

SOCIAL INCLUSION THROUGH APPLIED DRAMA:

Training module for youth workers

The publication is the result of an Erasmus KA2
Capacity Building in the field of Youth 2017 project
"Social Inclusion Through Applied Drama".



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The publication is created by:

CEPORA – Center for Positive Youth Development

Open Circle Association

Pirineus Creatius

Uniamoci Onlus

Association Practicum

Youth 4 Society

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contained therein.

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About the project

Partners

SERBIA – CEPORA – Center for Positive Youth Development
(co-ordinator)

SPAIN – Pirineus Creatius

ITALY – Uniamoci Onlus

HUNGARY – Open Circle Association

ALBANIA – Youth 4 Society

CROATIA – Association Practicum

Social Inclusion Through Applied Drama aims at improving capacities of organizations for implementing applied drama techniques for social inclusion of people with fewer opportunities. The consortium consists of organizations with different experiences in the field, and is focused at exchanging good practice, horizontal non-formal learning and enriching of partners programmes with new methodologies. It consists of organizing a seminar, a training course for youth workers and a follow-up meeting. During the project organisations will create new partnerships, exchange different effective approaches for using applied drama, enrich their programmes and raise their staff competences. As a result a new comprehensive training module will be produced, with direct inputs for replication through publicized project results. The project will have impact on organizations involved, their staff, participants in their programmes, but also on other organizations, communities their users live in, communities the organizations work in, practice in the field of social inclusion on the local, national and international level. The project is funded with the support of the European Commission, Ministry of Youth and Sports of Republic of Serbia and Ministry of Culture and Information of Republic of Serbia.

Aims:

- Creating a long-term collaboration between organisations from different European countries focussed around using applied drama with vulnerable groups;
- Improving programmes of participating organisations;
- Enhancing skills of youth workers in the field of applied drama for social inclusion;
- Promoting transnational non-formal learning mobility.

About the publication

The publication “Social Inclusion Through Applied Drama: Training module for youth workers” is a result of the project “Social Inclusion Through Applied Drama” and presents the curriculum developed through the project and implemented during the second activity of the project – Training course for youth workers, held in Vršac (Serbia) in August 2018. The curriculum combines different applied drama approaches, allowing all participants (with no/some/a lot previous experience in applied drama) to enhance their skills in different areas, and to learn how to use these exercises and techniques for fostering social inclusion. On the development of the curriculum experts in the field of applied drama, applied theatre and social inclusion were involved, combining their experience in one holistic approach to this topic. At the end of the publication, evaluation of the Training course is presented as well.



Training module structure

In the training course, different applied drama approaches are combined and presented to participants, such as: devised theatre, object theatre, physical theatre, process drama, theatre of the oppressed and interactive theatre.

The training course is structured through three main parts:

- 1) Introductory to different techniques and group development;
- 2) Devising theatre scene(s) from personal material of participants based on the TO approach;
- 3) Using the learned techniques for creation of new projects from participants.



Day	Session	Goal
1	Introductory activity	Creating basis for the effectiveness of the TC, introducing the topic of the TC to participants
	Presentation of the TC	Informing participants about all formal elements of the TC
2	Ice breakers, Energizers	Introducing games, relaxing the participants
	Group dynamics getting to know each other	Building positive group dynamics
	Team building activities	Team building and strengthening trust between participants
	Applied Drama resources	Enhancing the knowledge of participants about applied drama
3	Acting and performing tools	Introducing different applied drama techniques
	Presentation and debate: Facilitation, Dynamics and TO	Enhancing the knowledge of participants about facilitation of applied drama process
	Object theatre	Extracting personal material from participants, enhancing skills in object theatre
4	Process drama	Using process drama for involving the participants around a social inclusion issue
5	Forum theatre introduction movie + workshop	Bringing the topics of oppression and balance of power closer to the participants
	Forum theatre creation	Creating forum scenes from personal materials of participants, enhancing the skills of participants in creating forum scenes
	Forum theatre presentation	Enhancing the knowledge and skills about different techniques and interventions in interactive performances
6	Reflections on created scenes and the process	Enhancing the knowledge about the process of creating interactive performances for social inclusion, discussing doubts and opinions of participants
	Creation of games	Preparing the participants for their own activity, creating new games through applied drama tasks
	"Lost games"	Relaxing participants, introducing new techniques to participants
7	Applied drama projects created from participants	Using the gained knowledge and skills for planning future work of participants
	Presenting new projects	Evaluating the suggested projects and performances of participants
	Evaluation of the TC	Affirming the effects of the TC

Introductory activities

Goal: Creating basis for the effectiveness of the TC, introducing the topic of the TC to participants

Activity explanation: Following the main principles of applied drama, the participants were involved in exercises that gave them an opportunity to get introduced to the topic of the training course through their own activity, research and experience.

Example of used exercises:

GROUPING PARTICIPANTS: Ask participants to walk around the space and when you say a number they need to join a group with that exact amount of numbers.

Alternative: You can ask your participants to group not themselves, but their body parts, so you can ask them to make groups of 3 hands, 5 feet, 2 butts etc.

Example of this exercise: YouTube: Grouping game – SITAD (<https://youtu.be/2hhzAloyJIY>)

QUOTES INTRODUCTION: Take some quotes that might be important to summarize the work that you will do with your participants. Print them and cut them word by word. Organise your participants in groups and ask them to create the destroyed quotes. Once they have it, make a reflection on each quote.

Alternatives: If a group finishes faster than others, ask the members to help other groups. If a group cannot get the quote, ask other participants to help them by miming the sentences or creating a scene with the meaning.

Used quotes:

1. We are all actors: Being a citizen, it is not living in society, it is changing it. Augusto Boal
2. Never look down on anybody, unless you're helping him up. Jesse Jackson
3. I think anyone can do theatre. Even actors. And theatre can be done anywhere. Even in a theatre. Augusto Boal
4. No one cares how much you know, until they know how much you care. Theodore Roosevelt
5. Education is not preparation for life, it is life itself. John Dewey
6. All the world's a stage and most of us are desperately unrehearsed. Sean O'Casey
7. Don't let schooling interfere with your education. Mark Twain
8. When given the choice between being kind or being right, choose kind. Wayne Dayer



Presentation of the TC

Goal: Informing participants about all formal elements of the TC

Activity explanation: Presentation from the person in charge about the overall project and the learning setting.



Ice breakers, Energizers

Goal: Introducing games, relaxing the participants

Activity explanation: Using short (or a bit longer) games to relax participants and allow them to play, as introductory games for the main topics of the session, for raising energy in the group (or for slowing it down), for gathering groups attention etc. During the training, in every session some of these games were used with the group. But, a session itself was held in the beginning of the training to relax participants, and to allow them to get to know each other for the first time through fun, playful activities.

Suggestion for facilitators: Every time you choose an exercise from this group, you can connect it with the topic you will cover with your group as the central activity of the workshop – connect the activities, don't just use random energiser or ice-breakers, the connection will increase its effectiveness.

Example of used exercises:

STRETCHING: Ask you participants to lay down on the floor and relax. Propose them to go from the closest possible position to the widest position with their bodies lying on the floor. Propose them to try to reach the person who is lying next to them with any part of the body but without raising their backs from the floor. Once done, ask them to do it to the other side. Ask them to stay with that person and sit down. They need to help each other to stretch by pulling or pushing the other body.

DANCING JOINTS: Ask your participants to dance but they will only move the body joints that you will propose. Starting from toes and going up until the whole body is moving. Include one joint at the time. At the end, ask the participants to start moving through the space while moving all their joints – it will create a really silly dancing party.

BREATHING IN CONTACT: Ask your participants to walk around the room and breathe normally. The point of this exercise is that they will need to inhale air only when they touch somebody. You can start with a gentle touch on the shoulder and finish with a hug. Empower your participants to go beyond their comfort zone by motivating them be as far as possible from the group or to wait somewhere in the room until someone will come for help.

IN/DECREASE MOVEMENTS: In a circle ask one of your participants to start a movement. Better if the movement is simple and clear. From that moment, ask to the other participants to one after another imitate the movement for the participant before them but either increasing (exaggerating) or decreasing the movement. The changes shouldn't be too fast neither too big to let some space for the next participant to increase or decrease.

NAME RACE: In a circle, ask your participants to, one after another and in order, say their names as fast as possible. Time the round. Ask them if they can do it faster.

Alternatives: Someone says his/her name and participants at both sides start so there're to race in different directions.

IJU FIESTA: Participants in a circle. They need to pass a movement and sound from one to another in order. Depending on the sound and movement you can add some new rules on what happens next. Iju (arm like a wave): Nothing changes; Reis (arms up): change direction; wees (glasses with your fingers): movement jumps one person; Fiesta (moving crazily sexy): everybody moves to the center dancing; throw-catch (like throwing something to the center): the movement is thrown to the center and the first one who can catches continues through the circle.

BIG AND SMALL: Ask to your participants to find a space in the room. They need to be far enough from others in order to do this exercise without problems. Ask them to move their bodies in order to create the biggest position and the smallest position. Encourage them to use every single part of their bodies: nails, eyebrows, lips etc.

BODY GREETINGS: Ask your participants to walk around the room. Once they've started tell them that whenever they see somebody they have to greet that person. There should always be eye contact during the greeting. Tell them that they will need to greet each person with the part of the body that you will say. The only contact that they can have to greet the other person is by using that part. Eg: knees, backs, feet etc.

Alternatives: There are plenty of options to develop these exercise. You can also propose to greet somebody using stereotypes for different cultures (Japanese, American, German). Another option is to let them greet other people however they want but playing themselves as aliens. Also you can ask them to greet somebody from the smallest movement and making it bigger and bigger.

DOWN AND UP: Ask your participants to join a circle and tell them that they will need to touch with the right hand the head of the person at his/her left. After that they will do the same but with the left hand to the person on his/her right. This action will be repeated several times but each round will hands will be placed in different parts. Starting from head, going down to shoulder, hips, knees and ankles. Every time first to the person at the left with right hand and after to the person at the right with the left hand. Once they arrive to the right's person ankle with left hand ask them to go back the same way up to the head. You can repeat the series several times and each time faster. The series would go like this: right hand to left's person head; left hand to right's person head, right hand to left's person shoulder, left hand to right's person shoulder, right hand to left's person hips, left hand to right's person hips, etc. Ask them to name the part of the body that they are touching at that moment to make it more challenging.

Video of this exercise:

YouTube: Down and up – SITAD (<https://youtu.be/wrnt5iZyVbo>)



RIGHT, LEFT, ARMS, LEGS: Ask your participants to stand in a circle. Tell them that they need to raise right arm in first place and put it back. After that to raise left arm and put it back. The same with legs: first right leg and after left leg. When they know the series tell them that they will need to say loudly enough either arm or leg, depending in which part of the body they're raising. When they know this, your participants are ready to start. The repetition of the series will be 8/4/2/1. So they will start raising right arm 8 times, after that raising left arm 8 times, right leg 8 times and left leg 8 times and continue with right arm 4 times, left arm 4 times, right leg 4 times,... They exercise should sound like this: arm, arm, arm, arm, arm, arm, arm, arm / arm, arm, arm, arm, arm, arm, arm, arm / leg, leg, leg, leg, leg, leg, leg, leg / leg, leg, leg, leg, leg, leg, leg, leg / arm, arm, arm, arm / arm, arm, arm, arm / leg, leg, leg, leg / etc.

Video of this exercise:

YouTube: Right left arm leg – SITAD (<https://youtu.be/hMsYyZdQN8U>)



Group dynamics – getting to know each other

Goal: Building positive group dynamics

Activity explanation: In the beginning of the process with a new group, building group cohesion is an important step. It allows participants to be open to sharing in the new group and to feel comfortable. When we talk about the learning process for the training course participants, building group cohesion allows them to be relaxed in their group and to absorb quicker through the learning process.

Examples of used exercises:

CLAPPING LINE: Ask your participants to create a circle. In this circle they need to sit down and put their hands on the floor in front of them. Once they've done that, ask them to cross their hands with people next to them. Now they're ready to start. Clap on the floor with one hand and in order follow the clapping path. If someone claps two times, direction changes.

Video of a part of the exercise:

YouTube: Clapping line – SITAD (<https://youtu.be/4KNUwpMsaIQ>)

WALKING RULES: Ask your participants to walk around the space. You will be saying orders to them like: walk, stop, jump, clap your hands, etc. Your participants just need to follow your orders. The key of the game is when you tell your participants about new rules. Something like this: green means walk, black means stop, red means jump, etc.

Alternatives: Be creative in your proposals for rules changing, you can change rules by numbers, vegetables or even exchange rules so that when you say walk that means jump for example. You can also let them know that when they jump or clap, they need to do it at the same time. If they do it the feeling is amazing. When giving orders, play with the volume of your voice. Maybe a low voice can mean slow when walking or a very small jump but in the other hand, if you shout it loud might mean going very fast or clapping very hard.

GROUP STOP: Ask your participants to walk around the room. Motivate them to find their comfortable speed. Tell them that they're now one and need to walk and act like one. Ask the participants to speed up gradually to their maximum speed, all as one. When they feel they're to their maximum, they should gradually start slowing down, little by little decreasing speed until they stop all at the same time. Sometimes that can be hard and frustrating for them. Motivate them to try several times until they succeed (but not in a row, repeat this exercise later during the process). If they can do it you'll see it's magic and the burst of happiness among the group will be amazing.

HOW DO YOU DANCE?: Participants in pairs facing one another start to dance while listening to music. At any time during the dance one of the partners will turn his/her back to the other, in this precise moment the other partner facing the back will start exaggerating the movements of his/her partner. Once the first partner faces again everything goes back to dance with no imitation.

HUMAN BINGO (or SUDOKU): Give to each one of your participants a bingo paper sheet. They need to fill each square with the name of someone else from the group that can agree with the statement written inside. Once they filled every square they need to shout bingo! To make it more exciting you can also ask them to shout whenever they have a line or column.

Alternatives: A more challenging proposal is to forbid to write the same name more than one time in the each column, line or even in the same paper sheet. If you have a very competitive group, you could also empathize the effort of those one who helped to fill the blank squares.



DIXIT CARDS: Spread Dixit cards all around the room and ask participants to take a look at them. Ask them to pick one that defines them somehow. Ask them later to share their decision and tell other people why they've chosen that specific card.

Video of this exercise:

YouTube: Dixit cards exercise – SITAD (<https://youtu.be/kuehnD41LY4>)

NAME AND ACTION: In a circle, each participant will say his/her name. On the second round each participant will say his/her name and add at the end an action a sound. On the third round participants will repeat each name and proposal after the person who said it. On the fourth round, participants will erase the name. On the fifth round, participants will do movements and sounds at the same time.

DECLARATION OF LOVE: In a circle, and one participant in the center. He/she needs to go to anyone who wants and declare his/her love to the other person. The acting way is free to try as well as the character of the person who is declaring or the person who has been declared. Person who is sitting at the circle will dismiss the declaration of love because he/she is in love of another person. When she/he yells the name, the two people sitting next the declared person and the two people sitting next to the person whose name was said must stand up and look for another place to sit. The person who made the declaration also tries to sit. The person who couldn't find any place, starts another declaration.

Team building activities

Goal: Team building and strengthening trust between participants.

Activity explanation: Building trust between participants is a “natural” next step in the applied theatre creation process with the group – after they know each other a bit better. All different kind of exercises can be used that allow (or even force a bit) participants to give their trust to other participants in the group. An important part of trust exercises is the reflection with the group after the exercise is over. The facilitator should check with all the participants how did they feel during the exercise, was it comfortable or not, what helped and what made it harder. This allows the participants that didn't feel comfortable to share their frustration and get accepted in the group, which strengthens the trust.

Examples of used exercises:

BOTTLE CHALLENGE: Participants divided into teams (5-6 people per team is best). Place a bottle on the floor and mark a line next to it. Tell the participant that they need to grab the bottle without touching any part of the floor after the mark. Every time that they succeed with the task, move the bottle a little bit further.

Alternatives: Ask the group not to use any other materials, clothes or tools to get the bottle. If you have more teams, ask them if they want someone from another team to help. Propose to make it easier telling that one person (not the one that will grab the bottle) can step further than the line. Make any changes and exceptions in the rule to fulfil the purpose of this exercise.

Video of this exercise:

YouTube: Bottle Challenge – SITAD (<https://youtu.be/HddH3A3HI-o>)

HOUSE OF MIRRORS: Place the participants in a circle. Start asking to one participant to look at another participant that is three or four places further. Then the same with the second one and so on till everyone in the circle looks at someone else. Now, ask them not to move at all. But, if they see that the person who they're looking at moves, they have to exaggerate the movement.

Video of this exercise:

YouTube: House of mirrors – SITAD (<https://youtu.be/2hyEgS043d4>)

VAMPIRES: Ask participants to close their eyes and walk around the room with their arms crossed in front of their chest. You will pinch someone's neck and explain that this person will become a vampire and will walk with extended arms in front of him/her (like Frankenstein). He/she is a vampire. Whenever the vampire finds someone can pinch his/her neck. The pinched person is supposed to scream due to the vampire bite he received. This will turn that person into a vampire too. If a vampire pinch another vampire, this last one will turn to a person again.

LINE UP GAME: Ask your participants to line up, in complete silence, according to different characteristics like: length or colour of hair, size of hands, height, colour of the eyes, etc. *Alternatives:* In the characteristics you can also consider adding some psychological qualities like patient, active, sportive, etc. It will be more difficult and funny if the line is very narrow and they don't have a lot of space to walk to position themselves along the line. Also it is possible to ask them to stand on chairs (a little bit dangerous!)

CONVINCING GROUPS: Divide participants according to tastes about anything at all (sea/mountain, colours, weather, seasons, etc.) Once they have splitted into groups, ask them to explain to the other group why they like their option so much. Almost sure that they will do it in a rational way, just using words, so on the second round, ask them to use verbal communication as they did but proposing different options in their voice (tone or volume), on the third round introducing sounds, after that they can introduce their bodies and at the end create a piece about to express and defend their option.

BREAK THE RECORD: Ask your participants to walk around the room and when you clap your hands, ask them to freeze in the most silly/extreme position they can imagine. Do that for a couple of times and when they're frozen tell them that they will have to touch two different walls of the room, touch something red (excluding clothes) and shakes hands with a minimum of three different people before freezing again in the same place and position. The idea is that they have to do it in this order and if they freeze they cannot unfreeze to shake another hand. Time the exercise and tell them the result. You can motivate them to perform it faster.

Video of this exercise:

YouTube: Break the record – SITAD (<https://youtu.be/65fZO3z3qoc>)



Acting and performing tools

Goal: Introducing different applied drama techniques

Activity explanation: Through different exercises applied drama techniques are introduced to participants: still images, non-verbal scenes, gibberish, and improvisation. Exercises were chosen to suit the participants "place" in the process, so they covered some simple and some more complexed exercises, also covering the topic of emotions and emotional responses.

Examples of used exercises:

HOW ARE YOU: Place your participants in a circle and ask to one of them "How are you?". Urge them to answer avoiding "fine, good, ok, bad, normal, etc." but encourage them to answer with emotions, materials, feelings, colours, food or anything else they may show up with. After the first person answering he/she will need to ask the next "How are you?" question to somebody else.

BODY WARM UP: Just do the simple body warm up through some gymnastic moves.

Video of a part of this exercise: YouTube:

Body warm up – SITAD (<https://youtu.be/ru-R2oOPBwww>)

COUNTING-CLAPPING: Ask participants to form a circle. Explain the task which will be counting from 0 to 100, each one of them saying one number per person in a round. The challenging will be that in every number with a 0 or 5, the person whose turns is needs to clap the hands instead of saying the number. Attention! From 50 to 60 they will need to clap for each number.

Alternatives: You can make this exercise more difficult adding different actions for different numbers like 3 or 7.

WALKING ORDERS: Ask your participants to walk around the space and follow your instruction. You can invent any instructions that they need to follow. For example: 1- Tell them that when they meet someone's eyes, they need to make a circle around him/her. 2- Ask them to show holes using their bodies and they need to pass through them. 3- Ask them to push somebody and simulating that their bodies are jelly move around the space. 4- Ask them to sing a song when they meet someone's eyes. 5- Propose them to balance the space etc.



WALKING THE STAGE: Set a random place in the space that will be the "stage". It can be any place at all, even just the space between two chairs. First, explain to participants that this will be a stage and ask them to cross it doing nothing. You will start noticing different ways of understanding "doing nothing". After the first round, ask to the first participant in the line to cross the stage and once she/he has crossed it, propose him/her to say a word, sentence, expression, sound, etc. The more creative and difficult the more interesting the exercise will be. After that, the person who needs to cross the stage will do it performing the meaning of that word, sentence, expression or sound. Highlight to participants the importance of having lots of ideas, to be creative, to swim against the stream.

Alternatives: When crossing you can also ask to participants to enter in a mood and exiting in the opposite mood to show us what happened to them.

PIM PAM PICTURE: Ask participants to walk around the space and whenever you feel like clap your hands and ask them to freeze. In that moment, propose a topic (ex. Funeral, classroom, empathy, yellow, etc.), right after that say: "pim-pam-picture" and explain to participants that after these words, they need to create an image that summarizes and/or show the topic.

Alternatives: Ask participants to form different groups to this exercise. You can also propose to do it with their eyes closed. An alternative that also works nice is the Pim, pam, picture director where you only tell the topic to one person in the group and he/she needs to decide with image he/she wants to create and asking for participants to stand up and pose in a specific position. Another alternative that can be quite funny is to divide your group in two and the ones who are going to perform the picture don't know the topic and you will ask them to close their eyes. Meanwhile the others will move them and put them in the right position for the picture. Once you say "pim-pam-picture" they will open their eyes and try to guess what they are representing.

GIBRISH INTRODUCTION: Place your participants in a circle and ask them to introduce themselves on by one. Propose them to do it in Gibberish so that nobody understands a word they say. Before the next person starts to introducing him/herself ask him/her to translate what the other participant has said.

Alternatives: There are millions of exercises and games that you can do using gibberish. Every single game proposal can be changed into gibberish. A hilarious one is to ask for three participants to explain the news. It can be just by highlights. The first one says it in English, the second one in an understandable language and the third one using sign language. Try also the same exercise for the weather forecast or an animal documentary.

BIRTHDAY PARTY: Your participants sitting in a circle. Ask for one volunteer. Tell him/her that the center of the circle will be the stage and that today is his/her birthday party. After that ask for another volunteer and explain that anyone can enter and start playing but they need to play the arrival at the birthday party with one emotion (fear, happiness, joy, sadness, etc.) The person who enters brings this emotion to the party and only once the participants that are in the circle performing know the reason for that emotion can change their emotion too to meet the last participant proposal. In that moment another participants will enter and change the emotion again.

ONE SENTENCE SCENE: All participants receive a randomly assigned paper with one sentence in it. They are divided in groups of 4-5 participants per group. They have the task of creating a short scene. Each participant can only speak that one sentence during the scene. They need to find a way to combine the totally random sentences in the scene to make them fit. Cheat trick – they can "cut" their sentence in smaller pieces, saying part of the sentence when it suits and then the other part of the sentence in some other moment of the scene, they can also repeat some word from the sentence a couple of time. Video of examples for created scenes:

YouTube: One sentence story 1 – SITAD (<https://youtu.be/zKkKi4M3iyc>),

One sentence story 2 – SITAD (<https://youtu.be/NbQutNBCPuA>),

One sentence story 3 – SITAD (<https://youtu.be/Gz-tKs-M0zQ>)

BUS STOP: This is a street performance exercise. All participants are random people on a bus stop. The leader is the one who starts doing one simple movement (some natural movement that is expected in that social situation, like taking a look if the bus is coming). He repeats that simple movement in some period of time, over and over again. Slowly, other people from the bus stop start doing the same movement, in the same rhythm, without any interaction with each other. They get involved, one by one. The exercise should be done slowly, no rush. After all participants are involved, one by one should exclude himself from the movement and continue waiting for the bus normally. If the exercise would be done in an actual bus stop with other people, the performance should start and end without any explanation to the observers.

Video of this exercise: YouTube: Bus stop – SITAD (<https://youtu.be/UZ4yUEHk-s8>)

ALIENS: Participants are divided in groups of 6-8. Tell them that they are aliens, who just arrived to this planet, so everything they encounter is new to them – they smell the air for the first time, they see the colours for the first time, see other people...they have their own greetings and do not understand the typical human gestures. Besides that, they should act all as one – the whole group should react in the same way, without previous agreement, they improvise everything, and should accept everything their group members do. If you look at the group from aside, you shouldn't be able to recognize who is "the leader" in any moment. *Alternative:* Ask the groups to start noticing other groups and to interact with them.

Video of a part of this exercise:

YouTube: Aliens – SITAD (https://youtu.be/KxpC2_7ltCM)

FLUID SCULPTURES: Ask to one of your participants to explain a recent story. Propose him/her to focus on how that story influence his/her mood and feelings. Once the participant has done that, ask for three volunteers to perform characters of the story and also ask them to focus on their mood and feelings. Once they've chosen explain that their performance will be a repetition of a movement from that character in the same place. There can be sound or an expression but no long sentences or speeches. In performing, one of the volunteers should start. After a couple of repetition of his movement/sound/sentence, the next volunteer joins, then the third one. When they are all included, they gradually start speeding up and increasing the volume till they "explode".

Video of this exercise:

YouTube: Fluid sculptures – SITAD (<https://youtu.be/Ue7eVz6C9NM>)

Presentation and debate:

Facilitation, Dynamics and Theatre of the Oppressed

Goal: Enhancing the knowledge of participants about facilitation of an applied drama process.

Activity explanation: In this section, a discussion is lead with the participants about different principles and roles when doing the facilitation with the group in an applied drama setting. An open circle discussion was held about the role of the facilitator and the principle hi/she follows in his/her work, and an exercise was conducted addressing the attributes that a good facilitator should have and develop in himself.

PRINCIPLES OF FACILITATION

- 1.** Facilitator as a moderator - a facilitator should have leadership skills, but he is not the leader of the group, he is there to moderate the process the group is going through, but isn't the one who's opinion is "more important" than anyone else's in the group. He is there to support the participants, not to impose "his way".
- 2.** Be a model for the group – A facilitator should respect all the principles he's teaching the group through his own behavior. But, that also means that he is allowed to make mistakes, and to show the participants how we learn from our mistakes and how we cannot go forward if we do not try.
- 3.** Balance between the individual and the group – encouraging all the participants to be involved, to open up, but still keeping it a group process. Using the power of the group to involve participants.
- 4.** Involving the outsiders – using different non-stereotypical interventions to involve the outsiders (without punishment or exclusion), respecting everybody's right to not participate, but never giving up on the participants.

5. Following the needs of the group – Always put the needs of the group in front of the plan. Be flexible, ready to improvise and change the plan.
6. Leading the transformation of personal to group material – Even though the facilitator is not the leader, he is still responsible for the direction of the process with the group. He is also in charge of keeping all the participants safe and giving them a safe space where they can share their personal information without feeling
7. Communication with the community and the group – When creating interactive performances with the groups, communicating their message to the community, most often the facilitator is in the role of the joker – the one who moderates the communication inside and out and creates the space for understanding and mixing it up.

Example of used exercise:

GOOD FACILITATORS SKILLS – Ask the participants to think about one person they like to talk to. It can be anyone – close or not close to them, just someone who's company they enjoy. Then ask them to write down one personality attribute of that person they like. Let them list out the attributes and write them in one place, or stick the sticky notes they were writing on to one place. Ask them then to mark all the attributes they see there, that they find in themselves as well. After they're finish, discuss with them how those qualities helps a facilitator to do his job well and how do they help the participants to open up, feel comfortable and move outside their comfort zone.



Object theatre

Goal: Extracting personal material from participants, enhancing their skills in object theatre

Activity explanation: Introducing object theatre exercises and techniques to the participants. Through this process the participants opened up to their personal material. Using objects allows participants to share their thoughts, feelings more freely and to feel safe while doing so, because they're doing it through their object. Object theatre can be very useful in working with vulnerable groups.

Example of used exercises: Preparation: All participants were asked to bring 2 objects to the TC – one personal and one impersonal.

SHARING WITH BEST FRIENDS – Ask your participants to take their personal objects and share with their pair why did they choose that particular object. The sharing of information stays just between the pairs.

SKULPTURES OF OBJECTS – The activity is done individually. Ask the participants to take one object from the impersonal objects group (never mind whose is it initially, the facilitators can add more random objects to this group to make it larger). They have the task to combine the random object with their personal object reflecting their relationship with an important person in their life, making a sculpture of those objects. Give participants enough time for this exercise, since it is very personal. If possible, play some relaxing music in the background.

OBJECTS MUSEUM – When all participants are done with the last exercise, the facilitator becomes a curator in a museum and leads the group from one sculpture to another, asking the authors to share their story with the group – to explain the relationship they presented. This exercise can be very emotional, and the facilitator should always leave space for someone not willing to share their story.

OBJECT REVIVAL – Everyone is sitting in a circle with a randomly chosen object. The facilitator shows how to animate the object for it to come alive. Some of the basic rules: Define where the eyes of your object are; Look into your object while you're talking as the object, don't look at other people; The object is talking to the people, so the object is looking around and responding to stimuli around it; Find out how your object moves, how it acts when it's happy, angry, sad, how it sounds when talking (it can and doesn't have to be your natural voice). After all participants practiced these elements for their objects, have them interact with each other, improvising dialogues, movement, small scenes.



Process drama

Goal: Using process drama for involving the participants around a social inclusion issue

Activity explanation: Process drama creation requires a lot of experience from the facilitator and knowing the topic you're addressing through it. It allows the participant to explore deeply some topic, to see different points of view and explore and challenge their own opinions. It requires creating a skeleton of a story around a problem and leading the group, through different interventions (called conventions in process drama) in order for them to draw their own conclusions about the topic. It allows strongly for people to see new perspectives, discuss their opinions and challenge ideas in a safe drama surroundings.

Example used in the TC: Discovering the story of Peter's life. The participants are introduced with different stimuli reviling some small or big details from Peter's life (through the conventions shown below), allowing them to slowly get to know him and find out about his different life events, also discovering possible interventions that could help his situation. After each group of stimuli, the facilitator discuss with the group what does the stimuli mean in Peter's life, and is building up the story respecting their answers. The facilitator combines different conventions during one process drama. In our example, Peter had behaviour difficulties that got him in trouble in his school, with his family and his friends.

Example of used conventions:

NARATIVE + QUESTIONS: The facilitator asks questions to the group about their view of the presented stimuli and the story. He asks them where they are, what time is it in history, who is who, what means what etc. He always uses open questions so the group can lead the story and build it up without previously given closed choices. The skill of the facilitator lies in asking the right questions at the right time and having in mind what are the important key points he must cover with the group even if their construction of the story leads them elsewhere.

STILL IMAGE: Participants are given a short scene they need to show to the rest through still images, reflecting on a moment from Peter's life (through a key sentence, or a photo they would replicate through still images). The rest of the group is analysing with the facilitator the images, their meaning, the space, the emotions, what happened before, what happened after.

Video of creating still images:

YouTube: Process drama still images – SITAD (<https://youtu.be/1K6rqOvVdw4>)

Video of the analysis of a still image:

YouTube: Still image – SITAD (<https://youtu.be/YNitEDhCowE>)

Video of an improvisation of participants as a reaction to analysed still image:

YouTube: Process drama imrov – SITAD (<https://youtu.be/t4SW4gbRLJo>)

OBJECTS: The facilitator places different objects that represent things from Peter's life. The group then makes the analysis of the meaning of those object and tries to get to know Peter and his life better through them. The objects can be anything – a ripped journal page, an old backpack, dirty shoes, used gum, sports cards, letter from the court, school documents etc.

TEACHER IN A ROLE: The facilitator (the teacher) steps into the role playing, taking the role of someone important in Peter's life, addressing the rest of the group in a way which defines their rolls as well. For an example, the facilitator was in the role of Peter's mother in a parent support group, asking other parents (the group) help for her problem with her son. Besides using it for further building up of the story, the facilitator can use this convention to lead the story in the right way if the group goes a lot out of track in their previous development of the story.

Video of a part of this convention:

YouTube: Teacher in a role – SITAD (<https://youtu.be/NOlrTt7a6HE>)



Forum theatre introduction

Goal: Bringing the topics of oppression and balance of power closer to the participants.

Activity explanation: This segment was constructed of series of exercises and a movie "North Country", allowing the participants to enter the field of theatre of the oppressed and to understand the essence of forum theatre performances. The key elements of this session is to understand the concepts of oppression and power.

Examples of used exercises:

OPENING THE STAR: We did this exercise in pairs but it's best to do it in trios. So, group your participants in teams of 3. One of them will lay down on the ground in a comfortable closed position (foetus position). If you can, dimmer the lights low and play some nice quiet music. This exercise is for a team that have worked together for a while and with no problems about physical contact. Ask the two active members of the group to take a look at the person lying down. Ask them to pay attention to his/her breathing rhythm and ask them to synchronise with it. Little by little ask them to gently caress and stroke the body of the passive participant. Little by little with each caress, ask them to moving some parts of the passive participant's body in order to start "opening the star". The caress will end when the passive person has moved from a close position to an open position with both arms and legs pointing in different directions. After that propose to the active participants to help the passive one to stand up. Most important is that the passive one does no effort but he/she should help a little bit just hold the position in which the other two participant will put him/her. An important advice for active participants is to hold the head of passive participant at all times during the raising up. Once the passive participant is standing, ask them to take their time to open their eyes and start walking. At the end change the roles.

STICKY OMELETTE: Ask the participants to pair. One person lies on the floor with her/his back up. He/she is the omelette and is enjoying the warmth of the pan. The person standing is the cook and will try to turn the omelette. At the first time there's no effort to turn the omelette. Now the omelette is with his/her back on the ground. At second attempt, the omelette will stick to the floor and will not move. The resistance have to be passive (an omelette cannot move) but it has to be as tough as possible.

SPACE BALANCE: Participants in a circle and ask for a volunteer to stand up and decide what the center of the circle is. Once he/she has it ask her/him to make a step back. Ask for another volunteer to stand up and step on the proposed center of the circle and also make one step back. Once they are facing each other propose them to move but to keep the balance of the space. They can move at different speeds and levels or also be closer to one another or far but they need to keep the balance from the center at all times.

Alternatives: You can decide you will be leading the movements or ask them to decide it freely or ask them not to have a leader but to change leading/following roles. You can also propose that two more volunteers create a row after one of the two people. They need to follow the person who have in front. You can also try that even with a third row of three people follow the two people that they have in front.

Video of this exercise:

YouTube: Space balance – SITAD (<https://youtu.be/jQHhRXr40vY>),

Space balance 2 – SITAD (https://youtu.be/-Gw_WlaNBvk)

RATS AND RABBITS: Ask participants to line up in two lines at the center of the room, one next to another. Ask them to let enough space between one line and another (a little bit less than 1 meter should be enough). Tell them that one line will be rats and the other line will be rabbits. Every time you say “rats” the line with that name will run two the outer side of the room and try to arrive to a specific spot (a line or a wall). Meanwhile, the rabbits line will try to tag the rats before they arrive to the safe spot. If you said rabbits it will be the other way around. Each tagged person will change the line and so will become either rat or rabbit.

Video of this exercise:

YouTube: Rats and rabbits – SITAD (<https://youtu.be/LSUE6DEj36w>)



CHANGING MOOD WALK: Divide the group in two and ask one half to place at one side of the room and the other one at the other side. Ask them to walk to the other side, at some point they will cross but they need to continue until they arrive to the opposite wall. Before they start walking, propose them a word, a mood or emotion that they will need to act. But ask them that they need to start acting in one way and finish at the opposite wall with the opposite word, mood or emotion. Eg: half of the group will act angry, the other half happy; half of the group will act hot the other warm.

Alternatives: An interesting exercise is to propose words that are not that obvious, to see which opinion each person has about it. eg: white/black, material/immaterial, masculine/feminine, etc.

CAN I? GO!: Ask your participants to stand in a circle. Explain that in this game they will need to change places between them. The way to do it is by eye contact. One person will start and will look at their partners, once he/she has chosen the place she/he wants to go, asks: “Can I go?” And the other person needs to answer “Come!”. In this precise moment tell them that the invited person starts walking to the place of the other person and the one who has invited needs to look for somebody else doing the same process of eye contact and question before the first invited person arrives in order to let the space free.



Forum theatre creation

Goal: Creating forum scenes from personal materials of participants, enhancing the skills of participants in creating forum scenes.

Activity explanation: Three trainers work with three smaller groups of participants in creating forum scenes from their personal material. Through this example, they show the participant how you lead the process from the stimuli you give to the group, personal material, development of a story, to an interactive performance with the goal to challenge and change the social reality. The process is based on the building of forum theatre, from the framework of theatre of the oppressed. This is why the important element of the stories is the imbalance of power and existence of injustice.



Example of used interventions for creating the forum scenes:

STILL IMAGES: A topic is discussed in smaller groups and a storyline (based on one or a combination of stories from all participants) is presented through a series of (most often 3) still images. The images show the timeline of the events in the story. For keeping the drama effect in total, other participants close their eyes while the actors are creating the images, and open them when the image is complete and all the actors in it are already still. After their story is over, the facilitator discusses with the group what did they see, who is who, what happened, so they re-create the storyline together. The images allow the participants to analysis the non-verbal context of the story, the power balance between all characters in the story and to see different perspectives of the showed images.

THOUGHT/LINE: In the still images, the facilitator can ask the participants to put alive some moments in the story by adding a thought or a line to some of the characters (a short one, crucial for the observed moment), so they would check does their view of the storyline match the non-verbal position of the participants, or if they want to offer a new storyline, so they can see how it sounds. Additionally, the though/line technique allows the group to understand the presented story better, develop the characters more.

BEFORE/AFTER: After the analysis of the presented still images storyline, the facilitator can ask the group to develop some before or after images or small roll-playing scenes that can show us how our characters got to the position they are in in the central storyline, how do their relationship with other characters look like or can show us something more about the characters themselves.

HOT SEAT: This intervention is used for building up characters, as well as building up the story. The rule with the hot seat is that, when the person sits in the hot seat, he becomes his character from the story and cannot lie, he always tells the truth. Everyone else can ask the characters questions about him/her, his/her life, family structure, daily habits, opinions, emotions, wishes... Anything allowing them to get to know and understand the character better, but, even more importantly in this stage of creating the performance, for the actor to get to know his character better, to build it up, understand it, which will allow it to react with authentic character reaction, not in something he/she would privately do in the situation the scene is presented. After the hot seat, everything that was talked about can

be used to create new scenes, add details to existing scenes and be used in the lines of the characters. Hot seat can also be used as an intervention for the audience after the show is over. It can be used to allow the audience understand better some characters from the story, to ask about some reactions that weren't clear for them, or to explore their motives and emotions. It helps the audience to understand more complex situations, choices and it is suitable when the goal of the facilitator is for the audience to understand the depth of some situation or a problem, to see things pass black and white/good and bad and to challenge stereotypes.

Example of the use of the hot seat:

YouTube: Hot seat – SITAD (<https://youtu.be/BVLI65VeF4g>)

BRINGING IMAGES ALIVE: When finished with the storyline, main characters, main plot of the story, you can ask your participants to improvise the revival of the image storyline – to act it out without previous preparation, but to speak and ask just from the perspective of his/her character.

Forum theatre presentation

Goal: Enhancing the knowledge and skills about different techniques and interventions in interactive performances

Activity explanation: The groups present their created scenes, and all the rest participants are the audience. Every group has a joker – a moderator whose role is to involve the audience into the presented play or performance, to make them active and get the interacting and intervening in the performance after it is shown. After every group presented their created scene, the joker moderated the interventions with the audience in addressing the presented problem.



FORUM THEATRE SCENE AND ROLE STRUCTURE: In the performance of the forum theatre, four key roles are distinguished: the protagonists, antagonists, jokers and the audience. The protagonist is the main actor, whose defeat is presented in the performance, while an antagonist or oppressor is the one who, due to his power, has the ability to repress the protagonist. It's usual that in the show, next to other actors who contribute to the reality of the forum scene with their participation, there is only one protagonist and a greater number of antagonists. Joker and the audience are included in the forum theatre before and after the performance of the forum scene/play. Joker is the person who summarizes the displayed event sequence, invites the audience to propose and test possible solutions, guides through the process of intervention on scene, and concludes the conclusions about the performance and realities of the proposed options. Audience, from the role of "spect-actors", suggests alternative action for the protagonist. They choose the moment in the show in which, if the protagonist would

go with a different action, could change the trajectory that led to the defeat. The one who proposed the changed action tests it through the replacement of the protagonist and direct playing-out on the scene. On that occasion, the actors, remaining faithful to their character, improvise the reaction in accordance with the proposed public intervention, after which the analysis of the success of the intervention itself follows. In the original form of the forum theatre, in an effort to explore all the possibilities of alternative actions that can bring the individual to more favourable outcomes, interventions were permitted exclusively for the actions of the protagonists. However, in practice, it is often made possible for the audience to offer interventions in relation to other characters in the show, in particular when it comes to situations in which potential associates are sought which can provide significant support and help to the main protagonist. It's best to not allow the changing of the oppressor himself, since his change would represent a "magical solution" for the concrete situation, which in reality, most common, is not possible. Finally, after each intervention, the joker is obliged to ask questions about success in undertaking thoughtful action to the specific member of the audience who intervened on the scene. He asks about the level of achievement of the desired effects and emotions that accompanied the actions on the scene. These moments are of utmost importance because they represent a space in which the most important insights for the audience are happening. At the very end, after the series Interventions from the audience, they get the task to create the last scene in which actions will be played in the way it provides solution of the problem. On that occasion, the audience defines the whole scene, giving instructions to actors and key persons (protagonists or "helpers") in view of the expected behaviour, and in certain situations members from the audience take over themselves certain characters and they improvise on the scene.

Video of an example for warm up joker-audience interaction:

YouTube: Forum warm up – SITAD (<https://youtu.be/ornZdXflrqQ>)

Video of the created forum scene and interventions from the audience (participants are practicing the role of the joker):

YouTube: Forum scene example 1 – SITAD (<https://youtu.be/Rac32FB4oQI>);

Forum scene example 2 – SITAD (<https://youtu.be/ZCBPiqb8Eyk>).

Reflections on created scenes and the process

Goal: Enhancing the knowledge about the process of creating interactive performances for social inclusion, discussing doubts and opinions of participants

Activity explanation: After all the groups presented their work, a group discussion about the process is held, reflecting on the process of creating forum scenes, discussing different approaches of the trainers, discussing the role of the joker in the performance and receiving feedback from the trainers.



Creation of games

Goal: Preparing the participants for their own activity, creating new games through applied drama tasks

Activity explanation: Through this session the participants were put in the position to create new, non-existing games. By this they were getting prepared to take the initiative and so get ready for the next session where they would create their applied drama projects and will be evaluated by the trainers. The game creation session also served for the participants to learn that they don't always have to rely on existing exercises when working with their groups.



Examples of used exercises:

NEW RULES, NEW GAME: Participants are grouped in groups up to 6-7 participants per group. Give every group a piece of paper and a pen. Tell them that they will now invent new games, but in order to do so, they have to make clear the rules of their game. Each participant in the group will write on the paper one rule for the game (encourage them to be as silly as they want with their rules) and will fold the paper so no-one but him has seen the rule he wrote. Then the next member of the group adds his/her rule and folds the paper. All the participants will add their rules. At the end, the person who started will also add the goal of the game (when is it finished and why are we playing it for) and the next person will name the game. After the process is done, the facilitator changes the papers of the groups, so no one is holding his original game. The groups then unroll the paper, gets introduced with all the rules and tries to combine them in a way that makes (more-less) sense. Then they play it couple of times in order to practice and test it. At the end they present the games to others.

Video of created games:

YouTube: Games creation 1 – SITAD (<https://youtu.be/4Hh1YiPJIXU>),

Games creation 2 – SITAD (<https://youtu.be/F8iwp3DhUc>),

Games creation 3 – SITAD (<https://youtu.be/VCjxt1vfb6l>),

Games creation 4 – SITAD (<https://youtu.be/u0Zqx1t4LPQ>)

Lost games

Goal: Relaxing participants, introducing new techniques to participants

Activity explanation: A non-obligatory session for participants, covering different exercises from all the implemented sessions. Giving the participants the “taste of everything” after a couple of days in the process, so they can reflect on the games with a fresh view.

Examples of used exercises:

NINJA UH AH EI: Ask your participants to form a circle. They're ninjas and they are training with their katanas. One person starts by raising both hands up (like if they would be holding a sword up). They will cut down with the sword in someone's direction and say “uh!”. The person who received the imaginary cut needs to protect him/herself by raising her/his imaginary sword up and say “ah!”. In that moment the two people next to the person with the

hands up, will move towards that person tommy like if they would be cutting him and at the same time say "ei!". After that the person with the hands up will throw the "ah!" and movement to someone else and the exercise continues.

THE MURDERER: Ask your participants to close their eyes. Tap someone on her/his shoulder. Ask participants to open their eyes. Tell them that you have tapped someone and that person will be the murderer, they need to be walking around the room but that one person will be blinking eyes at others. Once the murderer blinks one eye at one participant. He/she needs to wait for some seconds and act a horrible/painful/horrifying dead. The murderer continuous with his/her work until someone thinks that has discovered who the murderer is. At that moment she/he raises his/her hand. The game stops. If someone thinks he/she knows, also raises a hand. If not, the game continues. If there're at least two people who think they know at the count of three they need to point that person. If they point to different people, the game continues, they missed the shoot. If they point to the same person and is not the real murderer the game continues, they missed the shoot. Each participant has two shoots. If they missed two they're also dead. The game ends either when the murderer has killed everybody but two or if the murderer is caught.

BIM, BAM, BIDI, BIDI, BAM: The participants make a song by adding simple lyrics to movement, so every time they do a movement, a same lyrics appear. By combining them, a song is created and a choreography rehearsed. When all the participants are familiar with the routine, try to speed it up in every turn to see how fast you can go.

Video of the used song:

YouTube: Bim Bam song – SITAD (<https://youtu.be/fgM4ySYAjeU>)



GROUP SPEED: Tell your participants to walk. Propose them to find a common speed. Everybody needs to walk at the same pace. Give that pace number 5. Tell them that 5 is the average pace and they need to go from 5 to 10 which will be the maximum and slowly cool down to 0 which means stop. Emphasize the need to stop and change walking speed at the same time. There're no leaders but the whole group.

COLUMBIAN HYPNOSIS: Ask you participants to pair. One of the pair will place his/her hand in front of the other face (aprox. 25 cm.) He/she will start moving his/her hand and the other person will need to follow the hand like if she/he would be hypnotise and cannot see anything else but the hand. Encourage them to move the whole body since you might find some participants that only move head or even only the eyes. The whole body is answering to the hand movements. Tell them to start slowly and with easy movement so that both partners feel comfortable to lead and follow.

Video of this exercise:

YouTube: Columbian hypnosis – SITAD (https://youtu.be/TB0YuFh_eYc)

BLIND LINE UP: Ask your participants to line up. Give to each one of them a paper (you may need to prepare this before). In each paper there's a number. Ask them to check their number but not to share it. If you have a group of fifteen people there will be numbers from

1 to 15 (or 0 to 14). When giving the papers, do not give them in order since that will be very easy for them. So, now they know their numbers, ask them to close their eyes and tell them that they will need to line up in order from the smallest number to the highest. They need to do it with their eyes closed and they cannot talk.

Video of this exercise:

YouTube: Blind line up – SITAD (<https://youtu.be/9ytB8Ky96yE>)

1, 2, 3: Ask your participants to pair. They need to count up to three several times but each one of the pair will say a number and after the other one will say the next number. Eg: A says 1, B says 2, A says 3, B says 1, A says 2, B says 3, A says 1,... That is quite easy although some might already feel it challenging. Now, propose them to change number 1 for a movement and sound. So every time they count instead of saying 1 they will make that movement and sound. Let them practice a little bit and after propose them to do the same with the 2 (keeping the movement and sound of number 1). After a while with the 3. So at the end of this game they are only counting sounds and movements. You can propose to show their creations to the rest of the group.

Alternatives: Ask for a pair to stand up as volunteers. Raise questions to the rest of the group: "Who is A?", "Who is B?", "Where are they?", "What's their conflict?". Once participants agreed with the answers, ask the two volunteers to show their movements and sounds. They need to act that scene standing face to face and only using movements and sounds proposed. Another alternative is to ask each participant to choose one movement from their proposed ones. Ask participants to circle and one after another to show their movements. Play a song and ask them to move at tempo. They can practice to create a choreography.

Video of the created choreography:

YouTube: 123 Choreography – SITAD (<https://youtu.be/OTe9XuZWp4A>),

123 Choreography (2) – SITAD (<https://youtu.be/fJ9QloSwKPs>)

Applied drama projects created from participants

Goal: Using the gained knowledge and skills for planning future work of participants



Activity explanation: Group is divided in smaller groups, gathering about the social inclusion topic they would address through applied drama in their future projects. They have a task to present to other groups and the trainers their project ideas, using applied drama techniques in their presentations as well.

Presenting new projects

Goal: Evaluating the suggested projects and performances of participants



Activity explanation: Every group is presenting to others their project ideas, as they are stakeholders and they can fund their projects. After all the groups are finished, a discussion session is held, so participants can receive feedback from the group and the trainers.

Evaluation of the training course

For the purpose of the evaluation of the TC, a set of quantitative and qualitative indicators were used.

FEELINGS TABLE: Before the TC, all participants were asked to bring their personal objects with them. A table was chosen on the first day, which represented the space we are working in. Participants were to place their personal objects on the table (without facilitators knowing which objects is from whom). During the whole TC participants were asked to have their objects as personal trackers of how do they feel during the TC, and to place them on the table accordingly, in any time during the TC. Center of the table represented feeling very comfortable, and the edges represented feeling uncomfortable.

BEST FRIENDS: At the beginning of the TC, through the Dixit cards game, pairs were made, called “best friends”. On the end of every day, participants had tasks to evaluate the day with their best friends, create videos of those evaluations and post them to joint Facebook group (also created in the start of the TC). They had different tasks for the methodology, involving used techniques during that day of the training.

DAILY EVALUATION: At the end of every day, participants could leave a short written/symbol evaluation for that day, putting it down on the flip chart table, also leaving there some questions that came up and that need to be answered.

DRAW A PAINTING: At the last day, the participants created their individual paintings to be their trigger for remembering the gathered knowledge and time spent on the TC.

BALL OF THREAD: All participants are standing in a circle. The facilitator has a ball of thread and is starting the game. Ask the participants to choose one word that for them describes what they received from the training or what will they remember the training by. They need to say that word and throw the ball of thread to someone else, while keeping one part of the thread with him/her. At the end, you will have something like a spider net out of thread. The facilitator should then take scissors and cut the thread through the center of the net, so each participant is left with a piece of the thread, which should be the symbol of everything gained on the TC.

ONLINE EVALUATION: After the TC, all participants were asked to fill in anonymous online evaluation form. Results of the online evaluation are presented bellow:



Indicator:	Grade (1-5)
The training course fulfilled my expectations	4.73
I learned new practical models for dealing with social inclusion	4.5
I enhanced my skills in applied drama	4.54
I learned new exercises during the training course	4.68
I made new useful contacts during the training course	4.54
I made new ideas about project with using applied drama	4.5
I will use the things I learned in my future work with youth	4.68
Organizational part of the seminar	4.77
Technical part of the seminar - venue, work conditions	4.77
I am glad I participated in this training course	4.86
I would recommend other youth workers to participate in this training course	100%
I would participate in some other similar training organized by the same team	100%
Overall grade for the training course	4.73

Some testimonials of the participants (original form):

I went to a lot of seminars with similar topics as this and I have never been so impressed. Why? First of all because you organized educated people to be educators. That shouldn't be something that I underline but it is. So, the trainers were people who know what are they talking about and people who selflessly share there's knowledge and experience. All praise goes to someone who picked totally different trainers (I am talking about their sensibility, energy, knowledge, subject of interest and expertise). I could learn from them a lot. We can conclude that I am thrilled because I had so good trainers.

I just loved it! It totally exceeded my expectations! I learnt a lot, it was very practical, the team of facilitators were awesome and made of the training a really practical way to learn, and they hold our attention, interest and fun all over the long sessions (that didn't seem long at all). They also worked in different and complementary ways, which was very interesting to learn various approaches, and their methodology was very empowering for us as participants, we were not spectators but spectActors, as Joel said once. I got a lot of tools that I will apply in my future work. The possibility to share the personal experience of every participant was also great, and it enriched the exchange. Working with young people from other countries was awesome and we got along super well, so it was such a pleasure also at personal level. Organizational and technical stuff was perfect too. Just thank you!!!

You managed to create atmosphere of acceptance where everyone could open and easily practice new ideas and techniques, which is crucial for our learning experience. Thank you for that! <3 As well, thank you for opening our eyes and ears for new useful tools in approaching sensitive subjects.

I had an unforgettable week. I have learned a lot of new things, I had a lot of fun and I met amazing people as well.

It was a very well-organized, really professional event with a lot of passionate, hard-working people (the teachers and the participants as well). A lot of things what I've experienced here will be very useful in my future... Thank you :) Limits don't exist if we're interested in theatre.

Practical tools on applied theatre, team-working skills, personal empowerment, exchange with other cultures and insight of other countries' situation, a bunch of great friends all over Europe!!

A lot of techniques and games. In general, I learned to develop my potential by putting myself in the game.

Thank you!!! I just dream of a Level 2 of this amazing training!!!

I really admire you and I think that you made a great job with this training. Hopefully there will be more projects like this and I would love to have an opportunity to be included! :) Love you guys!!!! *

I will be very happy if I will participate in other training's organized by you as a team.



ABOUT THE PARTICIPATING ORGANIZATIONS



CEPORA – Center for Positive Youth Development

The Center for Positive Youth Development (CEPORA – Centar za pozitivan razvoj dece i omladine) is a civil society organization based in Belgrade, Serbia. Organization is founded in 2011. by young experts with a vision that every child has the optimum conditions for positive development. The mission of organization is to implement current prevention science knowledge in order to improve emotional and social development of children and youth. Cepora realizes a great number of programmes for: children and youth without parental care; kids in primary and secondary schools; adolescents and students in the Educational Youth Club; adolescents in Cepora's Youth Theatre Group (which integrates young people from institutions with young people from non-institutional settings). Beside working with children and youth directly, CEPORA organizes trainings for (future) professionals in the implementation of the developmental-prevention methodology.

Through the work interactive methods based on preventive strategies and methodologies of applied theatre are used. The activities of the organization are focused on: developing personal strengths (self-esteem, self-belief, self-efficacy, positive identity); emotional and social skills of participants; fostering positive group processes; addressing issues such as bullying, discrimination, tolerance, violence, peer pressure, critical thinking, problem solving, emotional literacy, and others.

As a result of workshops with more than 7500 young people who have participated in CEPORA activities several performances were created, as well as educational forum theatre plays, interactive plays and pervasive games.

CEPORA team consists of experts that have theoretical knowledge and practical experience in special education, social protection and behaviour problem prevention. Center for Positive Youth Development has a base of over 100 trained volunteers. They cooperate with educational and social welfare institutions and with a great number of other civil society organizations.



More information about CEPORA on:

www.cepورا.org

<https://www.facebook.com/CeporaOrg/>

Contact: office@cepورا.org; lidija.bukvic@cepورا.org



Pirineus Creatius



Pirineus Creatius (Associació Pirineus Creatius) is a non-governmental organization located in hearth of Catalan Pyrenees in Spain. Their vision is based on the belief that artistic activities are the way to make young people participate actively in cultural and social life of the society. Youth from rural area, who have the high risk of social exclusion, are the main target group Pirineus Creatius is working with. Apart from working with youth, the team also works on the organization of workshops and training courses for professionals.

The organization specializes in personal development and social inclusion of young people from rural Pyrenees through artistic activities and creativity. Pirineus Creatius main areas of artistic work are theatre classes (year-long programs for youngsters and adults), theatre productions, animations, reading theatre workshops (in collaboration with local library and Catalan National Theatre); music festivals and youth exchanges aimed to internationalize music activities in Pyrenees; dance, visual arts and sport.

Pirineus Creatius works on theatre plays productions and workshops on theatre, music, dancing, local and international non-formal education programs, projects and performances; except that organization has experience in organizing and leading mobility projects for youth and youth workers. Currently Pirineus Creatius is working on establishing international partnerships with organizations who work on similar goals to extend the possibilities of mobility and cultural exchange between young people and adults of Alt Urgell region and other European countries.

Some of the realized projects classified in three groups are Projects for International mobility: Rock the mountains, Play the Change, Wise Bodies, Multiculturart, Dance tools for inclusion, Theatre as a tool for a social change, Act, Step by step etc, then Spectacles: Nit Blanca III, L'inspector, La cantata dels Pastorets, Els minarons, Sr. Pipa and others, and Workshops: Omnia Kids, Teatre per tots!, Teatraliza't, Gogiteatre.

More info about Pirineus Creatius:

www.pirineuscreatius.org

Contact: info@pirineuscreatius.org



Open Circle Association



Open Circle Association (Nytott Kör Egyesület) is a Hungarian Theatre in Education company and non-governmental organization, that has activities taking place primarily in the Central-Hungarian Region, with a willingness to travel anywhere over Hungary or abroad. The mission of the organization is to improve communities and competencies, and through Theatre and Drama in education, open new aspects particularly for young people to develop dynamically balanced persons with themselves, their environment and the society. In order to achieve their mission, members of the organization assist young people to be able to help each other, learn about conflict management, and focus their energy to a common goal. Their main target groups are children and young people aged 6-20 and the organization is offering programs in three languages (Hungarian, English and Spanish).

They base the work on participatory theatre methodology so the main fields of their activities are Theatre in Education, Drama in Education, Youth theatre, Talent mentorship, Trainings/workshops for community and skill building, Thematic events and camps with youth groups, Applied theatre projects with international volunteers and aspiring youth workers, Trainings for teachers, youth workers and facilitators. The organization is offering children and young people programs about social problems, related to their age group, and the topics for specific performances come from classic plays, contemporary plays and other literary products, improvisations, tales, real life stories, news, songs, movies, etc.

Their main profile is Theatre in Education (TIE). The basis of the work is the use of theatre as a tool for learning. TIE companies employ actor/teachers working with one class at a time. This is critical to the work they do which is highly participative, requiring the highest teacher-student ratio possible, and it distinguishes TIE from any other form of theatre, including youth theatre.

Some of non TIE projects are: the Maybug Group (a drama club with a special needs youth group), Poem and tale writing camp (5 day long camp for students talented in writing), "Experience camp" for 10-14 years olds, based on process drama method, "Open Club" for drama teachers and practitioners to participate on classroom drama activities and test their new programmes.

Nytott Kör team consists of experts who have professional background of theatre, acting and teaching. The leader of the organization is Zoltán Meszlényi-Bodnár, the program coordinator is Zsófia Jozifek. The organization is working with 4 actor-teachers and 6 more artistic collaborators and drama professionals from 2018, as well as they host a group of 4 EVS volunteers for 6-12 months periods.

More info about Nyitott Kör:

http://europa.eu/youth/volunteering/organisation/944458446_fr

<https://nyitottkor.hu/english/>

Contact: nyitottkor@nyitottkor.hu



Uniamoci Onlus



Uniamoci Onlus (Associazione Uniamoci Onlus) is a non-profit organization created in Palermo, Italy in 2008. The Association works in the field of social inclusion and social assistance of young/adult people with disability, of adult education and youth work, with a mission to foster their full inclusion in the society. The target group are young and adult people with disability, both physical and/or cognitive but also slight mental disability (the daily users of organization are about 25 but during events they are about 40 at IQ measurements) aged between 18 and 35 years old. From its creation till today, about 100 young and adult people with disability benefited of the services provided from the

Association. Uniamoci Onlus has a network of partnership at an European and extra-European level composed of about 70 organizations.

The objectives of Associazione Uniamoci Onlus can be summarized as: empowerment of users with disability; international cooperation in the field of social inclusion of people with disability; promotion of European mobility, active citizenship and volunteering and social awareness activities to spread inclusive attitudes.

The main activities are: *educational and socialization activities* for young and adult people with disabilities, on a daily basis (5 days a week for 4 hours a day), using peer education, team work and a supportive approach, through different tools: art, sport, reading, cineforum, learning of foreign languages, writing, use of ICT (video making, social network etc.); *office work and management activities*, on a daily basis (5 days a week for four hours a day): dissemination of local and transnational activities, updating of web-sites and social network; planning of the activities for the users; planning, submission, monitoring and coordination of local and international projects on social topics; meetings with young people about Erasmus+ opportunities and preparation for the mobility; *preparation and tutoring* of participants and participants with disability for European mobility within specific projects both in the youth and adult education field; *hosting of transnational activities* (youth exchanges, staff and student trainings) on different topics where users and volunteers are actively involved. Except that organization is also working on management of the web radio "Senza Barriere" and editing of the newspaper "Disabile in...forma", management of a library open to the public, implementation of seminars, training courses, realization and diffusion of video-spot, creation of publications and guide-books on the theme of inclusion of people with disability and raising awareness activities through the active involvement of volunteers and disabled people, as well as participation to annual local events.

Recently the organization started to use theatre as a tool of education, and a mixed group of people with disabilities and able bodied youngsters (staff and volunteers), wrote and played a theatre play called Essere Siciliano. It was their first experience working with theatre. Often they use the creation of short movies as an educational tool, where their mixed ability group create the script on a specific topic and each member has a specific role in filming, directing, acting, video editing etc.

Uniamoci Onlus team consists of experts that have theoretical knowledge and practical experience in international cooperation, social rehabilitation, Art. President of the organization and coordinator of its activities is Davide Di Pasquale, Vice President and Project Manager and Educator is Eleonora Di Liberto, web-radio Speaker is Gaetano Pedone, Graphic Designer is Martina Di Liberto and several other professionals involved in our local and transnational social projects: mentor and tutor for participants, educators, media and communication operators, personal assistants etc.

In work organization involve several volunteers among young people and students, adult people with social disadvantage and senior volunteers, who support activities and who benefit of the personal and learning outcomes of volunteering.

More info about Uniamoci Onlus:

https://europa.eu/youth/volunteering/organisation/948445922_it

<http://uniamocionlus.org/en/>

Contact: info@uniamocionlus.org



Practicum (Udruga Praktikum) was established in 2013 in Zagreb, Croatia with the mission to improve quality of life of children and young people. Through creative and educational work Praktikum aims to encourage creativity, self-esteem and overall satisfaction of their users. Organization aims are: protecting children and youth with an emphasis on all forms of risky behaviour and addiction; protecting and promoting the rights of children and young people; encouraging and fostering volunteerism and solidarity among young people; encouraging and fostering tolerance, non-violence and non-discrimination among children and youth; informing and advocating concerning the interests and needs of children and youth; promoting healthy life choices; encouraging active citizenship and participation of young people in designing and implementing public policies; promoting youth participation in the civil society development; encouraging youth mobility and exchange of young people throughout cross-border cooperation; development of social entrepreneurship for young people.

Activities carried out within the organization are creative workshops: drama, movie, music and art workshops, singing lessons and students preparation for entrance exams, then educational workshops: learning techniques, abacus and primary school preparation and children camps: Summer art camp, "Zagreb tak imam te rad" visiting museums and other outdoor activities during spring and autumn holiday, hiking and art in nature. Alongside with the educational and creative part, organisation develops and implements activities and projects supported by national and EU funds related to children's and youth's health protection with the emphasis on all types of risky behaviour. It promotes lifelong learning through non-formal education.

Some of the currently active projects are: Art park - creative program and the gathering of current international street artists, and Erasmus+ programme - Social inclusion through applied drama.

In past, organization realized projects For equality, Art in my quart, I can. I want. I know! etc.

Praktikum team consists of professionals such as renowned theatrical and film directors, actors, academics and sculptors, as well as experts from the field of informal education.

More info about Udruga Praktikum:

<http://www.udruga-praktikum.hr>

Contact: info@udruga-praktikum.hr



Youth4Society

The organization was created in 2008 by group of young people living in Tirana, Albania. It is a non-governmental organization with a main aim to foster youth participation of young people in civil society, to bring social change, development and improvement of society where they live. By using different tools organization activities are mainly focused in youth field. Main target group they are working with is youth with fewer opportunities such as: youth from rural areas, youth from minority background, youth who face social problems in their life etc.

The areas of work are: human rights education, inclusion, participation, citizenship, education, volunteering ect. Related to that, Youth4Society realizes activities such as: campaigns, seminars, youth exchanges, training courses, flash mobs, local actions, street actions, meetings etc.

One of the main tool used in work with intention to foster active participation is volunteerism as very interesting and enjoyable for youth. In their work, Youth4Society uses regularly training courses for leadership and skills improving in order to empower young people and promote inclusion, youth participation, volunteerism and active citizenship. The previous activities organized by staff of Youth4Society organisation were very highly evaluated from the participants. This motivated members of the organization to continue working with inclusion and employment topics and to raise awareness of youth in diversity issues. Youth4Society works at local, national and European level engaging youth in different activities for many years now.

Some of the realized projects are: "Theatre of the Oppressed through Multimedia Lens" with aim to raise the capacities of 8 youth associations from EU and Western Balkan which work in inclusion field through the empowerment and support of youth workers/leaders with effective tools in multimedia and theatre techniques adding quality to youth work in local and European level and "Power of multimedia – Bridges of Diversity" with the aim to develop the competences of European youth workers in the use of multimedia tools in youth work, mostly through photography and video to promote the positive image of cultural diversity.

Organization members are young people from 15-35 years old. Till now Youth4Society have nearly 50 members, mainly students of social science and organization has been partner in some projects in Balkan and small local project with different Albanian NGO-s.

More info about Youth4Society:

<http://youth4society.org/new/>

Contact: info@youth4society.org



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