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INCLUSION IN **ACTION**

3-phase Training Program for Youth Workers

March-July 2018
Hollokö, Hungary

Following Paulo Freire's pedagogy,

Theatre of the Oppressed emerged in Latin America during the 1970s as a powerful methodology for the reflection, exchange of ideas, creative expression and social debate for communities. Augusto Boal, when designing the exercises and dynamics that would constitute the methodology achieved an important change related to the purpose of the arts: social forms of Theatre and Body Expression should be aiming to give voice to the voiceless, providing an inclusive and safe space where the community could come together, discuss the topics and problems of their everyday life and question stereotypes and prejudices.



“Inclusion in ACTION”

was a 3-phase Project that took place during March and July of 2018 in Holloko (Hungary) and in each one of the 8 participant countries. Its aim was to provide *Theatre of the Oppressed* tools and new artistic pedagogy skills to youth workers directly working with young people from minorities at risk of social exclusion, as a way to contribute to the democratization of the arts and to give the opportunity to different communities to experience Performing Arts methods and workshops, from which they are usually excluded due to the lack of knowledge, awareness and resources.

After receiving training in different Theatre of the Oppressed, Body Expression and other artistic pedagogies during the first phase of the Project,

youth workers from 8 different countries went back to their local communities and carried out Inclusive Theatrical Workshops created specifically for their target group. For the third phase of the Project, youth workers came back together and exchanged experiences, had the chance to improve in their designed programs and created this “Inclusion in ACTION” handbook, that includes all the workshops created and tested by participants and also the feedback provided by their target group, the trainers and their peers in the Project. It also includes personal reflections and suggestions based on their experience in the social and educational field and how to implement these theatrical techniques in these settings.





The aim of this **handbook** is, therefore, to share with other youth workers from all over Europe (and beyond) the outstanding and powerful Theatre of the Oppressed and Body Expression tools that they gathered and applied in their local communities, as well as their experience and important pedagogical approaches to be taken into account when designing, facilitating and evaluating Inclusive Theatrical Workshops with young people from minorities at risk of social exclusion. We believe in the power that engaging in theatrical activities has for young people from minorities: while enhancing their self-esteem, self-knowledge and creative expression, it contributes to the strengthening of their social being and the building of community and sense of belonging to a group.

The **workshops** presented in these handbook are built on the idea that Theatre promotes a development of the artistic and creative potential of youngsters from minorities and supports them not only in their personal development but also in communication and interaction with others, leading to greater confidence and motivation for their participation and action within the society that they live in.



SLIDE SHOW EXPRESS.

by **Jolien Bouwman**

**INCLUSION
OPEN
CONNECTION
EMPOWERMENT**

Body expression and Image Theater workshop for youngsters
and adults with mixed social- cultural backgrounds

INTRO **TARGET GROUP**



The workshop is designed for a target group living in a newly build community called Place 2 Be U. It exists of four flats in a suburb of Utrecht, in the middle of The Netherlands.

In this community are living youngsters in the age of 23-27 years old with different occupations and backgrounds. Largely you can divide this community into three groups who are all starting to make a living on their own.

INamely students at the end of their education and so-called starters, youngsters with socially disadvantage and young refugees. They all have their studio within a large corridor with one common room.

In de middle of the four flats there is also a large community centre that acts as the big 'living room' where neighbours can meet.

Why Social theatre and Body Expression?

Especially for this community where the youngsters are all new to each other, it is important to create a safe space to express, to meet and to feel connected.

Every group has their own needs, values and cultural, social background. With social theatre and body expression sessions we want to unite them and give them a sense of belonging.

By doing so, we try to create a sustainable community where people can feel connected, supported and confident. But most importantly to have fun together.



OBJECTIVES

- Empowering participants to express themselves and to share images, ideas, opinions and stories
- Giving a safe space for understanding and connection in the community
- Connect the participants to each other by body expression- and image theater tools
- Let the participants play with the concept of body expression and forum theater



SLIDE SHOW EXPRESS.



PREPARATION

80 min



DURATION

Part 1 60min

Part 2 90min



GROUP SIZE

6- 30
participants



PARTICIPANTS

AGE

21+



MATERIAL

Different props
for supporting
the scenes,
flipchart or
blackboard,
music: playlist
(laptop, speakers),
chairs



SETTING

Indoors,
preferable a
centered
common room
(community
house,
creative centre)



STEP-BY-STEP DESCRIPTION

WHAT	WHY	HOW	TIME
Introduction in subject Body expression and Image theater	Creating context why are we here together	Brainstorming on words “theater”, “expression” & “Images” Facilitator is giving examples of expression and body images	5 min
Warming Up	Getting ready	Standing in a circle, relax and loosening the muscles, you can use music	5 min
Image Theater	Start of self expression and connect to others	Standing in a circle, first individually, then as a group (statues, playing with different words: f.e tower, company, respect, forgiveness etc.). Give the word, count 1,2,3 and let the group show the image/statue. Look to other images/interpretations	15 min

WHAT	WHY	HOW	TIME
Statue Dance intro	Start of self expression and connect to others	First creating statues on the different types of music. Later on when the facilitator claps; the participants show 30 sec movement originated from the image and showing more the feelings inside, then freeze again in statue (when facilitator claps)	15 min
Music Mood	Creating context why are we here together	Music songs, moving on the songs choosing different motors to start the movement, the facilitator can explore with the participants different motors and moods (anger, sadness, happy etc.)	10 min
Koffe Break / <i>End first Part</i>	Release	Break or ending the session with reflection circle	10 min
Researching stories <i>Start part 2</i>	Sharing and connect to personal stories	Participants are divided in to groups (3-5 participants). First they are invited to share their stories where they felt small (oppressed). In the end they choose one of the stories to work with in the next assignment	20 min

WHAT	WHY	HOW	TIME
Creating Action Slide Show	Creating together powerfull images, to share personal story	The Audience is invited to close their eyes when the first group enters on stage to show their SlideShow. After the facilitator claps, the audience can look at the first image presented by the group, then showing the second, third and fourth (end slide), sharing what they see and what might be the possible change in body expression for the protagonist to change the situation (even jump in if that suits the time/group)	45 min
Discussion / reflection circle	What did I see, learned, and to reflect what the participants experienced	After the performances there is time to share ideas, reflections and each participant is invited to give input on what they explored in the whole workshop	8 min
Ending	Closing the Workshop	Shake it off!! Feeling and loosen up the body	5 min



FORUM FOR PEACE.

by **Francesca Chilese & students**

BODY & IMAGE EXPRESSION

Short performance done by highschool students reflecting about immigrant's problems. Students are role - playing and becoming immigrants so they can feel what happens when you are forced the leave your country.

INTRO **TARGET GROUP**



My group consists of 20 girls, from 11 to 14 years old, coming from different classes and, also, from different backgrounds and Countries.

At the end of the school, two of them moved in another Country, due to family and economic problems.

Some of them had experiences of many changes of Countries, friendships, schools. Some other had relational difficulties or of expression.

Someone had difficulty in moving and was unable to express herself, language difficulties, physical disability.

Also students no part of minorities took part to the project, because they wanted to share the pleasure of finding new ways of learning and express themselves.

The group used to join in the afternoon in extra-school time, in the school building.

I called the project Dance-Theatre.

The focus was Exodus, inspired by Forum for Peace.

FEEDBACK

Why is Forum Theater important?

The aim is to help people, through movement and imaginative theater, to reflect and share emotions. The girls find a way to express their difficulties and overcome them, sharing them with the group.

Why is body movement important?

Because it allows you to use another language without the difficulty of verbal communication. Body language and figurative language are more easily understood, they bring out hidden emotions, sweetness, fragilities and empathy, often hidden as a defense from the world.

The group supports and defends, the facilitator is responsible for the process and performance and allows the participants to work with greater freedom.

Everything starts from a reading that introduces the topic, in this case the short story "Ersilia" by Italo Calvino.

The musical and scenographic support is given by two tracks and respective video clips of the band Woodkid:

Desert, Run boy run.



OBJECTIVES

- Reflection about the learning topics.
- Sharing ideas about how to express body movements through music.



PREPARATION

30 min



DURATION

60 - 90 min



GROUP SIZE

15 - 25
participants



PARTICIPANTS AGE

11 - 14



MATERIAL

music: music (PC, speakers),
chair, facilitator (student)



SETTING

indoors
(school conference aula)

STEP-BY-STEP

DESCRIPTION

WHAT	WHY	HOW	TIME
Introduction in subject	Know each other	Presentation in a big circle (name, movement...) Frontal presentation about the project Working rules	5-10 min
Walk	Know the space First contact with our bodies	Movement in the room (slow, fast, up, down, stop etc.) Making new intentions during our movement Visual contacts with other students and done refusal of the contact	10-15 min
Body movement	Contact our body but also from the others	BOAT GAME: Walk and stop alone, then in pairs and after in a small group. Students can be saved only if they are in pairs or in a small group. CONTACT EYES: Divide the students in the two groups. Two lines A & B, one in front of another. Group A is walking toward line B and making contact in the same personal space of group B. Then they change their roles.	15 min

WHAT	WHY	HOW	TIME
Contact and respect	Respect and take care	Game HIPNOTISER In pairs and in small group Blind folded walk in pairs	15 min
Music	Listen the music and contact the body	Listen the music and dance only with part of your body (close eyes) Change the part of the body Open eyes and dance	10-15 min
Music II	Contact other	Game MIRROR Working in pairs (one student dance and the other is repeting his movement) and than the same thing in a smaller group.	10 min
First body contact	Light contact	Game DANCE WITH STICKS Working in the pair (dancing with using two sticks with only the top of your fingers, it mustn't fall down)	5-10 min
		Total time	max 90 min



SHAKE YOUR POWER.

by ***Belén Fernández del Rincón***

BODY EXPRESSION & BODY AWARENESS

for building self-confidence
and empowerment

**SHAKE YOUR
POWER.**

INTRO TARGET GROUP

This workshop was delivered to a group of 10 youngsters, aged between 17 and 23 years old. They were mid to long term volunteers that, within the framework of their mission, had a specific dedicated time to work on their personal and professional future.

This session was part of “The spiral to the future”, a two months project aimed at developing youth personal, social and emotional skills. The goal of this project was to raise participant's self awareness, their awareness of others, and their motivation to project themselves towards the future, as a first step on this personal and professional reflexion. .



The exercises chosen for this particular session come mostly from body expression methods. The reason to include them within the program was the conviction that we need to rebuild the loosened connection with our bodies in order to feel more present, more rooted and more confident.

In brief, to feel comfortable under our skin and, hence, be ready to walk towards a future where we can actually feel fulfilled.

OBJECTIVES

■
EXPERIENCE THE CONNECTION
WITH ONE'S BODY

■
WORK ON SELF EMPOWERMENT
THROUGH ONE'S BODY

■
IMPROVE SELF CONFIDENCE
THROUGH ONE'S BODY IN
FRONT OF A GROUP

PREPARATION

2 hours: getting familiar
with all the activities,
choosing the music



PARTICIPANTS AGE

16 - 25

DURATION

5h [It can be done in 4
session of 1h - 1h30]



MATERIAL

blind folders, music, speakers, paper and pens,
power food for the pauses, ready meal for lunch
Human resources: DJ, someone preparing the
snacks and meal (can be the same person)

GROUP SIZE

8-12 volunteers



SETTING

Big open space (indoor or outdoor), with good
acoustics, a safe and comfortable floor, toilets
and water sources nearby, possibility of a
second room/space for the breaks,

STEP-BY-STEP DESCRIPTION

WHAT	WHY	HOW	TIME
Relaxation and body awareness	Start creating a calm environment Focus on our bodies, being aware of each part	<p>The facilitator (F) invites the participants (P) to find a comfortable place, where they have enough space to move freely if wanted. If the space is too big, we ask them to stay close enough to keep listening . F asks P to close their eyes, and guide them through their bodies, starting with the toes until arriving to the head and face. Before starting, and through all the process, F will draw the participants attention towards their own breathing, with guided breaths at the beginning.</p> <p>The metaphor of an electric current coming from the Earth and traveling through their bodies can be very useful for participant's visualization.</p>	15 min

WHAT	WHY	HOW	TIME
Building group awareness	<p>Orient the attention from the individuals towards the group</p> <p>Creating a safe and welcoming environment</p> <p>Developing the “caring look”</p>	<p>F invites P to slowly open their eyes, and to focus their gaze at a point on the floor, in front of them.</p> <p>After a couple of guided breaths, F invites them to start lifting their attention, while keeping their gazes fixed on the floor, and start acknowledging their colleagues around them. They can’t see them, but they know that they are there.</p> <p>After a few seconds, F will draw the attention of the group towards one participant, by inviting the rest to look for X person (we don't give a name, but a visible characteristic, p.e. the one wearing a red t-shirt), and look at him/her offering all their support and acceptance. X will keep looking at the floor, until F invites him/her to look up and receive his/her colleagues support by looking into each one of their eyes. When X is done, F invites everyone to turn their gazes back at the floor.</p> <p>F repeats this process, very slowly, with 3-4-people.</p>	15 min

WHAT	WHY	HOW	TIME
Walking around the space	<p>Explore and be familiar with the space</p> <p>Continue building the acknowledgment of the group</p>	<p>F invites P relax their bodies and go to a straight relaxed starting position.</p> <p>F invites them to walk around the space, explore it, focusing on filling up the empty spaces.</p> <p>After a few seconds, F starts giving some inputs for P to explore the different possibilities of their bodies:</p> <p>Directions: sidewalk, backwards</p> <p>Levels: up, middle, down</p> <p>Speeds: natural = 5, then from 1 to 10</p> <p>When P have explored their own bodies, F draws again the attention of individuals towards the group. F invites them to keep moving, and from that moment, start keeping eye contact with the ones he/she crosses, until they separate.</p> <p>Afterwards, F will imaginably divide the space in two sides (two sides of a boat, for example), and will invite P to keep moving around the room, but paying attention to the balance of the boat, so that more or less half of the group is on each side each time. From time to time, F asks them to stop and look around, so that they realize about the balance.</p> <p>...</p>	30 min

WHAT	WHY	HOW	TIME
		<p>...</p> <p>F will add a new input: whenever he/she says “stop”, all the group must stop, until he/she says “continue”. After a few times, she/he stops giving out-loud instructions, and the group will have to stop whenever one member decides to stop, and continues when any member starts moving.</p>	
Melting and grabbing	<p>Build trust</p> <p>Allow participants to feel the support of the group</p>	<p>F will add a new input to the walking exercise. From now on, any participant can decide to start melting (falling slowly to the floor), and the colleagues around will go and grab him/her, re-stabilize her/him, and they both continue walking.</p> <p>At one point, F will add another input. Now, any participant, if he/she reaches the floor when melting, she/he is invited to take her time lying down, while other participants stay at her side, waiting to support her and help her stand up again.</p>	15 min

WHAT	WHY	HOW	TIME
BREAK		We provide power food, and invite P to move to change the space (go to another room, go outside...)	20 min
Personal space	<p>Connecting with individuals within the group</p> <p>Explore our body reactions to others</p>	<p>P are asked to arrange themselves in two rows, facing each other, and making sure that everyone has someone in front of them.</p> <p>They are then asked to make eye contact with the person in front of them. When F says “go”, they will start walking towards each other without losing eye contact, until one of them feels like stopping. Then both will stop, and they can talk to readjust the distance, if needed.</p>	10 min
Colombian hypnosis	Experimenting leading and following	<p>Keeping the pairs created for the previous exercise, they will be asked to find a spot around the space where they have room to move around.</p> <p>Now, A will start hypnotizing B by putting his/her palm in front of him/her face. For 3-4' (depending on the song), A will control the movements of B. Then they will switch.</p> <p>On a third time, they will be hypnotizing each other through their hands (they put their palms facing each other, without touching), and they can be switching roles without order, as they feel.</p>	15 min

WHAT	WHY	HOW	TIME
Blind trust	<p>Build trust within the group</p> <p>Continue connecting with individuals within the group</p>	<p>P will be asked to pair up, ideally with someone that they feel safe, and then decide who is B and who is A. F will hand in a blindfold to A, and let them know that they will have three different experiences while blindfolded.</p> <ol style="list-style-type: none"> 1. Blind driving. B will guide A through the room, just by contact. The starting point will be one hand between A's shoulder blades, then they will develop together their communicating system. They are encourage to explore the different directions, levels and speed that they experienced as well at the beginning of the session. 2. Blind impulses. Now B will guide A's movements with impulses (soft touches on different sides and areas of A's body), and A will have to respond to those. 3. Safety guard. Now A will have total freedom to explore his/her movements while B takes care of her/his safety (that A doesn't bump into anything). <p>Afterwards, they change, and B will be blindfolded. When they both have finished, they are invited to sit down with their partners and share their feelings and sensations with these exercises. (Reflexion)</p>	45 min

WHAT	WHY	HOW	TIME
LUNCH BREAK		We provide a meal that is already prepared, so that they don't have to cook.	1 h 45 min
IMPRO DANCE	Explore the different movements of different parts of the body Warm up and loosen up	<p>F asks P to find a spot around the space where they have enough space to move. With different songs, F will invite P to explore:</p> <ol style="list-style-type: none"> 1. Different body parts, how they can move, all the possibilities, starting from the fingers, until the toes (not necessarily exhaustive) 2. Some motors, as in body parts that will start and drive the movement (head, chest, hips, for example) 3. Two qualities of movement: cat – fluid, and robot – broken. There will be a third time (a third song) to combine both qualities. 4. Free exploration, keeping in mind all the possibilities discovered (also the levels, and others) 	50 min
	Individual reflection	P are invited to take some minutes and write down, draw or express however they want their feelings after this exercise.	10 min

WHAT	WHY	HOW	TIME
ENERGY DANCE	<p>Connect with the body</p> <p>Express with the body</p> <p>Empower oneself from one's body</p>	<p>F asks P to find a spot around the space where they have enough space to move. With different songs, F will invite P to explore different energies. Depending on the group, the energies can be named in an abstract way, or be exemplified by more specific and daily situations.</p> <p>They will have 5 energies to explore individually with their bodies, for example:</p> <ul style="list-style-type: none"> -Reflexion (reading a book, going for a walk in the park...) -Tenderness (taking care of your sister) -Seduction (wearing that dress that you love) -Empowerment -Celebration <p>Afterwards, they will have the opportunity to explore 4 energies with their bodies within the group, so they are invited to keep their eyes open, and interact however they feel like. They can be the 4 elements (water, wind, earth, fire).</p> <p>Then, they will have one song where they can combine all the energies and all the possibilities explored during this exercise and the whole day.</p> <p>Finally, they will have a final song that will close the healing and the day.</p>	50 min

WHAT	WHY	HOW	TIME
	Individual reflection	P are invited to take some minutes and write down, draw or express however they want their feelings after this exercise.	10 min
DEBRIEFING	Settling experienced Reflect on and conceptualize the learning outcomes	We take some time to share in group what we felt and we take from the activities of this day. Some guiding questions: <ul style="list-style-type: none"> -How did you feel during the different exercises? -What was easy and what was difficult for you? -What do you get from this day? -Why do you think this session is connected to your Spiral to the future? 	40 min
		Total time	5h + pauses



 **S**PACE-TIME
MACHINE.

—
by **Melania Forte**

**BODY AWARENESS &
NON-VERBAL COMMUNICATION.**



INTRO **TARGET GROUP**

This workshop was designed for a group from 4 to 16 participants between 12 and 30 years old whom I've been working with for 5 months.

I find social theatre and body movement very useful tools to work with, because it is a way of getting out of the reality and exploring from a new perspective. It is interesting to create a context that can engage the participants and allow them to develop themselves in a playful and creative way.

In addition, the fact of sharing, expressing and exposing themselves in front of the group can help them to feel integrated, as well as to know themselves and reflect about their lives, enhancing their acceptance and self-esteem. This session is mostly based in body movement with the objective of raising awareness and putting the attention on their intuition and their needs, to communicate, relate and accept each other's differences.

After trying this workshop I found out it's value. It helped stimulating their creativity and openness to try new ideas in later sessions and in real life.



PREPARATION

2-3 minutes to check the music system



DURATION

70 min



GROUP SIZE

from 4 to 16 pax



PARTICIPANTS AGE

from 12 – 30 y.o.



SETTING

Big training room where
you can move freely



MATERIAL

music & sound system:

-Time machine sound

(Time Machine #3 / No Copyright Sound Effect)

-Water sound

(Gentle Waves & Lapping Water Sounds SOUND EFFECT)

Music to the second part of the workshop:

-Connect with yourself.

OBJECTIVES

- Empower the participants to explore the body as a tool of expression and communication.
- Enhance young people to be aware of non-verbal communication
- Invite them to reflect about the role we take when understanding others. Our ideas are influenced by our experience, our environment and our values..



STEP-BY-STEP DESCRIPTION

WHAT	WHY	HOW	TIME
INTRO –	To create an atmosphere to engage the participants to follow the activities	<p>Gathering the participants in a circle and introducing them into the session trough Story-telling:</p> <p>“I have news for you. It is a secret so, please, don’t tell anyone else. I have found a space-time machine. It is a special machine, that only works when you are using it all together. With it, you can travel millions and millions of years ago, of course, so that is not what makes it special. The coolest thing is that when you travel with it, you feel that you’ve been born again. At the beginning, you are sleeping almost all the time so you can’t open your eyes...</p> <p>Well, well...Let’s stop talking. I know you want to know how this amazing space-time machine works. I will tell you the details later.</p> <p>...</p>	5 min

WHAT	WHY	HOW	TIME
		<p>...</p> <p>To travel in time, you have to be in a circle (hugging the people that you have in your right and left side). In that position, all the group has to turn to the right side and increase the speed. After that, you hear a sound and you fly around the space and land in a new place, where you lie on the floor and close your eyes (the facilitator shows and explains physically how and specifies that they have to land in a spot of the room where they have space enough to move freely).</p> <p>Did all of you understand? (The facilitator makes sure that they understand and, if not, explains it again).</p> <p>At the count of three you start turning to the right side to travel in time.</p> <p>One, two, three... (Space-time machine sound)".</p>	

WHAT	WHY	HOW	TIME
<p>CONNECT WITH YOURSELF – SOUND: HEART WARRIOR – BYRON MET- CALF</p>	<p>To be here and now, being aware of the body</p>	<p>“You have landed in this new place. You were just born, so you can’t open your eyes yet. Take your time to breath and to feel your body. Put the attention on how your breathing and your heart beat is.</p> <p>Slowly you are starting to feel your new feet. You are surprised of how your new toes and feet can move. They are very different than the last ones that you had. You start exploring your fingers, your wrists and slowly your arms. You are learning how to move them. You are being careful, but you can try a lot of new movements.</p> <p>Also, you can start exploring your legs, hips and your chest. You are putting all the attention on your new movements, on how you feel with your new body. Do you like it?...</p> <p>Finally, you are strong enough to move your head. Whenever you are ready you can open your eyes and, without getting up, you can look what it’s around you”.</p>	<p>10 min</p>

WHAT	WHY	HOW	TIME
EXPLORE	To explore individual body movement and the place that surrounds them	<p>“You don’t know what kind of specie or being you are, so now it’s time for you to get up and try to move or walk. Maybe you walk with four legs, maybe you crawl on the floor or maybe you just walk back up. You don’t even know if you are an animal or an unknown being. The only thing you know is that you can move.</p> <p>Also, you start exploring the space and moving around. Where are you? Is it a jungle? Or maybe the space? Do you hear something?</p> <p>You don’t see anyone around you. Are you scared? If you were scared, how would you act? Would you hide, or maybe you would face your fears? (The facilitator invites them to express themselves through their body).</p> <p>...</p>	15 min

WHAT	WHY	HOW	TIME
		<p>...</p> <p>You are still exploring your movement and the space but suddenly, you hear some water. Maybe it's a river or a lake (water sound). You feel so thirsty. When you find it, you drink. How do you drink?</p> <p>You realize that you are hungry as well. Where can you find some food? What do you eat? How do you eat it?</p> <p>After having drunk and eaten, maybe you want to rest for a while. How do you sleep? Do you sleep right now, or do you only sleep at night? "</p>	
COMMUNICATE	To be aware of different ways of communication	<p>(For this part, participants have to form pairs. They can't speak or make sounds. The facilitator can also guide their exploration since they landed to help them follow some structure of what they have to communicate).</p> <p>"Suddenly you find one living being next to you. You are not really sure about how to relate with it, so you start looking at your differences. Maybe the qualities are different and the movements, the energy, the speed...</p> <p>...</p>	10 min

WHAT	WHY	HOW	TIME
		<p>...</p> <p>At some point, you are able to relate to each other, but maybe you don't understand.</p> <p>You don't know how to speak, and you don't know how to make sounds either. You have to find the way to communicate without making any sound.</p> <p>You want to tell your new friend what you have lived".</p>	
CONCEPTS TROUGH IMAGES	To connect the group and to see different perspectives of the same concept	<p>"Now that you have learned how to communicate, you are ready to meet some more species/beings. For that, make a circle facing the middle of it.</p> <p>Instructions of the dynamic (the facilitator will explain it physically and give examples. Also, remind to keep embodying the being that they chose and in the context that they are):</p> <ul style="list-style-type: none"> -I will tell you TURN and you will have to turn facing the outside of the circle closing immediately your eyes. -I will say a word and you will think how to represent it using your body and keeping a frozen image. If you don't understand what it means, raise your hand and I will explain it. <p>...</p>	5 min

WHAT	WHY	HOW	TIME
		<p>...</p> <p>-Still having the eyes closed, you will represent the word/-concept. I will ask you to turn again facing the middle of the circle (with the eyes closed) and I will tell you to open them. Everyone will hold the frozen images and look at each other's position. You not talk or do any sound, just observe. Is it similar/different? Do you feel any connection between your representation and the others? ..."</p> <p>(The words that will be asked to represent are, for example: community, love, home, protection, power, company, communication...)</p>	
CLOSING	To get out of the atmosphere and role created	<p>"It's getting late to go back home, so we have to travel back in time. Now that you understand each other, find a way to say bye to the other species and thank them for being so comprehensive. Maybe you will meet one day again.</p> <p>As you already know how to use the time machine; make a circle.</p> <p>...</p>	5 min

WHAT	WHY	HOW	TIME
		<p>...</p> <p>Whenever you hear the sound, start turning and increasing the speed. When you hear the sound that stops it you will fly around the space again and land. You will be in your body again. Your normal body". (Space-time machine sound)".</p>	
DEBRIEFING	To open a space to share and reflect about the session	<p>In a sharing circle, the participants can express how they felt during the session (if possible, make the circle in a different place than the one used for the travels.).</p> <p>Do you want to share something about the character you were or the context in which you were?</p> <p>How did you feel with...?</p> <p>-the character, the movements, the environment, communicating with another species, the concepts, etc.</p> <p>What do you get out of this experience?</p>	20 min
		Total time:	70 min



EMBODIMENT OF PERSONALITIES.

by **Gea Gračner**

**THEATRICAL EMBODIMENT &
ACCEPTANCE OF DIFFERENT PERSONALITIES**

EMBODIMENT OF
PERSONALITIES.

INTRO **TARGET GROUP**



To work on self-awareness, group connection, body expression and body awareness for building self-empowerment

I choose to work with group of 8-18 youngsters age of 16-23. Working on acceptance of different personalities I imagined having sessions with group who already know each other for longer time and already have some relations between each other.

WHAT	WHY	HOW	TIME
INTRODUCTION	To shortly describe what is workshop about, how does structure looks like, what are we going to work on.	Telling my name and purpose of workshop. Making participants feel safe.	3 min
WALKING AND FULFILLING SPACE	Get used to environment and one another, self awareness, mindfulness, being aware of space and others.	Participants are walking in the space and trying to fulfil it. Eyes are open, they should not forget to breathe, body is in neutral position, the same tempo. We invite them to really feel their body, touch with floor, to be really aware of them and their surrounding. After some time participants start keeping eye contact with others. ...	10 min

WHAT	WHY	HOW	TIME
		<p>...</p> <p>Then we suggest them to walk with faster/slower tempo by saying that neutral is tempo 5 and then saying different tempos (4, 7, 2,...).</p> <p>Coordinator also invites them to be aware of other participants. When someone stops, they all need to stop and when someone starts walking again, they all move again.</p>	
1-7 (INTRO/ EXTROVERTS)	Get to know feeling of being intro/extroverted, imagining typical day, feelings, connections with others. Awareness of different personalities around us and their way of perceiving themselves and others.	<p>Coordinator prepare papers with numbers from 1 to 7 (1 means the most extroverted and 7 the most introverted person). Participants randomly pick one paper and take a look in it that others don't see it. Then coordinator invites them to again start walking in space and imagining person with level of intro/extraversion written on their paper (1 is the most introverted). We invite them to think about their gender, name, age, what does that person do in free time, who are their friends, where does he/she live, how does that person feel being surrounded by other people, friends, when being alone.</p> <p>...</p>	40 min

WHAT	WHY	HOW	TIME
		<p>...</p> <p>Then participants start embodying that person, being aware of their speed of walking, facial expression, position of spine, where their gaze is positioned. After that we invite them to start thinking about typical day of that person and start representing it (cca. 5min) each for themselves not minding about other participants. They do it in silence, with body expression (pantomime). After some time different personalities start meeting others. First just with gaze (to look each other in their eyes) and after some time if they feel, they can make contact with conversation.</p> <p>After the exercise we invite participants to slowly finish what they were doing and to join in circle. They sit together and discuss for each of participants, what do they think, which number he/she was. Then person tell others which number he/she represented and how he/she felt while doing it.</p>	
PAUSE		Cookies, water, soft music for relaxing.	20 min

WHAT	WHY	HOW	TIME
RUNNING THROUGH SPACE	To warm up after break, to be energized for new workshops	We start with walking through space and then start slowly running. The task of all the participants is to hit another one on his/her butt.	5 min
Fear-MONSTERS	To increase their imagination, work with their self expression of fears and emotions and at the end to feel released after killing their inner monster.	<p>Participants walk through space. We invite them to feel place and moment, to be present, to breathe and have high sense of themselves. They start thinking about their monster from childhood. While still walking in space, we invite them to think about visual look of that monster, how big he is, how he breathe, what is his colour, skin, does he have legs, arms. What is his hidden power and weapon with which he has ability to kill other monsters?</p> <p>While we invite them to think about characteristic, they slowly start becoming that monster, walk like him, produce sound like him. After we recognise participants really started feeling their monster, we invite them to increase tempo of that monster from 5 to 9. At 9 monsters start fight with other hidden weapon and aim goal to kill each other. After that we invite them to lie on the floor and take few deep breaths.</p>	15 min

WHAT	WHY	HOW	TIME
CIRCLE OF SHARING	For active listening, expressing their feelings and also for feedback about the impact of workshop	We invite participants to express their feeling about workshop with one sentence. We can help them by asking: What I learned during the workshop is_____.	15 min
TUNNEL OF LOVE	To feel accepted, loved, connected and relaxed.	We invite participants to stand in two lines one to another with the distance 1 m. We dim the light and play soft instrumental music. Participants one after another enter in tunnel (from the beginning of it) with eyes closed and let themselves feel loved. Others give that person massage, hugs, love, ... When person comes to the end of tunnel, he/she stand at one side of it and help giving love to the new participants entering.	10 min
		Total time:	120 min

WHAT	WHY	HOW	TIME
INTRODUCTION	To shortly describe what is workshop about, how does the structure look like, what are we going to work on.	Explaining participants the purpose of our second workshop.	3 min
COLUMBIAN HYPNOSIS	To feel how is being lead and how is to lead. To get used to work in pairs with different people from group.	Participants work in pairs. One is leading another one using his hand. Leader place his hand cca. 20cm away from face of person following and with slow movements he leads person who follows his hand with face. After some minutes with music in background, they change roles.	10 min

WHAT	WHY	HOW	TIME
SCULPTURES IN CIRCLE	To feel embodied feeling of different states of mind/body, different personalities. Purpose is to better understand different states of people around us.	Participants stand in circle and all of them turn with back inside the circle and close their eyes. Coordinator then tell participants a word or a sentence (for example: brave, shy, excluded, lonely, lost,...) and then invite participants to turn around again, still with eyes closed and in “3,2,1, clap with hands” embody that word, a feeling with frozen image. Coordinator invites them to open their eyes and still in frozen image have a look at other participants.	15 min
SCULPTURING-IMAGE THEATRE	Hand chain for “teambuilding”. Sculpturing for better understanding of different personalities, to reach sense of embodied emotions and to recognise them.	Working in couples (we choose them with one of the tools: HAND CHAIN: Participants stand in circle, close their eyes and free/stretch out their hands. Then they start walking to the middle and with each hand grab another hand of participants. They open their eyes and try to solve chain that they make a circle. With their partner on their right they create couples. One of them in couples is sculptor first and another one material. Both of them close their eyes and in that time sculpture receive a sheet of paper with a written word related to introverts, extroverts, self confident, ...	30 min

WHAT	WHY	HOW	TIME
		<p>...</p> <p>Sculptor closes his eyes and think about that word. He takes a deep breath and then start sculpturing another person by slow and soft movements. Then we invite all artists to come to one side of the room and enter into "Museum" and have a look on all the sculptures from others. Then we invite them to go to their sculpture and have a small conversation what they think they were representing while having their eyes closed and being in a frozen image. Then we change the role of sculptor and material.</p>	
Pause		Fruits, cookies, water, music..	20 min
CIRCLE OF TRUST	To learn how to relax, to feel accepted, to work on your trust to others.	Participants work in groups of 5-6 people and they place themselves in circle, close one to another. One of them goes in the middle and completely relax, while others are giving that person one to another. It is important that person in the middle is completely relaxed and soft. After one minute they change. In background we use soft music.	10 min

WHAT	WHY	HOW	TIME
FINGER EVALUATION	For learning how to evaluate work, listen to each other and for coordinator to reach feedback of workshop.	<ol style="list-style-type: none"> 1. <i>What was good</i> 2. <i>What was significant for us</i> 3. <i>What was not that good</i> 4. <i>What were emotions experienced</i> 5. <i>Small thing we want to mention</i> 	15 min
		Total time:	90 min



EMPOWERMENT

by *Irenone Ioannou*

EMPowerment

INTRO **TARGET GROUP**



My name is Irenone and I am from Cyprus. I have finished my studies as a primary school teacher 4 years ago and since then I have been working with children.

I facilitated a workshop in an immigrant center where economic migrant and political refugees live. My group was consisted of Arabic and Turkish-speaking children between the ages of 8-12.

My aim is to empower these children through the interesting processes of body movement and social theater.

With these elements I can help them discover through a creative process what they can do with their bodies and their minds, gain a deeper understanding of who they are, love their uniqueness, develop that uniqueness, and learn how to share it through the magical process of expressing themselves.

EMPOWERMENT



OBJECTIVES
empowerment



PREPARATION
60 min



DURATION
90min



GROUP SIZE
15 immigrant
children



**PARTICIPANTS
AGE**
9 - 12



SETTING
outdoor space



STEP-BY-STEP DESCRIPTION

WHAT	WHY	HOW	TIME
ENERGIZER	<p>Create safe space</p> <p>Built connections</p> <p>Self/group-awareness</p>	<p>We are waking our body from being small to the finger toes and up</p> <p>We walk through the space in different speeds (the facilitator changes the speed once in a while with a number from 1-slowest to 10-fastest).</p> <p>While the speed is changing one person holds the ball. She/he throws the ball naming the person that has to catch it. In a while after calling the names, start asking questions that have short answers. (do you like jazz music, what is your favourite colour, do you speak french, how many countries have you travelled). The speed keeps changing.</p>	15 min

WHAT	WHY	HOW	TIME
MELTING SUPPORT	<p>Built trust and unity</p> <p>Support and let others support you</p>	<p>We continue walking in a way that feels natural to us. When someone feels like it can melt down. The persons that are around the melting person can run close to and hold him before he falls. If someone falls and no one realize it, we stand next to the person supporting him until he tend to come up, then we help him do it.</p>	15 min
THE SCULPTURER	<p>Trigger our emotions</p> <p>Embrace the uniqueness of expression</p>	<p>The facilitator propose a word (empowerment, generosity, war..). The sculptor make a sculpture that represent for her/him this world. Then we open our eyes and see what this word means for the others. When the first sculptures are ready we visit the museum.</p>	20 min

WHAT	WHY	HOW	TIME
HYPNOTIZE	<p>Feel the impact the one has to another person</p> <p>Acknowledge feelings</p>	<p>The group is divided in pairs. The palm of the one person close to the face of the other leads the other anywhere it goes imagining that the hand has hypnotized him. We try to keep the distance between the face and the palm the same. After this first part, a chosen hypnotist stands in the middle. He can hypnotize two persons with his hand. Each of the two persons can hypnotize two others and each of the others two others and so on</p>	15 min
LIFT PLAY	<p>Be creative</p> <p>Follow other people ´s creativity</p> <p>Express yourself</p> <p>Built confidence</p>	<p>We act short plays with this scenarios in French and Japanese.</p> <p>One is pregnant and panic when the elevator stuck one arrogant person, and one person that is talking too much stuck in an elevator one old man that can't hear well, and his grandson stuck in an elevator</p>	15 min
		Total time:	90 min



DRAMA GAMES AGAINST PREJUDICES.

by ***Željka Jurlina***

**EXPLORE RELATIONSHIPS OF POWER &
DISCRIMINATION**

EXPLORE CONFLICTS & VULNERABILITY

ENCOURAGE SELF-AWARENESS

ENCOURAGE

COOPERATION

DISCUSS THE NATURE & IMPACT OF PREJUDICE

DRAMA GAMES AGAINST PREJUDICES.

INTRO **TARGET GROUP**



Pozdrav, my name is Željka. I live in Zadar, the coastal city in Croatia. Among different topics of social justice and equity, I´m interested in topics of forced migration and refugee rights.

During the current year I would like to develop a volunteering programme that will connect people from the local community with families from Syria that were resettled in Zadar in the beginning 2018.

Connected to that idea, I organized a workshop for people interested in volunteering with families from Syria.

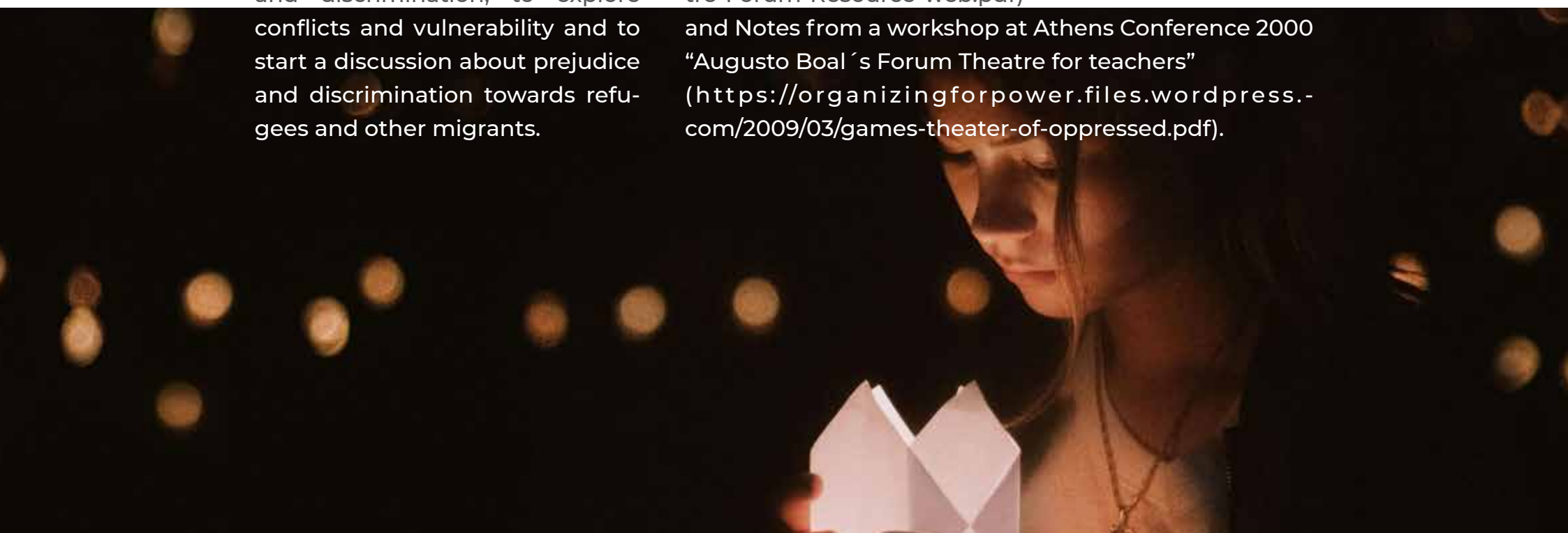
The topic of the workshop was prejudice towards refugees since they have a big impact on the interaction with people from the local community as well as possibilities of life stabilization and successful integration in the local community.

DRAMA GAMES AGAINST PREJUDICES.

We used drama exercises and games which can be used for the preparation of Forum Theater.

The objectives were to get to know each other, to connect with people we might be working with, to explore relationships of power and discrimination, to explore conflicts and vulnerability and to start a discussion about prejudice and discrimination towards refugees and other migrants.

In preparation of the workshop I used a Workshop Resource Pack “Introducing Forum Theater as a tool to explore issues of equality and discrimination” (<http://www.youththeatre.ie/content/files/Theatre-Forum-Resource-web.pdf>) and Notes from a workshop at Athens Conference 2000 “Augusto Boal’s Forum Theatre for teachers” (<https://organizingforpower.files.wordpress.com/2009/03/games-theater-of-oppressed.pdf>).



DRAMA GAMES AGAINST PREJUDICES.

Using drama exercises and games to build the basis for future cooperation between participants and to raise awareness about the impact that prejudice has on the everyday life of refugees.

PREPARATION

1 day



DURATION

3 hours



PARTICIPANTS AGE

+18



MATERIAL

Relaxing songs, creepy songs,
blindfolds



SETTING

Empty space in the middle
of one social center



OBJECTIVES

- to get to know each other
- to connect with people we might be working with in the future
- to explore relationships of power and discrimination
- to explore conflicts and vulnerability
- to start a discussion about the impact of prejudice on the everyday life of refugees

STEP-BY-STEP DESCRIPTION

WHAT	WHY	HOW	TIME
INTRODUCTION	Introducing myself and purpose of the workshop.	We start with sitting in the circle. I introduce myself and the aim of the workshop	10 min
NAME & GESTURE	To learn each other´s names; to warm up; to focus on themselves and others.	I start by introducing myself by my name and gesture. The whole group repeat the name and gesture. This process works around the group until everyone has said their name and performed a gesture. This process is then repeated but without the name this time. Then anyone who wishes takes a step forward and the rest of the group must say his/her name and perform that person´s gesture.	5 min
HANDSHAKES	To learn each others names; to give attention to others.	Participant walk around the space giving a handshake to one another, saying their name and paying attention to one another.	5 min

WHAT	WHY	HOW	TIME
DUELS	To start exploring conflict, vulnerability and power.	Divide the group into different pairs. Ask each pair to face one another, placing one hand behind their back with the palm facing out, and turning their other hand into a 'sword' with the index finger being the tip. They must „duel“ and try to score points by touching the palm of their opponent (their weak spot) with the tip of their sword.	5 min
TWO BY THREE BY BRADFORD	To start exploring Image Work and possible scenes.	Divide the group into different pairs (A and B). Ask each pair to begin counting from 1 to 3 together, repeating the sequence until the I ask them to stop. For example, A=1, B=2, A=3, B=1, A=2, etc. Once this is mastered, I ask each pair to replace number 1 with a physical action. Then I ask each pair to replace number 2 with a sound, and then number 3 with a sound and a physical action.	10 min

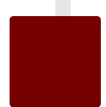
WHAT	WHY	HOW	TIME
PEOPLE TO PEOPLE	To help break down physical barriers and encourage cooperation.	Ask participants to walk around the space. Explain that when I call out a body part, they must find another person and make contact with them using that body part, (e.g., knees to knees, elbows to elbows, backs to backs). Call, "Break!" to separate the group and get them walking around the space by themselves again. Group try this with a number of different body parts. Ask participants to move through the space whilst attached to their partner.	5 min
MIRRORS	To help break down physical barriers; to encourage cooperation and negotiation and start exploring Image Work.	Divide the group into pairs. Ask participants to decide who is A or B and to find a space in the room where they can work. A begins by starting a movement and B copies (mirrors) the movement. The movements should be continuous and not repetitive. Explain that they should not try to catch their partner out. As the movements progress, each pair may start to move through the space. Ask each pair to swap roles and let B lead A.	10 min

WHAT	WHY	HOW	TIME
		FEEDBACK	
PUPPETS	To continue the exploration of Image Work; to start exploring the themes of power, control and manipulation	Divide the group into different pairs and ask participants to decide who is A and B. Explain that A is the puppeteer and B is the puppet. A creates an invisible string that is attached to a specific part of B's body. When A moves the string, B reacts to the movement as a puppet would and moves that body part. The movement should be continuous and not too repetitive. As the movements progress, each pair may start to move through the space. Ask each pair to swap over and let B lead A.	10 min
BLIND CARS	To develop trust and break physical barriers.	Divide the group into different pairs and ask participants to decide who is A and B. One person stands in front of the other and closes eyes – he/she is the blind car. The person behind is the driver who gives directions by touching the car's back with his/her hand. Touch on left shoulder means that the car is moving to the left, on right shoulder means moving to the right, pressed center of the back means move forward and no touch means stop moving.	15 min

DRAMA GAMES AGAINST PREJUDICES.

WHAT	WHY	HOW	TIME
IMAGE OF THE WORD	To explore Image Work.	Divide participants into several groups. Each person from the group has had an opportunity to create an image of the given word (fear, oppression, hope, resistance...). Invite group by group to stand in a line and invite the rest of the participants to form an audience in front of them. Ask each person in the performing group to step forward, one by one, to strike a pose. Individual poses will form one overall image. Invite the audience to discuss this image.	15 min
IMAGES OF OPPRESSION	To discuss the elements of Forum Theatre and explore specific types of oppression and inequality.	Divide participants into several groups. Ask each group to work by themselves and create a number of images of oppression towards refugees with irregular status. Invite each group to present their images to the rest of the participants. Work with the audience group to interpret these images.	20 min
		FEEDBACK	10 min

WHAT	WHY	HOW	TIME
COFFEE SHOP SCENARIO	To further explore the mechanics of Forum Theatre; to practise interventions and encourage audience discussion; to start discussion about prejudice.	<p>Explain to the group that I will set up an improvised Forum piece. I set out chairs and tables that recreate the inside of the coffee shop. Ask for 2 volunteers to take on the roles of the antagonist (the waitress who doesn't want to serve the person who just entered the coffee shop) and protagonist (a male person with dark skin who doesn't speak Croatian and is trying to order a coffee). Ask for another 2 volunteers who will play guests who were already in the coffee shop. One play neutral role and another one is embarrassed but he/she is looking at his/her mobile phone and is not reacting to the situation. Develop situation with antagonist and protagonist.</p> <p>Explain that I will be the Joker and the rest of the group will be the audience.</p> <p>Inform the group that the scene will be played two times. The first time they will watch the whole scene without interruption and be paying attention to the details. The second time, they will have an opportunity to react and change the situation by replacing some of the actors (anyone except antagonist).</p>	30 min
		DISCUSSION AND FEEDBACK	15 min



LET'S GET IN!

by *Mateja Kopina*

**BODY EXPRESSION,
IMAGE THEATRE,
BODY AWARENESS,
NON-VERBAL COMMUNICATION,
SELF-DEVELOPMENT,
DISCOVERING VALUES.**

**LET'S GET
IN!**

INTRO **TARGET GROUP**

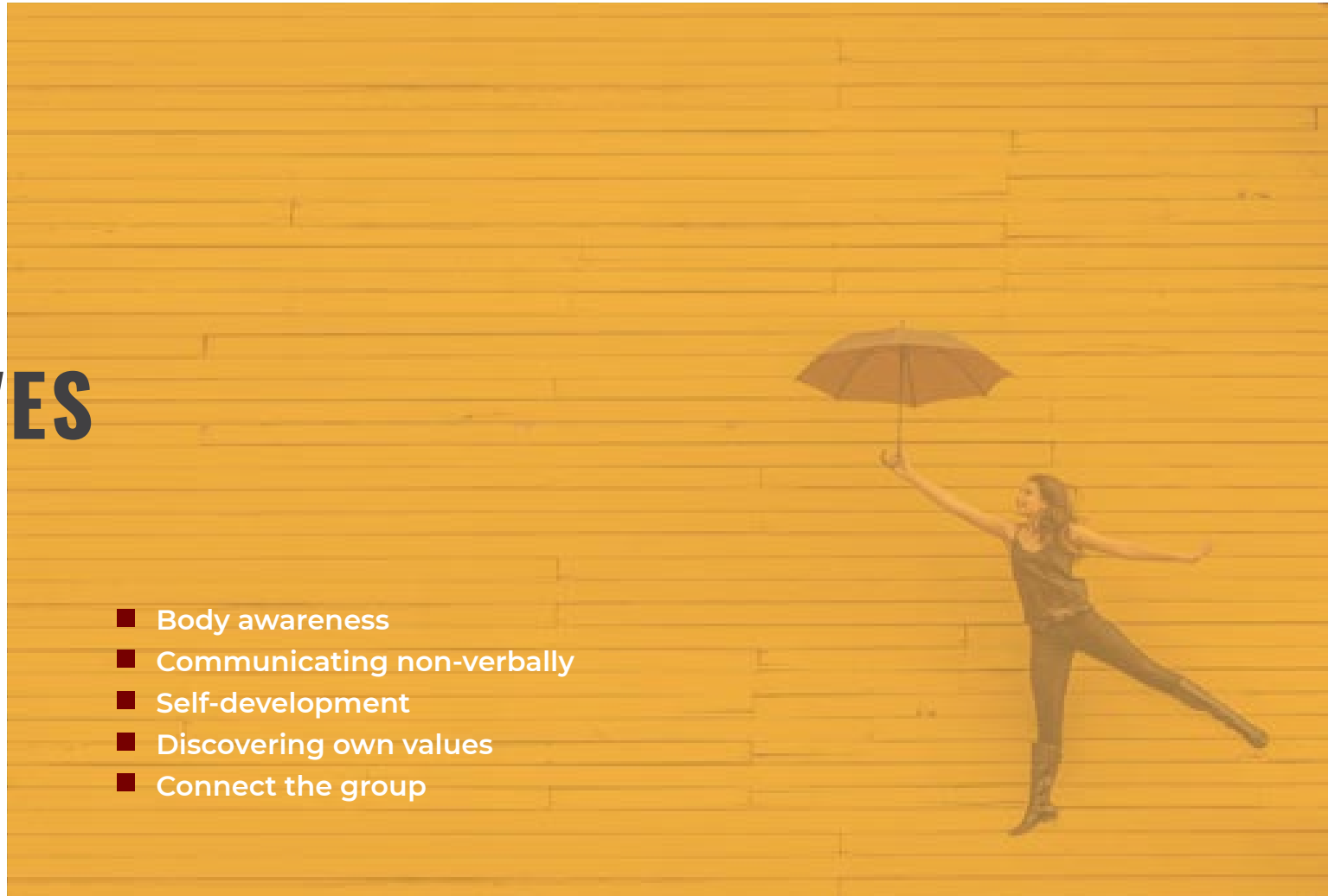
My target group for this workshop where young people, some of them already and some of them to become, Red Cross volunteers that came to this workshop/training to get to know the methodology called YABC.



LET'S GET
IN!

OBJECTIVES

- Body awareness
- Communicating non-verbally
- Self-development
- Discovering own values
- Connect the group



PREPARATION

30 min



DURATION

140 min



MATERIAL

Chairs (at least 3-5), Posters with group performance, Music player
Music: You can choose something on your own. Let the songs be something simple, meaning not too much going on concerning melody and rhythm. Pick song that will help to calm, focus and in general help people to work well. For some directions, this songs are appropriate. Helios – Dragonfly Across an Ancient Sky, The xx – VCR, Oldtoy – The son and the monkey, Glass Animals – Gooey, Doctor Rockit – Cafe De Flore



GROUP SIZE

20 - 25
participants



PARTICIPANTS

AGE
16-30



SETTING

iBigger place where enough space for movement is.
For the first part we need an empty room (chairs put a side) for “free” movement.
Second part 3-4 chairs putted in front – “on a stage”, and space for the “audience”. You can put them to sit on the floor or on the chairs.



STEP-BY-STEP DESCRIPTION

WHAT	WHY	HOW	TIME
WARM UP – STATUES	<p>So that participants wakes up physically and mentally; they got aware of their own body, what their body is capable and got an idea, what their body is capable in be able to do next connections:</p> <ul style="list-style-type: none"> ■ Individual - thoughts-head-body; ... 	<p>Word, that are picked and set in advance, an example is described a bit lower, will participants try to perform with their bodies. We describe the process of the warm up:</p> <ul style="list-style-type: none"> ■ Participants find their own space in the room, which will enable them to move freely and smoothly (put hands in parallel with floor and make a turn, everyone should do it without touching anyone else – this it should be enough space for every individual). ■ They close their eyes and mouths, and until the end of this activity (warm up) don't speak. Everything they do they do in silence. ■ If needed, repeat once again and during the activity as well, we emphasize and warn about the silence. We explain that silence is very important element of activity and the experience itself will be much more powerful, if they follow this suggestion. <p>...</p>	35 min

WHAT	WHY	HOW	TIME
	<ul style="list-style-type: none"> ■ Pair – two individuals, their thoughts-two heads-two bodies; ■ Group – more individuals; many thoughts-many heads-many bodies. 	<ul style="list-style-type: none"> ■ Participants get instructions of the process. ■ After every word that they will hear, they will have a moment (5-10 seconds) to think how to show this word with their body, comfortably and relaxed position themselves with closed eyes. ■ Firstly, they show the word on their own and the word are (in this order/in systematic order – easier-harder, if you choose your own words): <i>tree, child, director, mother and volunteer.</i> ■ We invite the participants, still in silence, to find a pair, with whom they will work and perform the following words together. ■ The process stays the same, after each word said, the pair will have few moments to think and perform the word together with their bodies. Everything is going on in silence. After every performing of the word, we give them a moment to relax, so they are able to get into new word relaxed and calm, with closed eyes. ■ The word the pairs will perform (perhaps there will be some threes) are: <i>help, support, war and care.</i> ... 	

WHAT	WHY	HOW	TIME
		<ul style="list-style-type: none"> ■ We invite the pairs/threes to connect into groups (two pairs together/pair and three/three etc.) that will work and perform words together. ■ The process is still the same. Before every new word they stand relaxed and with closed eyes. When they get the word, they have few moments to think about it and then invited all together to perform the word in silence. ■ The words the group will perform are: <i>power, home and compromise</i>. ■ When the groups perform all the words, this part of the activity is done. ■ We invite the participant to find a place in the space, together with their group they have been working together, to sit down and wait for further instructions. 	
INSTRUCTIONS FOR GROUP WORK	For clear and smooth work in groups	<ul style="list-style-type: none"> ■ We tell participants that from now on they will work in groups and each one of the groups will perform what they will create at the end of the workshop. ... 	10 min

WHAT	WHY	HOW	TIME
		<ul style="list-style-type: none"> ■ We explain how the group work will go: <ul style="list-style-type: none"> - The group gets/picks up a word. They don't look it up until they are alone. - Participants have 30 minutes time for their work. - Groups finds their own space where they will work on their own, peacefully and smoothly. - They look at the word and clarify its meaning. Every group gets its own word, only them will present this word so they don't tell out the word until the moment they are told so. - The group itself can split for 10 minutes maximum, so every participant finds its own way to perform the word. - They gather together again and show each other their own performance of the word. ... 	

WHAT	WHY	HOW	TIME
		<p>...</p> <ul style="list-style-type: none"> - After seeing all the performances they combine it into one. How the individual performances follows each other can be random, it's up to the group. - The performance is in silence. Starting position is sitting one - relaxed, straight back, feets on the floor, hands on the knees. The whole group is sitting on chairs that are putted one next to the other (left-right). Performance goes alternately – on by one. When one finishes the performance, sits back down and next one continues. <p>[A-B-C-D]</p> <p>-<i>First part</i> starts that each of the participants performs its own movement.</p> <p>1 2 3 4</p> <p>[A-B-C-D]</p>	

WHAT	WHY	HOW	TIME
		<p>...</p> <p>- <i>Second part</i> is group performance of each movement. All, one by one, from right to left, performs first movement (movement of the first person), then all second and so on.</p> <p>1 [A-A-A-A] 2 [B-B-B-B] 3 [C-C-C-C] 4 [D-D-D-D]</p> <p>- <i>Third part</i> of performance goes the way that in order (right-left), each participant performs all the movements of all the people. First the first person all the movements, second person all the movements and so on.</p> <p>1 2 3 4 [A] [A] [A] [A] [B] [B] [B] [B] [C] [C] [C] [C] [D] [D] [D] [D]</p>	

WHAT	WHY	HOW	TIME
		<p>...</p> <ul style="list-style-type: none"> - While performing we pay attention to movements and face expressions. Identically is impossible and it's not even the purpose. What matters is that you do your best and that you perform every movement respectfully. - Group practise its performance and after time runs out comes back to the common room. - For better image we play also the song that will be played while they are performing. <ul style="list-style-type: none"> ■ Before groups goes away, one member of the group comes to you and picks randomly a paper with a word that they, as a group, look at together being alone. ■ The words are: <i>empathy, active listening, tolerance, bias, critical thinking, mediation and compromise.</i> ■ When everyone is clear with the instructions, groups go apart. 	

WHAT	WHY	HOW	TIME
GROUP WORK	To connect the group to a good work cell and to prepare its unique performance of its word. By performing words, groups will also be connected to each other and have the opportunity to see how they work and how did other groups.	<ul style="list-style-type: none"> ■ Group is independently working by given instructions. 	30 min
PERFORMANCE	That the groups also connects to each other.	<ul style="list-style-type: none"> ■ The groups stage their work on the improvised stage where the chairs are placed. The performance is carried out according to the instructions given above. After completing the performance of each group, they are quietly settling down into place. 	30 min

WHAT	WHY	HOW	TIME
DEBATE	In order for the participants to empty their heads and to resolve ambiguities. That the groups know how they felt during their work, their performance and the performance of others and that they have opportunity to express that.	<ul style="list-style-type: none"> ■ We invite all the participants to share their first thoughts, emotions. ■ We ask them about warmup – how they liked it, how they were feeling during, what was hard for them if anything...? ■ We ask about group work, did they liked it, how was it, any problems, was it hard, how did they do it, how did they decide to do it, was there a leader, how did they like there word (without telling what was the word)...? ■ We ask how did they liked the performances, how were they feeling during it, performing and watching, did they recognize the words, which were they? ■ Ask for each group what do others think was the word and ask the groups, on by one, to reveal. ■ Ask how they are feeling now after knowing the words? ■ This is just some pointers. Follow the needs of the group and your own instinct. 	30 min

WHAT	WHY	HOW	TIME
CLOSING ACTIVITY	For group and participant to release the unnecessary emotions, to relax and to say thank you for participating.	<ul style="list-style-type: none"> ■ We invite the group to stand up and make a deep inhale and exhale. Suggest them to do it with the whole body. ■ Invite them to shake the body. ■ If you have any other suggestion put it there. ■ Thank them for participating. 	5 min
		Total time:	140 min



INTRODUCTION TO IMAGE THEATRE.

by **Sara Lomanto**

**THROUGH IMAGE THEATRE GET SOCIAL INCLUSION,
SELF-CONSCIOUSNESS, SELF-EMPOWERMENT
AND SELF-CONFIDENCE.**

Image theatre for young people who
come from different social and cultural
backgrounds and who are marginalized.

INTRODUCTION TO IMAGE THEATRE.

INTRO TARGET GROUP



My target group is composed by 20 young people between 11 and 15 years old, who are immigrants of second generation and come from different cultures.

They meet everyday after school in the youth center where they receive help with their homework and have the possibility to participate in some activities.

They are at risk of school dropout, have some problems with the Italian language and have less educational opportunities.

They do not know all each others because they attend different middle schools that are located in a particular area of the city, which is characterized by multiculturalism and sometimes by conflicts.

I used social theatre because I think is very useful to them to reach the wellbeing.

OBJECTIVES

- Create a safe space
- To feel part of a group
- To create connections between the people of the group
- To enjoy
- To realize how a same situation can have different points of view
- To realize that you can express yourself also without words but using only the body
- To be open to the others and to others opinions
- To be introduced to the image theatre



INTRODUCTION TO IMAGE THEATRE.



PREPARATION

2 hours.



DURATION

2 hours.



GROUP SIZE

participants
from 6 to 20
pax



PARTICIPANTS AGE

from 11-to 15y.o.



MATERIAL

blind folds, music,
speakers, a person
who makes the
music, 4 chairs..



SETTING

a space
without any
impediments
in the middle.



EXPLORE ➤

STEP-BY-STEP DESCRIPTION

WHAT	WHY	HOW	TIME
INTRODUCTION	To create a safe space and to explain what we'll do	In circle, I explain to them what we'll do during this workshop. We look each other into the eyes and I ask them if we're ready!	5 min
GAME OF THE NAMES	To learn the names of everyone and to create connections	In a circle we have a wool ball and saying our names we pass the ball. We'll see that we create something where everyone is linked. Then we rewind the wool ball passing it to the person who has throwed to you saying his/her name.	5 min
GAME OF THE ZOMBIES	To break the ice, to make group and to feel that you can also enjoy yourself during the activities. To lose the fear to touch the other people too.	One person starts being a zombie and have to catch the other people touching them in order to transform them into zombies. The rest of the people has to escape going towards another person, hugging her and saying ice-cream before they are caught.	5 min

WHAT	WHY	HOW	TIME
GAME OF TRUST	To feel confidence with the others and to believe that you can feel trust in them	In pairs with a piece of blindfold for each couple. One is blind folded and the other guides him doing different pressures with palm to change directions and avoiding obstacles.	15 min
TRUST WALKS	To get familiar with the objects in the room and become connected with the others; to feel supported by the others; To warm-up	<p>It consists of 2 parts.</p> <ul style="list-style-type: none"> ■ We walk in the space trying to occupy all the space like we're in a ship. Then, when I say stop they freeze and has to look into the eyes of another person. They start to walk again and when they find their eyes meet with someone else's, they gives each other a low five. ■ We start to walk and when I say a part of a body they have to stop and move that part. 	15 min
CIRCLE WITH IMAGES	To feel that you can express themselves also through the body and besides words. to introduce them to the image theatre	In a circle, I say a word or a topic, they close their eyes and turn their body into a pose that expresses this image. Then at my signal they open the eyes and see the images the others created.	15 min

WHAT	WHY	HOW	TIME
IMAGE THEATRE	To use the body to show that there are different points of view about a same topic	<p>This is the process of creation of image theatre. They divided themselves into groups of 4 people. They have to decide a topic or a word that has to be secret to the other groups. Then every person of the group chooses a personal image or movement with the body which represents the word. After this, they put all the movements together and follow the structure of image theatre:</p> <ul style="list-style-type: none"> ■ Everyone sits down in a chair that are positioned in a row in front of the other groups who are the audience now. One by one they stand up and do their own image. ■ Everyone copies the image of the first person, then of the second and so on. ■ The first person stands up again and show all images one after the other. Then comes the second, and so on. <p>Then the rest of people are asked:</p> <p><i>What did you see? (Performing group can confirm)</i> <i>What can you conclude?</i></p> <p>And it's like this for all the groups.</p>	30 min

INTRODUCTION TO IMAGE THEATRE.

WHAT	WHY	HOW	TIME
SCULPTURES AND SCULPTOR	To work in group and collaborate.	They divided themselves group A and B. A is the sculptors and B is the sculptures. I choose the topic and A creates the statues but the topic is unknown to B. B keeps their eyes closed until A finishes. At the end B take look at themselves and guess what they represent. Then they move and interact with each other.	20 min
CLOSING	To think about what we did and how we felt	They express their feeling at the end workshops making a movement and a sound.	5 min
CLOSING DANCE	To enjoy, too feel part of all the group and to thank everybody	I put music and to enjoy themselves and dance together.	3 min
BREATH AND LET IT GO	To leave all the tensions and to be proud of the work		2 min
		Total time:	2 h



BODY IN MOTION.



by ***Jelena Petranović***

BODY EXPRESSION

INTRO **TARGET GROUP**



The target group were young people with intellectual disability, their age between 20 and 30 and from the association where I work as special educator.

I chose to make a body expression/improvisation theater session with them because their education and rehabilitation is based on functional therapy based on intellectual development that is usually related to school material.

This meant that they had little opportunity as students to develop body awareness.

Because they were also bullied in their childhood, they all had very low self-esteem and weren't used to making decision for themselves. I considered that the used techniques may be helpful in the processes of getting autonomy over their bodies, discovering their own imaginations and developing nonverbal their communication.

OBJECTIVES

PREPARATION

15 min



DURATION

90 min



PARTICIPANTS

AGE

19-28



MATERIAL

laptop, sound system, sticks



SETTING

training room



- provide experience of moving the body in space
- verbal sharing of the experience
- provide experience of physical contact by working in pairs



STEP-BY-STEP DESCRIPTION

WHAT	WHY	HOW	TIME
INTRO	To prepare participants what will happen, what will they experience and what can they expect.	We sit in the circle. Short sharing how do they feel this morning. Verbal explanation of the exercise that we will do. Explanations of the possible reaction that they will have (embarrassment, confusion etc..) so they understand it is completely normal to feel that.	5 min
WALKING IN ROOM	To warm the bodies and to get use to a movement	Walking in room trying to fill empty spaces. We are changing speeds from 1 to 10., directions (back and forth) and 3 level of moving (near the floor, middle level and walking on the those).	5 min
FREEZING	To be aware of the others	Walking in room. When one person freeze everybody should freeze. We move in silence.	5 min
FREEZING	To be aware of the others	Walking in room. When one person freeze everybody should freeze. We move in silence.	5 min

WHAT	WHY	HOW	TIME
MELTING	To be aware and to support the others.	Everybody are walking trying to feel the empty spaces in room. One person starts slowly to melt down and the others should quickly support her by gently lifting her up. If the nobody notice that certain person is melting, she lays on the floor while other come closer to here, giving her a support by their presence. When person is ready she gets up and moving continues.	10 min
WALKING WITH BLINDFOLDS	To learn how to let oneself and trust the other person	Participant are in pairs. One person has the blindfold and the other is leading her through the space by holding her hand.	15 min
DANCING WITH BLINDFOLDS	To be more aware of the body movement	All participant are having the blindfold and first they are listening one song. After that they listen to another song with invitation to move their body.	10 min
SHARING	To verbalise the experience	We sit in circle and share our experience by the previous exercise with accent on wearing the blindfold.	15 min

WHAT	WHY	HOW	TIME
DANCE WITH STICKS	Make connection with other, practice hands motor skills	Two persons get two sticks and hold them with their fingers between hand, balancing the movement. With beginning of song they start to move , trying also moving in space.	10 min
FREE BODY EXPRESSION USING HANDS AS A MOTO	Find a way to get out from the stereotype moves	With starting of song participants start to move putting the focus on the hands, exploring the different shapes, movements, speed, rhythms.	5 min
SHARING	To end the session and extract verbalising the experience	We sit in circle and share experience. Facilitator is helping with questions how did they feel in certain role.	10 min
		Total time:	90 min



AS HEROE AS **YOU.**

by **Luigi Pignatelli**

**IMAGE THEATRE AND BODY EXPRESSION,
STORYTELLING, FORUM THEATRE,
SOCIAL INCLUSION, SELF-CONSCIOUSNESS,
SELF-EMPOWERMENT AND SELF-CONFIDENCE.**

Image theatre, body expression, storytelling, forum theatre
for people with disabilities who come from different social
and cultural backgrounds and who are marginalized.

AS HEROE AS
YOU.

INTRO **TARGET GROUP**



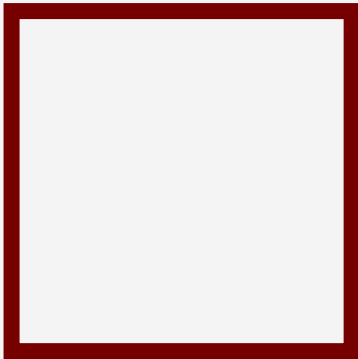
I proposed my workshop to people with mental disabilities or suffering from a disorder of attention and learning.

They live in my town, Taranto, place on the sea in the South of Italy, and in other villages close to my town.

The average age of the participants was 30/40 years. The psychiatric pathologies of the participants range from bipolar disorder to manic-depressive psychosis, from phobic neurosis to anxiety neurosis.

Disability is an inspiration to discover other abilities, forces you (even if you don't have a disability and you meet someone with it) every day to deal with external and internal obstacles.

OBJECTIVES

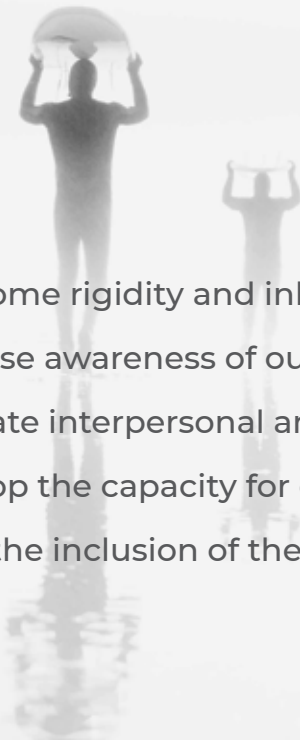


«We need to transform the theater into a well-defined situation that allows us to go beyond the relationships and perceptions that must characterize everyday life (...). This conscious search for the one who chooses the theater not to be “spectator”, but as a situation to achieve a different state of experience, this is already exceeding the limits defined by an old convention of a few centuries: the Theater.»

-Eugenio Barba

The social and community theater does not aim at entertainment, evasion, or even cultural enrichment, and does not end in the spectacular event. At the limit, it could also be a “theater without a spectator”, which is aimed primarily at those who do it. It has objectives, at least in the initial phase “without spectator”:

- overcome rigidity and inhibitions;
- increase awareness of ourselves and our capacity for action;
- facilitate interpersonal and group relationships;
- develop the capacity for expression and individual and collective creativity (physical-gestural or sound-verbal);
- favor the inclusion of the individual in the group, and of the group in the social body.



Drama therapy uses dramatic, narrative, imaginative processes typical of theater to develop creativity and the ability to relate with the world and with others. A path of drama therapy and every single meeting are structured in three phases.

1.

FOUNDATION:

The creation of a group atmosphere based on trust, intimacy and collaboration; and the activation of the participants' expressive resources through physical exercises, games of knowledge and trust, body improvisation, imaginative and narrative;

2.

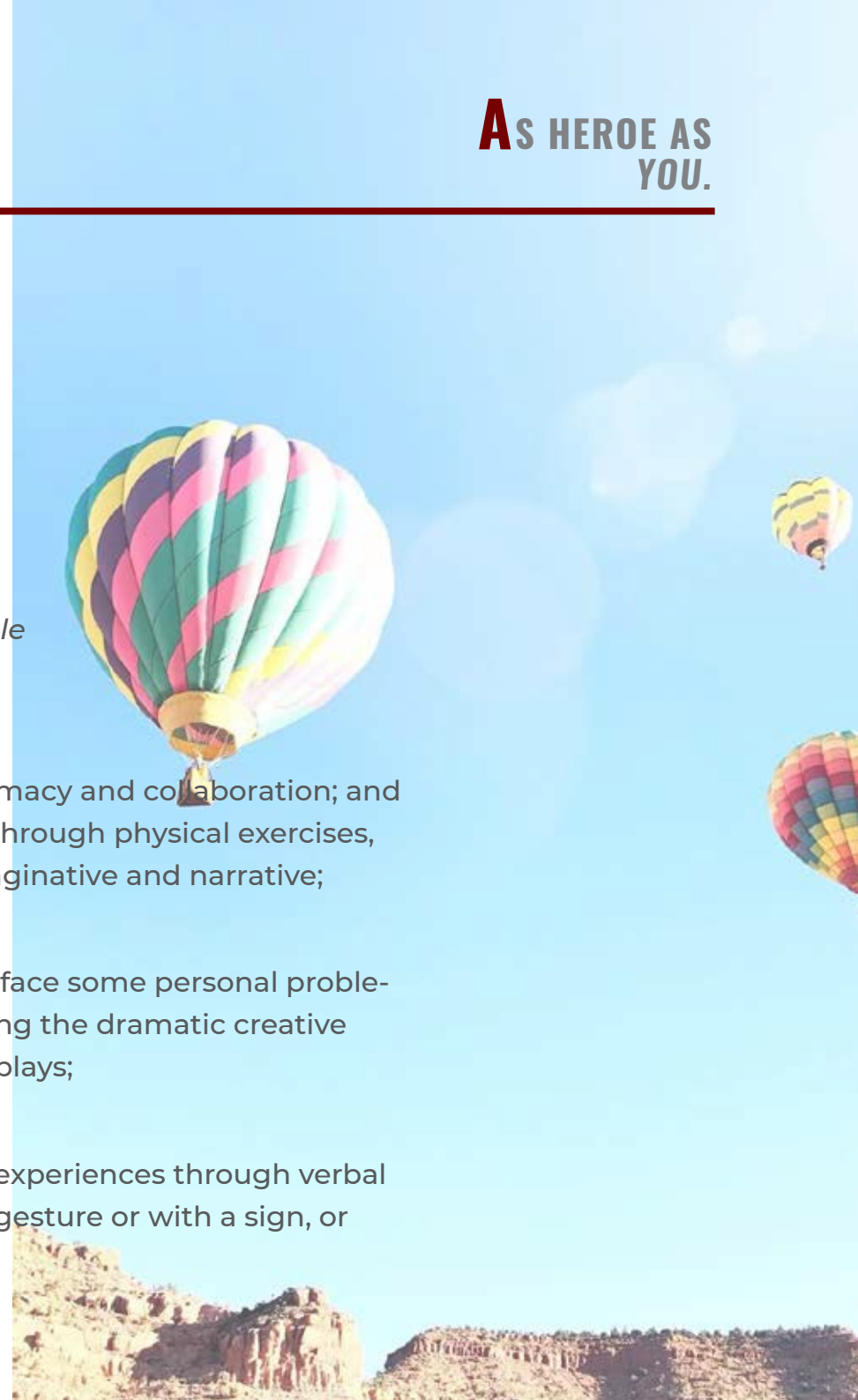
CREATION:

A moment of creative research in which it is possible to face some personal problematic elements through the creation of scenes, activating the dramatic creative process through imaginative, social and / or family role plays;

3.

SHARING:

The participants rework the path by sharing subjective experiences through verbal exchange or in symbolic and imaginative terms, with a gesture or with a sign, or simply with the pure being.



AS HEROE AS YOU.

Theater of oppressed, developed and theorized by Augusto Boal, uses theater as a language, as a means of knowledge and transformation of the interior, relational and social reality, making the public active. The starting point is always the person who puts himself in the game, telling an episode of his own story, which is taken over by the group.

The awareness of diversity is accompanied almost inevitably by a feeling of superiority / inferiority. Work should therefore lead to recognizing mutual differences by freeing oneself from this feeling: first in the closed encounter, and then in any public demonstrations. In this perspective, the theatrical practice follows different phases, with different objectives:



- The acquisition of self-awareness, and the possibility of expressing it, in other words, the opportunity to know oneself (one's own body, one's own emotions, one's own history, one's own identity); this path of self-knowledge is at the same time a path of formation, which then allows one to tell oneself about oneself and others;
- Sharing this awareness with other people who share this condition and this path; in this phase, the shared and objectified "*difference*" can lead to the creation of a group, of a community;
- This difference (which can be a source of conflicts within the social body) is made visible to the community, in the form of a more or less complete show. The theatrical tradition offers a wide repertoire of stories, myths, characters (known and shared) that can provide a trace for the drama: just think of Romeo and Juliet and its almost infinite possibilities of adaptation.

AS HEROE AS
YOU.

***The target of the eventual
presentation / final show can be:***

- *Only the community of reference* (possibly extended to similar groups: for example, relatives);
- *The whole social body*: in this case, the objective is to move from the subculture elaborated in the first phase to culture, understood as «ability to adapt to modify the environment, as a way to organize and exchange numerous individual and collective activities, as the ability to transmit the collective “wisdom”, the result of different experiences, of different technical knowledge» (Eugenio Barba). The theater thus becomes a formidable tool of knowledge, in full consonance with the twentieth century theatrical revolutions.

THE STEPS

- Create a safe space;
- Develop body awareness (the gesture, the dance);
- Discover voice and memory (diction, song);
- Put attention and energy (the stage presence);
- Search the relationship with objects;
- Discover different perception of time and space;
- Work on memory and personal identity (emotions and memories, the character, the mask);
- The meeting and the interpersonal relationship (me and you, the relationship);
- The meeting and the discovery of the Other;





- The various forms of dialogue and interaction between several individuals, both on a physical-body level, such as Contact Improvisation, both on a spatial and proxemic level, and on a verbal level;- techniques work on group dynamics and aggregation mechanisms;
- To building a community (People and me; the creation of a us);
- The role (norms and expectations that a social system tends to prescribe to the individual);
- Collective identity (the choir, the rite);
- The creation of a group-company with its own identity and language (the community);
- To enjoy;
- To realize how a same situation can have different points of view.

As HEROE AS YOU.



PREPARATION

20 min.



DURATION

10 sessions of 2 hours and 30 minutes each one.



GROUP SIZE

participants from 6 to 20 pax.



PARTICIPANTS AGE

from 18-to 45 y.o.




MATERIAL

blind folds, music, speakers, a person who makes the music, 4 chairs..



SETTING

a space without any impediments in the middle.



BEGIN.

STEP-BY-STEP

DESCRIPTION

AS HEROES **AS**
YOU.

WHAT	WHY	HOW	TIME
INTRODUCTION	To know each other and create a safe space	In circle, each participant introduces his/herself, saying his/her name, passions, how he/she feels and what he/she expects from this experience.	10 min
GAME OF THE NAMES	To learn the names of everyone and to create connections	<p>In a circle we have to look in the eyes one person, go to him/hem, shake his/her hand, say our name, take his/her place. This person do the same with another one and so on.</p> <p>After we use a wool ball and, saying our names, we pass the ball. We'll see that we create something where everyone is linked. At the end we pass the ball in the contrary direction and we say the name of the person we pass the ball to (which is the person that passed the ball to us in the previous round).</p>	5 min
TEAM BUILDING ACTIVITY	To break the ice, to make group and to feel that you can also enjoy yourself during the activities	We have twenty tasks (for instance: take a picture with three participants jumping; take a video with four participants singing and dancing; find five yellow objects; hug at least 5 people) and we have to execute them.	10 min

WHAT	WHY	HOW	TIME
WALKING IN THE SPACE	To explore the space and our body in the space; to become connected with the others; to feel supported by the others; to warm-up.	<p>We walk in the space with different speed (1 to 10), trying to occupy all the space like we are in a ship. Then, when I say “Stop”, they freeze and, when I say “Pose”, they have to take an unusual position. They start to walk again, with an added task: they have to create eye contact with others participants.</p> <p>They have to walk also in different ways (for instance back, on the right, jumping) and assume different behaviors (for instance, children, stressed worker, very old people, as animals) and connect with the others, creating short stories.</p> <p>After, walking without talking, they have to chose one person and, when I say “magnet”, they have to join this chosen person, create a couple and walk together, connected with some parts of their bodies (for instance left arm, shoulders, right leg).</p> <p>Walking again, in the same way, they have to chose another person. This new couples have to execute two new tasks: the mirror game and the finger of trust.</p>	25 min

WHAT	WHY	HOW	TIME
MIRROR	To create a stronger eye contact and explore power of the body	In pairs, keeping strong eye contact, A guides B doing some movements that B has to repeat as a mirror. After, the roles are exchanged.	10 min
THE FINGER OF TRUST	To feel confidence with the others and to believe that you can feel trust in them	In pairs with a piece of blindfold for each couple. One is blind folded and the other guides connecting only with the index finger, taking care of him/her. After, they change role of guide and guided.	10 min
CONNECTIONS	To start to propose any kind of connection without fear of judgment	In a circle one by one we says one word and the person on the right has to say the first word appears in his/her mind.	3 min
I AM...	To start to express with our body any kind of chara	One participants goes to the middle of the circle and says "I am [for example] a tree", takes the position of a tree and stands. ...	7 min

WHAT	WHY	HOW	TIME
		<p>...</p> <p>A second person joins him/her, saying (for instance) "I am an apple" and assuming the position of this fruit. A third person add a new character with the same rule. The first one say "I take [for example] the apple" and leaves the scene with the apple. The person in the scene repeats what/who he/she is and other two people create a new scene and so on.</p>	
CIRCLE WITH IMAGES	To feel that you can express yourself also through the body and besides words	The participants are in a circle. I say a word or a topic, they close their eyes and turn their body into a pose that expresses this image. Then at my signal they open the eyes and see the images the others created.	10 min
IMAGE THEATRE	To use the body to show that there are different points of view about a same topic	<p>This is the process of creation of image theatre. They are divided into groups of 4 people. They have to decide a topic or a word that has to be secret to the other groups.</p> <p>...</p>	30 min

WHAT	WHY	HOW	TIME
		<p>...</p> <p>Then every person of the group chooses a personal image or movement with the body which represents the word. After this, they put all the movements together and follow the structure of image theatre:</p> <ol style="list-style-type: none"> 1. Everyone sits down in a chair that are positioned in a row in front of the other groups who are the audience now. One by one they stand up and do their own image. 2. Everyone copies the image of the first person, then of the second and so on. 3. The first person stands up again and show all images one after the other. Then comes the second, and so on. <p>Then the rest of people are asked: What did you see? (performing group can confirm) What can you conclude? The follower groups perform with the same rules.</p>	

WHAT	WHY	HOW	TIME
SCULPTURES AND SCULPTOR	To work in group and collaborate.	They divided themselves group A and B. A is the sculptor and B is the sculpture. I choose the topic and A creates the statues but the topic is unknown to B. B keeps their eyes closed until A finishes. At the end B take look at themselves and guess what they represent. Then the sculptors move and interact with each other, as if they are in a Museum. After, B is the sculptor and A the sculpture.	15 min
CLOSING	To think about what we did and how we felt	In circle, each participant share his/her feedback, if he/she prefers through a drawing or a sound or a movement.	10 min
CLOSING DANCE	To enjoy, too feel part of all the group and to say thanks and celebrate	Music to dance and celebrate the activities and our active participation.	5 min
		Total time:	2 hours & 30 min



ENERGIZE BODIES & MINDS.

by **Marta Rakosnik Mas**

BODY EXPRESSION TO ENERGIZE BODIES AND MINDS !

Feeling the group and feeling active part of it.

ENERGIZE BODIES
& MINDS.

INTRO **TARGET GROUP**



A group of 40 teens, aged between 13 and 17. The workshop is applied during a summer camp, on the 4th day of the camp, having in mind that before the action we will need to create a save space for the group.

WHY?

This session is about body expression to energize our bodies and minds. It is a journey with different short games.

When I experienced a similar session myself, I was sceptical at the beginning – at end I was so impressed that I felt the need to share it. I felt power and presence for me and for others. And I decided I wanted to offer the moment for teenagers to acknowledge themselves and others, feeling powerful, convinced and strong. It opens the space to learn how to be more independents and to be present for others.



PREPARATION

30'



DURATION

1h + 30' (counting on time to
get off shoes, get water, etc.)



GROUP SIZE

12-60 participants
(maybe divided in 2 groups)



**PARTICIPANTS
AGE**

From 13 to 17 years old.



SETTING

Indoor space, big enough to
room all participants and fresh.



MATERIAL

Music player and speakers, blind
folders, apples, scarf/long piece of cloth.

OBJECTIVES

- Teens feeling the group and being part of it.
- Teens feeling the others as individuals.
- Teens feeling powerful, convincement, strong.
- Teens learning how to be leaders for themselves and for others.
- Teens having lots of fun and feeling their bodies full of energy

STEP-BY-STEP DESCRIPTION

WHAT	WHY	HOW	TIME OF SONG
BIG GROUP *First song the same for finishing the individual part:			
WALK THROUGH THE SPACE	Be aware of the space. Be aware of everyone in the group.	<ol style="list-style-type: none"> 1. All participants walking freely on the space. 2. Try to fill all spaces. 3. Try different speeds of walking (numbers 1 to 5 increasing speed). 4. Facilitator will tell them when to stop: they should freeze. And then continue. 5. In a while, anyone in the group can stop and freeze and others will follow him/her. And then continue. 	4 min
MELTING TO THE FLOOR	Be aware of everyone in the group. Feel the support of the group. Support others. Realize about tempos of being with the group and asking for space.	<ol style="list-style-type: none"> 1. All participants walking freely on the space. Still try to fill all spaces 2. Whenever someone wants, she/he can melt slowly to the floor. 3. People around is going to go and hold her/him before she/he touches the floor. If someone arrives to the floor, the group helps her/him to stand up as soon as they arrive to the person. ... 	4 min

WHAT	WHY	HOW	TIME OF SONG
		<p>...</p> <p>4. If someone arrives to the floor, the group helps her/him to stand up as soon as they arrive to the person.</p> <p>5. Keep trying different speeds of walking (numbers 1 to 5 increasing speed).</p> <p>6. At some point, if someone melts and arrives to the floor, let this person her/his space to lay down. People around will wait next to this person, ready to help her/him to stand up when she/he is ready.</p>	
BY COUPLES			
<p>DANCE WITH A SCARF</p> <p>(Material: scarf/long piece of cloth)</p>	<p>Pay attention to one specific individual. Be aware of others couples moving in the same space.</p>	<p>1. Make couples. Maybe ask to find some characteristic in common (ex: someone you feel comfortable with/ someone you would like to know better).</p> <p>2. Give each couple one scarf.</p> <p>3. Ask teens to make the scarf dance: it can't be loose, it has to be always straight.</p> <p>4. Remember them to explore different levels: closed to the floor, middle level and as high as possible.</p>	4 min

WHAT	WHY	HOW	TIME OF SONG
<p>BLIND CAR & DRIVER</p> <p>(Material: blind folders)</p>	<p>Pay attention to one specific individual. Give to other person all your trust to control your movements.</p>	<ol style="list-style-type: none"> 1. Make couples. Maybe ask to find some characteristic in common (ex: someone you feel comfortable with/ someone you would like to know better). 2. Give one blind folder for each couple: one person of the couple will star with eyes closed. 3. The one with open eyes will guide the other through the space, making contact just with one hand in the other's back. 4. Remember them to explore different speeds and directions. 	<p>4 min</p>
<p>DANCE WITH SOFT IMPULSES</p> <p>(Material: blind folders)</p>	<p>Feel the support of someone. Let your own body flow and allow other to direct you. Notice that the other makes stronger the input you made.</p>	<ol style="list-style-type: none"> 1. Make couples. Maybe ask to find some characteristic in common (ex: someone you feel comfortable with/ someone you would like to know better). 2. Give one blind folder for each couple: one person of the couple will star with eyes closed. 3. The person with open eyes will touch softly the other, following the beats of the song. One will make the other dance. <p>...</p>	<p>4 min</p>

WHAT	WHY	HOW	TIME OF SONG
		<p>...</p> <p>4. The person with eyes closed follows the inputs and finishes them as he/she feels.</p> <p>5. After a while, ask the person with eyes open not to touch the other person. He or she will stay around to take care of the other, during his/her dancing alone moment.</p>	
INDIVIDUALLY			
MOVE WITH DIFFERENT MOTORS	<p>Move freely.</p> <p>Feel different ways to move.</p> <p>Feel different kinds of leaders.</p> <p>Feel the energy of your body.</p>	<p>1. Each participant looks for a place in the space so everyone can move freely.</p> <p>2. Ask participant to explore movements with different motors: head, chest, hips, feet...</p> <p>3. Aware them of different kind of movements: like a cat (all is a flow, slow but without stopping) and like a robot (with “broken” movements, making static images in between movements).</p> <p>4. Remember them to explore different levels, directions and cat/robot.</p>	8 min

WHAT	WHY	HOW	TIME OF SONG
MOVE WITH DIFFERENT QUALITIES	<p>Feel empowerment of the bodies.</p> <p>Feel we can change our expression by the way of moving.</p> <p>Acknowledge that we are able to feel tenderness, strength, seduction...</p>	<ol style="list-style-type: none"> 1. Still, keep some space for everyone so they can move freely. 2. It may help to star on the floor, position like a ball, so they don't see others. 3. Encourage participants to move with different qualities: tenderness, strength, seduction, convincement, celebration, explosion... 4. Remember them to explore different levels, directions, cat/robot and motors! <p>■ One song per each quality</p>	10 min
ANCHORING MOMENT	<p>Be aware of the still beating energy.</p>	<p>Lay down on the floor, listen the first song and lay your hand in the place you still feel the energy.</p> <p>■ Same song as at the beginning</p>	3 min
BY COUPLE			
<p>DANCE WITH AN APPLE</p> <p>(Material: apples)</p>	<p>Slowly, go back to the others in the group.</p>	<ol style="list-style-type: none"> 1. By couples, give one apple to each pair. 2. Ask them to dance and move without touching the apple with their hands. 3. Change couples! Increase speed! 	4 min

WHAT	WHY	HOW	TIME OF SONG
BIG GROUP			
GIANT COLUMBIAN HYPNOSIS	Feel the creation of a group, from individual, to small groups to all the team.	<ol style="list-style-type: none"> 1. By couples, one will hypnotize the other. 2. First hypnotizer places his/her hand in front of the other person's face, 15cm far from it. 3. With the music, he/she will make the other move, always keeping this connection between eyesight and hand. 4. At some point, they swap. 5. Then, ask for groups of 3. One person is going to hypnotize the other two, one in each hand. 6. After some minutes, ask for a volunteer. He/she is going to be the master of hypnosis! He/she will hypnotize 2 people. 7. Then, they freeze, and these 2 people will hypnotize 2 people each. All at the same time. 8. Keep adding hypnotized people until all the group is in the massive hypnosis. 	8 min

WHAT	WHY	HOW	TIME OF SONG
	Closing all together, energetic, celebrative mode.	<ol style="list-style-type: none"> 1. Continue with the hypnosis, but start saying names so they get dehypnotized one by one, little by little. 2. The ones without hypnosis anymore start flowing alone with the music. 3. When everyone is free from the spell, flow with the music. Put some celebration music! 	4 min

CLOSING:

Reflect on the relation between different motors that were leading our movement and different ways we move in life.

Ask for the funniest moment, deepest moment...



WOMEN **EMPOWERMENT.**

by **Maria Varnakkidou**

EMPOWERMENT & TEAM BUILDING

Body awareness/expression and image theatre workshop for
Immigrant Women's Shelter
Trafficked Women's Shelter

INTRO TARGET GROUP

■ **WHO:** Immigrant Women's Shelter /
Trafficked Women's Shelter

■ **WHERE:** In Cyprus (a group of women
from two shelters in Cyprus)

OBJECTIVES

■ Empowerment (make these women
feel confident to express themselves)

■ Team building (shape a set of activities
that will make all of us into a new group)



PREPARATION

2h



DURATION

90 min. (1 session of 1h30 each)



GROUP SIZE

20 participants,
10 immigrant women,
10 Cypriot women



PARTICIPANTS AGE

10 immigrant women (ages 18-25)
10 Trafficked Women's (25 and over)



MATERIAL

blind folders, music, speakers



SETTING

Empty hall. No chairs
needed

STEP-BY-STEP

DESCRIPTION: SESSION 1

WHAT	WHY	HOW	TIME
ENERGIZER + WARM UP GAMES	<p>1) get to know each other</p> <p>2) To create a safe environment</p>	<p>1a) The group stands in a circle. One person holds a ball and says his/her name, then gives the ball to the person next to him and so on.</p> <p>1b) In a circle. One person says their name and makes a movement / gesture. Everyone copies the movement and says that person's name. The next person repeats, says her/his name and makes a gesture, repeat.</p> <p>1c) In circle, everyone says hello in their own language and everyone repeats.</p> <p>2a) PASS THE IMPULSE In a circle hold hands with your group. Press you palm and the impulse has to go around</p>	20 min
BODY AWARENESS	1, 2) awareness of our body + breathing	<p>1)breathing exercises Close your eyes, and inhale and exhale in the same rhythm. Then inhale and exhale with the sound of "ouu". ...</p>	40 min

WHAT	WHY	HOW	TIME
	<p>3, 4) Exploring space + supportive collaboration</p>	<p>...</p> <p>Then you continue using the same sound while you exhale and you start rolling your head downwards.</p> <p>2)Awareness of body moving neck, shoulders, hands, waist, hips, back, legs, foot) be aware of every part, the possibilities of the movement every part can create</p> <p>3)walking in space. Exploring space, changing directions. On a given signal, everyone stops. On a second signal everyone walks again. Then, one person has to stop walking and then the rest of the group needs to stop as well. Everybody must decide to start walking at the same time – and then to stop as a group at the same time.</p> <p>4)Melting exercise. People walk in the room. When someone melts, people have to pick him/her up</p>	

WHAT	WHY	HOW	TIME
TRUST BUILDING	<p>1) Feel comfortable and get aware of the environment</p> <p>2) Feel inclusive, develop trust with the group</p>	<p>1a) Individually put blind folds on your eyes and listen to the music, if u need to move, move. Listen to your body.</p> <p>1b) in pairs. (A) wear's the blind folds and (B) is leading (A) in the space. Takes him/her to a journey. Then (B) wear's the blind fold, (A) takes him/her to a journey.</p> <p>2) TRUST CIRCLE Divide the group in groups of 5. One person stands in the middle of the circle, and does a free-fall backwards, or forward and the circle has to protect the person and re-position them.</p>	30 min
BAZINGA	Shake the whole workshop out	In circle. One by one the group starts saying the word "bazinga". The first one starts by saying "baaa" the second "ziii" and the volume gets higher and higher until they all get to shout bazinga with a gesture of pushing all the energy inside the circle	1 min
		Total time:	90 min



**I AM MY
BODY.**

by ***Antigone Vatylioti***

**BODY AWARENESS
BODY MOVEMENT
EXPRESSION THROUGH BODY
AWARENESS OF ONESELF AS
A UNIT OF A GROUP**

**I AM MY
BODY.**

INTRO TARGET GROUP



The workshop I created was for a group of twenty students from eight to eleven years old. The particular target group was accessible to me while I was working at an International primary school in Brussels.

The diversity in the age and nationality of students was sometimes a challenge but also an interesting factor to have in mind. Also, these kids were not really familiar with body movement, dance or theatre and I had to adapt some activities considering that.

OBJECTIVES

PREPARATION

20-30' min



DURATION

60 min



GROUP SIZE

6-30 people



PARTICIPANTS AGE

9 - ...



MATERIAL

speakers, laptop, post-it, scarfs for
blindfolding, 20 small pieces of paper



SETTING

comfy and clean big space, indoors, floor
ideal for dancing (no carpets, no tiles)



- Bring awareness to their own bodies
- Realize the possibilities of their bodies and the variety of modes, speeds, qualities in general in movement
- Feel part of a group and feel trusted and also trust others
- Express their self and emotions through movement without the use of words
- Gain confidence and come closer to their inner self

STEP-BY-STEP DESCRIPTION

I AM MY
BODY.

ACTIVITY	OBJECTIVE	METHOD	MATERIAL	COMMENTS
1. INTRO CIRCLE	<ul style="list-style-type: none"> ■ To make them feel safe and comfortable ■ To guide them for what will come next ■ To start thinking their bodies in a different way 	<p>Facilitator (F) and participants (P) sit in a circle. F introduces the topic of “body expression” and we talk a bit about that.</p> <p>Brainstorming on ideas of “body” , “functions of our body”, “emotions and nonverbal expression” etc.</p> <p>(Group)</p>		5 min
2. WALK THE SPACE	<ul style="list-style-type: none"> ■ Get sense of the time and space they are now 	<p>P start walking in the room filling empty spaces between them. They keep eye contact with others passing by them. When a participants stops then the rest should stop too, when someone decides to start then they should start too. Also, in this activity they explore different speeds and adjust in them as the F asks them to varied their speed of walking from 1- 10 speed. ...</p>	Song 1	12 min
3. MELTING BODIES	<ul style="list-style-type: none"> ■ Feel their role as part of a unit ... 			<p>Pause the music to change the instructions (ex. from “stop” to “melt” phase)</p>

ACTIVITY	OBJECTIVE	METHOD	MATERIAL	COMMENTS
	<p>...</p> <ul style="list-style-type: none"> ■ Bring awareness to their own selves while in the meantime they keep focus on others ■ C are for the team, team-building 	<p>...</p> <p>Then they are invited to melt on the floor, in their own time, at unexpected moments. While melting other P are welcome to rise them up and support their team members. If a melting body reaches the floor, it can stay there to rest and when ready to receive the help from the others, it does so. (group)</p>		
<p>4. MOVE DIFFERENT PARTS OF BODY</p> <p>5. DANCE MY NAME</p>	<ul style="list-style-type: none"> ■ To move and start sensing their body ■ To realize the different levels we can stand and move in 	<p>F invites the P to start moving following the beat of the song. We explore the possible moves our heads can do, our legs, hips, wrists, fingers ...Free movement with no concept, just to warm up. While moving, F gives space to explore lower or higher levels for movement. Finally, P are invited to write their name with their body..use their body parts to form or write their name in the air, so their movement could make more sense to them as a start. (individually)</p>	Song 2	5 min

ACTIVITY	OBJECTIVE	METHOD	MATERIAL	COMMENTS
6. CAT AND ROBOT MODE	<ul style="list-style-type: none"> ■ To explore different qualities of movement ■ To adjust their bodies and control consciously their movement 	<p>After exploring parts of the body and different levels, P are now invited to experiment with 2 different qualities: the cat mode (a more flowing way of moving), and the robot mode (copying the move of a robot). Firstly, we explore the 2 qualities separately and then the participants are asked to combine them as they wish in a continuous pattern.</p> <p>(individually)</p>	Song 2	5 min
7. BLIND MOVING WHAT IS LEFT BEHIND	<ul style="list-style-type: none"> ■ To lose one sense in order to strengthen the others ■ To trust themselves and explore an uncomfortable state of being ■ To sense what they have already experienced in another way 	<p>Now, after some movement has taken place, P are invited to be blindfolded and move for a whole song without their vision. They can use and try what it is already suggested in previous activities. It is their time to sense their body and get more comfortable with being uncomfortable.</p> <p>(individually)</p>	Song 5	3 min Scarfs

ACTIVITY	OBJECTIVE	METHOD	MATERIAL	COMMENTS
8. BLIND-FOLDED IMPULSES	<ul style="list-style-type: none"> ■ To get connected with others ■ To trust and feel trusted ■ To explore and direct a movement which it's their idea, but performed by another body/person 	P are invited to find a person they feel comfortable or would like to work with. Person A is blindfolded and person B is now deciding how person A will move in the space. This will happen by giving soft impulses to person A. For example a soft impulse to their shoulder, a soft push of the hand etc. Person A (the blindfolded) is left neutral to follow and be lead by person B. Then they swap. (couples)	<p>Song 6 (A's turn)</p> <p>Song 7 (B's turn)</p>	<p>5 min</p> <p>Scarfs</p>
9. ANIMAL PAIRING	<ul style="list-style-type: none"> ■ To move freely and explore their body movements ■ To texpress nonverbally ■ To shave fun 	<p>After a small 2' break, P come back for the last activity/game. Now they move while having in mind a specific thing to represent, an animal. There are 20 papers inside a box and each P picks one. There are 10 animals, one female and one male for each (so in total 20 papers), and every P needs to find their partner.</p> <p>...</p>	Song 8	<p>10 min</p> <p>-Small papers -A box</p> <p>(if time is not enough it can be left behind and continue to activities 10 +11)</p>

ACTIVITY	OBJECTIVE	METHOD	MATERIAL	COMMENTS
		<p>...</p> <p>The only way they can show which animal they are, is by moving their body... no words, no sounds! When a pair things they have found each other they sit on the side of the room and wait for everyone to finish. Then each couple comes in front and says what they are.</p> <p>(group)</p>		
10. SHAKE IT OFF DANCE	<ul style="list-style-type: none"> ■ To shake off, to let all the energy out ■ To close the workshop as a group and in a free, happy way 	<p>All the animals (ok all P) come in the middle of the group with the F, and they all dance to a last song in a free way with no particular instructions.</p> <p>(group)</p>	Song 9 – energetic /happy song	3 min

ACTIVITY	OBJECTIVE	METHOD	MATERIAL	COMMENTS
10. CLOSING CIRCLE	<ul style="list-style-type: none"> ■ To wrap it up ■ To reflect on what we did ■ To sense how the group felt for next meeting 	<p>After the dance, P and F sit down in a circle as they did at the beginning of the workshop. Everyone takes 2 deep breaths and then each P is invited to share with one sentence how they felt during the whole session. We try to conceptualize the experience so it can become a learning for the P. At the end a small post-it is given, where they can write a moment they really enjoyed and a moment they didn't really like, and put it on the colored paper on their way out of the room. This helps P to organize their feelings and close this session and the F to have some indirect feedback.</p> <p>(group)</p>	<p>Post-it</p> <p>Pencils</p> <p>Large colored paper to stick the post-it</p>	<p>10 min</p> <p>Reflection:</p> <ul style="list-style-type: none"> - "how did that felt today?" - "what did we experience?" - "which moment you enjoyed the most?" <p>Conceptualized:</p> <ul style="list-style-type: none"> - "how would you describe the session to a friend?" - "after this session is your body feeling the same?" - "what is your body for you?"



IMAGE THEATRE & AUTISM.

by **Adas Viliusis**

**INTRODUCING THE IMAGE THEATRE
TO AN AUTISTIC CHILD IN
KINDERGARTEN ENVIRONMENT**

INTRO TARGET GROUP



The workshop was implemented for the group of both neurotypical children and a child that had autism spectrum disorders (ASD) in one of Vilnius kindergartens.

Yet, the main focus was placed on a 6-year-old ASD boy with whom I worked for almost a year and was trying to integrate him into the group of children in the kindergarten he attended.

It is worth mentioning that his developmental delay was rather insignificant compared to the ones of his peers.

However, he showed some difficulties in verbal communication such as the inability to change communication to match context or the needs of the listener and to follow rules for conversation. He was also socially inept, especially when it came to cooperation with other children, and he was struggling to control his behaviour which was inappropriate for his age.

He also had some issues of paying attention to details while working and playing. In addition to this, he suffered from fear of failure.



SETTING

The workshop was held in one of the rooms of the kindergarten, that is, the space was familiar to every child. It let them feel at ease and in control of the environment and reduced the level of anxiety and stress. The workshop was attended by 8 children, aged 5-7.

1.

IMAGE STAGING

The first drama game that the children found themselves indulged was the Image staging. Children were invited to form a circle and turn round so they positioned their backs to the middle of the circle. Further, they were asked to express a given word with their bodies in a still pose. At a given signal, all simultaneously had to depict with their bodies the conceived image of a word under discussion.

Then as a second stage, still holding their poses, they had to look round at what everyone else was doing. The images formed by each was the static images. Each had to work independently without looking at what their peers were doing in order not to be influenced by them.

The drill was particularly useful in helping children

- *To develop* their imagination
- *To strengthen* attention and concentration while following instructions given by the facilitator
- *To learn* imitating another person/animal/item by copying their actions/characteristics
- *To improve* their observation skills by delving deeper into particular features of a given object/item/event and by trying to convey them with their bodies
- *To enrich* their vocabularies and to consolidate concepts in their minds which they have been already aware of
- *To create* and explore different emotions



- *To build* their self-confidence by suggesting that everybody might perceive the same concept quite opposite and that there is nothing wrong or bad about it
- *To become* more flexible and resilient by accepting different concepts every single time they are given a word

2.

SCULPTURING

Children were divided into two groups, the sculptors and the sculptures. The facilitator chose a word and told the first group of the sculptors to visually represent it by acting as “sculptors.” Every sculptor is assigned each peer who is serving as “a piece of clay.” The former was asked to gently “mould” the sculpture out of their peer. Once the sculptures were finished, the sculptors were invited to enter the exhibition of the newly-shaped sculptures. Having walked through “the gallery,” all the members of the groups exchanged their roles and started the exercise anew.



- *This activity allowed children to safely practice physical interactions taking into account proper codes of proximity such as gentle touching their peers*
- *To develop creativity and to explore how to build an effective visual representation by using other child's body*
- *To create and read emotions out of a formed sculpture*
- *To learn turn-taking when switching the roles*
- *To enhance their linguistic skills while trying to represent a newly introduced word*
- *To establish a connection with other children*
- *To get a deeper insight into casual things*
- *To distinguish fantasy from reality*
- *To get acquainted with social rules such as walking quietly in the gallery and observing the exhibits without touching them*

3.

SLOW-MOTION RACE

The facilitator divided children into two groups, the runners and the cheerleaders. The former was supposed to start running at a given signal, whereas the latter had to cheer for the runners. The runners were asked to move forward without stopping or moving backwards at the slowest possible pace. To make the race really slow, children were also asked to imagine themselves being the slowest animals in the world, e.g. a tortoise, a koala, a snail, etc. The child who finished the last became the winner of the race.

- The “*Slow-motion race*” was of particular interest since it helped some children calm themselves down and suppress fidgeting
- *Develop* their imagination
- *Overcome* the fear of losing
- *Develop* strategic thinking to pursuit their goals

4.

REFLECTION

Having finished all the activities, the children were invited to sit in a circle to reflect one by one on what did they experience during the workshop.