



An educational model for the development of resilience based on Rap and Parkour

The publication “RAPKOUR - An educational model for the development of resilience based on Rap and Parkour” presents the final products and results of the “RAPKOUR - RAP e parKOUR: a arte de rua para promover a inclusão social e cultural dos jovens” project (RAPKOUR - RAP and parKOUR: street art to promote the social and cultural inclusion of young people) financed by the 2018 Erasmus+ EU programme, Key Action 2: Cooperation for innovation and the exchange of good practices - Strategic Partnerships in the field of Youth (www.rapkour.com).

The project was conducted from 2018 to 2020 through a partnership made up of the Portuguese leading proponent ASTA, Covilhã (P), Fédération de Parkour (FR), Nuovo Comitato il Nobel per i Disabili, founded by Franca Rame and 1997 Nobel Prize for Literature recipient Dario Fo, and the association: Nuovi Linguaggi, Loreto (I).

The RUMBOS Cooperative (E) supported the project as an associated partner for the Spanish translation of the products and their diffusion in Spain.

RAPKOUR was conceived to promote Rap and Parkour in correct and legal contexts, that can bring positive values, stimulating artistic expression and participation and develop civic and social skills. The involvement of youngsters from marginal situations, or of social and cultural disease, with ‘street’ disciplines, allows them to be used to promote ideas such as social inclusion, fighting discrimination and intercultural dialogue, encouraging the sharing of ideas, knowledge and skills, through informal and formal learning path. This allows us to use the new expressive languages of youngsters, as a resource for the community, and promote them as they are capable of cultural and economic innovation.

Through the use of Rap and Parkour, the specific objectives of the project are:

- develop effective methods to reach marginalised youngsters, promoting inclusion, emancipation, participation and active citizenship of youngsters with less opportunities and at risk of social exclusion;
- promote first rate social/educational activities aimed at supporting the capacities and professional development of the educators and of the youth workers to improve the learning of those that come from disadvantaged contexts.

A Docufilm, which may be watched on the website and platform, captures the spirit and salient moments of the project, carried out in Portugal, France and Italy.

www.rapkour.com

RAPKOUR - An educational model for the development of resilience based on Rap and Parkour

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Sacha Lemaire, David Pagnon, Sérgio Manuel Pereira Novo,
Almudena Serra González, Nazzareno Vasapollo

Translation: Mikaela Bell



RAPKOUR

An educational model for the
development of resilience
based on Rap and Parkour



Erasmus+ project
RAPKOUR - RAP e parKOUR:
a arte de rua para promover a inclusão social e cultural dos jovens



Outputs and outcomes of
the Erasmus+ project
2018-1-PT02-KA205-005199



Nuovo Comitato
IL NOBEL PER I DISABILI
ONLUS



NUOVI LINGUAGGI
TEATRO CINEMA FORMAZIONE

Andrea Anconetani, Maïa David, Adrien Gateau, Sidney Grospretre,
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DEVELOPMENT OF RESILIENCE
BASED ON RAP AND PARKOUR**

Outputs and outcomes of the Erasmus+ project 2018-1-PT02-KA205-005199
RAPKOUR - RAP e parkOUR: a arte de rua para promover a inclusão social
e cultural dos jovens

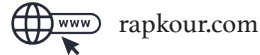


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RAPKOUR. An educational model for the development of resilience based on Rap and Parkour Outputs and outcomes of the Erasmus+ Project 2018-1-PT02-KA205-005199 “RAPKOUR - RAP e parKOUR: a arte de rua para promover a inclusão social e cultural dos jovens”



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This publication is available online in English, French, Italian, Portuguese and Spanish in the download section of the website <https://rapkour.com/outputs>.

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PROJECT PARTNERS



www.aasta.info | www.fedeparkour.fr | www.comitatonobeldisabili.it | www.nuovilinguaggi.net

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GENESIS, STRUCTURE, AND COURSE OF THE PROJECT

By Nazzareno Vasapollo

I. INTRODUCTION

AlbiAsta (ASTA) is a Portuguese cultural association specializing in performing arts and operating in the production of shows, in the organization of festivals, and in the use of Theatre as an educational tool through permanent collaborations with the University and schools of the region of Beira Interior (P).

Its international calibre is demonstrated by tours in many countries, by the conduct of European projects and by various international awards.

The constant attention to social dynamics has led the Association, in its twenty years of life, to structure innumerable actions for inclusive intervention in favour of disadvantaged people, with particular regard to at-risk youth.

The search for original solutions in this direction has led to the idea of a project that would be useful for conveying positive messages from and among young people and that would leverage the expressive languages most loved and practiced by them. *RAPKOUR - Rap e Parkour: a arte de rua para promover a inclusão social e cultural dos jovens* (RAP and parkOUR: street art to promote the social and cultural inclusion of young people) was born with this seal, and for its realization the project looks to the tools made available by the European Union for the application of inclusive and educational policies.

The Erasmus+ programme represents one of these tools, aimed

at innovation in the field of learning in all its forms, including the animation and education of young people. In the year 2018, in Portugal, in the action KA2 Erasmus+ Strategic Partnerships for Innovation in the Sector of Youth (Round 2), 20 projects were presented, of which only 3 were funded. ЯАРКОUR was one of them.

A strategic partnership gives an opportunity to organizations active in the youth sector, as well as to companies, public bodies, and civil society organizations active in different socio-economic sectors, to cooperate to implement innovative practices that lead to high-quality youth recreation, institutional modernization, and social innovation. This is usually pursued by giving organizations from different countries the chance to form consortia to create and disseminate intellectual products, as well as to organize training activities linked to them.

The development guidelines indicated by the Programme were invaluable in establishing a complete methodological product, composed of various integrated elements and aspiring to represent a high-level European reference standard, great in visibility and strong in impact.

Starting from the perspective of adapting the best practices that have arisen in France (the country where Parkour was born) to the realities represented in the countries of the partnership, the transnational aspect has been highly valued in the executive phase of the ЯАРКОUR project. In fact, it aimed to create and experiment with a series of tools and methodologies composed of theoretical and practical activities that could lead to the interaction of the young *traceurs* (Parkour practitioners) and young rappers from different countries. The voice and the body, while acting in different ways, confront each other in spaces and dimensions that go beyond national contexts, becoming an ideal medium for the promotion of multiculturalism.

2. PROJECT CONTEXT, BACKGROUND AND RATIONALE

When the ASTA Theatre Company began to discuss the priorities on which to concentrate its efforts in accessing EU funding, it started, *sic et simpliciter*, from two of the major pillars of internally possessed skills: the expression of the performative body, and intervention in favour of

social inclusion, with particular regard to youth groups.

Attention has turned to two activities, Rap and Parkour, as manifestations that have found life and development “in the middle of the road”, according to their own rules, not always codifiable, often marginalized, and practiced by small groups of people. Both have a vast audience, especially in the youth world, although they continue to be practiced by groups of disadvantaged youngsters from an economic, ethnic, urban, and cultural point of view, implying the spread of values and un-educational behaviours: the line between art and exhibition and vandalism is always subtle. Furthermore, spontaneous initiatives are often found among young Parkour practitioners who, if not adequately prepared and ready to carry out their work according to safe practices, can generate serious accidents.

We therefore imagined how to combine, mingle and, in some ways, merge the two practices, Rap and Parkour, into ЯАРКОUR, aiming to create a methodology that could integrate the creativity of young people in local communities and set an educational path aimed at strengthening sharing and the enhancement of urban spaces, creativity, and physical-sport activity. The intent was to promote Rap’s and Parkour’s activities in correct, legal, and positive-value paths, encouraging artistic expression and participation, developing civic and social skills. The involvement of young people in situations of marginality, social and cultural discomfort, through “street” disciplines, allows them to convey messages such as social inclusion, the fight against discrimination, and intercultural dialogue, while favouring the sharing of ideas, knowledge, and skills through a non-formal and informal learning path. In this way the new expressive youth languages are used as a resource for the community, enhancing them to make them capable of cultural and economic innovation.

In various countries, for example, fieldwork has shown that some Parkour activities carried out in degraded parks and/or places have encouraged practitioners to clean and rehabilitate the place.

Rap and Parkour can also make youngsters perceive each place as a “spot”, a space to practice, preserving it from destructive acts, becoming a way for cities to combat vandalism (which produces important monetary damages).

According to a recent methodology developed by Natalia Ivanova, a professor of Danish physical education, the philosophy of Parkour requires the practitioner not only to challenge themselves, but to give their very best. And while drugs and alcohol can give a distorted

view of things, Parkour teaches people to calculate distances well, to increase focus, and to develop an accurate perception of reality.

Rap has been chosen both because it is in tune with Parkour, and because it has a very high degree of diffusion among the partner countries' youth. Its use in educational terms means encouraging the development of instrumental skills and understanding of music, but also encouraging creativity, respect for the rules, listening to others, and a whole series of transversal elements, specific to each discipline.

Music supports and accompanies young people in facing difficult tensions: individuation, autonomy, their relationships with others and with themselves. It is a tool capable of breaking down cultural and ethnic barriers among young people from different backgrounds and, indeed, promotes inclusive messages and tolerance. Boys in particular approach Rap, because often in the stories told by rappers they see their own discomfort, their life stories, told without filters.

The Italian educational philosopher Duccio Demetrio, in the introduction to his book *The Game of Life*, underlines how much writing about oneself is not a frequent activity, because it requires continuity and a stubborn perseverance. These observations invite us not to underestimate the power of Rap music which, thanks to its appeal, is implementing a new wave of passion for writing in the lives of many adolescents. Indeed, rhyming narration is one of the rare resources that performs the task of writing as a tool for conveying messages. Aware of all this, a pedagogical and social function capable of developing transversal skills must be recognized in Rap music.

ЯАРКОUR therefore proposes itself as a methodological and experimental path that arises from the need to structure learning processes that have always been carried out voluntarily, without having previously been structured. The operators will have the role of facilitators in the learning phases, animating the training of the youngsters through the development and animation of theoretical and practical activities. In this way it will be possible to build a path that can be used in other contexts and in future sessions and to easily update it to the changes that the Parkour and Rap practices constantly undergo.

The project aims to provide young people with greater awareness of their potential, the possibility of redemption, and a spirit of initiative, encouraging their participation in the enhancement of places in their city, exploiting their creativity to generate (from and for themselves) messages and inclusive practices. The chosen place is the "road", as a pedagogical place where young people meet and experience

relationships with peers and with the environment in a general sense. ЯАРKOUR thus aims to provide and promote youth emancipation by giving a sense of belonging in these gathering places, allowing them to experiment with new practices of active citizenship, through a different way of using and living the road.

3. STRUCTURE AND TIMING OF THE PROJECT

The structure of the project activities, designed to pursue the identified objectives, was modelled according to the reference Erasmus+ guidelines, which provide for:

- Realization of Intellectual Outputs (IO),
- Training activities functional to the production of IOs,
- Dissemination of results, including through multiplier events in partner countries,
- Meeting between project partners for the implementation of management, research and production actions.

3.1 - Intellectual Outputs

In the design phase, the choice was made to create functional products, not only for the establishment of reference methods for education and youth work, but also for a dissemination of the results that had the added value of favoring, in a broader perspective, the networking between individual professionals and organizations that normally operates in the areas of learning, the arts, and social inclusion.

Consequently, the production of the following IOs was established, conceptually pertaining to both project directions: the methodological and the disseminative one.

INTELLECTUAL OUTPUTS	
METHODOLOGICAL	NEED ANALYSIS
	CURRICULA
	DIDACTIC MATERIALS
	GUIDELINES
	E-LEARNING PLATFORM AND REPOSITORY
DISSEMINATION	EDU-DOCUFILM
	WEBSITE & SOCIAL MEDIA
	SOCIAL PLATFORM

Fig. 1. - Intellectual Outputs

Methodological outputs

- Analysis of needs
- Curricula
- Educational Materials
- E-learning platform and Material Repository
- Guidelines

The methodological Guidelines are based on training schemes functional to them (the Curricula) and supported by reference to Educational Materials which, since they are connected to bodily performative activities, have been essentially conceived as cards of performative exercises based on Rap and Parkour.

In addition, a multilingual E-Learning Platform was set up to function both as an interactive tool between the participants in the training activities and as a repository of teaching materials (text files, videos, manuals, images, articles, etc).

Disseminative outputs

- Edu-Docufilm,
- Website and Facebook page.

These products have been structured for the usual purposes of information, communication, dissemination, and the enhancement of Erasmus+ projects.

The docufilm also presents an aspect of support to the methodology in that, in the narrative path, exercises are given during workshops and courses that can help educators to better understand the proposed training path.

3.2 - Training activities

The main purpose of the training activities was to test the ЯАРKOUR methodology that was being established by the Research Team in the execution phase.

Its first application took place during the period of 9-13 August, 2019, in a ЯАРKOUR course held in Roubaix (FR) at the Parkour59 association, which was attended by 9 young people from the three partner countries.

One of the outputs of the course is represented by a video made by the participants with the collaboration of DAMAS, a cultural association of the host town specializing in the dissemination

of Rap music: <https://bit.ly/2RlSKRm>.

The activity allowed the researchers and the trainers involved to test the method and to receive useful feedback for its improvement.

The results were then discussed in a workshop reserved for the operators of the partnership that was held in Loreto (I) in October of the same year. This event also served to train the human resources that in the future will use the methodology in the organizations of the four project partners.

A last course for young Italians, French and Portuguese was carried out in 2020 in Portugal in order to definitively validate the methodology of RAPKOUR.

3.3 - Dissemination and multiplier events

The main tools used for information, communication, dissemination and exploitation of the results were:

- Project website,
- Facebook page,
- Edu-documentary film,
- Multiplier events.

Website, Facebook page and TELL ME Social Platform

The website (www.rapkour.com) was given the role of a brief description of the various design components, while the Facebook page (www.facebook.com/rapkourproject) served to spread the project especially in the youth bracket.

The use of the TELL ME Social Platform (<https://social.tellmeproject.com>), set up with a previous Erasmus+ project, was instead thought of as an information and communication service useful for the networking of organizations and individual operators who seek and offer opportunities for social inclusion and learning.

By registering to the Social TELL ME it is, in fact, possible to:

- showcase their skills and interests,
- inform and learn about ongoing projects throughout Europe,
- inform and learn about individual events (shows, workshops, conferences, exhibitions...),
- propose and/or search for partners for new projects to be implemented, staying up to date on calls published in the various programs of the European Union.



Roubaix (FR),
9-13.08.2019

Edu-Docufilm

This is an important dissemination tool designed above all to reach a wide audience of viewers, including through online distribution. Through this product we intend to easily understand the project process and its peculiar moments, the type of research carried out, as well as to describe the difficulties encountered during the course.

The docufilm not only concentrates on the narration of the elaborative moments of the project's intellectual outputs, but also on the places that hosted this research and on those who have been the objects or creators and processors of the same.

The educational value of the film product is due, through its visual representations of some scenes, to the ideas it offers for developments useful for supporting the other methodological outputs of the project.

This documentary is intended to be a visual work that allows everyone to enter into the spirit of ЯАРKOUR and into contact with the people who have experienced the project. From a perspective of wider sustainability and valorisation, the goal is for it to serve as an inspiration for those who work in diversified sectors, with particular regard to those related to learning, social inclusion, and performative activities.

Multiplier events

This type of event is supported by Erasmus+ above all to make the project known to both general and specialized targets, disseminate and illustrate the IOs, gather useful opinions for the improvement and sustainability of the proposal, and to create new opportunities for collaboration and implementation of new ideas.

The events were scheduled in the three partner countries: in Tavira for Portugal, in Roubaix and Strasbourg for France and in Finale Ligure and Sirolo for Italy.

The format devised for their programming was based on a meeting dedicated to youth workers and youth recreation workers and organizations, on a happening (rHappening & FestiVAULT) for young people and on the screening of the Docufilm.

3.4 - Meeting

During the life of the project, there were various work meetings held by the research groups and the Steering Committee, both by

videoconference and at partner sites. Of those in attendance, three took place in Italy, one in Portugal and one in France.

In many cases the meetings were deliberately organized in conjunction with workshops, courses and multiplier events. In this way, on the one hand, the visibility of the activities in the host territory and in the media was strengthened and, on the other, the project operators were able to discuss and assess the results of the most important project actions.

3.5 - Timing

The project was launched on 1 September 2018 (see Fig.2). The first month was used for the completion of the preliminary formalities with the Portuguese Erasmus+ National Agency, and for the organization of the kick-off meeting held in Bologna (I) in the following October.

Subsequently, the working groups concentrated on the production of the Curricula, the E-learning Platform and the Webtools that were discussed in various videoconferencing sessions until reaching the release of their first version in summer 2019.

To follow, as described in the specific paragraph, training activities aimed at young people (August, France: Roubaix) and operators (October, Italy: Loreto) of the project partners served as a first dissemination of the tools and methods implemented, and a useful test for their improvement, which led to the release of the final version of the intellectual outputs and the start of the dissemination campaign in France, Italy, and Portugal.

		ЯAPKOUR PROJECT TIMETABLE																							
		2018				2019												2020							
Activity	Period	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J		
Meetings				I									FR			I			P				I		
Need Analyses							Fin.																		
Curricula										v. B	v.1			v.2					Fin.						
Learning Materials										v. B	v.1			v.2					Fin.						
Guidelines										v. B	v.1			v.2					Fin.						
E-Learning Platform																			Fin.						
Training events													FR			I			P						
Website and Facebook page																		Fin.							
Edu. Docufilm																			v.1				Fin.		
Multiplier Events																			P				FR I		

Fig. 2 - Project timing. In brackets the abbreviations of the three countries where meetings, training activities and multiplier events are located: France, Italy and Portugal.

4. THE PARTNERS

The ЯАРKOUR partnership is composed of four organizations, including ASTA, the project leader, whose profile has already been described.

Three of the partners have been working together at European level for some time. In fact, besides ЯАРKOUR, ASTA and the two Italian institutions jointly manage three European projects:

- Erasmus+ KA2 EDA 2019: *ESCAPE - Encouraging the Use of Scenic Arts in Prisoners' Education*, for the use of performing arts to support the education of citizens in detention;
- REC PROGRAM (Rights, Equality and Citizenship) 2019: *DEEP ACTS - Developing Emotional Education Pathways and Art Centered Therapy Services Against Gender Violence for the Use of Art therapy and Emotional Education in Support of Victims of Violence*;
- Erasmus+ KA2 EDA 2016 TELL ME - *Theatre for Education and Literacy Learning of Migrants in Europe* (www.tellmeproject.com), for the use of the Theatre to support the linguistic and mathematical literacy of migrants.

With this latest project, the three partners won in 2019 the European Language Label established by the European Commission and the Confucius Prize for UNESCO literacy, financed by the People's Republic of China.

Fédération de Parkour (FPK), Strasbourg (FR).

FPK is a national body that holds 30 associations throughout France, bringing together the French community of Parkour and Freerun and supporting independent organizations and tracers. Convinced by the benefits of this activity, FPK seeks to develop Parkour not only for small groups of young athletic men but for everyone, from kids to elderly people, healthy or disabled.

FPK organizes each year several Parkour events throughout France which gathers hundreds of Parkour practitioners, helps young Parkour organizations to develop themselves, propose training courses to become Parkour teachers and is a representative body for Parkour to all French authorities, at local as well as at national levels (French ministry).

Parkour was born in France and therefore it seemed important to involve one of the most important Parkour realities in the world in the ЯАРKOUR project.

Associazione Nuovi Linguaggi (ANL), Loreto (I).

ANL has been chosen because it has a long experience in the performing arts with particular regard to the theatrical field, both concerning the production of shows, and Theatre education.

The association also has extensive skills in teaching and in audiovisual and film production (its main task in the project):

- in 2017, the NUOVO IMAIE, the Italian union of Cinema and Television interpreters, was appointed to manage a specific workshop for European actors,
- it annually organizes a cinematography course,
- its president is a film director, as well as a Theatre Director.

Nuovo Comitato il Nobel per i Disabili (CND), Gubbio (I)

The Committee was founded by the famous actor, director, and theatrical writer Dario Fo, to use the funds from the Nobel Prize for Literature, won in 1997, for the disadvantaged (<https://youtu.be/tGaehOae7PY>).

For over twenty years, CND has been working on behalf of disabled people, migrants, at-risk youth, and other groups in conditions of social and/or economic disadvantage.

An important supportive role was played by an associated partner: the RUMBOS Cooperative of Seville (www.rumbos.org) which contributed by offering its methodological skills related to Emotional Education and expanding the output of ЯАРKOUR to Spain and the Spanish language.

The contribution of DAMAS (www.da-mas.com) and Parkour59 (www.Parkour59.com), two local associations dealing with the dissemination of Rap and Parkour among young people, was a precious help in the event held in Roubaix.

5. THE PROJECT TEAM

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Degree in Multimedia Design, Master in Visual Arts and Postgraduation in Visual and Technological Education.

Twenty years of career in Theatre / performance art, as a director, actor, designer, trainer, teacher, and much more... Sérgio is responsible for numerous projects developed nationally and internationally.



Sérgio Novo
Project manager and researcher

FÉDÉRATION DE PARKOUR (FR)

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David Pagnon - Scientist, Parkour performer
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Research engineer in the fields of biomechanics and artificial vision, associate professor at the University of Sport Sciences in Grenoble.

Traceur and artistic performer, secretary of the French Parkour Federation and member of its executive committee since 2009.

NUOVO COMITATO IL NOBEL PER I DISABILI (I)

Nazzareno Vasapollo - Overall Project Manager.

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For over 25 years designer and project manager funded by various EU programs in France, Germany, Italy, Latvia, Portugal, Romania, Spain.

Winner with the TELL ME project of the European Language Label and the UNESCO Confucius Award.

Expert evaluator for the EU Culture, COSME and Portuguese Erasmus+ Agencies.



Nazzareno Vasapollo
Project manager

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Psychologist, Music teacher, anthropologist and social researcher.

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They collaborated in running the project:

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- Eugenio Criscuolo, Association of Intercultural Mediators, Cluj-Napoca (RO),
- Samuel Chaves Diaz, Rumbos - Seville (ES),
- Vera Alexandra Gomes Pereira, ASTA (P),
- Larbi Liferki, Parkour59 - Roubaix (FR),
- Sacha Lemaire, Fédération de Parkour - Strasbourg (FR),
- Sidney Grosprêtre, Fédération de Parkour - Strasbourg (FR)

- Paulo César Massano, Da-mas - Roubaix (FR),
- Diogo Rabasquinho Ribeiro, ASTA (P),
- Marco Refe, Associazione Nuovi Linguaggi - Loreto (I),
- Magdi Sobih, Nuovo Comitato il Nobel per I Disabili - Gubbio (I).

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- Manuel Simoncini (Kyodo), rapper - Bologna.

NEEDS ANALYSIS

By Sérgio Manuel Novo, David Pagnon, Almudena Serra González

1. CURRENT SITUATION OF YOUNG PEOPLE, VALUES AND RESILIENCE. EUROPEAN PERSPECTIVE.

According to the latest Eurostat report (2015¹), “Being Young in Europe Today,” the youth population has been changing in recent years in relation to population rates, access to studies, mobility, independence, and quality of life. Population decline causes many problems with regards to social aging and the consequences that result from it, and thus there are several issues directly related to this age range of 15 to 29 years. One of the most worrisome issues is educational truancy, for which the level of analysis is established around enrolment rates of about 42% in France, 40.7% in Italy and 43.9% in Portugal². Given an average level of absenteeism in different countries, this is a problem that concerns several governments. On the other hand, in the objectives identified in the Europe 2020 strategy, a set of measures was adopted at the level of the European Union in relation to youth employment that includes measures to ensure labour insertion and continuing education. In 2013, at the European level, youth unemployment rates were around 23% in Italy, 12% in France and Portugal 14%, increasing in the last 5 years.

All these factors influence the quality of life and general health of Europe’s youth, (differentiating the period of adolescence as between 14 and 17 years and youth as between 18 and 29 years). The late

¹ Eurostat, 2015, Siendo joven en Europa hoy. ISBN: 978-92-79-43243-9

² Ibidem

insertion into employment, school absenteeism and demotivation rates, in addition to the introduction of media and videogame technologies extended to 90% of the European population, gives rise to a worrying situation for youth. Europe's objectives, by 2020, are to generate a framework of educational sensitivity for the prevention of unhealthy lifestyle habits and the positive use of social networks by the *government, educators, parents, communication media, industry and all other relevant actors*³.

The emotional situation of young people can be explained by youth depression, mental disorders, or trauma that occurred during development. All these factors give rise to considering adolescence, extending to the young adult population, as a vulnerable social group, due to the characteristics described above, to the changes at the physiological level undergone by this age group, and to their consequences at the family and social levels.

Therefore, it is essential to develop preventive training and support programs at these sensitive stages, to promote skills and abilities that help those boys and girls who may present behavioural problems, have had difficulties, or who simply want to develop those attitudes, to feel better, happier and at ease with themselves and their surroundings.

In addition, the global discomfort of young populations struggling to adapt to the modern world and find their role in society, makes them particularly vulnerable to the negative effects of the lack of physical activity. Sedentary lifestyle is a real plague for modern society, having dramatic consequences in terms of physical and mental health. A sedentary lifestyle often leads to physical inactivity⁴, defined as a rate of physical activity that does not exceed 1.5 METs (Metabolic Equivalent of Task, measure of the intensity of a given activity) per day, generated by the prolonged sitting position, against 3.3 METs for walking and 7 for running. For example, maintaining

³ Eurostat, 2015, *Siendo joven en Europa hoy*. ISBN: 978-92-79-43243-9

⁴ Ainsworth B. E.; Haskell, W. L.; Leon, A. S.; Jacobs, D. R.; Montoye, H. J.; Sallis, J. F. et Paffenbarger, R. S. 1993. « Compendium of physical activities: classification of energy costs of human physical activities », *Medicine Science Sports Exercise*, n°25, pp 71-80

the sitting position on a daily basis for several hours, such as during school time, can lead to an increased risk of developing multiple chronic diseases while ageing, such as diabetes, obesity, or cardiovascular pathologies⁵. Although not so well documented as physical disorders, the effect of prolonged sedentariness also largely alter cognitive and social skills⁶. Promoting new forms of physical practices that include playful activities, and helping young people's enrolment in long-term practices, also help fight against sedentary behaviour. Therefore, physical activity can be used as a powerful therapeutic agent, being one of the most efficient ways to prevent physiological, psychological and sociological troubles. Particularly, activities that mix cultural and exploratory aspects, such as Parkour, are well-recommended. This project seeks to provide clues that combining such sport activities with the great effects of music and Rap creativity will help young people's commitment to physical activity on a daily basis, promoting sport education for the well-being of these particularly vulnerable age groups.

2. VULNERABLE YOUTH. SPECIFIC ANALYSIS OF VARIABLES.

A target population defined simply as youth and their socio-cultural characteristics is too broad a range for the scope of the ЯАРКОUR intervention project. Therefore, a series of variables have been defined for the specific identification of needs and consequent work proposals.

Age range and sex.

The target group focuses on two age groups mainly in the following categories, including boys and girls, as beneficiaries of the program.

⁵Katzmarzyk et al. (2009). Sitting time and mortality from all causes, cardiovascular disease, and cancer. *Med. Sci Sports Exerc.* 41, 998–1005 and Tremblay et al. (2010) Physiological and health implications of a sedentary lifestyle. *Appl. Physiol. Nutr. Metab.* 35, 725–740.

⁶Magnon et al. (2018) Sedentary Behaviour at Work and Cognitive Functioning: A Systematic Review. *Front Public Heal* 6, 239.

A. Adolescents from 14 to 18 years.

B. Young adults from 18 to 30.

Social and cultural profile.

We will work with adolescents and young adults with a wide variety of social and cultural variables, since the specific criteria are related to personal characteristics. Therefore, these variables will not be decisive, able to belong to groups with greater or lesser levels of social risk, high or low economic levels, structured or unstructured families, immigrant co-classes, native-born, etc. In other words, the intervention will not be centred on boys or girls with a profile of social risk at a structural level; any of those who meet the criteria of “at-risk” at an emotional level may be participants.

Emotional profile.

This variable is the most important in the selection of the group of beneficiaries for whom the project will be used. The general characteristics from which the analysis starts are related to:

- Demotivation or abandonment of studies.
- Behavioural problems in relation to social relations.
 - o Introversión: discouragement, shyness, etc.
 - o Extroversión: lack of control, emotional regulation problems, etc.
- Problems in complying with social norms regarding the authorities, family members or, in the case of students, their teachers.
- Problems of self-esteem and self-concept. Difficulties in the normalized development of healthy habits in interpersonal and intrapersonal relationships.

One could draw a parallel with Maslow’s hierarchy of needs⁷. Assuming that basic needs are met (albeit this is not necessarily the case), psychological and self-fulfilment stages are still to be built. Rap and Parkour can help in this regard, as we will see in the next parts of this document.

⁷ Christopher D. Green, A Theory of Human Motivation A. H. Maslow (1943), York University, Toronto, Ontario. Originally Published in Psychological Review, 50, 370-396. <http://psychclassics.yorku.ca/Maslow/motivation.htm>

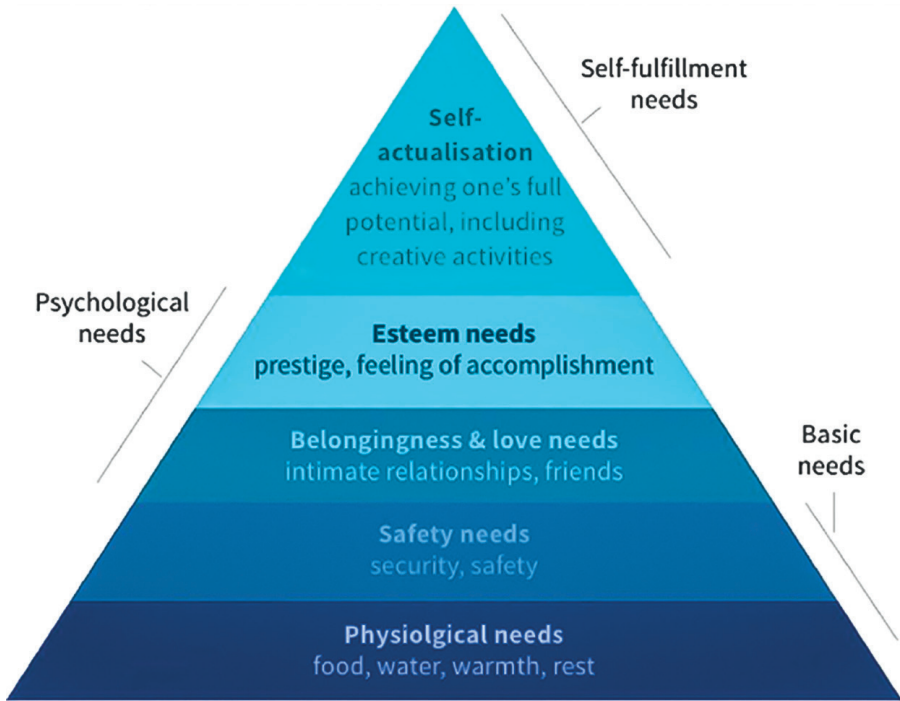


Fig. 1 - Maslow's hierarchy of needs

Source: https://es.wikipedia.org/wiki/Pir%C3%A0mide_de_Maslow

РАРКОUR has a psychoeducational approach to the accompaniment and prevention of situations of emotional conflict such as those that have been described. Thus, although the consequences of the work are therapeutic, the intervention is not drawn from the psychological field, since Rap and Parkour are the disciplines through which program beneficiaries are intended to develop resilient emotional competences for optimal development of skills and overall health. Therefore, the characteristics of the educational framework from which they work are described below, so that the characteristics of the population for which they are destined to be fulfilled can be better understood.

3. WHAT IS YOUTH RESILIENCE? A SOCIOPSYCHOLOGICAL PERSPECTIVE.

The concept of Resilience. Resilience, from the Latin “Resiliens, -entis” is defined as the *ability to adapt a living being to a disturbing agent or an adverse state or situation*⁸. From a psychoeducational point of view, resilience is understood as *the ability of human beings to adapt positively to adverse situations*⁹. Resilience is not so much a “state” but a set of competences and processes that give people the ability to restore or overcome situations that have been adverse or that can become so socially and culturally. Three of its basic perspectives include resilience as “compensation”, as “protection”, and as a “challenge”¹⁰. There are educational processes that focus on the development of these resilient attitudes for personal well-being and the development of the ability to adapt or become successful in an acceptable way to society. Above all, an educational process must consider the current situation described at the European level and, specifically, in the countries participating in this program.

According to the psychologist Santiago Cid Paz¹¹, in various investigations regarding resilience competencies, the common characteristics that people present are:

- Presenting tight and realistic expectations when faced with a difficult time or an adverse situation.
- Valuing the facts in a reasoned manner.
- Maintaining the ability to face the situation with the capabilities they have.
- Calmly handling negative emotions and feelings.
- Showing flexibility to adapt to new situations that arise and that require change.

⁸Real Academia de la lengua Española. Definición *Resiliencia*, 2018

⁹Fleming, John; Ledogar, Robert J. (octubre de 2008), «Resilience, an Evolving Concept: A Review of Literature Relevant to Aboriginal Research» [Resiliencia, un concepto en evolución: revisión de la literatura relevante sobre la investigación aborígen]. Visto en Wikipedia 11/02/2019.

¹⁰Cyrulnik, B. (2010) La resiliencia: estado de la cuestión. La resiliencia: resistir y rehacerse. Editorial Gedisa.

¹¹Centro de Psicología Santiago Cid. (2018) Definición de resiliencia: ¿Qué es y cómo ser resiliente? https://www.psicologoenmadrid.co/resiliencia-definicion/#Caracteristicas_y_habitos_de_las_personas_resilientes

- Being consistent with all the tasks that they initiate and carry out.
- Having adequate patience to deal with and overcome limited situations.

According to “Área humana: Investigación, Innovación, y Experiencia en Psicología”¹², there are a series of “resilient elements” that influence the habits of those people who develop these capacities:

1. Self-knowledge and self-esteem
2. Empathy
3. Autonomy
4. Positive coping with adversity
5. Present awareness and optimism
6. Flexibility and perseverance
7. Sociability
8. Tolerance to frustration and uncertainty

That is why every educational process focused on the development of resilience competencies should be focused on the objective of getting participants to incorporate, through their experiential learning, these skills in their emotional imagination, influencing their environment and own mental health.

4. THE IMPORTANCE OF PSYCHOEDUCATIONAL WORK FOR THE DEVELOPMENT OF YOUTH RESILIENCE. KEY EXPERIENCES.

Interview with Larbi Liferki: “Regaining Control of Our Bodies and Our Cities”, <https://www.youtube.com/watch?v=BL9vLpoo6I8>

“I’m here to talk not only about my experience, my ‘parcours’ in French, but also about how this experience of Parkour has helped young people to overcome life obstacles.”

“I grew up in a poor neighbourhood, and quite often felt anxious. For a very long time, I believed that problems came from the Other. I thought I needed to become physically stronger than the Other to find freedom.”

¹² Perea, R. (2017), La resiliencia, ¿qué es y cómo poseerla? <https://www.areahumana.es/resiliencia/#Las-8-cualidades-o-atributos-de-la-persona-resiliente>

“After I got better at combat sports, I realized I felt more self-confident, however I still felt imprisoned. That’s when my friends and I started giving ourselves challenges, obstacles to overcome. Shortly after, I heard of the Yamakasi and David Belle. That was a revelation.”

“It led us to travel, in France as well as abroad, to meet new architecture and new people. We realized that not only physical obstacles could be overcome: the same mindset could be applied to an exam, to work, to life as a couple... Then we learned about the values of the discipline: ‘to be strong to be useful’ has more meaning than to be strong just to be strong!”

“Later we looked back and saw what we had made; more importantly, we saw all those youngsters, that had been inspired and were doing as we did. Wasn’t this useful? And now, those young people had to be trained, because we didn’t want them to get injured due to our negligence: we became coaches.”

“Parkour is such a great tool! You can do it in your own underprivileged city; you don’t need any material; there is something artistic about it. We used Parkour to put together sport and culture, and trained our traceurs so that they would make a tour of the city, both by doing impressive vaults and by speaking out about the historic buildings there.”

“What about, then, putting sport and social integration together? I work for the integration of athletes, who have all the skills and values to dedicate themselves to a job. This where I am now, and there is still much to be done!”

Interview with Naïm Liconsolable, both traceur and rapper, <https://www.youtube.com/user/liconsolable/playlists>

“I first discovered Rap as a young child. I immediately loved how the flow and the language were used as a tool for carrying a political message.”

“I found Parkour later, and was seduced mostly by the aesthetics of it. Flow, precision, power, all wild and animal. Only later I realized that appropriating the city, using it the way it had not been built for, was also a strong political stand.”

“Surprisingly, the first video that took was a Parkour one, ‘Parkour, Literally’¹³, that I did in reaction to the ‘single big jump compilation’ trend that got a bit far from the efficiency ideal of the beginning. I also wrote a few articles as an activist against competition, Parkour parks, etc.”

“Now I’m mostly rapping. I’m quite prolific since I released a dozen albums, mostly about my political views, trying to always create something unheard of.”

“Now and with a larger perspective, I would think that Parkour and Rap share a lot:

- You need to make do with what you have. Rappers didn’t have any material, so they had to be creative with the very little they could get - or, sometimes, steal. And there is no material needed for Parkour, neither in terms of personal equipment (only shoes) nor in terms of material (only walls, bars, benches...)
- Flow is a major concern in Rap as well as in Parkour. How to pronounce words or to perform moves, how to put syllables together or to connect moves. It’s even more beautiful since it’s not the main goal, which is being spot-on.
- The two of them are mostly done in cities, they mean making the best out of any place, learning to love the place that they once hated.
- Similar values are shared: among them are to respect oneself, one another and the environment, self-discipline, the value of a group, etc.
- There is also something about hijacking. Hijacking cities as they were not intended for Parkour, or using the words of Rap in a smart and nice-sounding way. Plus there is also sampling in Rap: you take a few bits of music here and there, land then you make your own style of music.”

5. YOUTH RESILIENCE AND THE ARTS. PARKOUR AND RAP, ADAPTATION OF URBAN LANGUAGE.

The concept of “ЯАРKOUR” as a working method is a newly created concept designed for the development of this project. It focuses on the educational process through Rap and Parkour for the development

¹³ Parkour, literally <https://www.youtube.com/watch?v=SMppD-bUNWo>

of resilience skills, so that it becomes an individual and collective emotional work path. Art as a means of expression has been and is a tool with transformative potential at those stages of development where relationships and the occupation of the street as a means of socialization and identity claim are inherent elements.

For this, it is essential to know in advance the roots and characteristics of Rap and Parkour in relation to education, to understand the synergy that they may jointly have for the development of resilience skills in young people.

5.1 - Rap: origin and youth movements.

Rap is an acronym that stands for Rhythm And Poetry and is one of the 4 disciplines that make up Hip Hop, a music-cultural movement born in the early 1970s in America and more precisely in the Bronx post-Vietnam War.

Initially a movement that arose spontaneously as a counter to urban and social degradation, and therefore as a means of escaping from reality, it became at the beginning of the 1980s the vehicle through which to disseminate and promote that same reality and a tool to try to improve it.

Disciplines

The 4 disciplines of Hip Hop are:

- Rapping: the art of putting words in musical time, whether they are improvised or prepared in advance, by the MC (Master of Ceremony) or, in our days, the Rapper.
- Writing: the visual part of Hip Hop, through Graffiti or Tags, expressions of one's own creativity through pictorial interventions in the urban fabric.
- Breakdancing: a street dance, which physically sums up the foundations of hip hop, the possible Dadaist reuse of any element of another artistic culture, obviously translated into the host culture.
- Djing: the discipline from which the movement was born, and responsible for the production (through composition or sampling) and mixing of the music in 4/4.

The birth of Hip Hop dates back to 11 August 1973, the day when Cindy Campbell, a 16-year-old girl of Jamaican descent, organized a Block Party at Sedgwick Avenue, Bronx, NY, to raise the money necessary for the purchase of clothes for the school year.

The main attraction of the party was the music of her brother, Clive, who will go down in history as DJ Kool Herc, who in previous years experimented with a new way of making music: with a mixer and two cymbals on which he played the exact same record, isolating the drum and bass lines and thus creating the 4/4 breaks.

Already in 1979, “Rapper’s Delight”, by the Sugar Hill Gang, was known worldwide.

But only later, with “The Message”, by GrandMaster Flash & The Furious Five (1982), was the content component of social denunciation added to the lyrics of the Rap genre.

From then on, depending on the historical period, place, and cultural origins experienced, Rap would transform itself, taking on the form of its user and varying in latitude and longitude, becoming a means of social, political, and cultural denunciation, but also a means of boasting (bragging), self-assertion, and self-congratulation up to the point of being even a means of egoistic relief.

5.2 - Rap in the present day

Nowadays Rap can and must be analysed synchronically and diachronically as well as on a diachronic level. It is impossible to give a single and unidirectional vision for the genre, and therefore to have a universal categorization that can be trusted. Even worse would be to judge it, positively or negatively, depending on what its culture produces. Being like clay in the hands of those who use this discipline, Rap music is formed under the will of the MC-Demiurge, who becomes, consciously or not, the spokesperson for the category of which he or she feels a part.

5.3 - Rap as a means of expression and social transformation

All these elements become instruments of enormous potential when used in an educational approach, integrally including the following features:

1. Healthy and positive social relations within the musical context;
2. Development of group identity in relation to social affirmation in the face of disagreement with social or personal differences;
3. Development of skills related to understanding/awareness of the use of the body, rhythm and the phonatory/vocal system;
4. Increase in self-esteem by exploring and expressing one’s own emotion;

5. Respect within the social norms that govern the cultural movement;
6. Use of creativity, both in the composition of lyrics and/or music as well as in bodily expression through breakdance and in pictorial expression through Graffiti.

There are numerous experiences in which Rap has been incorporated as an educational tool. In 2006 in Germany with the “RAP match Schule”, on classical literature and youth work. The RAP Canterbury Tales, recognized by Harvard University in 2006 for being a pilot teaching program and creating a bridge between young people and literature. In Spain in 2007, Rapsodas was reported in neighbourhoods as an approach to teaching poetry to high school students.

Rap has been and is an instrument of enormous potential for what concerns the emotional work of youngsters and adolescents, with numerous advantages from a global perspective.

6. PARKOUR: ORIGINS AND YOUTH MOVEMENTS

Moving freely in one’s surroundings has always been popular, especially among youth; however it took on an entirely new dimension when Parkour was created.

While Rap and the hip-hop movement took root in New York, USA, Parkour was created in the suburbs of Paris, France, by a group of nine young men in the early 1990s. They called themselves the “Yamakasi”, which can be translated as “strong spirit” from Lingala (a Congolese language). After David Belle and Sébastien Foucan left the group, they called their discipline “art du déplacement” (art of displacement), while David kept the name “Parkour” (a respelling of “parcours”, i.e. “route”) and Sébastien translated it as “free-running” when he emigrated to the UK. Parkour adepts are “traceurs”, from the name of another group of youngsters David Belle trained¹⁴.

The three variants have slightly different focuses, “art du déplacement” being more about family values in a common quest for freedom of movement, while “Parkour” emphasises martial

¹⁴ Fédération de Parkour, 2012 Histoire du Parkour <https://www.fedeParkour.fr/historique>

discipline and efficiency of movement, and “free-running” is especially about fun and free acrobatic moves. All branches share the vision of obstacles as opportunities for improvement, as much in a context of sports as in day-to-day life.

Like rappers, traceurs have strong values that they try to pass on to the next generation. The discipline was originally non-competitive, as the main goal was to improve oneself in order to “be strong to be useful”, as the motto says. The Yamakasi still start each workout by saying, “We start together, we finish together!” and follow unspoken rules such as, “Alone we are faster, together we go further” (African motto).

6.1 - Parkour as a means of expression and social transformation

There are also numerous investigations of Parkour that have been carried out from anthropological, sociological, educational and psychological approaches, among others. The benefits or contributions that Parkour can make in relation to youth resilience are:

1. Development of a healthy and alternative physical activity in answer to the sedentary and hermetic lifestyle of young people.
2. A way of developing self-esteem through the overcoming of mental boundaries.
3. Collective identity, mutual trust, and non-competitive emulation.
4. Development of autonomous thinking and problem-solving through physical challenges.
5. Respect for public spaces, the environment, and for one’s own body.
6. Respect for others, conflict resolution (due to public space cohabitation issues), promotion of one’s activity, and community sharing.

In the words of Suárez and Fernández Ríos¹⁵, Parkour contributes to the development of psychological and emotional skills in young people, such as:

- Engagement in adventurous and challenging activities;
- Risk-taking and decision-making;
- Effort, commitment, and participation;
- Cooperative and synergistic relationships;

¹⁵ Suárez Álvarez, C. y Fernández-Río, J. (2012) El Parkour como contenido educativo en Educación Primaria a través del Aprendizaje Cooperativo. 8º Congreso de actividades física, Badajoz.

- The development of interpersonal skills;
- Individual and collective responsibility for actions;
- Empowerment as a key to success;
- The development of personal autonomy;

Social experiments using Parkour as a tool for working with vulnerable groups (or young people in general), whether within or outside of the scholastic system, have multiplied in recent years, including, even, teaching plans for educators using it as an innovative educational tool for student motivation.

7. RAP AND PARKOUR: **ЯAPKOUR**

Rap and Parkour, despite being of different origins and being manifested in different ways, carry similar values. One could quote the moral code of hip-hop by the Universal Zulu Nation¹⁶, for example:

- Respect
- Politeness
- Self-control
- Humility
- Sincerity
- Courage
- Honour
- Friendship

Or some values shared by traceurs:

- Self-reliance
- Commitment
- Knowledge of one's limits
- Making the most of scarce resources
- Ensuring peaceful coexistence with the locals
- Respect for the environment and for others
- Developing usefulness for others through strength (“Be strong to be useful”)

¹⁶ ASSOCIATION DA-MAS 2018 HISTORIQUE DE L'ASSOCIATION DA-MAS <http://da-mas.com/association-da-mas/>

All of the above doesn't mean that Rap and Parkour are free of other social issues: for instance, in both activities, social diversity is hard to promote, and most adepts are young males. Very few female rappers are signed with major labels and the gender gap persists in Parkour as well¹⁷, as only 13% of the members of the French Parkour federation are female in 2019¹⁸. Additionally, values of inclusion seem hard to pass on. Eloïse Bouton, founder of madamerap.com, states that between 22% and 37% of Rap lyrics are misogynistic¹⁹, and that violence is part of Rap culture (though she points out that it's equally part of society as a whole).

Nonetheless, both Rap and Parkour lead to the reappropriation of urban public spaces by young people, as well as building up their potential for self expression: Rap engages a process of introspection, leading to public expression. In contrast, through the exploration of movement, Parkour manifests as an extroverted way of expression, yet one that similarly leads to a process of self-examination of one's psychological and emotional state. Both contribute to the development of self-awareness and increased attention to public spaces and others. Overall, they are catalysts for young men's emotions, channelling them towards goals that are particularly rewarding because they involve great effort.

While it is difficult to do Rap and Parkour simultaneously, Rap and Parkour are used as complementary sources of inspiration for the production of audiovisual art: in 2008, the Spanish rapper Nach wrote a song called "RAPKOUR". In France, the French rapper and traceur "Liconsolable" is both famous for his "Parkour literally" videos and for his rapping career, which he also uses as a means of taking strong political positions.

From a pedagogical point of view, they constitute a very interesting tandem for the design of programmes aimed at developing resilience skills, healthy lifestyles, and positive collective identities among young people and at improving the urban environment.

¹⁷ Fédération de Parkour 2019 Statistiques FPK <https://www.addpk.org/viewtopic.php?f=51&t=892#p3588>

¹⁸ Ibidem

¹⁹ Mortaigne V. 2019 LE RAP N'EST PAS L'ENFER DES FEMMES

8. GENERAL CONCLUSIONS AND DESIGN OF THE NEEDS OF INTERVENTION.

Taking into account the previous analysis of the current situation of young people, while considering the particularities that may arise in each locality (whether related to personal or socio-cultural factors), the following project proposal is intended as an alternative method of improving the lifestyle of young people.

It is a work proposal aimed at young people (whatever their social and cultural background may be), with its objectives being to learn, develop, and produce new identities based on positive values such as commitment and perseverance. It also aims at becoming the groundwork for a formal work model established by entities wishing to adopt an innovative approach.

As noted in the theoretical introduction - and based on the experiences of the programme's Rap and Parkour experts - there is a relationship between these practices and the development of skills that may guide people out of difficult life situations.

Therefore, this guide is a proposal for intervention with multiple possibilities for being extended and assisting either educators wishing to innovate in their methods, or Rap and Parkour practitioners wishing to address their particular educational dimensions.

RAPKOUR: A METHODOLOGICAL PROPOSAL FOR SOCIAL TRANSFORMATION AND YOUTH RESILIENCE

By Andrea Anconetani, Adrien Gateau, Sérgio Manuel Pereira Novo, David Pagnon, Almudena Serra González, Nazzareno Vasapollo

I. WHAT IS RAPKOUR?

I.1 - RAPKOUR and youth values. Resilience and self-esteem.

As said previously, both Rap and Parkour in tandem offer interesting material for the design of pedagogical programs aiming at the development of resilience skills as well as the improvement of the urban environment of young people, with the general goal of inducing healthy life changes within these populations.

With regard to resilience, the RAPKOUR programme offers complementary contributions to the development of healthy lifestyles:

- On a physical level, Parkour offers a thorough training method that includes strength development, aerobics, and motor control¹;
- On a psychological level, if Parkour aims to push the practitioner out of his or her comfort zone by achieving various objectives, it

¹ Grosprêtre S, Lepers R (2016), Performance characteristics of Parkour practitioners: Who are the *traceurs*? *Eur. J. Sport Sci.* 16(5):526-35.

has an impact on the individual's commitment and motivation, so as to increase self-esteem. In addition, creativity allows the practitioner to make ideas more flexible and adaptable to new situations that require a change of perspective;

- Rap allows emotional expression through heartfelt music, helping to manage fears and reduce anxiety caused by youth-related problems;
- Both develop constancy to achieve their goals through the work and perseverance put into artistic and physical performances. They are an excellent way to learn how to take pleasure in effort;
- Both optimally develop group awareness, cooperation, and peer support, which is a fundamental aspect of resilience through emotional support, awareness, and empathy;
- Both offer the opportunity to build group identities based on healthy and respectful values as alternatives to those associated with criminal or transgressive behaviour;
- Both encourage positive leadership among boys and girls in order to develop healthy educational synergies in their communities of reference, helping others through difficult situations;
- They encourage sociability through alternative leisure activities, leading to healthier, more responsible, and caring behaviours among peers;
- They empower groups that, due to their specific characteristics, have little social voice, which has implications for the re-evaluation of a stigmatized life stage that requires attention;
- In general, they encourage independent and creative thinking in order to develop problem-solving, since, in Rap as in Parkour, the design of new and objective routes is at the core of the practices, whether through the design of lyrics and music, or through physical movement.

Together, these two disciplines help young people to develop their ability to deal with situations in which they need to enhance their skills and learn to rely on themselves as well as on others.

In addition, they increase emotional management, helping the practitioner learn how to deal with general negativity: anxiety, nervousness, stress, fear, insecurity, etc. Through practice, experience is transformed into self-confidence.

In addition to resilience skills and emotional management, Rap

and Parkour can teach professional skills through Rap and Parkour-related projects: rappers may specialize in audio-visual professions (sound technician, videographer, etc.), while *traceurs* may pursue careers as qualified fitness trainers or inspired urban planners. Learning to build projects related to their passions could also help young people improve their leadership and management skills.

Thus, through these two activities, practitioners may become artists and professionals in different fields, while learning about the tools of image and video, physical preparation, urban planning, etc. Moreover, with the latest technological advances and the greater accessibility of digital cameras, the making of video clips is now part of the culture of Rap and Parkour.

1.2 - ЯАРКОUR as a means of social transformation.

Rap and Parkour (or ЯАРКОUR) are great tools for improving the lifestyles of young people in difficulty.

It helps them enjoy their neighbourhood and discover how a place once associated with hate, a prison for their body and mind, can be loved as it is, and made better through actions. More generally, it helps them to become involved in society and be recognized by it; it allows them to shape it as they wish.

It also makes them part of a community of people who share similar values and interests. It is an opportunity to work in unison towards a common goal, and to prove to themselves and others that they are worth more.

In addition, they learn about boundaries - whether legal boundaries, respect for others, or even for themselves: what is possible? Can I go further without hurting myself or others? Can I practice, or formulate things differently in order to push the limits? Or do I just have to respect those limits?

The didactic proposal is linked to the objectives and contents of the project, establishing its basis around three thematic axes of work: Rap, Parkour and emotional resilience. Thus, activities have been proposed to cover each theme.

Moreover, at the end of this section, a part will be dedicated to reflection activities related to the training of the participants as future guides or instructors of ЯАРКОUR, so that all the experience gained becomes an opportunity to reach young people.

All this is approached from a collective and more local perspective, so dynamic activities aimed at getting to know and consolidating the group have been included in the programme, as well as a reflection on today's youth, healthy lifestyles, and the social and cultural environment (in addition to other transversal themes that are interesting for developing the capacity for critical analysis, which characterises Rap).

2. CURRICULUM OF EDUCATIONAL PATHS

2.1 - General and specific objectives.

As indicated in the justification and initial analysis, the project is designed in relation to the following general objectives:

- To offer a leisure and training alternative to young people who develop resilience skills for the optimization of their integral health, social relations, reflective attitude, personal motivation and self-esteem;
- To provide participants with the opportunity to be references for social change in their environment through the learning of the ЯАРKOUR methodology.

The specific objectives for which the project was designed are as follows:

- To learn the roots and social function of Rap and Parkour for their knowledge and management of terminology;
- To know the methodological bases of both currents in order to do them with other young people from the approach of social transformation;
- To learn exercises, at different levels of difficulty, for designing a pedagogical intervention method;
- To know what resilience is, its psycho-educational basis, and to learn the basic skills to include it in projects based on ЯАРKOUR;
- To know and experience best practices for the emotional transformation of young people in situations of social vulnerability;
- To develop a critical attitude towards situations of social or cultural injustice through a reflexive positioning.

2.2 - Specific and transversal contents.

The content of the project is linked to the following lines of work that will be specified both in the methodology and in the proposal of activities in its different itineraries:

A) Rap.

- Origin, history and current situation.
- Musical basis and basic concepts of composition.
- Exercises for learning.
- Final composition, music and lyrics.
- Methodology and pedagogical objectives in its teaching.

B) Parkour.

- Origin, history and current situation.
- Exercises for your learning.
- Methodology and pedagogical objectives in its teaching.

C) Emotional competences and resilience.

- What is resilience, characteristics and contents.
- Types of emotional skills.
- Theory on the development of emotional skills through Parkour.
- Basic exercises for resilience development through the ЯАРKOUR methodology.
- Pedagogical objectives of resilience development.

D) ЯАРKOUR facilitators.

- The skills of the facilitators of ЯАРKOUR.
- The design of a ЯАРKOUR program from a pedagogical approach.
- The evaluation of the programs and their analysis for improvement.
- Characteristics of young people in vulnerable situations.

3. METHODOLOGICAL PERSPECTIVE.

The methodology of the project is eminently participatory. It is a proposal that conceives of the participants as active agents throughout the process, so that it will be they, with the advice of the trainers, who will generate the knowledge raised in the contents. Having a group perspective leads to the creation of an enriching synergy, taking into

account the importance of the group in these crucial phases of the evolution of youth. Therefore, even if individual reflection activities are carried out, most of the proposals and their evaluations will be carried out with and for the group.

The learning base will have a constructive perspective, in which the participants will bring new information and reflections based on those acquired during the training. The goal is for them to understand the personal and collective meaning of ЯАРKOUR in order to integrate it and give it a new meaning adapted to their social reality.

Based on experience and practice, the methodology is also based on Ausbel's (2002) concept of meaningful learning, so that the following model is established under the idea that new knowledge is integrated on the basis of that already acquired, connecting with each other and generating new approaches. Thus, we want to start from the person him/herself and his/her capacities and experiences in order to integrate new knowledge through ЯАРKOUR.

Finally, the importance of the learning model based on action-service projects, defined by the Latin American Centre for Solidarity Learning and Service², was mentioned as a solidarity service aimed at responding to the real and felt needs of a community, actively involving the participants from planning to evaluation, and intentionally linked to learning contents (programme or training contents, reflection, development of competencies for citizenship and work, research).

These three pillars will form the basis of all activities, cross-referencing elements of each to ensure that learning is as optimal as possible.

4. PROPOSAL OF ACTIVITIES. GENERAL PROGRAMMING

In line with the activities, the content has been structured as follows:

- A. RAP: Introduction and learning activities
- B. PARKOUR: Introduction and learning activities
- C. Activities combining both RAP and PARKOUR

² Mendias, R. (2016) El Aprendizaje-Servicio: Una Metodología Para La Innovación Educativa; Revista CONVIVES Revista Digital. Nº. 16. Fundación ZERBIKAS

Transversally, the themes have been linked to the activities in such a way that the focus is on globalization, in order to link Rap to activities related to social criticism or the concept of youth, and to link Parkour to activities related to body care or self-image.

A - RAP: sharing, expression of self and cultural exchange

Activity	My name as a Rap
Duration	Depends on the number of participants.
Methodology	<p>Each participant takes his or her place in a circle. The first one says his or her name with a verse to introduce himself or herself. The second person repeats the name and the verse, and tries to do a little Rap about it, with rhymes and rhythm.</p> <p>Variation 1, “Named”: Same exercise, but the rapper repeats what has been said and adds his Rap.</p> <p>Variation 2, “You not me”: The participants in the circle are first asked to give their name and a few words that are important to them (place, character, causes...). The activity begins, but each person in the circle calls out another person they choose by inventing a Rap based on the words they remember about the person.</p>
Material	None.

Activity	History of Rap
Duration	1 hour
Methodology	Workshop on the history of Rap as a means of social expression to conquer one’s origins. Talk about the main rappers in each country. Discuss the Universal Zulu Nation and the 8 virtues of their charter: Respect, Politeness, Self-control, Humility, Sincerity, Courage, Honour, Friendship.
Material	None.

Activity	Rapping into a mirror
Duration	1 hour
Methodology	Rapping while looking in the mirror. It is an individual experience with oneself, putting into play what has been written. The words must be learned and the participants must be able to sing without looking at the text.
Material	Sound system, microphone, integral mirror or mirror-filled room or the like.

Activity	How do they see me?
Duration	For the whole duration of the camp.
Methodology	Throughout the program, participants are given a blank sheet of paper attached to a photo of themselves. As they get to know each other, they write sentences on each other's papers describing the positive attributes they have discovered in their peers. On the last day, participants write a poem or Rap about themselves with the positive observations they have collected, and give it a title.
Material	Pictures of the participants.

Activity	Rap as a social movement around the world
Duration	1 hour
Methodology	A selection of Rap music that deals with social protest or the difficulties of young people is proposed. The participants analyse the texts with a coach, which leads to a discussion on the subject, guided by the feelings of the participants.
Material	Sound system.

Activity	Rap as a social manifesto
Duration	4 - 10 hours, depending on motivation and on coaches.
Methodology	Practical workshop on the history of Rap, its characteristics and values, and its musical composition by experts in the field. The goal is for participants to acquire the basic skills needed to compose their first pieces of music.
Material	Papers, pens, sound system.

Activity	The Rap of the alternatives
Duration	2 hours, depending on the group and the theme.
Methodology	<p>The idea is to create a composition in which all the information gathered by the participants on existing and safe hobbies is expressed, under the supervision of a Rap expert.</p> <p>The song can then be recorded and played on local radio stations or broadcast at events so that the message may be passed on to other young people.</p> <p>This Rap would be used as a means of expressing the lack of alternatives to harmful activities. This is why the previous workshop should be organized first.</p>
Material	Papers, pens.

Activity	Multicultural analysis of Rap
Duration	1 hour
Methodology	Analysis of the careers and works of rappers whose social, ethnic and cultural identities are reminiscent of their own.
Material	A selection of subtitled raps from all over the world.

Activity	Poetry of human rights
Duration	1 - 2 hours
Methodology	The participants list the human rights issues of greatest concern to them. These topics are put to a vote, and the three winning ideas are selected and distributed to three teams. Each team is supervised by a coach to encourage debate and guide them in writing a Rap on the chosen topic. The text must rhyme, be well-written and have a lasting impact, as if the group were to present it to the UN.
Material	Papers, pens, sound system.

Activity	The four beats
Duration	30 minutes
Methodology	A musical introduction to the most common 4/4 time signature in Rap. The goal is to understand and integrate the musical style, but also to “break the ice” so that participants get to know each other.
Material	Sound system .

Activity	Face to face with the mirror
Duration	30 minutes
Methodology	Each participant is placed in a separate place, away from view, where he or she is given instrumental music to listen to (Rap or other). The person listens and writes whatever comes to mind, as if they were looking in a mirror or talking to themselves. The exercise is repeated with other instrumental pieces inspiring other emotions.
Material	Sound system.

Activity	The Rap of sharing
Duration	1 - 3 hours
Methodology	<p>Each person writes about situations that made them feel vulnerable, or about an experience of discrimination. Those who wish can share their experiences with the group, in order to share a moment of affirmation and intimacy.</p> <p>Then the group creates a common Rap, a “manifesto of inequality”.</p> <p>If they are motivated to continue the experience, they can make a mural with photos of the group, the text that was written and a selection of quotes from the discussion.</p>
Material	Papers, pens, sound system.

B - PARKOUR: learning, sharing and team building

Getting to know the discipline and team-building.

Activity	History of Parkour
Duration	1 hour
Methodology	<p>Workshop on the history of Parkour, its founders and different movements. Talk about the values of Parkour: “being strong to be useful”, “being and lasting”, “starting together and ending together as a family” as well as its values of sharing and respect. How are these important?</p> <p>“Pick up a pen and paper and write your own definition of Parkour. What does Parkour mean to you? How would you explain it to someone who doesn’t know Parkour at all in the simplest way?”</p>
Material	Papers and pens.

Activity	Greetings
Duration	5 min/participant
Methodology	<p>The exercise is performed sitting on the ground, cross-legged or squatting (preferably). In this way, the facilitator can already introduce the Parkour dimension through unorthodox sitting positions.</p> <p>Each participant briefly introduces himself/herself by giving some information about his/her passions and activities (preferably artistic and sporting) as well as the motivations and objectives behind his/her participation in the project:</p> <ul style="list-style-type: none"> - the participant begins by giving their name (or nickname if they have one), age and origins; - they give two to three activities that they do in their free time (regularly or occasionally). They are invited to specify their interest in these activities, and in particular whether they are athletic or artistic activities; - they explain the reasons for their participation in the project (and how they became aware of it in particular); - at the end, the expectations and objectives of the project are laid out. <p>The other participants are encouraged to talk one by one about their different activities/passions, especially if there are any common to multiple participants.</p>
Material	None.

Activity	Greetings in motion
Duration	5 min - 10 min
Methodology	The exercise serves as a warm-up and to “formalize” the acquaintance between the participants.

	<p>In the same space where the initial presentations took place, the participants move around in quadrupedal style, moving on hands and feet.</p> <p>At each signal from the facilitator, the participants greet their closest classmates (while remaining on all fours), and exchange names again.</p> <p>When a participant is too exhausted (unable to continue the exercise on hands and feet), he or she can change to another quadrupedal position. From then on, at each signal, the comrade who comes to greet them must also change position to imitate them.</p> <p>If a participant is too tired, they can rest in squat or stay still. Therefore, the comrade who comes to greet him/her should also remain squatting or motionless until someone else comes to greet him/her, or until the comrade starts to move again.</p>
Material	None.

Activity	Learning the basics of Parkour
Duration	15 min
Methodology	<p>The group of participants is divided into sub-groups (up to 5 individuals max for each group).</p> <p>During the ten minutes of the exercise, each sub-group is responsible for learning the basics of a basic Parkour movement (Lazy, Rolling, Pre Jump, Fluid Passage, etc.).</p> <p>Ideally, each sub-group should therefore be supervised by a person specialised in the practice (obtaining a diploma recognised by the KPF can be an indicator of such a degree).</p> <p>One supervisor per sub-group; Modules adapted to the learning of the basic movements OR spots allowing their realization.</p>
Material	<p>One supervisor per sub-group; Modules adapted to the learning of the basic movements OR spots allowing their realization.</p>

Activity	Apply: a run or a “caterpillar” of movements
Duration	20 - 25 min
Methodology	<p>Forming groups again (up to 5 individuals max per sub-group), participants take turns suggesting a movement, each adding to the previous one, to create a “run” of several movements to which each participant has made a personal contribution.</p> <p>Each participant must propose up to 3 movements.</p> <p>At the end of the exercise, each group presents its “run” to the other groups. The participants then perform the run, passing one after the other to the last one.</p>
Material	<p>One supervisor per sub-group;</p> <p>Modules adapted to the learning of the basic movements OR spots allowing their realization.</p>

Activity	Passing on knowledge
Duration	15 - 20 min
Methodology	<p>Following the previous exercise, new groups are formed, now comprising one individual from each previous group.</p> <p>With new groups, in which each participant is taught a Parkour technique - different from the others - and the participants have to teach each one another the different techniques they have learned.</p> <p>Supervised by a coach, each participant demonstrates the movement they have learned and then breaks it down to teach it to their peers.</p> <p>The other participants take turns trying to perform the movement demonstrated and taught by their classmates, and each has a maximum of 3-5 attempts. After that it is the turn of another of their classmates.</p>
Material	<p>One supervisor per sub-group;</p> <p>Modules adapted to the learning of the basic movements OR spots allowing their realization.</p>

Confrontation and cooperation

Activity	Daredevil Parkour // Knowing how to communicate // The blind man and the guide
Duration	1 hour
Methodology	<p>In teams of two people, in a quiet environment. One is the <i>traceur</i> (the blind person); he or she wears a blindfold. Their partner has to guide them through their physical environment (he or she is the guide). The guide has previously chosen a route through the Parkour spot, and must be very careful to avoid dangerous areas (no big holes, no road to cross, etc.).</p> <p>Several options are then possible :</p> <ol style="list-style-type: none">1: The guide leads the blind person's route by hand, giving them oral instructions;2: The guide leads the blind person only by guiding with his or her hand, without saying a word. The guide must adapt to the speed of the blind person, and the blind person must be sensitive to every small movement of their partner's hand in one direction or another;3: The guide may only lead the blind person verbally. They must choose their words carefully and state the instructions clearly. <p>1, 2 and 3 are three increasing levels of difficulty, which can be done in that order. Once the duo has completed each exercise, reverse the roles.</p> <p>Variant: Exercise 1 and 2 (with hands) done with a guide and several blindfolded people. They must guide the entire group, each participant holding the hand of their predecessor.</p>
Material	Obstacles, blindfolds.

Activity	Knowing how to transform words into ideas to communicate effectively: the explorer
Duration	2 hours
Methodology	<ol style="list-style-type: none"> 1. The first participant (the explorer) will explore a chosen place, while the others wait in a remote location, without being able to see the place (they may also wear blindfolds). The location must be unknown to each of the other participants (the location can be an indoor Parkour park modulated by the first participant). 2. After a set time (a few minutes), the explorer returns and explains to the other participants the configuration of the place. Using a pen and a sheet of paper, they must then draw a map of the place according to the explorer's explanations. No one shows his or her drawing to the others until the explorer has completed his or her description. 3. The explorer guides the participants to the real spot, so that they can compare their drawing with reality. <p>Variations:</p> <p>A group of several explorers can be selected.</p> <p>Word of mouth. The explorer explains the place to one participant, who then has to explain it to another, etc. Once all participants have discovered the place, they can discover how the information transmitted "by word of mouth" has been distorted compared to the explorer's first description.</p>
Material	<p>A new Parkour spot area with various obstacles, or an area with modular obstacles.</p> <p>Paper, pens.</p> <p>Possibly: blindfolds.</p>

Activity	Parkour bulldog
Duration	1 hour
Methodology	<p>The classic British bulldog game, with obstacles.</p> <p>One player designates himself/herself as the bulldog, and goes to one end of the spot, while the other players go to the other end. The bulldog starts the game shouting “Parkour bulldog!” The other players then have to run to the opposite end where they are safe, without being touched by the bulldog. The touched players become bulldogs for the next round. The game ends when all players have become bulldogs.</p> <p>As usual, be sure that the players do not get too carried away, since missing an obstacle may be dangerous.</p>
Material	<p>One supervisor per sub-group;</p> <p>A new Parkour spot area with various obstacles, or an area with modular obstacles.</p>

Knowledge of the environment

Activity	Residential areas, public squares: anticipating patterns of coexistence
Duration	1h30 - 2 hours
Methodology	<p>In groups, participants explore different Parkour areas and try to identify the types of populations that share these spaces, while determining the attitudes, behaviours and practices that are acceptable, or, on the contrary, to be avoided:</p> <ul style="list-style-type: none"> - in residential areas, avoid noise and respect private places, while anticipating altercations with residents; - in playgrounds, pay attention to language and

	<p>to the fact that youngsters share the space with educators;</p> <ul style="list-style-type: none"> - in public places, moderate the sound volume, and anticipate the gaze of passers-by and their remarks; - positive or negative; - etc. <p>At the end of the observations, and with the help of satellite photos (Google Maps), each group must then circle the places visited, noting each of their characteristics and giving indications of the behaviour to adopt.</p> <p>A colour code can be used to differentiate the different areas (red = residential areas; yellow = playgrounds; green = public areas, etc.).</p>
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Material	<p>One supervisor per group;</p> <p>Public transportation tickets (if the spots are particularly distant from each other);</p> <p>Prints of the satellite photos of the spots visited (preferably A4 landscape format);</p> <p>Felt pens;</p> <p>Internet (smartphone and PC access).</p>
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Activity	Interactions and conflicts in the public space: role play
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Duration	30 min - 1 hour
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Methodology	<p>In groups, participants and their supervisors role-play different situations where they have to face other users - embodied by the supervisors - who :</p> <ul style="list-style-type: none"> - question the practice, its objectives, its origins, its way of practising, possible risks, etc. - criticize the practice, which they may consider as delinquent, dangerous, disrespectful of public and private spaces, etc. - require participants to leave the place. <p>Participants must then adapt their behaviour in order</p>
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	<p>to respond to questions, criticisms or requests in the clearest, simplest and most peaceful way possible.</p> <p>They must analyse the situation and determine the most appropriate behaviour, in particular by distinguishing between situations where continuation of the practice is possible and those where leaving the premises to avoid conflict is unavoidable.</p> <p>Each situation may take into account the socio-spatial characteristics of the places previously studied (types of places, types of public, behaviours to be maintained or prohibited, etc.).</p>
Material	<p>One supervisor per group; Public transportation tickets (if the spots are particularly distant from each other).</p>

Activity	Open practice and cooperation
Duration	1h30 - 2 hours
Methodology	<p>In groups, participants create a “run” on about a third of the space.</p> <p>They must include in this run at least one obstacle clearance carried out in cooperation (footbridge, short ladder, <i>traceur</i> throw, etc.).</p> <p>At the end of the exercise, each group must present its run and propose to the other groups cooperative obstacle-clearing techniques to be included for the next training session.</p> <p>The other participants are also invited to give their opinion on the attitudes of the participants on the spot, and on their use of the area (especially if they risk damaging the space, etc.).</p>
Material	<p>One supervisor per group; Public transportation tickets (if the spots are particularly distant from each other).</p>

Knowledge of self and of limitations

Activity	Knowledge of one's limitations
Duration	45 min – 1 hour
Methodology	<p>Individually, each participant is looking for a physically, technically or mentally stimulating “jump” or leap.</p> <p>The objective is then to “break” this jump or leap, at the cost of great physical, technical or mental effort.</p> <p>Participants can be encouraged to motivate each other, ask for advice, ask for parries, etc. to achieve their goal.</p>
Material	<p>One supervisor for 4-5 participants;</p> <p>Possibly public transportation tickets (if the spots are particularly distant from each other).</p>

Activity	Group Debate: Breaking through limitations
Duration	20 min
Methodology	<p>Taking turns, participants share their feelings from the previous exercise (Knowledge of one's limits).</p> <p>They are invited to present their “jump” or obstacle-crossing challenge, its difficult aspects (technicality, height/drop, risk, etc.), the nature of their challenge (mental, technical, physical), the means that made or would have made it possible to make the jump, and more particularly the impact of their comrades' support on the achievement of the challenge.</p> <p>They are also invited to talk about the satisfactions and/or dissatisfactions retained following the challenge.</p> <p>Finally, the participants are invited to think about</p>

	the means that can be put in place to allow the success of the challenge, or to facilitate its realization.
Material	None.

Activity	Revenge of the jump
Duration	45 min - 1 hour
Methodology	<p>Following the previous exercise (Knowledge of one's limits), the participants must apply the means presented in order to enable or facilitate the success of the challenge.</p> <p>In groups of 2 to 3 people, participants are invited to try their challenge a second time, using the means previously mentioned to facilitate success.</p> <p>Thereafter, participants are again invited to share their experiences with others.</p>
Material	<p>One supervisor for 4-5 participants;</p> <p>Possibly public transportation tickets (if the spots are particularly distant from each other).</p>

Activity	Stick challenge
Duration	1 hour
Methodology	<p>The first <i>traceur</i> suggests a Parkour challenge (single movement or full line) that ends with a “stick” on the first try.</p> <ul style="list-style-type: none"> - If he fails, the next person suggests his own challenge. - If he succeeds, the second person must do so as well, and “stick” on the first try. And so on until the last person in the group. <p>Those who fail receive a letter of the word STICK.</p>

	<p>S, then T if the next challenge is failed, and so on until K. Once a person reaches the letter K, they are allowed two tries for each challenge. The game ends when at least one person has used his or her letter K.</p> <p>Variation: The game can be played as a team, either separately or with shared challenges. The last team in the game wins.</p>
Material	None.

Equality, inclusion, respect and social justice

Activity	Debate around the practice and its principles
Duration	30 min – 40 min
Methodology	<p>In groups, participants prepare a quick presentation (5-10min) of Parkour. In particular, they will be invited to discuss :</p> <ul style="list-style-type: none"> - its origins and its emerging framework; - its practical aspects; - its promoted values and the practice's purposes. <p>To this, they will add :</p> <ul style="list-style-type: none"> - their own encounter with the practice (through ЯАРKOUR or before, through knowledge, social networks, etc;) - their own understanding of the practice; - their prior conception of its benefits (physical, psychological as well as social); - the unsuspected aspects of the practice (discovered in particular thanks to ЯАРKOUR).
Material	Internet (PC access). Something to write about.

Activity	The fences of others
Duration	30 min – 40 min
Methodology	<p>In small groups (2-3 participants), the participants create quick interviews on the streets by presenting passers-by with a video (or a passage from a video) of Parkour of their choice (however short - 20-30 seconds max), and ask them if they would like to try it, taking note of their answers and reasons.</p> <p>Each group of participants must interview at least ten people, including three women.</p> <p>At the end of these interviews, the participants present up to three main reasons motivating people to try their hand at practice, or on the contrary to refuse to try it.</p>
Material	A coach for 4-5 participants; Eventually public transport tickets.
Evaluation	<p>The exercise is successful as soon as each group of participants has interviewed at least 10 people, and has presented at least one main motivation to try Parkour practice, and a reason to refuse. The exercise is even more successful if each group of participants has interviewed at least three women, and presented at least 3 reasons for not trying to practice, with justification.</p>

Activity	Tools to gather
Duration	15 min – 20 min
Methodology	<p>At the end of the previous exercise, each group of participants offers one or more methods to make Parkour more attractive to people who refuse to try it. Participants are encouraged to:</p> <ul style="list-style-type: none"> - propose activities; - suggest methods of coaching;

	<ul style="list-style-type: none"> - describe guidelines to follow; - propose methods to promote the practice; - eventually propose the installation of specific material or tools. <p>Participants will have to justify their choices and suggestions, indicating the target audiences and the reasons for their refusal.</p>
Material	Something to write (paper and pen).
Evaluation	The exercise is successful as soon as each group has identified at least two ways to make the practice more attractive, and justified their choices. The exercise is even more successful when the groups are able to identify specific audiences (women, children, the elderly, etc.), and propose specific solutions, adapted to the mentioned reasons for their refusal.

Free time and occupations: a project around Parkour

Goals:

1. To know the passions and hobbies of the participants;
2. Offer alternative activities if these do not correspond to the fundamental values of coexistence and respect for spaces;
3. Find public spaces that can host these activities;
4. Suggest the development of certain activities to local public authorities.

Activity	The development of a project around Parkour
Duration	30 min – 45 min
Methodology	Gathered by small groups, the participants develop a project for a video clip, with thematic choices: <ul style="list-style-type: none"> - Parkour, movement and skills; - space, architecture, spots and places of practice;

	<ul style="list-style-type: none"> - cooperation, group, cohesion; - cohabitation, exchanges with other users of the urban space; - teaching, transmission of values and techniques. (Participants are also free to suggest another theme if they wish) <p>Based on this chosen theme, each group must plan the realization of their project. Among other, this plan includes:</p> <ol style="list-style-type: none"> 1. The reasons for their thematic choice and their objectives through this production; 2. A list of the tools necessary for their production; 3. The choice of a spot (or several spots) where the action will be filmed; 4. The choice of people and / or objects to film (participant, supervisors, other users, etc.); <p>At the end of the exercise, the participants write down on a sheet these various elements (as well as other details that may seem relevant to them), and their project will be presented to the other groups in 5 minutes.</p>
Material	Something to write (paper and pen).
Evaluation	The exercise is successful when each group has chosen a unique theme for their video clip production, and defined a plan including the various elements aforementioned. The exercise is even more successful as soon as the participants bring more information to this plan, in particular by specifying aspects of the theme that they wish to illustrate through their video.

Activity	Tasks distribution
Duration	30 min
Methodology	<p>After choosing a theme for their video clip production, the participants in each group define a set of tasks to be carried out. These tasks can be:</p> <ul style="list-style-type: none"> - The realization of a choreography (a “run”); - The choice of angles, people and objects to film; - Editing; - Making interviews; - The choice / production of music; - etc. <p>The distribution of tasks is based on each participant’s skills. Each group have to organize itself: each participant presents his/her different skills in direct connection with the project.</p> <p>Subsequently, the allocation of tasks must be discussed according to the desires and skills of each participant.</p>
Material	Something to write (paper and pen).
Evaluation	The exercise is successful as soon as the participants have explicitly assigned each task to one or more group members.

Activity	Project realisation
Duration	4 - 5 hours
Methodology	<p>With the same groups, the participants carry out the project, with the help of supervisors. They have to write the script, film, carry out their choreographies / “runs”, film them, and carry out the editing.</p> <p>The time between shooting and editing can be spaced over several days.</p>

Material	A camera (smartphone could be suitable). Some software for video editing (free software or mobile apps are suitable).
Evaluation	The exercise is successful as soon as each group of practitioners has made a short video with at least three different sequences of movements and runs. The exercise is even more successful if the video does not include other elements than runs (interviews, videos clip of spot architecture, making-of, etc).

Future prospects

Goals:

1. Design a life course that stimulates participants on a personal, social, educational and family level;
2. Make personal adaptations by using specific mechanisms, to maintain the objectives and avoid dropouts.

Activity	Carrier examples
Duration	30 min – 45 min
Methodology	Individually, participants look for examples of people who have had a professional career through Parkour. These careers can relate to: <ul style="list-style-type: none"> - coaching, physical preparation, fitness; - commitment in non-profit organizations (management); - shows, artistic performances, theatre; - cinemas, television programs; - development of Parkour at local, regional or national level; - etc.

	<p>If possible, participants should in particular present the motivations of these people to pursue these careers, the difficulties they met, the benefits it brought, etc.</p> <p>Participants also have the opportunity to question the supervisors for examples.</p>
Material	<p>Internet access. Paper, pen.</p>
Evaluation	<p>The exercise is successful as soon as each participant presents an example of a person having made a career through Parkour, the nature of his profession, his motivations etc.</p> <p>The exercise is even more successful as soon as the participants explain the reasons for their choice, and demonstrate the specificities of their professional career (in show business, in non-profit organization, etc.).</p>

Activity	Carrier project
Duration	45 min – 1 hour
Methodology	<p>Individually, participants build and suggest professional careers directly or indirectly related to Parkour.</p> <p>These careers can in particular be oriented towards:</p> <ul style="list-style-type: none"> - coaching, physical preparation, fitness; - commitment in non-profit organizations (management); - shows, artistic performances, theatre; - cinemas, television programs; - development of Parkour at local, regional or national level; - etc.

	<p>Participants must:</p> <ul style="list-style-type: none"> - justify their choice (motivations to pursue this specific career); - provide examples of positions that fit with their choices; - describe the path leading to these positions (training, schools, practice, etc.); - Establish a list of changes participants should make to increase his/her chances of success in his career (develop athletic skills, acquire new knowledge in computer science or image, train in urban planning and architecture etc.). <p>At the end of the exercise, each participant quickly presents his project to the other participants.</p>
Material	<p>Internet access. Paper and pen.</p>
Evaluation	<p>The exercise is successful as soon as the participants have presented a career model, as well as the motivations that have driven them.</p> <p>The exercise is doubly successful if the participants present details of their different stages of school and professional life and, at the same time, can relate to the career suggested. Argument towards the pursuit of the specific career are also a plus.</p>

C - Rap and Parkour: combined exercises

Activity	Parkour clip on a Rap song
Duration	4 - 10 hours
Methodology	Together, rappers and <i>traceurs</i> , produce a Rap video clip. Depending on their skills, they will distribute appropriate role to each other, depending on their skills. Some will handle the writing, some other the music, or the choreography of the Parkour video clip, the video recording, the editing... They can (but don't have to) find inspiration in the themes tackled in the former activities.
Material	Papers, pens, sound system.

Activity	YouTube face to face
Duration	1 hour
Methodology	Imagine situations that lead to tension in social networks. For each situation, make a short Rap in which the first couplet imitates a classic answer face to face, and the second the same answer behind a screen -- most typically in the comment section of YouTube. Think about the consequences.
Material	None.

Activity	Parkour and Rap, Obstacles and life
Duration	1h30 – 2 hours
Methodology	<p>Explore the metaphor of obstacles in Parkour as obstacles in life, and create a Rap about it. They may take inspiration from these articles (in French):</p> <ul style="list-style-type: none"> - The obstacle, this support: https://david-pagnon.com/fr/lobstacle-un-appui/ - Parkour, and life: https://david-pagnon.com/fr/le-Parkour-la-vie/ - Why the heck would you do that? https://david-pagnon.com/fr/mais-pourquoi-ils-font-ca/ - People in Motion: https://documentary.net/video/people-in-motion-Parkour-documentary/ - To Be & To Last: https://www.youtube.com/watch?v=gTzgrMbKTgU - “What is Parkour?”: https://www.youtube.com/watch?v=iEIkmaL_bbM
Material	Papers, pens, sound system.
Activity	Parkour in rhythm
Duration	2 - 3 hours
Methodology	<p>1) Translate the Parkour movements in <i>tempos</i>, for example:</p> <ul style="list-style-type: none"> - One running step: one <i>tempo</i>; - A kong vault (saut de chat) : 3 <i>tempos</i> (first foot impulse, hand impulse on the block, foot landing); - etc.

	<p>2) Find a routine in the environment and train it in a comfortable pace until there is no “silent period”: each <i>tempo</i> should be spaced with the same time period.</p> <p>3) Vary the pace of your routine: increase the <i>tempo</i>, decrease the <i>tempo</i>, etc.</p> <p>4) Choose a music background, identify the <i>tempo</i>, and try to perform your routine on the adequate <i>tempo</i> of the music.</p> <p>Variant : Construct a whole melody by using the environment, according to the <i>tempo</i> of your Parkour routine.</p>
Material	Obstacles. Sound system.
Evaluation	Measure the <i>tempo</i> . Evaluate the time it takes for the <i>traceur</i> to adapt to a new <i>tempo</i> (if putting several songs with various <i>tempos</i>).

Activity	Need for space
Duration	30 minutes
Methodology	The group moves freely in space while music plays in the background. When the music stops, the educator shows them a reduced space. As soon as they are all inside, music plays again but they have to move freely in this smaller space. Each iteration of music playing reduces the space, until the goal changes to become about including everyone without pushing them out.
Material	Sound system.

Activity	Emotions in movement
Duration	1 hour
Methodology	<p>In groups. Take the four basic emotions: sadness, joy, anger/disgust, and surprise/fear. Translate each of them into a Parkour language, with movements.</p> <p>Variation: Repeat the experiment, while listening to the Rap of one of the participants, who will have to convey one of those emotions in the language they choose.</p> <p>Variation: Put this into play, one of the participants trying to trigger the emotion while the other reacts the best they can.</p>
Material	None, potentially sound system.

Activity	Rap's Parkour, and conversely
Duration	1h30 - 3 hours
Methodology	<p>By teams of two. A rapper imagines a Parkour line and makes a Rap about it. The <i>traceur</i> listens, and moves in function of the lyrics.</p> <p>Variant : A <i>traceur</i> performs a Parkour line, and the rapper comments his movements, on a Rap beat.</p>
Material	Papers, pens and sound system.

Activity	Feedback on “ЯРКOUR” experience
Duration	30 minutes
Methodology	<p>Each participant exposes his/her feedback about the “lessons” learned from the ЯРКOUR project.</p> <p>They can address:</p> <ul style="list-style-type: none"> - unsuspected aspects of Parkour or Rap; - skills acquired on the physical or technical level (realization of a group project, editing, filming, choreography etc.); - the psychological and emotional barriers discovered during the practice; - the passions and professional careers discovered; - interaction with other people and in particular conflict management; - etc.
Material	None.
Evaluation	<p>The exercise is successful as soon as the participants discuss the benefits acquired through the project, or else become aware of the barriers and difficulties to overcome. The exercise is even more successful when the participants also discuss new expectations and plans for the future.</p>

5. PROPOSED GUIDE SCHEDULE.

Here is a proposed schedule taking into account the contents and not the temporality. That is, there is no limited time in each of the phases since this program can be carried out in a week of intensive and / or residential work or in a program of a duration course. The criterion that has been used to systematize the training is related to contents that are considered to be important in its development and the progression of the group being adaptable to ages, profiles and available time. The activities can vary, being adaptable with regards to the objectives that

are sought in each training. The way in which it is concretized will depend on the tools that the trainers will have to apply, as well as the resources available since not every community has a Parkour training room or recording studio, for what will have to adapt the project to the resources that are available.

At the end of the guide, bibliographic reviews, web pages and mobile applications will be provided to learn more activities and work tools regarding the curricular lines of this project. That is why we give greater importance to the understanding of a method rather than giving a simple list of workshops.

PHASE 1	KNOWLEDGE GROUP
	Goals: - Meet at the group level and link.
	Activities based on group dynamics.
PHASE 2	INTRODUCTION TO THE RAP /PARKOUR
	Goals: - Knowing the basics of Rap and Parkour, history and current situation.
	Initiation activities Rap and Parkour.
	KNOWLEDGE OF THE ENVIRONMENT
	Goals: - Knowing the environment from a social and cultural approach to identify their problems or difficulties.

PHASE 2

Familiarization activities and knowledge of the environment.

INTRODUCTION TO EMOTIONAL MANAGEMENT ACTIVITIES

Goals:
- Start work and self-reflection on each and relationship with others.

Familiarization activities related to emotions and identifying personal characteristics.

PHASE 3

DEEPENING THE RAP AND PARKOUR

Goals:
- Understand and become familiar with the practice of both disciplines.

Deepening and training activities in Rap and Parkour.

CONTACT REFERENTS IN BOTH DISCIPLINES AS EXAMPLES OF LIFE

Objective:
- Meet people relating with which to identify and know their learning experience as a model.

PHASE 4

START OF A DRAFT RAP

Goals:
- Learn how to create, develop and Rap recording.

Activities based on group dynamics.

DEEPENING ACTIVITIES IN EMOTIONAL MANAGEMENT

Goals:
- Deepen self-knowledge and its relationship with Rap and Parkour.

Activities deepening emotional management integrated in both disciplines and exclusive activities dedicated to personal reflection.

PARKOUR TRAINING ACTIVITIES

Goals:
- Deepen learning Parkour.

Deepening activities indoors and outdoors.

PHASE 5

RECORDING A RAP

Goals:
- Learning to record a technical level and enjoy the process.

PHASE 5

Rap recording in a studio or with media.

EXHIBIT ON A JOURNEY OR TRAINING PARKOUR

Goals:

- Show all learning and motivate others to their practice, as well as increased self-esteem and motivation.

Parkour display with guests. It may be inside or outside or variant making a recording with the compound Rap.

PHASE 6

FORMAL PRESENTATION OF THE WORK

Objective:

- Enjoy the work and learning meaningful.
- To publicize the work and family public entities or private in the locality.

Exercise:

- Exposure of the public and scheduled activities and projects.

PHASE 7

FINAL EVALUATION OF THE PROJECT

Goals:

- Reflect on what they have learned in the project from different curricular content and lines to see if goals have been met.
- Compare the baseline level of knowledge and emotional with the results.

PHASE 7

Evaluation activities from an emotional approach to both personal and group.

TO THANK AND SAY GOODBYE

Goals:

- Close a symbolic whole experience through gratitude.

Activity focused on expression of gratitude to a group.
Artistic or graphic expression of experience as a group.

PHASE 8

THE COACH OR TEACHER OF PARKOUR

Goals:

- Reflect on the theoretical lines of the project done.
- Identify personal skills to be developed to be an animator of Parkour.
- Generate a final document with a summary of what was learned as a reflection.

Only in cases where their participants who want to devote to being entertainers Parkour with others, this final stage is interesting to realize what they have learned and learn to carry it out as a companion.

6. YOUTH ANIMATORS IN PARKOUR. KEY COMPETENCES IN THE FACILITATORS.

As mentioned throughout the project, the possibility arises that, after the program, there are young people who want to be PARKOUR animators to work as referent with other young people.

For this, it is essential to carry out phase 8 in which the skills, abilities and characteristics of the project are specified for its future implementation.

Consequently, the characteristics that a ЯАРKOUR animator must have for the performance of their functions will be exposed, dividing them into knowledge and skills.

A) Knowledge:

- Historical and current basics in Rap and Parkour, as well as a basic knowledge in their respective values.
- Have a good knowledge of the musical bases (composition, realization and recording) of Rap, as well as of Parkour physical preparation (warmup, core training, cool-down) .
- Know about the lessons Rap and Parkour can teach in everyday life.
- Know how to design Parkour routes both indoor and outdoor depending on the characteristics of the group and of the environment.
- Get to know referents in the area to perform synergies and collaborations.
- Know and manage group dynamics for each stage of the process: group knowledge, monitoring, motivation, conflict and evaluation.
- Have contacts with public or private entities for collaboration in the project.
- Know the environment and its sociocultural characteristics.
- Knowledge of emotions and ability to design or search dynamics for their development with young people.

B) Skills:

- Ability to listen and empathy.
- Motivation and belief in the pedagogical bases of ЯАРKOUR.
- Critical and responsible capacity with the environment, at social and cultural levels.
- Leadership and group management.
- Self-regulation and emotional awareness.
- Fun and joy.
- Ability to set limits.

Although the training of animators would be part of another project due to the characteristics that it implies, it is interesting to open the possibility that, under supervision, promising young people

are given the opportunity to become ambassador through their own experience with progressive practice with groups. They can become leaders within their own groups and catalysts of social change through support and accompanying educational work. For this, it is essential that they should be accompanied and guided through their learning. The supervisors should then give indications with quantitative markers on the aspects they must improve to progress.

Special consideration regarding the teaching of physical activities.

Do not forget that Parkour is a physical activity for which the teaching needs knowledge and a strong sport background. In certain countries (e.g. France), teaching sport legally require an official qualification. Especially if taught to young people under 18 years old, in case of accident the responsibility goes to the teacher. But besides legal consideration, be aware that when you teach Parkour you are responsible for your students. Having basic knowledge in first aid and how to practice emergency gesture is highly recommended. As well, knowing how to warm up, how to deal with weather issues and preparing the body in consequence (practicing when it is cold or hot, etc.) and having knowledge in physical preparation is really important for Parkour teaching.

We recommend every young people who wants to become a Parkour teacher to contact any Parkour organization in their respective country.

Educate your students by your acts, not by your words

In Parkour as well as in Rap, the teacher is also responsible for the image he spreads to his students. The teacher should be aware that the rule “do as I say and not as I do” does not apply here! Then, beyond any speech about respect (of other people, of the environment, of the law, etc.), the actions have the greatest consequences. Then, if the teacher does not have a blameless attitude, do not expect students to have one! This is also true regarding video clips that everyone can see on platforms such as YouTube. For example, if the teacher says “do not insult policemen when they blame you” but a video of him hitting on a police officer can be seen on YouTube, he loses all credibility (true story!). This statement is applicable in any domain,

and more especially in disciplines such as Rap and Parkour which already suffer from a negative image in certain mass media.

7. GENERAL RECOMMENDATIONS FOR THE IMPLEMENTATION OF THE PROGRAM.

As a conclusion, ЯАРKOUR is a discipline that, due to its innovative characteristics, requires maturation and complexity when designing as an intervention program. Since it is not only about joining elements of Rap and Parkour, but of relating the contents in a transversal way to achieve the main objective: the development of emotional competences that are resilient to life.

That is why it is considered as a central axis that each exercise, experience or practice, should be implemented with respect to emotional management, self-regulation and self-awareness. As well, a responsible attitude toward the surroundings is mandatory. Rap and Parkour are the ways to achieve it and not the goal itself. This reflection is considered to be paramount since the transformative effect of this project is in the union of both disciplines, available to the meaning and personal development of boys and girls who need a change in their lives or simply because being young need guidance.

Reference has already been made to the pedagogical benefits of Rap and Parkour per se, so the integration of this new perspective results in an intervention project of optimal consequences for the participants, their environment and community.

8. EVALUATION

The evaluation proposal will depend on the way in which the project is adapted to the working groups and their profiles. From the ЯАРKOUR approach, it is proposed that it includes the following qualitative as well as quantitative evaluations:

- Semi-structured initial and final questionnaires with open questions to evaluate basic knowledge of Rap and Parkour, as well as personal issues related to emotional management and the perception of the work done.
- Observation of the activities and participation and involvement

of the participants.

- Analysis of the returns of the participants in the emotional management exercises to see personal and group progress.
- Analysis of the management of conflicts that may arise during the project and their resolution.
- Analysis of the lyrics of Rap compositions, as well as their technique, as emotional or critical expression.
- Observation of Parkour, technique and skill exercises to assess the evolution and learning of the discipline.

As an example, a model questionnaire for its use or adaptation is attached.

With all this information you can have an overview of the development and purpose of the project to discern if the proposed objectives have been achieved, being a key element the direct experience in working with the group and the returns of the participants themselves. The objective of the evaluation is to improve those elements that are not working, to solve situations that may be reducing the coexistence or communication in the group or the development and personal learning of some participants.

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APPENDIX

WEB MATERIAL OF EXTENSION AND RECOMMENDED APPS FOR USE IN ACTIVITIES

VIDEOS ABOUT PARKOUR

- Esprit es-tu là, documentary translated in multiple languages:
<https://www.youtube.com/watch?v=5Tow3qxjBO8>

- Parkour literally:
<https://www.youtube.com/watch?v=SMppD-bUNWo>

- Parkour toolbox by the French Parkour federation:
<http://www.fedeParkour.fr/bao>

- Parkour, and life:
<https://david-pagnon.com/fr/le-Parkour-la-vie/>

- People in Motion:
<https://documentary.net/video/people-in-motion-Parkour-documentary/>

- The obstacle, this support:
<https://david-pagnon.com/fr/lobstacle-un-appui/>

- To Be & To Last:
<https://www.youtube.com/watch?v=gTzgrMbKTgU>

- Traces blog:
<http://tracesblog.net/>

- What is Parkour?:
https://www.youtube.com/watch?v=iEIkmaL_bbM

- Why the heck would you do that?:
<https://david-pagnon.com/fr/mais-pourquoi-ils-font-ca/>

- Yamakasi founder Laurent Piemontesi in Italy, talking about the discipline:
<https://www.youtube.com/watch?v=KmRN6JGUxx8>

VIDEOS ABOUT RAP

- History of Rap:

<https://www.youtube.com/watch?v=OvxaALJRB7g>

- How To Freestyle Rap: Complete Guide To Freestyle Rapping For Beginners:

<https://www.youtube.com/watch?v=FKoSIar-BcY>

- How To Start Rapping (10 Secrets You Have To Know To Begin Rapping):

<https://www.youtube.com/watch?v=UpzymolSjb8>

- How To Write A Rap:

https://www.youtube.com/watch?v=cLUK8ob-GMQ&list=RDQMk8R3sEy2E1g&start_radio=1

- Rapping, deconstructed: The best rhymers of all time:

<https://www.youtube.com/watch?v=QWveXdj6oZU>

- What Does Rap Mean?:

<https://www.youtube.com/watch?v=SYulYJC9q7Y>

- What is Rap:

https://www.youtube.com/watch?v=PokoL-_4ViM

APPS ON RAP AND PARKOUR

RAP

AutoRap

An application for those who are just starting and do not know very well how to keep up. Record all your words, and the application will transform them into a Rap on a base. This can be created by you, or you can choose an existing one in its wide repertoire. Finally you can save your creation and voila! You will be a Rap star.

Battle me

This app offers you a great variety of bases, on which you can record your lyrics, these will be recorded so that you can then listen to each of your compositions. But you can not only record your voice, the application allows you to use the camera and record your own video. You can also challenge other rappers in tournaments organized by

you, the other users through their votes will be those indicated in choosing the winner.

Music Maker Jam

The number one application to create your own base rhythms. Forget about the whole process of having to set up a home studio. Learning to use this application can take a while, but by doing so, you can have a complete study on your cell phone. Save all your compositions and you can have all the bases your compositions need.

Rapchat

This app offers you 100 different base rhythms on which you can put your lyrics, then share your final work with other users or your friends. You can also listen to the creations of others and rate them.

Raply

This application can be found for free for Android. Its technology is based on an artificial intelligence with which you can create your own raps while recording your voice, so you will have a record of all your creative material. Also, when you are sure of your rhymes, you can upload them to the ranking and compete with other users.

PARKOUR

Learn Parkour

In this application you will find from the basic movements of Parkour, history, training, equipment, videos to a more advanced level, with which you can start and practice your techniques from your mobile phone.

Parkour Go

Game to practice Parkour in three dimensions.

Parkour training

It is a necessary application to learn and improve the techniques necessary for the development of this urban sport.

You will find tutorials to prepare your body for this demanding and fun sport. Awesome videos of Parkour practice so you can learn from them or just have fun watching them.

The application is intended for all audiences, both for those who want to start in the world of the park and for those who want to perfect their exercises.

Sky dancer

It is a PC or mobile game with a proposal with an elegant and simple graphics and a chord that makes us a tracker. These athletes are those who practice a very contemporary sport, Parkour.

URBN Jumpers - Parkour, Freerunning and ADD

App to make circuits, contact other athletes, know the circuits of your city and create your new ones.

ANNEXES

ANNEX I ► INITIAL EVALUATION



FIRST NAME	
AGE	
STUDIES	
ORIGIN	

1- Do you have knowledge of Rap? If yes, what level?

1	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>
---	--------------------------	---	--------------------------	---	--------------------------	---	--------------------------	---	--------------------------

2- Do you have knowledge of Parkour? If yes, what level?

1	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>
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3- Point out 3-4 expectations you have of the meeting.

4- Indicate 4 personal traits that identify you.

5- Is there anything about you, personally, that you would like to change?

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ANNEX 2 ► FINAL EVALUATION

FIRST NAME		
AGE		
STUDIES		
ORIGIN		

1. Have you met the expectations you had when starting the course?

1	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>
---	--------------------------	---	--------------------------	---	--------------------------	---	--------------------------	---	--------------------------

2. Discuss the elements that you liked most about the encounter at the training level in Rap and Parkour.

2.1. RAP

2.2. PARKOUR

3. What are the contents or experiences that you liked the most?

4. And the ones you liked least?

5. Has the idea or perception you had of yourself changed at any personal and relational level?

1	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>
---	--------------------------	---	--------------------------	---	--------------------------	---	--------------------------	---	--------------------------

5.1 Could you comment 3 or 4 elements?

6. Would you consider ЯАРKOUR as a useful tool for working with other people?

1	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>
---	--------------------------	---	--------------------------	---	--------------------------	---	--------------------------	---	--------------------------

7. Would you recommend this type of meeting to other people?

1	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>
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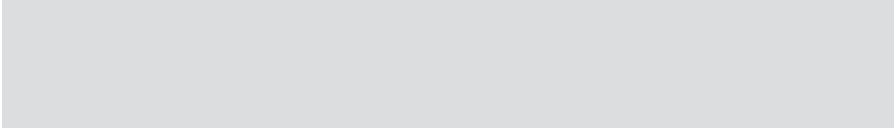
8. What would you improve in training?

8.1. Contents

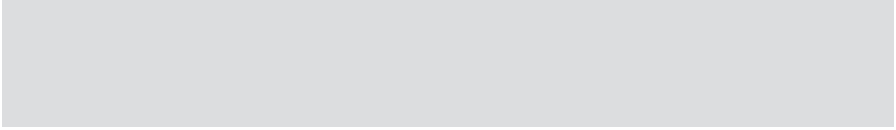
8.2. Work team

8.3. Space

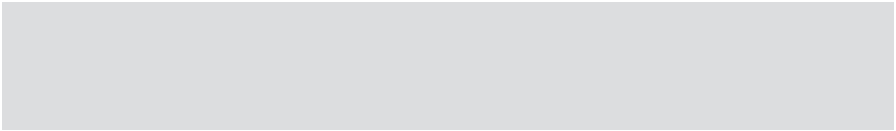
8.4. Companions



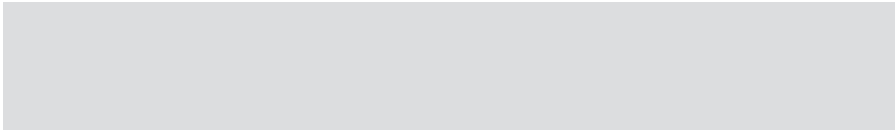
8.5. materials



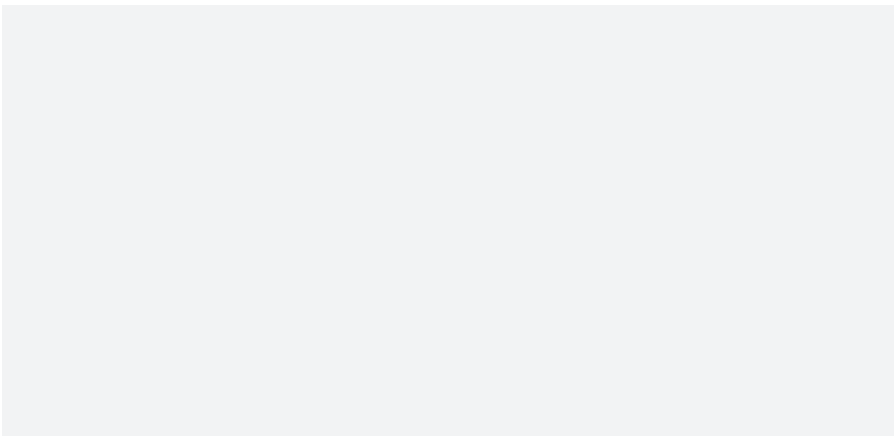
8.6. Schedules



8.7. Complementary activities



Would you want to comment on something to improve the project?



SUPPORTING AGENCIES & ORGANIZATIONS



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