabled people have felt themselves to be, "unfortunate, useless, different, oppressed and sick".

/ Social Model of disability

Created by persons with disabilities themselves.

The aim was to abolish the idea of segregation, and replace it with the idea of creating opportunities, so that people with impairments can lead and live a full and productive life (UPIAS, 1976).

Impairment is the physical limitation - Disability is the exclusion created by society.

2) Legislation

Equal Opportunities Act (EOA) 2000.

LINK: <http://justiceservices.gov.mt/DownloadDocument.aspx?app=lom&itemid=8879&l=1>

Legislation can be a tool for social change which steers progress and development in society.

However this is still not enough, since enforcement is also required and society needs to change its ways of thinking, by for example, focusing more on universal design.

The Equal Opportunities Compliance Unit receives reports from the general public about discriminatory practices which persons with disability face in the following areas:

- / **Employment**
- / **Education**
- / **Accessibility**
- / **Housing**
- / **The provision of goods and services**
- / **Insurance**

Recent amendments made to the law have seen the inclusion of two new areas which are:

- / **Health**
- / **Bill of rights**

Another recent amendment to the law is article 37, which says:

"When another law is inconsistent with this act, this act shall prevail when such inconsistency regards the rights of a person with disability."

/ Reasonable Accommodation

Alterations not imposing a disproportionate or unjustifiable burden, where needed in a particular case, to ensure to persons with disability the enjoyment or exercise on an equal basis with others of all human rights and fundamental freedoms.

Ex1: A qualified sign language interpreter for staff meetings.

Ex2: An employee may need to work part time instead of full time because of a disability; perhaps someone with multiple sclerosis who no longer has the energy for full time work due to the MS.

Ex3: Sometimes equipment needs to be acquired or modified, for example an employee with limited manual dexterity who has difficulty picking up a telephone receiver may need a headset.

/ UNCRPD

LINK: <https://crpd.org.mt/wp-content/uploads/2016/10/UN-convention.pdf>

"Nothing about us without us"

The UNCRPD was: the first treaty specifically targeted towards disabled people;

For the first time disabled people were involved in its drafting and they are to be involved in its implementation

The UNCRPD came into effect in November 2012

3) Disability Etiquette

/ Language Guidelines

"What we say and write may increase a disabled person's dignity or, alternatively reflect negative attitudes." (Rights, Not Charity Manual, 2007, p.27)

LINK: <https://crpd.org.mt/wp-content/uploads/2016/07/Dritijiet-mhux-karita-EN.pdf>

SOME EXAMPLES OF ACCEPTABLE AND UNACCEPTABLE LANGUAGE:

	
<p>Persuna b'dizabilita'</p> <p><i>Persons with disability and/or disabled persons</i></p>	<p>Persuna bi bzonnijiet speċjali/ Miskin/ inkapaċitati vittma/inqas ixxurtjat/sfortunata/tbagħti minn/Anġli/Sfida/ Ħanini/Persuna b'abilitajiet differenti</p> <p>Crippled/ Handicapped/ Invalid/ person with special needs</p>
<p>Persuna li tuża sigġu tar-roti</p> <p><i>Wheelchair user</i></p>	<p>Mitfugh f'wheelchair/f'qiegh ta' wheelchair</p> <p><i>Wheelchair bound/ Wheelchair case</i></p>
<p>Persuna li għandha l-epilessija</p>	<p>Epilettika/Jagħtiha tal-qamar</p>
<p>Persuna b'nuqqas ta' saħħa mentali</p> <p><i>Person with mental health issues/ condition</i></p>	<p>Mignuna/mhux f'sensiha</p>
<p>Persuna b'nuqqas intelletwali</p> <p><i>Person with an intellectual impairment</i></p>	<p>Ritardjata/ Injoranta/stupida/irritardjat/ebete....</p> <p><i>Dim-witted/retarded</i></p>
<p>Parkeġġ riservat għal persuni b'dizabilita'</p>	<p>Parking għal handikappati</p>
<p>Għandha...</p>	<p>Tbati minn... Issoffri minn... Hu/Hi</p>

/ Persons with Mobility Impairment

- / Respect the person's private space
- / Avoid over-protection
- / Address the person in an age-appropriate manner
- / Before helping ask the person
- / As much as possible, maintain the same eye-level as the person, or wheelchair-user
- / Don't stand behind a wheelchair while speaking to them or someone else

/ Persons with visual impairment

- / When meeting a blind person, always introduce yourself. Do not play guessing games.
- / Always explain when entering and leaving a room
- / Orient the person by explaining the surroundings.
- / When guiding....be guided!
- / If using a power point presentation, explain the animations and pictures.
- / Make sure that the person with visual impairment knows that you are leaving a conversation when speaking to him/her directly.

/ Persons who are Deaf or Hard of hearing

- / Don't move, Look at the person, talk clearly and slowly.
- / Use your hands, body movements and expressions which help the person to understand.
- / Keep your face in direct light and don't cover your mouth when speaking.
- / To grab a deaf person's attention, tap lightly on their back or wave your hand.
- / Don't shout!! If you are not being understood, try writing.
- / If the person is using a sign language interpreter, speak directly to the person with the hearing impairment and not to the interpreter

/ Persons with Intellectual impairment

- / When you speak to us, remember: Start by thinking that we can understand you.
- / But be prepared to explain more than once
- / Use simple words but don't speak down to us as if we are children.
- / Use pictures where necessary.
- / If necessary ask the person to bring along someone who can provide the appropriate support

/ Persons with Mental Health Issues or Psychosocial Impairment

- / Be patient.
- / Be prepared to explain more than once.
- / If someone shows symptoms of anxiety try to calm them down.
- / If one poses challenging behaviour, calm them and do not argue with them.

FI KLIEMNA

<https://www.facebook.com/crpdmalta/videos/475039109728200/>

CRPD created this short comedy film which aims to challenge perceptions on disability. The film can potentially be included in the pack as a resource for Educators which can be a good start to generate discussion within classrooms.

CLASSROOM ACTIVITY

Practical task based on the devising process of Get Loose

Create your own work of art in the classroom!

Ask each student to bring 4 random items or accessories with them from home:

- / borrowed from someone who means a lot to them
- / something that comes from the recycling bag
- / something very bright, very colourful & with texture an accessory

Ask the students to put everything into a pile in the classroom

- / Split them into groups of 3
- / Assign them a letter: A, B, C

Round 1:

/ Person B & C of each group has 5 mins to create their work of art, i.e.: dress up, person A with anything they find in the pile. Ask them to:

/ imagine they are creating a sculpture that will be presented in an art museum and to cover up every part of their uniform/casual wear with the items they choose from the pile.

/ pay attention to the details and really take care of what they are creating

/ make sure that everything they place onto person A must be secured properly so that nothing falls off.

/ Ensure that items from the pile must be used in the most creative way they can imagine so that their work of art becomes something really special

At the end of the 5 mins ask persons B & C to give their sculpture a name.



Here is an example created by one group of participants during a classroom activity:

photo credit: Elisa Von Brockdorff

CLASSROOM ACTIVITY

GINGERBREAD PERSON

Discuss the following definitions in the classroom and assign each of them to the different part of the gingerbread person.

GENDER IDENTITY

How individuals themselves define their gender, based on how much they identify with a particular gender (or none) at a particular time. A person's gender identity may not match their biological sex assigned at birth. For example a person that has been assigned female at birth, may feel that he is male. In Malta, the Gender Identity, Gender Expression & Sex Characteristics Act (2015) enables persons to change their legal documents in line with their gender identity in such cases. In the same year, the Trans, Gender Variant and Intersex Students in Schools Policy was launched to guide educators with regards to the needs of such students. Please find more information about this policy here.

ATTRACTION

The feeling of being sexually and/or romantically attracted to another person. Individuals may be attracted to persons of the opposite sex, of the same sex, to nobody or to persons regardless of their sex. Attraction may vary across time.

BIOLOGICAL SEX

The physical sex characteristics one is born with and develops including genitalia, body shape, voice pitch, body hair, hormones, chromosomes, etc.

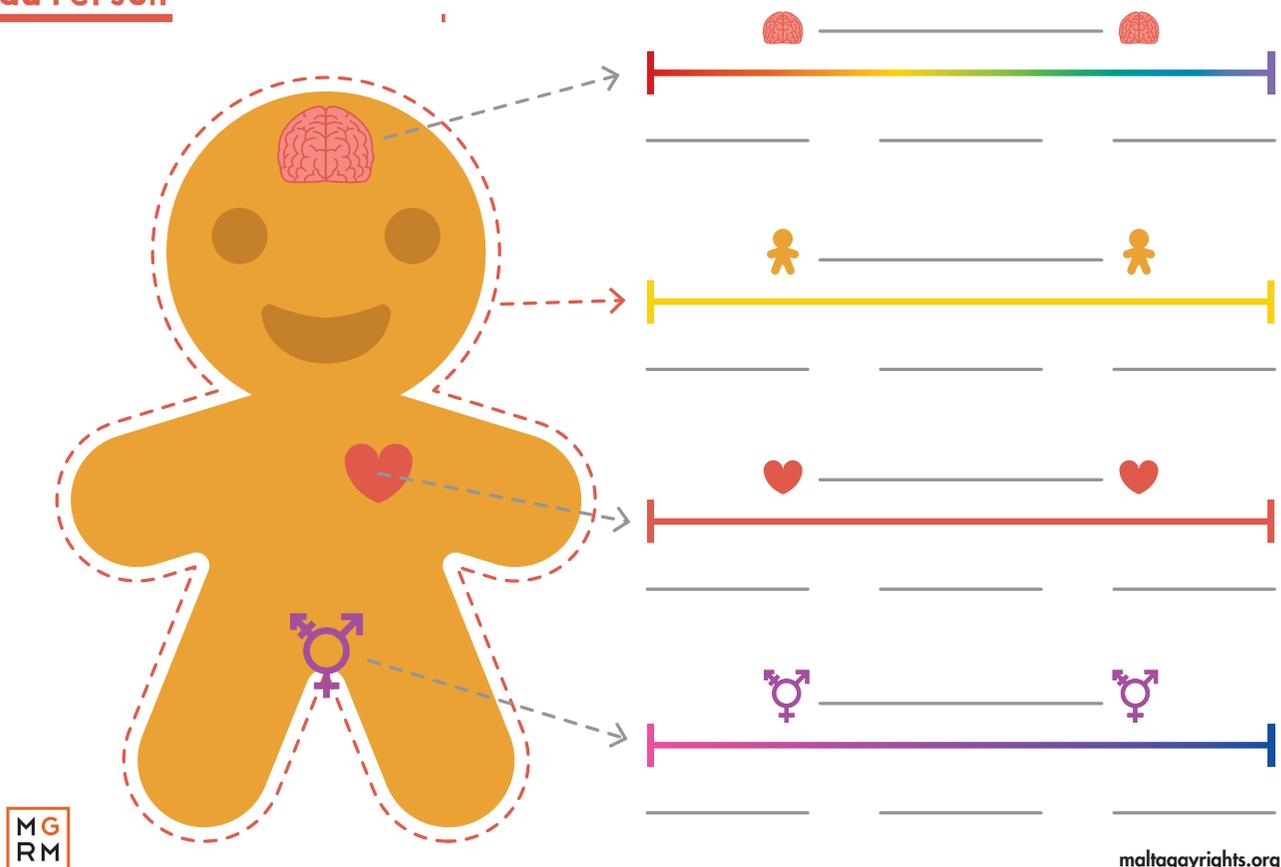
EXPRESSION

How persons present gender through their appearance, dress, behaviour and mannerisms and how these presentations are interpreted by others based on gender norms.

Assign the below identities to the definitions in the diagram

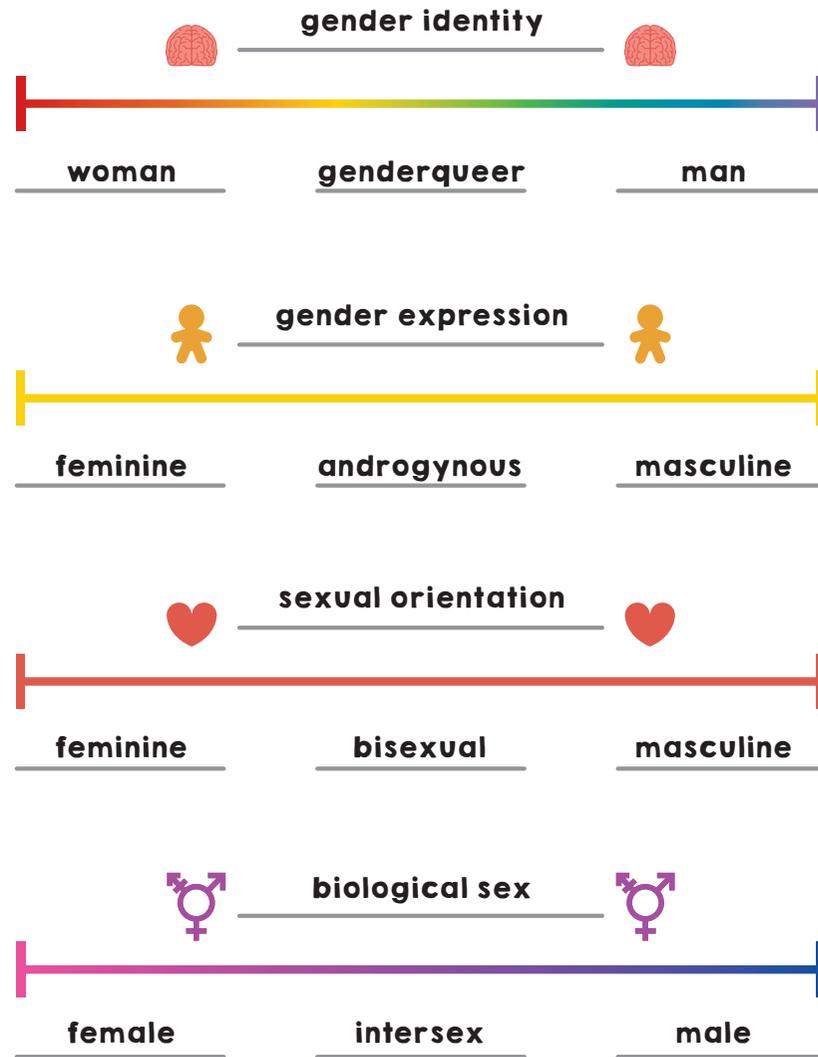
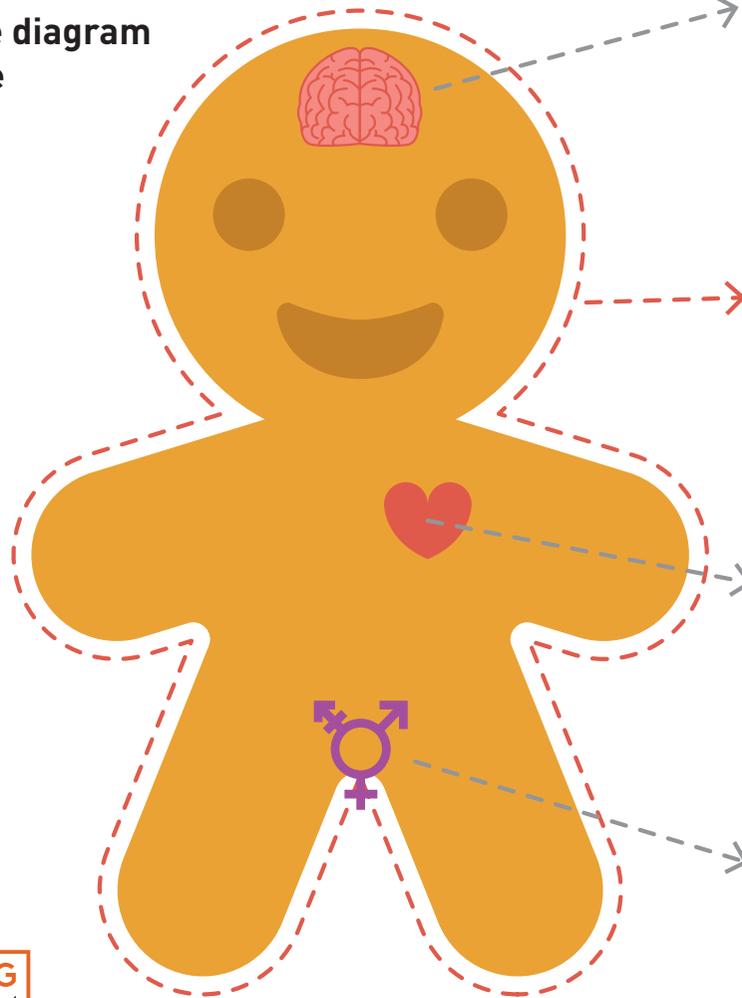
woman / androgynous / man / feminine / genderqueer / bisexual / feminine / male / masculine / masculine / male / intersex / female

The Genderbread Person



The Genderbread Person

Take a look at at
the complete diagram
for reference



REFLECTIVE QUESTIONS ON GENDER FOR DISCUSSION IN THE CLASSROOM

QUESTIONS ABOUT GENDER FOR CHILDREN TO DISCUSS

After every question, the children need to give reasons for their answers.

- / Do you think that boys may play with dolls and girls with balls? Why?
- / Is football a sport for boys only? Why?
- / Do you think that you should help your carers at home with housework such as cleaning and cooking? Do you think that both boys and girls should help? Why?
- / Are there any colours that you think are for girls only or for boys only? Why?
- / Which jobs do you think are more suitable for girls or for boys when they grow up? Why?
- / Have you ever wanted to do something but were stopped by adults or friends because you are a boy or a girl? How did you feel? Why?
- / What do you think of children who do not look or behave in ways that fit their gender?

POINTS FOR TEACHERS

/ When they grow older, both boys and girls may become parents and both of them need to contribute to childcare, not only mothers. Children need to learn from an early age that both parents need to take care of their children. Boys should not feel uncomfortable to show their 'caring' side and to express their emotions.

When they grow older, girls will drive a car like men do. So why shouldn't they play with cars when they are still children?

/ Lately, football has become more popular among women. There are many nurseries where girls can play football. There is also the Women's World Cup that has been organised since 1991.

/ Children should learn that housework is for everyone because everyone lives in the house and because when they grow up they need to be self-sufficient.

/ The pink and blue stereotypes were created by our culture. Children learn that pink is for girls and blue is for boys through the messages they get from society, from the media, from their parents, from friends, etc. In reality, colours have no gender.

/ People's capacity to do different jobs does not depend on gender. In fact nowadays there are jobs which were previously associated with one gender but which are now performed by both men and women. For example, until a few years ago, women in Malta could not drive a bus.

/ When we stop people from expressing themselves as individuals because of the existing gender stereotypes, we would be reducing their freedom to develop their individuality and their personality.

/ Some children look or behave differently from their peers in terms of gender expression and expectations. These children often become victims of bullying and are pressured to conform. Children need to learn the importance of letting others be themselves.

Teachers who would like guidance or direction regarding how to support children who do not conform to gendered stereotypes or who express their gender differently, may contact Rainbow Support Service on 79430006 or send an email to MGRM on mgrm@maltagayrights.org.

FEEDBACK FORM FOR EDUCATORS

MGRM would like your feedback on
this educational pack.

Please send the filled in form to: mgrm@maltgayrights.org

Were the students in your classroom aware of LGBT+ realities?
Please indicate the number of students who showed some form
of LGBT+ awareness.

None of the students _____

0 – 5 _____

6 – 10 _____

11 – 16 _____

17+ _____

How was the topic received by the students in your classroom?

Most students showed no enthusiasm or interest _____

Most students were interested and participated with enthusiasm _____

Some students passed negative remarks during the sessions _____

Some students made positive comments during the sessions _____

Could you mention some comments/remarks or general ideas that were made by
students during the sessions?

How can MGRM help you in the future as an inclusive educator?

ZfinMalta

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zfinmalta.org

