



Theatre as an Inclusive Practice Training Programme

"We are going to change the world!"

Dedicated to Dinos Arístidou



Contents:

1. Introduction to the Theatre as an Inclusive Practice project and the TIP training programme.....p.3
2. Verbatim theatre.....p.4
3. Theatre of the senses (Labyrinth)p.10
4. Devising theatrep.25
5. Theatre for inclusive culture - focus on migration.....p.31



1. Introduction to the Theatre as an Inclusive Practice project and the TIP training programme

The Theatre as Inclusive Practice (T.I.P) project was developed and implemented under the Erasmus + programme KA227 - Partnerships for Creativity. The project started 2021-03-01 and was led by UCAN Productions, with FOUNDATION FOR DEVELOPMENT OF THE CULTURAL BPOCS Bulgaria; DRUSTVO HUMANITAS-CENTER ZA GLOBALNO UCENJE IN SODELOVANJE Slovenia; and Mess Up The Mess Theatre Company LTD as partners.

We, at Theatre as Inclusive Practice believe that the power of creativity, theatre and unity would trigger changes in mindsets and societies faster than politics. The TIP project aims to provide young people with tools and competences necessary for creating and implementing innovative solutions for inclusion in the face of unprecedented risks and societal challenges such as the ones that we are facing today. It also aims at tackling exclusionary biases based on race, gender, ethnicity, religion, sexual orientation and poverty (among others), that continue to exist and produce barriers to individuals and communities alike.

The project in its entirety is also about enhancing skills and competence development in the field of applied theatre. As theatre and arts can be used to engage communities facing exclusion, the partnership, with the support of theatre experts, has developed a comprehensive Training Programme. This programme includes four main types of theatre methods, namely: Verbatim, Labyrinth, Devising theatre and Theatre for inclusive culture. All methods have been tested with the young workshop leaders and participants in the project, with fantastic results.

We hereby invite workshop leaders, theatre experts, non-formal education providers and others, to use the applied theatre techniques for social inclusion tested methodology in their practices. Each method's presentation includes background information, risks that it may address, additional materials, as well as a detailed sessions and activities description. The programme can be used in its entirety, or certain methods and activities can be used separately. There is also freedom in combining the different approaches, depending on the target groups and risks of exclusion. In order to enhance the process, the partnership has also developed an Inclusion and Accessibility pack, that can be helpful when preparing for and implementing workshops and activities.



2. Verbatim Theatre

WORKSHOP LEADER TRAINING In depth training in one inclusive theatre practice Session planner to be delivered by all partners	
Title of the inclusive theatre practice	Verbatim Theatre ‘Hear Us Out’ technique
Name of author and organisation	Dinos Aristidou UCAN Productions
Introduction to the inclusive theatre practice	<p>Verbatim theatre is a form of theatre that is created out of, or based on, real stories. It involves collecting, listening, exploring, dramatising and performing other people’s stories. Verbatim theatre very often focuses on experiences that haven’t been heard or on the stories of people who are marginalised. It leads to both individual and community empowerment that comes from having your story heard as well as from speaking out. It celebrates the sharing of stories. The ‘Hear Us Out’ technique developed by Dinos Aristidou is a particular method for the collection, arrangement and performance of real-life stories. This form of verbatim is based on headphone theatre where the performer wears headphones in the performance and speaks out the words of the person who has been recorded exactly as they hear them. The performances become oral portraits, capturing not only the person in the present but also the experiences that have brought them to this moment in time. The collection of the stories is also a key element. Rather than using an interview process ‘story gatherers’ send prompts to storytellers in advance. This gives the storytellers (the people contributing their stories) the chance to prepare for the story gathering session and decide on what they want to share. This makes the process safer and allows the storytellers to be in control. Making sense of our experiences by putting them into a narrative framework is itself an empowering process and is a key part of the ‘Hear Us Out’ approach to verbatim theatre. It gives those sharing their stories the chance to shape and understand their experiences, as well as having them heard.</p> <p>For the performer, presenting a story as you listen to it, creates a deep connection with the storyteller. This is particularly important if you’re presenting a real-life story. The performer doesn’t pretend to be a character</p>



	<p>but focuses more on listening and presenting what they hear with all its pauses, hesitations, repetitions. In a piece of theatre about being heard and listening to others, it's important that the diverse voices maintain their individuality and that what they say is presented as they said it. The performer becomes the body through which stories are told so what we get is a strange mixture of performer whose body we see and the storyteller whose words we hear. This is a compelling form of theatre that draws us in and also really encourages us, the audience, to listen carefully and respectfully to the words of others.</p>
<p>Learning objectives/skills to be developed through this theatre practice:</p>	<ul style="list-style-type: none"> • To develop listening skills • To connect with other people's stories • To develop empathy • To examine other people's experiences • To celebrate what makes us different as well as what we have in common • To develop audio texts • To become empowered through the sharing of our stories • To make sense of our experiences through the sharing our stories • To use theatre as a tool for communication and for change
<p>Exclusion reasons this practice can potentially be used for overcoming / opposing</p>	<p>X disability – in this instance working with VI participants, it focuses on voice and sound without requiring script</p>
<p>Detailed session plans</p>	<p><u>Session 1: Introduction to sharing our stories and the 'Hear Us Out' technique</u></p> <p>Essential understandings for the session:</p> <p>We connect to others by hearing their stories.</p> <p>Session specific learning objectives / goals:</p> <ul style="list-style-type: none"> • To connect with participants in other countries • To introduce verbatim theatre and the 'Hear Us Out' technique • To share stories • To examine the power of sharing our story and listening to other people's stories <p>Activities:</p>



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1. Warm up and ensemble building involving listening and physical responses to listening.
2. Introduce verbatim and the 'hear us out' technique.
3. Ask participants to think of a childhood memory of a celebration they've experienced which was significant to them. This could be a birthday, a wedding, a festival or something that happened that led to a celebration. They will be recounting this memory to a partner. Their aim is for their partner to be transported back to this experience.
4. Give them a number of prompts or story starters to help them to begin.
5. Individually, participants think about or take notes of the key elements of this experience and how they might structure the story.
6. Introduce a list of elements (F.I.T.S) that could be used to structure the sharing of experience:

F-Facts – Where, when, who with, age etc.

I- Information – Describe where you were and what was happening

T- Transport us- Describe the experience so we are transported to it and relive it

S- Significance – why has this experience stayed with you?

7. In pairs (A and B) participants share their individual experience. Their partner can take notes of any key features and facts while the person is speaking so they can remember the details and key information.
8. Whole class comes together or work in small groups. All the 'As' retell their partner's memory in the first person as if it was their own memory. All the Bs retell their partner's memory in the 3rd person using their partner's name making it more of a story.
9. Facilitator leads discussion and reflection with the whole group.

REFLECTION POINTS:

Discuss the experience of telling your story.

Discuss the experience of listening to a story.

How does it feel to turn an experience that is real into a story?

Session 2- Exploring the theme

Essential understandings for the session:

The dynamics and language of exclusion and inclusion



Session specific learning objectives / goals:

- To share stories of inclusion and exclusion
- To look at the physical language of exclusion and inclusion
- To look at the words/sentences/language of exclusion and inclusion
- To introduce the idea of 'layering'

Activities:

1. Participants stand in a circle with the facilitator in the centre holding a ball. She throws the ball to each person saying: 'Being excluded makes you feel...' and the participant has to repeat the sentence and add their definition (e.g. being excluded makes you feel like no one cares). As they speak, they throw the ball back to the facilitator who throws it to the next person in the circle repeating 'Being excluded makes you feel...' Facilitator goes round the circle two or three times with the same starting prompt.
2. Facilitator then repeats the exercise, throwing the ball to each person saying: 'Being included means...' (e.g. being included means feeling part of something). Once again, the facilitator repeats this two or three times.
3. Each participant thinks of a story from their own lives on the theme of being included. Share these stories round the circle.
4. In pairs. Pairs are allocated A or B. 'A' participants are given time to prepare a 2 minute presentation of an experience where they felt excluded. 'B' participants are given time to prepare a 2-minute presentation of an experience where they felt included. They can follow the following structure:

F-Facts – Where, when, who with, age etc.
I- Information – Describe where you were and what was happening
T- Transport us- Describe the experience so we are transported to it and relive it
S- Significance – why has this experience stayed with you?
5. Participants share their experience with their partner recording their partner's story as they tell it. Participants should not interrupt their partner. The story teller should not speak too quickly.
6. Whole group discuss the experience of inclusion and exclusion.
7. In small groups, participants create dynamic moving images that shows the experience of exclusion transforming into an image of inclusion and then back again to an image of exclusion.



8. Discuss the physicality of exclusion and inclusion. What is the 'gesture' vocabulary of each, what is the body language of each.
9. Think about what might be the catalyst/trigger words or sentences that makes inclusion turn to exclusion and exclusion to inclusion. Participants add these to their dynamic moving image.
10. Groups present dynamic images with the words/sentences.
11. Facilitator now takes just the words/sentences created by each group and gives them to another group. Using the words/sentences in the same order in which they appeared, each group now creates a scene/s inspired by the words.
12. Groups present their scenes inspired and using the words/sentences.
13. Facilitator discusses how in verbatim theatre we use a 'layering' process, adding words to movement and adding movement to words.
14. At the end of the session each participant is allocated someone else's audio recorded story to prepare for performance. They are given it on their device (phone/ipad/laptop/recorder) as a sound file or are sent it. Between this and the next session each participant listens to the audio they have been given using headphones and rehearses speaking out what they hear as accurately as possible. They have to try to keep up with the speaker. DO NOT copy accents or dialect. You MUST try to present it as a 'gift' to the original speaker and should include any pauses, hesitations, silences, laughs etc.
15. Discuss the importance of 'respect' and 'authenticity'- and how each person is working with the story of someone else in the group and the care and responsibility that comes with this. Think of your performance as a gift to the person who has shared their story.

REFLECTION POINTS:

- *What causes exclusion?*
- *How does inclusion happen?*
- *What are the responsibilities and challenges of telling someone else's story?*

Session 3 – Headphone theatre and dramatising real-life stories

Essential understandings for the session:

The performer can act as a channel through which other people's stories are told

Session specific learning objectives / goals:



- To develop listening skills
- To use an audio text rather than a written script as the starting point for performance
- To use performance and production elements to bring someone else's story to life
- To develop empathy

Activities

1. Begin with a relaxation exercise and then set up the following listening and focus exercise.

2. Imagine you are at the center of three circles that each get bigger the further they are away from you. The first circle is outside the room you are in, the second circle inside the room and the third circle just around you. Begin by focusing and listening to the sounds in the third circle (outside the room) and then narrow your hearing until you are listening to the first circle (your own heart and breath.)

2. Each person (either as a whole group or small groups) then does a voice performance of the audio recording of someone else's story *exactly* as they hear it. The audience sit with their backs to the performer so that they only hear it.

3. Discuss what it feels like to perform someone else's story and what it feels like to hear your story performed by another.

4. Each participant is now going to work on turning the piece they have been working on into a full performance piece. This can include props, costumes, movement, music/sound, lights etc. The performer can move or choose to be still and it can be performed in any style- either realistic or abstract.

5. Ask each performer to think about:

- Facial expression
- Gesture
- Posture
- Full body movement

6. Individually participants prepare their piece.

7. When everyone is ready, explain that all performances will follow the same pattern, to show the fact that the piece is a combination of real-life story (represented by the device the audio is played on) and the performance (represented by the performer).



	<p>a) The device (phone/ ipad/ laptop/ recorder) and headphones are placed on a chair or table onstage.</p> <p>b) The performer walks on, in neutral. They pick up the device and put in the headphones.</p> <p>c) When the headphones are on, the person adopts the physical characteristics of the character they are playing and they get into position ready to begin.</p> <p>d) The performance begins when they press 'play' and the sound starts through the headphones.</p> <p>8. The pieces are performed. Discuss</p> <p>Possible follow up activities:</p> <p>*Choose one of the audio recordings of the stories from the A's (on exclusion) and B's (on inclusion). Create a movement sequence to go alongside the story which is played as audio</p> <p>*Participants create short scenes/dialogue to be inserted into a monologue. These can be moments of action mentioned in the story brought to life. The story is presented by the performer starting with the monologue (performed as headphone theatre) and then stopping the audio for the created scene to be performed and then starting the audio again and carrying on with the story.</p> <p>REFLECTION POINTS:</p> <ul style="list-style-type: none"> • <i>Discuss the experience of presenting someone else's story.</i> • <i>What are the differences between a story being performed just as an audio and being performed as a physical scene?</i> • <i>How does it feel to hear your story being presented by others?</i>
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3. Theatre of the senses (Labyrinth)

<p>WORKSHOP LEADER TRAINING</p> <p style="text-align: center;">In depth training in one inclusive theatre practice</p> <p style="text-align: center;">Session planner for training delivered by expert in their own inclusive theatre practice</p>	
<p>Title of the inclusive theatre practice</p>	<p style="text-align: center;">Theatre of the Senses / Sensory Labyrinth Theatre</p>



Name of author and organisation	Milena Stanojevic, theatre director, performer, educator FOUNDATION FOR DEVELOPMENT OF THE CULTURAL BPOCS
Learning objectives/skills to be developed through this drama method:	<ul style="list-style-type: none"> • Develops the ability to work in a team; • Develops greater sensitivity and empathy for others and for self; • Activates processes of self-reflection and self-knowledge; • Develops strong sense of connection and support; • Unleashes creative potential, imagination and sensitivity; • Method relies on the language of the senses, enabling the connection of multilingual and multicultural groups, communities, teams; • Helps to bring together and get to know diverse social groups.
Detailed description and analysis of the inclusive theatre practice with some background information	<p>Theatre of the senses or Sensory labyrinth theater is participative, immersive, interactive, sensorial experience. Theatre without an actor and without a spectator. In the Labyrinth, there is no stage, actors, audience or script in the traditional sense of the word. Built and created by artists - inhabitants of the Labyrinth and visited by spectators - traveling dreamers and protagonists in the Labyrinth. Visitors are not passive observers of what the actors have prepared as a performance, but actively participate. They go through a specially prepared spatial-theatrical installation one by one (sometimes in small groups) at pre-set intervals and there they experience unique personal meetings with artists and / or intense sensory experiences - auditory, tactile, olfactory, visual, taste.</p> <p>Theatre as a whole makes us aware of what is being staged and of who we are/ were at the moment we are witnessing the performance. In an immersive type of theatre, such as Sensory labyrinth theatre, the inner and outer experiences become one, they are not witnessed by anyone, they bring you into the here & now experience which is usually masked by audience/stage convention or the activity-passivity cycle. You are the audience while you are being the hero of the story and you are reflective while you are also being active.</p> <p>Sensory labyrinth theatre invites to listen to one's inner voice, develops the capacity to imagine, creates a feeling of ownership, and thus has a big empowerment potential and generates a truly safe space, "a resonance space", where the similarities of what makes us human are more present than all social constructs that separate us in our daily life. It's a journey to the core of our essence, and our return to community which to embrace and to share the experience with.</p> <p>Poetics of space, Poetics of the game, Poetics of sound and silence - Poetics of touch - Poetics of the senses - the instruments of the theatre of the senses - a Labyrinth and at its center is - the art of listening. When we touch, we are also</p>



	<p>touched. We touch to hear the other. We watch to hear the other. We talk to hear the other.</p> <p>The Theatre of the Senses/The Sensory theatre/ was created by Colombian anthropologist and theatre director Enrique Vargas, who brought it to Europe by founding the theatre company “Teatro de Los Sentidos”, along with a group of artists, theatre makers and researchers with whom he developed the unique genre and theatre language. “Teatro de Los Sentidos” has been researching the Poetics of the Senses for nearly 30 years, developing an educational platform called Tool Box and sharing this ongoing research through workshops and monographic courses. Also, at University of Girona, Spain, the Postgraduate program on Sensory Language and Poetics of Play introduces students to a process of learning, investigation and creation about game, body memory, sensory languages and the poetic experience.</p> <p>Part of the letter from Enrique Vargas to the participants in his training:</p> <p>Since my early years in 1955 in the game of theatre and the development of Teatro de los Sentidos 25 years ago, much water has passed under the bridge.</p> <p>But the questions remain the same.</p> <p>Where is the theatre that we make and which makes us take us? Where does it come from? How is it born?</p> <p>We are nothing but the questions we ask ourselves. Our common interests come from our community of questions.</p> <p>Questions are like artichokes: you open them up and taste them one leaf at a time...</p> <p>That's why, amongst other possible topics and contributions, to work on the relation between memory of the body, felt experience, poetic experience and cathartic experience. We wonder about games and the poetics of the senses. About what we do. About that which drives us.</p> <p>How are the memory of the body and the cathartic experience related?</p> <p>In our times, there's a tendency in our culture to reject poetic experience. We accept it as a resonance but not as an experience of the skin. Catharsis is the meeting point with oneself. A virgin point where one can feel the power to start over from that which is most primeval, from that which is most essential.</p>
Previous projects	<p>“JOURNEY THROUGH THE SENSES”</p> <p>Journey through the senses of Dobralak - workshop and Labyrinth performance, led by Milena Stanojevic within the project "Rhodopes Fairy Tales" organized by “Discovered Spaces”, Bulgaria and the French traveling</p>



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theatre troupe "Theatre of the Roads", part of the artistic program of Plovdiv - European Capital of Culture 2019.

<https://rhodopesfairytale2019.discovered-spaces.org/en/homepage-en/>

Photos by SensoryMinda - Journey Through the Senses. A sensory theatre

fairytale In addition to the album she wrote about her physical and emotional

experiences of the workshop, the sensory labyrinth performance and the

project itself: "Journey Through the Senses" was an intense workshop and

unique sensory theatre - Labyrinth journey led by theatre director and

performer Milena Stanojevic in the village and forest of Dobralak, surrounded

by the mystical beauty of the Rhodope Mountains in Bulgaria in summer 2018.

Together with participants – artists, miracle seekers and storytellers from all

over Bulgaria and France, who all were involved in such a process for the first

time - like an alchemist, Milena Stanojevic turned the entire village into a stage

just within a few days. The stories were told through the senses, interweaving

the actors' and the villagers' local memories – most of the time beyond words,

using the visual language of the place's authentic environment and the

language of symbols, music, smells, tastes and sounds.

SensoryMind was invited to accompany the project with the camera, to

participate in parts of the workshop, and finally, to go on the bespoke sensory

journey which the others prepared in the form of two Labyrinths all across the

village. It was not for the first time that SensoryMind felt the transformative

and magical power of the Rhodope, but for the first time this one of a

Labyrinth. It was in those moments which moved her to tears, made her feel

like releasing, then laugh and play, then scream, then taken care of... not just

of the actors, but of life itself.

Also SensoryMind was witness to some little miracles happening on the way

and even beyond the working process, like in conversations with villagers

where she got unexpected answers to questions and challenges of her personal

life. After all, the beauty of this format of sensory theatre unfolds to the fullest,

when in your perception reality, Labyrinth, arts, imagination and the mystical

merge in surprising and poetic ways."

"IN SEARCH OF CONNECTING THREADS"

Project of SPACES Foundation, with the support of Sofia Municipality Culture

Program 2020. Workshops and Labyrinth performance creation, led by Milena

Stanojevic, Anna Valcheva and Simona Georieva.

In search for connecting threads - REHEARSAL - The final presentation of the

project was to take place on November 28. The day before, strict anti-epidemic



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	<p>measures were imposed and the event was canceled. The video presents the only rehearsal on stage.</p> <p>All of us, three artists and a group of children aged 9 to 14, from different nationalities, who arrived at different times from different parts of the world, found ourselves in the same place at the same time in this city.</p> <p>For two months we were researchers and seekers of the invisible threads that connect us.</p> <p>In our search, we used the means of the theatre of the senses, cinema and play. We found many things in common - emotions, memories, experiences, desires... No matter of age, gender, ethnicity or nationality, we all have stories and moments in life that visibly, and often invisibly, connect us. https://youtu.be/p7MCSIIAyw0</p> <p><u>In search for connecting threads - NAMES</u></p> <p>This is me. In my name are hidden my memories, achievements, qualities, dreams, loved ones</p> <p>An easy and fun game that you can play too. Write your name in a vertical line. Write a word against each letter to start with it. The word can be everything that is important to you at the moment - something you strive for, an association with a place and an experience, a quality that defines you.... Have fun! https://youtu.be/vng-9CmaEPE</p>
<p>Number of sessions you will be running (minimum 6) and time</p>	<p>The duration of each of the sessions can be between 60 and 90 minutes. The suggested sessions are created as 90-minute sessions.</p>
<p>Exclusion reasons this practice can potentially be used for overcoming / opposing</p>	<ul style="list-style-type: none"> • ethnic background • low income • nationality • social background • other
<p>Detailed description of the overall method And session planner</p>	<p>How does the proposing expert envisage the method to be implemented, with suggested allocation of the activities among the various sessions?</p> <p>The implementation of the method is applied personally in collaboration with the participants and in physical space. The space should offer a quiet background, be safe and large enough for comfortable work for everyone. The space should allow different exercises to take place for the whole group at the</p>



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same time with different body movements, work in pairs, in groups and with eyes closed. Keep the space together with the group, visually and physically clean. Determine together, a place for personal belongings that you do not need during the sessions and other for materials that you will use during the sessions and keep them as such during all sessions, as your group rule or agreement. Through conversation with the group, focus their attention on the space that you will build together during this learning process creatively, personally and as a group, the space between all of you. Together, make general agreements that will apply to your group and your joint process of working in a safe space. Write them together on paper and put them in an accessible and visible place. Here are some of our group's agreements: no idea is a bad idea; have fun; failures are welcome, let us fail with joy; listen to each other; respect your limits and the other ones; encourage each other; what is shared, stays – what is learned, leaves...

SESSION 1:

Getting to know each other and introduction to the method

Session specific learning objectives / goals: Introduction to the basic tools of sensory theatre – games and poetics of the game

Activities:

1. Mutual group agreements

Start the session by creating your mutual group agreements regarding the space in which you will work, the process you will share, your way of working together and the space between you that you will build and fulfil together with trust, creativity, mutual respect, sensitivity, curiosity and playfulness.

2. Human spectrogram

This is an opening exercise to help participants to get to know each other, to interact with both words and with our bodies.

Put a long piece of tape on the floor. It should be long enough for the full group present to spread itself out over. So, for larger groups, longer tape or more room around the tape. For smaller groups, it can be as short as 3-5 meters. Ask everyone to stand up and gather around the tape. Explain that the tape is a continuum between two answers to questions they will be asked. You can frame your questions around "agree/disagree", "yes/no", "max/min"...

- Then kick off with a simple, fun question to demonstrate the method. (I.e. I love chocolate - go to that far end of the tape, I really really don't like chocolate,



go to the other end, then everyone else spreads themselves along the tape depending on how much they do/don't like chocolate.)

- Walk up and down the tape and take a sampling response from participants as to why they positioned themselves on the tape the way they did. Usually, it is good to sample from both ends and somewhere in the middle. If, upon hearing other participant's responses, a person wants to move, encourage them to do so. This is about meaning making, not about an absolute measure of people's opinions.

- Then move on to your "serious" questions.

- As you ask questions, encourage participants to notice who is where on the line - this helps people find people in common things or to find different views in different subjects.

- Depending on time, use between 7 - 15 questions.

Here are some of our questions: I have a brother or sister; I understand more than one language; I have a nickname; I like to get up early; I have a pet; I always know what I want; I sometimes cry when I watch a movie ...

3. Name and movement

Make a circle with the group, all standing. the space between you should be at least one arm's length. One by one they have to say their name out loud and make a movement that describes what they love to do, using their whole body. The group repeats his name together with his movement. Then the next one continues and the group follows and repeats it until everyone says their name and shares through movement what they like to do.

4. Count To 20

Sit together or stand in a circle. The idea is for the group to count to twenty, with one person saying one number at a time. Everyone can start counting. Then another person says the next number - but if by chance two or more people speak at the same time, the counting must start again. It is possible to reach twenty if everyone is really focused and trying to connect and listen to each other beyond words - try to be calm, breathe and enjoy.

SESSION 2:

Session specific learning objectives / goals: Introduction to the basic tools of sensory theatre and poetics of the game

Activities:

1. Zip, Zap, Boing



All the participants stand in the circle, while signals called "Zip", "Zap" and "Boing" are transmitted from one to another. The rules are gradually introduced by the trainer.

Rule 1: The Zip! has a natural tendency to go to the next person on your right (anticlockwise). Everyone should call out loud "Zip!" while clapping their hands together as if to transfer the "Zip!" to the next person standing to the right. The "Zip!" signal should be sent as quickly and clearly as possible without anyone overlapping or anticipating. The "Zip!" goes through the whole group in the circle.

Rule 2: The Zap! has a natural tendency to go to the next person on your left. Everyone should shout "Zap!" Loudly as they clap their hands, as if to pass "Zip!" to the next person on the left. "Zap!" the signal must be sent as quickly and clearly as possible, without anyone overlapping or anticipating. "Zap!" goes through the whole group in the circle.

Rule 3: You can reject the "Zip!" and "Zap!" signals by raising both hands, as if to describe an imaginary blockage while facing the person sending it directly to you. The "Boeing!" voice command goes hand in hand with the gesture. Then "Zip!" or "Zap!" goes back in the opposite direction maintaining the first two rules.

Rule 4: When someone makes a "mistake", he goes to the middle of the circle and performs a scene of the dying, the group together shouts - Reborn! and the exercise continues with his return to the circle and passing the "Zip" or "Zap" on.

When mastering the rules of the game, players choose which word to use at any given time during the game.

2. Change places if you

Make a large circle of chairs, leaving a distance between them. The number of chairs in the round must be one less than the number of participants in the game. The game allows us to connect with ourselves and others even more deeply. Invite everyone to sit down, and you put yourself standing in the centre of the circle, you will be the first to share something about yourself. The one standing in the centre of the circle must make a statement that is true and relates to his life, his emotions, wishes ... For example, he will say: "Change places if you have ever swum in the Pacific Ocean!" or "Change places if you have ever felt insecure"... If this is something others have done or feel before, they will change places. The one who was in the centre is also trying to find a chair for himself and sit while the others move. Those who have not done so and do not associate with the statement made, remain in place, do not change



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places. The person who did not find a chair and could not sit down, remains in the centre and the game continues, as she now says something about herself.

3. Ten things

Make three, four groups depending on how many participants you have. The group must have a minimum of 3 people. You can ask them to make a group of people whose name starts with the same letter and / or the letters next to it, and so you will create several groups. Think of an interesting way you could create groups. Each group must find ten things that all members of the group like to do; to see; to taste; to smell; to hear; to say; to drink; to play; to cook; to give. When both groups are ready, they share with each other, one after the other. Sharing the group begins with presenting the names of all the members of the group and then the ten things that connect and share them. Give them the freedom to choose the way they will do this sharing with others, to choose the stage expression of this sharing.

4. Count To 20

Close the session with the introduced exercise from the previous session – Count To 20. The rules and guidelines remain the same.

SESSION 3:

Session specific learning objectives / goals: The art of listening - a study of the poetics of touch and the poetics of space

Activities:

1. Find the person who was next to you

The group stands in a circle with their eyes closed and holding hands. Everyone with a touch examines the hand they hold on their left and right side. We are trying to remember these hands. The group stays in the circle and lets go of those next to them. The facilitator moves the participants to different points in space, but still leaves them relatively close to each other. In silence with his eyes closed, just by touching, everyone begins to look for the one who was on his left and his right side. When both hands are found and both are sure that they are looking for each other then they continue to move together holding hands. Ideally, we finalize with the same circle and the same positions in the circle. We open our eyes.



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2. An unexpected walk

Create pairs from the group. Let them choose who will be the first in the couple to close their eyes. He who closes his eyes stands with his back turned to the one who will have his eyes open. The space between them is at arm's length.

Rule 1: When you feel the touch on your back from your partner - then you move forward.

Rule 2: When you don't feel the touch, you stop.

Rule 3: When you feel a touch on your left shoulder - turn left

Rule 4: When you feel a touch on your right shoulder - turn right.

When mastering the rules of the exercise, the participants - the pairs themselves choose how to move using the rules. All pairs move at the same time, using the whole space. We care not only for the person in front of us for the beauty and security of her/his unexpected walk, but also for the others, for the whole group. Our attention is expanded.

Notes to project team facilitators: Exercise helps us develop our ability to hear by touch and develop trust between us. To be able to take care of each other, to develop the skill and awareness that we both move in space as one body and as such meet other bodies, objects or obstacles, both in this particular space and in the Labyrinth.

3. We touch to listen, to hear

Create 2 groups with the same number of participants. One of the groups has their eyes closed. The members of this group are sitting on chairs. They breathe calmly and try to hear individually inside themselves the question that arises and whose answer they are looking for. Let them stay in mind with this question. Let them formulate it in such a way that the answer cannot be a direct yes or no. The other group is, with their eyes open, standing and carefully watching and "listening" to what is happening to each member of the group that is sitting. We do not choose our partner, but rather resonate with the person and his question. And when we feel this, we approach this member of the group and take him on a "journey" through space with his eyes closed. Try not to lead, not to manipulate, try to listen all the time. After a while, the groups change and the game spins again.

Notes to project team facilitators: The questions remain only in the minds of those who create them, not to say them out loud and not to share them. The answer, perhaps, will be found in the "journey". They travel in silence (without words)



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Equipment and materials necessary: empty space (hall or stage), chairs and possibly blindfolds

SESSION 4:

Session specific learning objectives / goals: Introduction to the basic tools of sensory theatre; the silence and the word and the art of evoking.

Activities:

1. Different points of view

The group moves slowly and freely in space, each for himself but with focused concentration on the whole group. Listening to yourself and at the same time paying attention to others. Without words and signs, based on personal impulse, the group creates a circle, line or point from all bodies together in space. Listening to each other the group creates the given elements and their sequence.

2. What connects us - The silence and the word

Create pairs from the group. Let them choose their personal space and let them sit opposite each other on the chairs. All pairs act simultaneously. Let them choose who will be the first in the couple to close their eyes. The one who is first with his eyes closed will be the listener. The one who is first with his eyes open will be the person who speaks. This will be like a monologue, without questions and answers. We talk to present ourselves, who we are today, who we are now in this moment. For the person who listens: listen not only to the words, but to the silence between them, try to go deeper into the silence of the one who is sharing the story, what does that silence tell you. For the person who speaks, be aware of the silence at the beginning and the silence at the end. After a while, the partners change roles and the game continues. Give them time to share feedback in pairs. What did I hear, what did I hear in the silence, how did I feel as a listener and as a speaker?

Notes to project team facilitators: If the participants know each other very well, you can choose and give them topics for the monologue, topics that will lead them speaking, which would help them introduce themselves to the other - who they are today, who they are now in this moment. You also have the freedom to decide and allow them and trust them to choose the topic themselves, as long as it is personal.

3. Poetic experience - The art of evoking



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Create pairs from the group. Let them choose their personal space and let them sit opposite each other on the chairs. All pairs act simultaneously. Let them choose who will be the first in the couple to show the object and who will be the second. First, we just sit in silence and absorb each other's presence for a while. Then the person with the object selects the way, in which he/she will show the object to the other person – either by simply showing it, without words, or gently guiding the other's tactile exploration of the object – again, without words. Think about the beginning, how the object appears and also about the ending. Do not rush, take your time, be curious. The person, to whom the object had been demonstrated, has to write a short story or poem inspired from what he/she felt about that object. Write in silence and then change roles. When both of you have a story or poem, read to each other what you wrote and share the story of your special object – what makes it special for you, why. Written stories can be given as a present to the person, owning the object that inspired them.

Notes to project team facilitators: Ask them to find some time prior to the session and to think of the special objects in their lives. Those personal objects that connect them with a person, a place, an event or which are important for them for a special reason. Ask the participants to pick one of them, a special object, and bring it for the session. Selecting the object is a preparation for future work.

If they find this task difficult, they can approach the choice of the object with a predefined question, because the important question is what can reveal before us the world of synchronicities and surprising coincidences of meaning. So, first comes curiosity and play."

Notes to young workshop facilitators (target group representatives):

Equipment and materials necessary: participants need to bring a personal item / object that is meaningful to them; paper and pencil.

SESSION 5:

Session specific learning objectives / goals: The art of listening - a study of the poetics of sound and the poetics of the object - creation of short immersive poetic experiences in small groups or in pairs.

Activities:

1. Find the person who was next to you

The group stands in a circle with their eyes closed. Everyone starts making their favourite sound (onomatopoeic sounds), then they do it individually one after the other. We try to remember those sounds that are on our left and right side



closest to us. In the silence, the facilitator moves the participants to different points in the space, but still leaves them relatively close to each other. With their eyes closed, just by making a sound, everyone starts "looking" for the one who was on his left and right side. When they find each other and they are sure that they are looking for each other, they continue to move together holding hands and they keep making sounds. Ideally, we finalize with the same circle and in the same positions in the circle. We open our eyes.

2. We make sounds to listen to each other

Create pairs from the group. Let them choose who will be the first in the couple to close their eyes. The one who is first with his eyes closed follows the sound made by his partner. The sound is the same chosen and used in the previous game by each participant. The journey through space with eyes closed begins, following the sound of your partner. If you don't hear the sound you stop. All couples move at the same time. For those who make sounds, try to listen to your partner all the time, you are creating this journey together. Open your senses to others, hear the sounds of others and try to create a common soundscape without abandoning your partner. After a while, the partners change roles and the game starts again.

3. Poetics of the object

Participants need to bring a personal item / object that is meaningful to them. We place the objects in the space and invite all participants to walk through this unique exhibition which gives them an incredible opportunity to take an object that "calls" them. When each of the groups has a new object, their task is individually to create a sensory experience inspired by that object they have taken. Its shape, smell, color, material can be the trajectory of the experience/ journey, the way we will touch the other and so on. Creating this experience we must include at least 3 senses, preferably all 5. When the sensory experience is created, it is shared individually with the one whose object has inspired us. Sharing happens simultaneously with several couples. Each one creates an experience, makes it physically for someone else, and goes through an experience created for him, through his object.

Notes to project team facilitators: Introduce the group to the game step by step. Give them time to immerse themselves in each of the stages of the game. Surprise them, provoke their curiosity and give them enough time, with your support, to surprise themselves.

The group is not divided into two, they are all together and place their objects in space at the same time, then each for himself but together at the same time they take one object (not their own, but someone else's).



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Equipment and materials necessary: Participants need to bring a personal item / object that is meaningful to them.

SESSION 6:

Session specific learning objectives / goals: Creation of sensory labyrinth performance in two groups. Experiencing the process of working in a team in a specific time frame, gaining a clear sense of experience in the sensory labyrinth and the trust generated by achieving specific results for a specific time.

Notes to workshop leader: Duration of this session depends on the number of participants, **90 - 180 minutes**.

Equipment, space and materials necessary: two working spaces (preferably in and out), scarves, sensory- friendly objects (bells, scents, ropes, feathery objects, personal objects etc.).

Activities:

1. And Now You Know Senses

Participants are brought in a circle, standing. An object is placed in the middle of the circle. They all focus on the object. The workshop leader counts down from 3 to 1. When '1' is reached, every participant is looking directly at someone standing in the circle. If that someone happens to be looking back they are a pair. Repeat until all groups are split in pairs.

1. Within each pair participants decide who is '1' and who is '2'. When all pairs are decided, we have team One and team Two.

2. Each team delegates its 'lucky charm' person. Both 'lucky charms' participate in a head & tail coin flip that will put them in a winning position: decide by themselves which performance title they like most: a)... (provided by the trainer) or b) ... (provided by another team). Based on their preference and without interference from the rest of the team, team One will use the chosen title for a performance and team Two the other one.

3. Having a performance title, the 'lucky charms' will again participate in a head & tail based assignment of performing spaces (indoor/outdoor). Whoever wins decides which space the team wants.

4. Another (final) flip of the coin will decide a winner from the 2 'lucky charms' who gets to decide if he/she sticks with their team or wants to switch teams.



	<p>5. We now have two teams, two performance spaces and two performance titles. The task is to create two performances in which every team will alternatively be performers and audience (spect-actors). Each performance should be experienced individually by spect-actors while blindfolded, the individual experience should last no less than 7 minutes and no longer than 12 and the preparation time will be 45 minutes.</p> <p>6. The trainer will choose a coach for each team whose task will be to moderate his team’s working process, to ensure progress is made and to keep track with the time. He can directly ask for any type of support from the trainer.</p> <p>7. The advised methodology is:</p> <ul style="list-style-type: none"> • 10 minutes to individually explore space and let the title of the performance inspire some ideas. • 10 minutes to think about what you would like to experience blindfolded if you were in the audience’s shoes. • 10 minutes to think about what you would like to offer as an experience to a blindfolded audience, addressing their senses and inspired by the title. • 10 minutes to gather the team up and talk about the audience, who they are and what we know about them. • 15 minutes to individually express ideas, connect them in similar ideas (if any) or decide to make a moment out of a single idea. • 10 minutes to decide a path on which one idea follows the other. • 15 minutes to actually try the whole thing out and adjust. <p>When the groups are ready, they pass through the labyrinth of the other group.</p> <p>Notes to workshop leader: The trainer/ workshop leader should only moderate and make decisions based on the time given for the task. He should not, at any stage, take full responsibility for the process, ‘get in charge’ or ‘serve’ a group at his own expense. He should make sure that everyone’s voice is heard (including his) and no one’s voice is heard at all times.</p> <p>Be careful with the time you have. Arrange appropriate time so that you can have a group conversation at the end of the session and share feedback from all participants in both groups.</p>
<p>Bibliography – links, books, articles, materials etc. related to the practice</p>	<ul style="list-style-type: none"> • Sensory and immersive theater practices in digital context - Inner Theater Company • Handbook for trainers “Back to our senses” - Labyrintheme project • Handbook for trainees “It`s All About Games” - Labyrintheme project • Context Oriented Theatre - Iwan Brioc



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	<ul style="list-style-type: none"> ● TEDxSofia - The world is full of magical things, Milena Stanojevic talk about Sensory labyrinth theater ● Teatro de Los Sentidos (Spain) ● Theatr Cynefin (Wales, UK) ● Sensorium (Slovenia) ● Inner Theater Company (Bulgaria) fb Inner Theater Company ● Sensory theatre Sofia (Bulgaria) ● Homo Ludens: A Study of the Play Element in Culture - Johan Huizinga ● Gaston Bachelard The Poetics of Space ● Games for actors and non actors - Augusto Boal
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4. Devising theatre

WORKSHOP LEADER TRAINING Introduction to other inclusive theatre practices Session planner to be delivered by all partners	
Title of the inclusive theatre practice	Introduction to the inclusive theatre practice of devising using the Mess Up The Mess Theatre Company method
Name of author and organisation	Sarah Jones, Artistic Director Mess Up the Mess Theatre Company
Introduction to the inclusive theatre practice	<p style="text-align: center;"><i>Mess Up The Mess Theatre Company</i></p> <p style="text-align: center;"><i>Nurturing imaginations,</i></p> <p style="text-align: center;"><i>Daring performance,</i></p> <p style="text-align: center;"><i>Changing lives.</i></p> <p>Mission</p> <p>1) Young people always drive our projects: their ideas, words and feelings fuel our activities and are the heart of all our productions.</p> <p>2) Our drama workshops are safe spaces where all young people can confront their fears and perform their potential.</p>



	<p>3) We collaborate with Welsh and International artists to connect young people with inspiring mentors through daring projects.</p> <p>4) We work in Welsh and English – often side by side – responding to and representing the linguistic cultures of our participants.</p> <p>5) We provide skills and training for young people and professionals: tailor-made pathways of personal development.</p> <p>6) We champion equality and inclusion; our work embraces the challenge of reflecting and connecting diverse communities, provoking vital conversation.</p> <p>Devised theatre is the process by which a group of people collaborate together to make an original piece of theatre as a group based on their interests, ideas and thoughts without a pre-existing script created by a writer before rehearsals begin. It is inclusive because it gives the opportunity for every member of the group to be heard and represented within the piece leading to increased ownership of the resulting theatre at the end. It can be created in lots of different ways but it works through the use of games, exercises, starting points, improvisations and writing tasks followed by honing and shaping of material generated. Mess Up The Mess is committed to devised theatre and new writing as it empowers participants to express themselves and be heard by fellow participants and the audience. Working in a devised way ensures we create work that is truly reflective of the lives of the young people we serve and enables audiences to experience and celebrate young people’s voices.</p>
<p>Learning objectives/skills to be developed through this theatre practice:</p>	<p>We believe this process leads to greater confidence, a greater sense of self, stronger self-expression and communication skills, greater teamwork skills and a feeling of belonging. Ultimately the process of devising fosters inclusivity due to its potential to empower all participants, nurture voices and create a safe space where everyone has a voice and that voice is heard.</p>
<p>Exclusion reasons this practice can potentially be used for overcoming / opposing</p>	<ul style="list-style-type: none"> • ethnic background – empowerment and a greater sense of belonging, raising awareness within audiences of struggles that people are facing • low income – through increased skills, confidence and self-belief can transform lives • nationality – empower groups to express themselves and their beliefs and be heard and recognized by society • social background -build skills, confidence and self-belief leading to greater belonging, raised aspirations and



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	<ul style="list-style-type: none"> • other – LGBTQI+ through creation of space can share and explore identity, build confidence, improve self-expression and find a sense of belonging
Detailed session plans	<p>Session 1: <u>Building blocks for creating short performances</u></p> <p>Essential understandings for the session:</p> <p>Working together as a group</p> <p>Session specific learning objectives / goals:</p> <ul style="list-style-type: none"> • To develop collaboration • To introduce terms used to describe different techniques in creating scenes <p>Activities:</p> <ol style="list-style-type: none"> 1. 1, 2, 3 counting game through pairs count back and forth to 3. Replace each number over time with an action & sound linked to a theme. Pairs join with another pair and devise a scene using all the sounds And actions of both pairs. 2. Play a game introducing participants to the following conventions: dialogue, monologue, narration, choral speaking, flashbacks, frozen image, inanimate object that comes alive. Discussion followed by a game where participants move around the space and then when asked, they get into groups without thinking. They then actively improvise using the conventions above. E.g. facilitator says, 'get into groups of.... & make a duologue or narrate what your partner is doing'. The 1st time you might ask them to get into a pair, explain what a duologue is give the pair a basis to improv a duologue and then say 'action'. Next time it might be a space on your own and do the same with monologue then next a group of 4 and speaking. Essentially it is an exercise to ensure understands the conventions. Online you can do this using breakout rooms. 3. Each group creates a scene including a list of conventions and a list of seemingly random plot points such as cornflakes, microwaves, Snowstorm etc. <p>Notes to workshop leader:</p> <p>A big enough space to stand in a large circle</p>



Large paper for ingredients list

Session 2- Discovering the theme and making work

Session specific learning objectives / goals:

- Speaking up within the group
- Using your body to communicate ideas
- Teamwork and collaboration
- Everyone's ideas are important and valid

Activities:

1. After a warm up focused on creating a sense of trust and communication use Boal's exercise 'My Dilemma' to ascertain what is going on for the group members that day. In this game you share daily concerns by sculpting or arranging group members in a tableau and placing yourself in it to represent these issues. The facilitator facilitates the group discussing what they think the image represents. The exercise begins with the group in a horseshow shape with chairs. Set the safe parameters for what it is ok to share depending on context and depth of work. Ask everyone to think of an issue, problem or concern effecting their day their day-to-day life. It could be being torn between pursuing a job for financial gain as opposed to personal passion or dealing with homophobia in the family. Ask the participants to shape this out of the other participants' bodies before placing themselves in the heart of the issue. As a facilitator it is your role to now support the rest of the group to discuss what they see in the image until they unpick the original problem.
2. Discussion as a group based on 'My Dilemma' in order to choose the theme, topic or issue for the project.
3. Ask the group to find a space on their own and make a repeatable movement sequence of 3-6 movements based on the chosen theme. Ask them to pair up and bridge sequences together. All movements must be used but in any order. Then 2 pairs combine and so on until the whole group is working together with all ideas used.

Notes to workshop leader:

Important to set safe parameters for disclosure in 'My Dilemma'

Equipment, space and materials necessary:



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A large space in which everyone has room to work physically

Session 3- Digging into the groups individual and shared memories to create work

Session specific learning objectives / goals:

- Using stimulus to devise material
- Developing improvisation skills

Activities:

1. After a warm up each participant is given 4-6 pieces of paper. As a group decide on a place you all can agree you know well such as a school, university campus, specific High Street or universal High St. Draw pictures of situations or stories connecting with specific places on the paper. Give them all movie tag lines such as, for example, 'My First Kiss' or 'The theatre ghost lives here' 'Where the bad guys hang out!' etc. Then ask the participants to label their own pictures 'Truth, Fact, Hearsay, Heritage' based on their own opinion. They might decide 'Fact' because it is known locally that incident absolutely happened there or it might be 'Hearsay' as it is an urban myth or 'Heritage' as it is an important historical landmark or 'Fiction' because it is a story you made up as a child about that place.
2. Ask the group members to lay out their papers to create a sort of map of the chosen area. You might need extra papers with N, S, E and W to help guide them.
3. All members read everyone's contributions and with a pen add a *tick* if a picture connects with them, an *x* if it doesn't connect and a "?" if unsure. Make it clear they are marking connection not ideas, thinking about how true these places are for them.
4. Facilitate exploration of the space by asking participants to stand by the picture that they relate to most, the picture they are most intrigued by or the picture they find most unnerving
5. Facilitate pair and group-based improvisations based on the drawings as stimulus.

Alternative approach to running task for visually impaired participants:

1. Brainstorm the agreed location and decide on places within that world with strong memories. Places could be, for example, in a school 'Behind the school where everyone met for cigarettes' or in a town 'the park you were 1st allowed to go without parents' or 'the cinema you had your 1st kiss.' Each participant works in pairs to discuss these memories and gives them taglines



	<p>and decides if they are 'Fact, Fiction, Hearsay, Heritage'. Record these on a post it for memory aids for future.</p> <ol style="list-style-type: none"> 2. In pairs represent the story with a physical image and the verbal description include describing what you are doing with your body. Everyone shares these back. 3. Explore how you could stage the memories as a walking tour and possibly try it out with half the group performing and half experiencing. 4. As a large group or in small groups discuss which memories resonated and discuss if they did or didn't connect with each memory and why. Discuss the places people identified with and the issues these raised for them. This could also be done in small groups. 5. Use the tag lines as starting points for small group or pair improvisations. <p>Notes to workshop leader:</p> <p>Ensure that every single participant has responded to all offerings</p> <p>Both tasks could be themed where they identify a location with a strong memory linked to a participant's exclusion or a strong memory of inclusion or both.</p> <p>Resources:</p> <p>A4 paper/Post its</p> <p>A roll of paper</p> <p>Felt tips or coloring pencils</p>
Further notes or resources	No
Bibliography and additional resources	<p>Augusto Boal, Theatre Of The Oppressed</p> <p>House of Games by Chris Johnston</p>



5. Theatre for inclusive culture- focus on migration

<p style="text-align: center;">WORKSHOP LEADER TRAINING</p> <p style="text-align: center;">In depth training in one inclusive theatre practice</p> <p style="text-align: center;">Session planner to be delivered by all partners</p>	
Title of the inclusive theatre practice	<p>Theatre for inclusive culture - focus on migration</p> <p>(Theatre of the oppressed, Participatory theatre & global education methodologies)</p>
Name of author and organisation	Humanitas - center for global learning and cooperation
Introduction to the inclusive theatre practice	<p>Methodologies used are interactive, participatory and transformative, analyzing and questioning the global system that we internalize within ourselves and our communities/ cultures, examining its structures, interdependencies and relationships, and what we can do about it / against it by encouraging active participation.</p> <p>Global education (GE) is an educational approach aimed at raising awareness about individual interconnections and interdependencies of people and the environment. It opens people’s eyes and minds to the realities of our world. It gives us space to find answers to questions such as:</p> <ul style="list-style-type: none"> • How is material prosperity in some parts of the world created by poverty elsewhere? • Where does the separation between human beings and nature (so lauded in the so-called Western civilization) come from? • How has formal education colonized our hearts, minds, and creativity with messages and the need for an individualistic consumer society? • How to prepare to face the global challenges and crises that are already around us and awaiting us in the future? <p>Therefore, it can help us learn about, also unlearn, and reduce the harmful effects of globalization. It prepares the day-to-day challenges and issues we face both locally and globally, so we understand how our decisions affect the lives of others and the future of our planet.</p> <p>Theatre of the oppressed (TO) is based on the principles of theater pedagogy, which promotes and develops self-awareness and awareness of the world</p>



around us. By simulating real life situations and reflecting on them, it enables the development of responsible individuals on both personal and social levels, as well provides ways to clarify issues and explore ways to combat inequalities, discrimination, racism, injustice and other problems of oppression that may not be fully visible or obvious at first glance.

The basis for dealing with a particular topic in the theater of the oppressed is the central conflict arising from power relations in society, which create oppression - where do these power relations come from, and how these relationships affect us.

In Humanitas's view, we have realized how amazing the combination of the two methodologies is, mainly through our two big experiences with theater of the oppressed and global education.

In our 2016-2017 project *Through the eyes of a refugee* we developed interactive workshops and an experiential theater performance with the same title. It was the time of the height of people from Syria and other Middle Eastern or African countries coming to the centers of Europe through the so-called Balkan route, which also goes through Slovenia. It is estimated that 450 thousand people migrating or looking for Asylum, went through the Mediterranean in that year, at the same time our country among others started to build fences on the borders, while nationalism and racism as well as hate-speech started to rise dramatically.

Therefore, we firstly brought together a group of people, coming to Slovenia at that time, with refugee or migration experience from the Middle East and Africa. We had workshops with theater of the oppressed and participatory theater methodology, where we were gathering their stories and developing the performance in a co-creation process.

With the methodology of empathizing with others and stepping into the shoe of another, we formed a workshop for schools, to break negative prejudices and question prevailing stereotypes as well as to raise empathy. The workshops were conducted with a global learning approach that took participants gradually from knowledge to care, from care to feeling and from feeling to action.

In experiential interactive performance participants were offered an experience, an opportunity to relive hardships, violations of rights and feelings of real people, running from wars, prosecution and deterioration of their environment, and ending up in Slovenia. The participants were given a rare opportunity to turn their past beliefs upside down and question them, while setting a mirror to their own prejudices.



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We conducted more than 100 workshops in schools and performed around 70 theater plays around the country, additionally, the media promotion of the project reached almost half a million Slovenians in the first year, which we exceeded in the next few years. The positive and inspiring feedback of young people, teachers and the rest of the public attending the theater play (as many as 91.8% of participants believed that our workshops were useful or very useful for their education and 89% of them thought that the topics were very interesting or quite interesting), convinced us of their educational potential and to continue combining the both methodologies together, letting even bigger impact behind and bringing even more positive “side effects” on the one’s participating.

Therefore, we are still facilitating workshops on migration topics in schools together with people who migrated to Slovenia, involved with the project.

In 2018 we started deepening our research and development of both methodologies. We organized training for trainers with an organization in Hungary and France, doing similar work with youth as us, called ***the Training Theater in Global Education***. With youth workers and trainers from all the three countries we developed pedagogical activities to help individuals discover the interdependency and interconnectedness of our world and each individual’s role in global processes, based on both above mentioned methodologies. We reused some of the activities or approaches from the TTGE handbook, found among the resources at the bottom.

Any other general considerations relevant for this practice.

While both methodologies are community-based education, the techniques of theater of the oppressed and participatory theater are used as well for social and political activism, conflict resolution, community building, therapy, rehabilitation and advocacy, it can be used even for influencing government legislation.

They can both be used for any structural discrimination analysis, but whenever they are used for work with very vulnerable social groups (very vulnerable in the sense of their social determinants), such as the life circumstance of the migration (from the Global South) is, you need to consider more time per workshop, as well the consistency of the work in the long-term. In order to create such a joint creation process, you first need to build personal relationships and friendships, it is only then when people truly open up and share most painful experiences and traumas, that you slowly can start thinking of other aspects of cooperation. They must always be considered an equal partner, not someone who you take advantage of because of his or her unique experience. Humanitas has strongly abided itself by the guidelines of respect and inclusion, such as the ones developed by the refugee-community in



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	<p>Australia and can be found here: https://www.riserefugee.org/10-things-you-need-to-consider-if-you-are-an-artist-not-of-the-refugee-and-asylum-seeker-community-looking-to-work-with-our-community/.</p> <p>During the workshops or theatre performances, people, suffering discrimination in more areas of life, need more time to trust and open to people and the community, needing a lot of laughter before, while and after doing the system analysis. We are also ending each performance with a debrief with the actors on situations, internal conflicts or similar that arose during the play and interaction with the participants. As we are seeing through our work, those are the best work circumstances and conditions for this combined approach in general as well.</p> <p>While GE offers space for intellectualizing and deeper reflections, as well as connecting reason to heart, TO activities encourage us to use our bodies and express ourselves with them. Therefore, the workshop space needs to offer the ability to use our bodies for each participant.</p>
<p>Learning objectives/skills to be developed through this theater practice:</p>	<p>What change in our young people would we like to achieve with this method?</p> <ul style="list-style-type: none"> • fostering collaboration and developing critical thinking, • operation and participation in a group, • social engagement and empathy, • solidarity, tolerance and respect for cultural diversity, • promotion of intercultural dialogue, • active global citizenship for living in an intercultural environment. <p>Learning goals:</p> <ul style="list-style-type: none"> • to realize the interdependence of our part of the world and the global south, • get to know the starting positions and opportunities of different people around the world, • make young people aware of the causes and consequences of migration and / or running from wars, prosecution and deterioration of their environment, • critically evaluate concepts: human rights fulfillment and enjoyment, uneven distribution of the world's wealth, climate crisis, (lack of) legal protection etc., migrant and refugee experience, opportunity to relive hardships, violations of rights, feelings of people on the run.



	<p>With particularly vulnerable social groups we would like to achieve with these methods as well:</p> <ul style="list-style-type: none"> • support for individuals from vulnerable target empowerment in solving daily hardships • growth of individual confidence in their own abilities through active co-creation of activities in the group • strengthening the individual's strengths (own resources) and skills, entering into processes that are otherwise led and directed by others in order to give a voice to those whose voice is not heard in public • psychosocial rehabilitation for individuals from vulnerable groups, eliminating their social exclusion and improving their quality of life • involvement in various forms of active spending of time, learning social skills • support for participants in expanding the social network, learning mutual help and self-help • promoting and developing self-awareness and awareness of the world around them, developing the autonomy and independence of the individual according to his abilities and capabilities • breaking down stereotypes related to the status of participants
<p>Exclusion reasons this practice can potentially be used for overcoming / opposing</p>	<p>Reasons for exclusion targeted: ethnic background, low income, nationality, social background, other.</p> <p>These are addressed in the following manner:</p> <p>Theater techniques are tailored to non-actors and use the universal language of theater as a basis for individuals and / or entire communities to study their own lives and promote critical thinking and dialogue that focuses on analysis rather than giving answers.</p> <p>The emphasis in the use of theater as a social integration method is on the group process and experiential learning, as well as on starting from the individual's autonomy and developing his own creative expression. The theater techniques ensure the active participation of all participants. In this way, we improve and raise the level of participation of participants and their participation in socio-political practices. We start from the belief that theater is created by everyone, and that it must be accessible to everyone. The same applies to the social reality that we all co-create, thus we become its equally important authors. We want to show that our way of thinking about the world</p>



	<p>is reflected in our actions in it. Namely, there are power relations in society, which are not given by themselves and taken for granted, but we all co-create them. And just as we create them, we can change them.</p> <p>The method offers an opportunity to regain power, responsibility, and self-reflective critique. Both approaches encourage participants to see themselves as more alive and active members of the community as well as feeling the sense of responsibility of one's actions towards oneself, the people and the planet. The methodology is used to provide a safe space for discussion about the topic. We start from the needs of the participants, who directly co-create the process to the final result. The final proposals that emerge are the result of all participants and depend on their contribution. All participants in the project are co-creators and performers of final productions or other events. They open up issues related to the personal experiences of individuals and on the basis of cooperation with the wider environment.</p> <p>The system of games and specific techniques are designed to develop communities where oppression is present. In the workshops, we learn new practices through a guided process, we test, research, and work within the framework of the specific and particular techniques of both methodologies. Hence, it can be used for addressing any of the social problems, discrimination and marginalisation through the prism of society. In our training we focused on social exclusion on the basis of migration as well as the echoes in the general public to the people with migrant experience.</p> <p>The training is written for two types of groups of participants:</p> <ul style="list-style-type: none"> - a group without physical disabilities - a group with one or more members with physical disability (such as blindness or visual impairment). In this case each exercise that needs a variation has a symbol * next to it. Under every such exercise there is a variation with an alternative approach.
<p>Detailed session plans</p>	<p><i>The first session will be delivered by yourself online and the other three/four sessions will be delivered by one of the partners to their own groups.</i></p> <p>Session 1: Introduction to the inclusive theater practice of theater of the oppressed and global education // 120 min.</p> <p>How does the proposing expert envisage the method to be implemented, with suggested allocation of the activities among the various sessions?</p> <p>The space should offer a silent background, safe to move around for body exercises.</p>



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Essential understandings for the session:

Community building and trust needs to be formed through the exercises that gradually open the topic and reflections of exclusion.

Session specific learning objectives / goals:

- To develop collaboration
- To develop a basic understanding of the methodologies, their techniques and approaches (for the trainers)
- To go into others people's shoes of exclusion, to open empathy in participants
- Introduction to the topic of exclusion
- preparing our bodies to speak

Activities:

Name and rhythm games (15 minutes)

For the digital version before we start the game, we firstly write down on a paper our number that shouldn't repeat in the group (from 1 to the number of people in the group). It should be visible together with you on the screen, so it gives others in the group the idea how we would stand in a circle - we go through the numbers out loud, so each person knows what their number is and their left-right neighbor's.

If your neighbor is visually impaired?

From number 1 (facilitator) forward, we start the rhythm:

Clap with both hands both knees, then both hands, clap left knee-left hand, clap right knee-right hand and then again both hands-both knees together

First you practice this rhythm until everyone in the group masters it, and then in this rhythm everyone says their name in a circle from 1 onward. It may take two or three rounds before everyone can say their name in rhythm without mistakes, and in the last round the whole group repeats the name for each person. You continue to the next level of the same game.

Changed (faster) rhythm: clap knees, clap arms, 2x clap knees, clap arms.

I say my name, the group repeats my name. Next in line continues. To the left.

Same rhythm, now say your name and the neighbor's and continue in the circle again.

***Polarization in one row (20 minutes)**



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For the digital version, each person in the group chooses a number (according to the place you guess you belong) , and writes it on the paper. Then we show our guessed numbers, according to each category, and see where we would be in one row.

You ask the participants to line themselves in one row, from the lowest to the highest number, without any communication.

You prepare some categories that relate to the topic of social exclusion. Our examples:

- how far is your place
- who has the most and who the least influential passport (if the participants are coming from different countries)
- who has traveled to most countries and who the least among you

Questions for reflection:

With the help of what exactly did you establish an “order” amongst you? Did you wait for some other person to show their number first? Do we decide so quickly and at first glance in our daily lives? Also about other people?

But where do we get these symbolic meanings that tell us what something signifies?

*Variation alternative approach for those who are blind or visually impaired?

Friend and enemy (20 minutes)

Digital version: 3 people per break room

In groups of three, one person is designated the protagonist and the other two decide alone, by themselves, without telling anybody what they decided, whether they will be friend or enemy to him/her; they do not have to be the same thing, nor do they have to tell each other what they are. The protagonist closes his eyes and the two of them start alternately to give orders, or suggestions, or propositions, that they are supposed to obey (to sing, to crawl, to jump, etc.). If he/she cannot obey the order – for instance, ‘Fly’ – he/she can try anyhow; or equally, if he does not want to carry out the instruction – for instance, ‘Take your clothes off’ – they can pretend they are doing it. After a one or two minutes, the second protagonist closes their eyes, and the other two choose again whether to be enemy or friend; then a third protagonist. At the end, in the same order each protagonist explains why they imagined that one person was this and the other that. As they haven’t consulted, both may turn out to be friends, or enemies. What makes the game difficult is that no order (suggestion, proposition, etc.) can be delivered in the same tone of voice, which has to change each time – the form has to



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be dissociated from the meaning, the voice from its content. Voice is one language, words are another.

Associations in a circle (connect them with the topic of exclusion) (15 min)

The digital version: We all stand up and take our space, but we need to be visible on the screen as well. We will follow the first person that will show the association.

We stand in a circle. One person steps in the middle of the circle and tells aloud the first association (related to migration) that comes to their mind and shows a picture with body and sound. The next person who gets the association connected to the first one, steps in a circle next to the first person and says it out loud, showing the picture and sound with the body. The same is done by a third party who connects with both associations. The first person then decides which association will step back into the circle with them. The person remaining in the circle repeats the association and is joined by 2 new associations. You continue a few rounds.

THE ROLE PLAY IN PAIRS (20 minutes)

Digital version: pairs split in rooms.

Arrange in pairs. Let's stand opposite each other at a suitable distance.

Person A will play the role of a person who is on the run and wants to cross the border, and person B will be a police officer at the border, which prevents him from doing so. There should be no physical touch.

Reflection:

Talking about feelings - what was it like to empathize with all these roles?
What was the difference between the roles, even by the feeling in the body?
What was the difference between power and privilege between them? Can we draw any similarities between what we saw here and what goes around in the society and in our lives?

The global monster machine (30 min)

The digital version: We will split into break rooms of maximum 10 people. The group does the game separately in each room. After 5 minutes, we meet together and show the global monster from each group. Participants should stand in the space, visible to others.



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(If there are more than 10 participants, divide them into 2 or more groups)

Invite participants to choose a sound and gesture that reminds them of globalization, our machine of the world. We offer a space to the first participant who wants to show the group their gesture and sound. The first participant should be followed by the others and do the same. When a new participant enters the circle, he must always join one of the other participants who are already in the circle (e.g. with his hand on his shoulder, standing opposite one of the participants, adding additional sound to the existing one, etc.). sound and gesture. They can complement each other's ideas or balance them. Of course, sound and gestures will affect each other. Some sounds and gestures may change slightly during repetition. The activity continues until everyone joins the group image / group or until the group feels that the "global monster" is over. Before the activity, tell the participants that you will touch them (or give a clear sign) during the process, which means that they must show/ dynamize a gesture and a sound.

Reflection questions with the whole group:

Invite participants to express some of their feelings and emotions and ask them what they experienced during the activity. Try to connect the discussion with the interconnectedness and interdependence of our world, as well as the analysis of globalization and reflecting on how similar it is to the global monster machine we just saw. Is it like that and how does it affect us in everyday life? How does it affect our relationships towards one another?

Counting down as a group (15 min)

Without communication we as a group need to count to 20 and backwards (you higher the number according to the numbers of participants), without interrupting each other. If two people say a number at the same time, the whole group starts counting from 1 again.

Space necessary:

In this session there are no other materials needed than sufficient space for each participant, as well as enough space for moving around and splitting people into groups where each can work in their peace. It should as well not have any sounds or noise background. If you perform it digitally, each person should have enough space in the room, so they can show their bodies on the computer screen, and so they can move their bodies a few steps around, without bumping into some object.



Session 2 - Going deeper into analysis of migration (180 minutes - 3 hours)

How does the proposing expert envisage the method to be implemented, with suggested allocation of the activities among the various sessions?

The method should be implemented in person, not digitally. The work with our bodies, in a group, in pairs, with enough space for everyone, is essential. In this way we can use sensory and trust exercises. The space should offer a silent background, safe to move around for body exercises and role playing.

Essential understandings for the session:

The goal in this session is to use our bodies and express ourselves with them, while going into analyzing the social exclusion and its structures. The group circle reflections are spaces for deeper talking analysis and opening questions, multiple points should be opened to encourage critical thinking.

Session specific learning objectives / goals:

- *To start using our bodies and expressing with them*
- *To get used to the role playing*
- *To develop trust*
- *To develop community*
- *To develop group reflections*
- *To examine the power relations*
- *Introduction to the topic*
- *To encourage critical thinking*

Activities:

***The circle clap (10 min)**

We are in a circle. We pass each other a clap, one after the other, which needs to be synchronized between the two neighbors. The first person with the neighbor on the left (or right, in several circles the direction should also be changed) claps at the same time. In doing so, you have to look each other in the eyes all the time to clap in the same rhythm, at the same time. So, the clap goes from one person to another in a circle, and everyone has to pass it to each other. We do this until everyone in the circle is synchronized with each other, and then we continue at different speeds - from a very slow to a very fast synchronized clap between two neighbors.

This exercise also sensually awakens and connects throughout the game, as we have to look each other in the eyes with concentration. At different



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speeds, you also create group energy, which prepares you for further in-depth work.

***Variation:**

The clapping circle (10 min)

Like the preceding exercise, this is easier done than said. Sitting on the floor, in a circle, all the participants start to beat out a clapping rhythm with their hands on their legs. Everyone must try to listen to the rhythms they hear and develop a single, simple rhythm. Once the group is well in tune (and well-practiced) you can increase the clapping speed, keeping the same rhythm.

Circle of feeling with a sound gesture (15 min)

We continue in a circle. Instead of words, we will describe our feelings at the moment with a gesture (symbolic image) and sound. So instead of words we use other sensory forms for expression.

Each person in the circle in turn enters the center of the circle, showing the picture and sound of their current feelings.

***Houses, people, bombs (10 min)**

(Energizer related to the workshop topic)

We connect groups of three people. A person left without a group will play an important role, but first to the role of groups.

The 2 people in the group face each other and tie their hands over their heads in the form of a roof top. Together they form a house. The third person steps under the house, is a resident of this house.

Now to the person left without a group. This person embodies the storm that turns lives around. With three words, the installation of houses and residents is being replaced. The person chooses one of the three words and joins the groups in forming new installations. A new person that stays outside, continues with choosing one of the three words and so you do for a few rounds.

We connect the words with our topic of social exclusion:

Bomb: Both houses and residents are losing their roots and have to build and find new ones. People who used to form houses can now become residents and vice versa. The bomb completely changes the neighborhood and who lives in it, so this is reflected in the game as well.



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Migration: in this case, the people who form the houses stay in place, only its inhabitants have to be replaced.

Asylum home (which in our case means a house): people who make houses need to create a new home somewhere else, where people are without a roof above their heads. The residents stay in their places.

***The variation:**

No sight and the bomb (10 min)

Participants walk in the space with their eyes closed and crossed arms, hands covering the elbows, and slowly, so no one gets hurt. They must imagine that a bomb will explode if she/he touches someone for longer than a second. At each contact, she/he moves as far away as possible. This exercise produces an incredible development of the senses.

***Filling the space (20 min)**

*For safety's sake, we need to pay attention to the people in the room, which you don't forget to mention when giving the instructions.

Instructions for participants:

You fill the space with a circular walk around the room. You can choose the form of no. 8, but do not repeat the path of circulation, you go in all possible directions. You don't look at people, but you watch out for others in the room. Take this time to get to know the space, to feel it, to explore it.

After a few minutes, you become aware of the holes that are forming between you and other people in the room. Try to fill them all the time so that there will never be a big gap anywhere in the room, always in circular movement. You continue for a few minutes.

You walk forward and now as a person walks past you, you look that person in the eye. Just take 3 seconds without looking away, walk slower or stop if it is needed. Then continue until the next person and so on. After a few minutes, you walk forward and now you stop with the person that is passing by you and shake hands with them. After a few minutes, you're walking forward when a person walks past you this time, stop and ask how they are. When all people meet each other, we gather in a circle for a short reflection.

In reflection, we look for similarities and differences with our daily lives. How could we feel ourselves and each other at different speeds? How did we see the environment and people around us at different speeds?



***Variation:**

The focus, embrace, handshake (15 min)

The participants are asked to fix their gaze on a fixed point somewhere in the room, they each choose their own point of focus. They must then close their eyes and try to make their way slowly towards their own particular point. When they collide with another person, if they think they have been diverted from the straight line they have mentally traced, they must try to correct their movement.

Next, they must get into pairs and hug their partners. In mid-embrace, they must close their eyes, release one another, and walk backwards, either till they meet an obstacle or for a preordained number of steps; then they retrace their footsteps to reconstitute their embrace with the same person, not someone else. Finally, the most difficult version. In pairs, the actors shake hands, close their eyes, break the handshakes, walk backwards till they meet an obstacle, or else a preordained number of steps, return and try to re-shake the same hand, not just any old hand!

***A tunnel exercise (20 min)**

Divide the participants into groups of 3. Within each group, 2 people join in a pair to form a tunnel, and a third person, blindfolded, tries to get through the tunnel with the help of sounds, with which their partners tell them the right direction.

The pair must create 3 sounds:

- a sound that tells to a blindfolded person to go in the right direction
- sound indicating that the person is not going in the right direction (alarm)
- a celebratory sound that tells a person they are just going through a tunnel.

Everyone in the group swaps roles so that each person comes in line with the blindfold experience.

***Variation:**

Noises (20 min)

The group divides up into pairs: one partner will be lead, the other will be her/his guide. The guide makes a danger-like noise, like an alarm or a bomb – her/his partner listens and memorizes. Then all the people being led close their eyes and all the guides, at the same moment, start making their sounds,



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which their blind partners must follow. When the guide stops making the sound, the person being led should stop moving as well. He/she should change his/her position frequently. The person being led must concentrate on his/her own noise, even when there are lots of other noises all around him/her. The exercise deals with the selective functioning of the ear.

Next step:

In a circle with eyes closed, everyone is numbered 1 or 2 alternately; all 1s stand left of the 2s on their right and make a sound, which their 2 on the right will have to recognise later. Then, all the 2's that have 1s on their right side, forming thus a different couple, make another different sound, which again the partner will have to recognise later. Then they all shake hands, first to their left (with the partner who made sounds for them) and then to their right (with the partners for whom they have made sounds). These handshakes are slightly extended – the participants caress the hands they touch in order to be able to recognise them later. The facilitator tells them to disperse, all with closed eyes, and after a while s/he tells them to start making the sounds that they invented, at the same time as trying to locate the sounds that were made to them. They locate the neighbor who made a sound to them also with the shake of the hands with that person (who was on their left). The goal is for everyone to go back to their original places in the circle.

***Power and privilege (60 min)**

All the participants wander round the room for a few minutes, eyes closed, trying not to collide with one another. This is best done with crossed arms, hands covering the elbows, and slowly, so no one gets hurt. Ask the participants to think about the concepts of power and privileges. Let them think of a few examples from their daily lives and surroundings where power and privileges are clearly expressed and conversely, not clearly expressed. You then divide the participants into 2 groups, during the walk with a touch and voice you clearly indicate who is in group A and who is in group B. Participants in group A are asked to think now only about the dominant character, character who has power and privileges in their life. Let them begin to personify the character they have built in their minds. Participants in Group B are asked to think individually about a non-dominant character who has no power or privileges in their life. Let them begin to personify the character they have built in their minds. After a few minutes as personified characters from groups A and B, you ask participants from both groups to stop by your clap and individually create a frozen body image / sculpture of the character they have in mind. You then alternately stop Group A and Group B while walking, and ask them to look at the frozen pictures of the other group. After a few minutes of walking in



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character again, filling the space, you clap again to make everyone freeze: this time they have to add a simple, repetitive gesture to the frozen image, repeating it first in small movements and then gradually in increasing movements. After a minute of repeating the gesture, each participant must add a sound representing his / her chosen character to the gesture. Invite them to start moving around the room. After a short time, tell them to stop and “freeze”. Group A participants are asked to deviate from their gestures and view Group B participants. Then repeat that the two groups change, Group A is now frozen, and Group B participants are invited to view it.

We continue walking around the room. This time you ask the participants to think about which sound from the opposite group goes with their character. After the next clap, these two sculptures are found and form a common sculpture. Together, the couple should create a statue consisting of both body sculptures and representing a pair of opposite poles. After the clap, one pair from the group stays on the ‘stage’ and the rest we design a space for the audience. We can sit down as an audience or stand up during the analysis to look at the sculpture up close.

The pair that stays on the ‘stage’ with a clap again show their frozen images. After a while, you ask them to show repetitive gestures and sounds of their character.

GROUP ANALYSIS:

What do we see? Who has power, who doesn't? What kind of story are the characters telling us? What are their bodies and symbols like? What title would you give to this picture? Who were they and what kind of story they imagined? You thank them for shaking their bodies, joining the audience, and the next couple comes to the scene to show their picture. Continue until all the characters have spoken and been analyzed.

***Variation:**

All the participants wander round the room for a few minutes, eyes closed, trying not to collide with one another. This is best done with crossed arms, hands covering the elbows, and slowly, so no one gets hurt. Ask the participants to think about the concepts of power and privileges. Let them think of a few examples from their daily lives and surroundings where power and privileges are clearly expressed and conversely, not clearly expressed. You then divide the participants into 2 groups, during the walk with a touch and voice you clearly indicate who is in group A and who is in group B. Participants in group A are asked to think now only about the dominant character, character who has



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power and privileges in their life. Let them begin to personify the character they have built in their minds. Participants in Group B are asked to think individually about a non-dominant character who has no power or privileges in their life. Let them begin to personify the character they have built in their minds. After a few minutes as personified characters from groups A and B, you clap to make everyone freeze and individually create a frozen body image / sculpture of the character they have in mind. Ask them to feel their bodies. Where is the tension in the body, or where is the pressure? With which parts of the body are they closer to the ground, or touching the ground? Ask them to remember their feelings. Now you alternately ask Group A and Group B to personify their characters again (or listen), firstly as a group and then one by one. After another clap, they go into the frozen image again, this time they have to add a simple, repetitive gesture to the frozen image, repeating it first in small movements and then gradually in increasing movements. After a minute of repeating the gesture, each participant must add a sound representing his / her chosen character to the gesture. After a short time, tell them to stop and “freeze”. You ask Group A to carefully listen, while you touch person by person in group B, asking them to repeat the gestures and the sound. Then repeat with the two groups changed, group A is now frozen with gestures and the sound while group B participants are invited to listen.

We continue. This time you ask the participants to think about which sound from the opposite group goes with their character. After the next clap, these two (there can also be more) are found and form a common story. Together, the couple should create a statue consisting of both body sculptures (frozen images from before), being connected, representing a pair of opposite poles. After the clap, one pair from the group stays on the ‘stage’ and the rest are getting ready to analyze, so they need to carefully listen. We can sit down as an audience or stand up during the analysis.

The pair that stays on the ‘stage’ after the clap again show their frozen images with their repetitive gestures and sounds of their character. They are holding the story, while others are analyzing.

GROUP ANALYSIS:

What did you hear? Who were the characters? Who has power, who doesn't? What kind of story are the characters telling us? What title would you give to this story? Now ask the two participants playing the characters, who were they, what was their story? What were their feelings in the body, what emotions did they feel? Which mentioned title would they pick? You thank them, ask them to shake their bodies to lose the characters and join the group that will analyze, while the next couple starts to show their frozen



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picture with gestures and sounds. Continue until all the characters have spoken and been analyzed.

EXERCISE: Role playing /Crossing the river (45 min)

We used this exercise in the preparation of the play *Through the Eyes of a Refugee*. Its essence is that the participants in the workshop, or in the show, put on the shoes of the person who is excluded.

We distribute a little paper with written roles for each person in the group (in our training they were: a person in a wheelchair, completely blind person, a deaf person, a mother with a baby in her arms, a person with one shorter leg, a person with water phobia, a healthy and strong person, 14-year-old unaccompanied boy). They must not communicate about the roles they received on the papers.

You stick A4 papers on the floor, symbolizing the stones over which you have to cross the river. You place them in such a way that some stones are almost impossible to reach.

You explain the story and their role-playing to the group.

Instructions:

You cross the river first as individuals, you don't communicate with each other and you don't help each other, despite the fact that you may notice that some have more difficulty crossing than you.

After you all get to the other side of the symbolic bank of the river, we repeat the exercise with one change.

The task:

You have to cross the river as a group, you must not leave anyone behind. You can now communicate and collaborate with each other.

After the exercise, we gather in a group circle.

Reflection:

In a circle of reflections, it is important to share personal feelings, but also to bring several different perspectives to the topic, which deepens our understanding of the issue and becomes more critical. Ask questions like:

1. Those without additional problems or obstacles when crossing, what did you think, feel, about those left alone behind you? When did you in fact realize that some people cannot cross or do so with extreme difficulties?



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2. How did people who had problems with crossing, feel?

3. Everyone: did you feel any different when you crossed the river as a group?
What changed in terms of your collaboration?

In the reflections, you also link the exercises to the content of the training:

How do you think this exercise was related to migration?

What does it mean not to leave anyone behind?

What does solidarity mean?

Are we paying attention to the ones that are actually “behind us” in real life?

What do you think the phrase means: we are only as strong as the weakest link,
can we mirror this to our communities, in our society?

*Rhythm of hope (15 min)

An exercise where a group creates rhythm together, builds a group, connects it and creates hope. If we add sounds, claps and jumps to it, the exercise is also energetic. Because we open topics during the workshop, which often suppress our hope, such a final exercise balances the feelings in the group.

We all stand connected in a circle. Extend your legs and feet to the width of your hips and bend your knees. We will first create the rhythm with the first sequence:

Clap-right knee, clap-left knee alternating x2 and then clap with right hand-right knee and clap with both palms in the air and clap with both palms on both knees at the same time (left hand-left knee, right hand-right knee).

(3 seconds pass in between, which you can also change into the sound of a loud exhale)

The first sequence / rhythm is repeated 1x more.

(3 seconds pass in between, which you can also change into the sound of a loud exhale)

We continue immediately with the second sequence:

Clap-right knee, clap-left knee x2 and then clap the right knee + clap with both palms 3x + Clap-right knee, clap-left knee 2x and then clap with both palms

Immediately afterwards, repeat the first sequence.



The group rhythm goes like this:

- First sequence
- First sequence
- Second sequence
- First sequence
- You repeat a few rounds, then add other sounds to the rhythm.
- There is a shout of “Hey” every time you clap.

The next variation, with each clap and shout “hey” you also jump into the air.

Notes to workshop leader:

There should be one short break (5 minutes) in this session. You don’t rush with exercises or reflections, unless when there are games with quick associations, there participants shouldn’t have time or space to think, so the messages come from within, what is internalized and unconscious.

Reflections always happen in the group circle; you also try to start and finish the session in the group circle.

Equipment, space and materials necessary:

Sufficient space is needed for each participant, as well as enough space for moving around and splitting people into groups where each can work in their peace. It should as well not have any sounds or noise background.

The material you need: some cloth or a scarf, with which you will blindfold people in the Tunnel exercise.

For Crossing the river exercise you will need 10+ papers that will symbolize rocks, which you should firm to the ground that they don’t move easily when someone steps on them.

Session 3 - Where is discrimination based on migration coming from? (180 minutes)

The method should be implemented in person, not digitally. The work with our bodies, in a group, in pairs, with enough space for everyone, is essential. In this way we can use sensory and trust exercises. The space should offer a silent background, safe to move around for body exercises and theater exercises.

Essential understandings for the session:

The goal in this session is to continue to use our bodies and express ourselves with them, while going into analyzing the social exclusion and its structures, now even deeper, through media and politics. The group circle reflections are



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spaces for deeper talking analysis and opening questions on how media and politics are connected to the structures of exclusion.

Session specific learning objectives / goals:

- *To continue the work with our bodies and expressing with them*
- *To develop community*
- *To deepen group reflections*
- *To examine how structures of exclusion are created in society through media articles and studies*
- *To deepen critical thinking*

Session specific learning objectives / goals:

To critically evaluate migrant and refugee experience, as well how structures of exclusion are constructed.

Activities:

***Forest, princes, and the bear (10 min)**

We make teams of couples. All pairs, except one pair that volunteers to have another role, step next to each other, hold each other under arms and form a tree together. Like trees, they spread wide across the space to create a forest. The couple that stays, each gets his/her role - one is a princess and the other is a bear. Then both persons have to play the assigned role, the princess is afraid of the bear, so she runs around the room and screams in fear, trying to find a suitable tree behind which she can hide. The bear wants to eat the princess, so he hunts her in the woods in horror and screams.

The moment the princess clings to the tree (steps up to the person forming the tree and “grabs” him or her under the arm), that person turns into a bear and the previous bear turns into a princess. So, we play a few rounds.

***Variation:**

The magnet (15 min)

All the participants wander round the room for a few minutes, eyes closed, trying not to collide with one another. This is best done with crossed arms, hands covering the elbows, and slowly, so no one gets hurt. In the first part of the game, whenever anyone touches anyone else, they must both immediately back off – the magnetic energy is negative. They must find their bearings in the room, while avoiding touching others; this exercise develops all the other



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senses. After a few minutes, the facilitator announces to the participants that the magnetic energy has become positive. From that moment on, when anyone touches anyone else, they stay stuck together for a few moments. This is very difficult because the participants must not stop moving around, their feet must keep walking, which sometimes means that in order to stay stuck together, they have to walk sideways, backwards, etc. Touch with the hands should be avoided – other parts of the body are preferable. If it feels OK, a person can remain stuck to someone else; otherwise, they have the right to go off looking again. A person who has been turned down (as a sticking partner) has the right to insist, but only once; the point of the game is not to hunt down particular people. One can stay stuck to one, two or several people. Eventually, the facilitator gives the signal to stop.

***Polarization in two groups (20 min)**

This time the group needs to polarize divide into two opposite groups, in complete silence, without communication according to the following categories:

- Who prefers red and who prefers blue?
- Who prefers the sea and who prefers the hills?
- Who prefers to read and who prefers to watch films?
- Who gets information from social media and who from the media?
- Who follows politics and who doesn't?

Reflections in a circle follow:

How did you know which side to join, how did you decide where to go?

Did you find any resemblance with our culture?

Where does society get meanings that grow into stereotypes and prejudices, but can also quickly grow into violence and exclusion?

Where and what is the role of our countries, politics and the media in this? We will delve even deeper into this with the following exercises.

***Variation:**

Pushing against each other (15 min)

The exercise is about using all one's strength and still not winning!

The participants arrange themselves in pairs, facing each other, and place their hands on each others' shoulders. There is a line (imaginary) on the ground



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between them. They start pushing with all their strength. When one person feels that their 'adversary' is weaker and that they are going to lose, they ease off so as not to cross the line, so as not to win. If the other person increases their pushing, the first does the same, so that together both are using all the strength they can muster.

Reflections in a circle follow:

How did you find the exercise, how did pushing against each other feel? What about the negative and positive magnets?

Did you find any resemblance with our relationships, with our culture?

Does it resemble the different groups being in a conflict? How does conflict usually arise between different groups of people in society? Who gives the meaning to the negative, being scared of, not touching and the opposite?

Where and what is the role of our countries, politics and the media in this? We will discuss this even deeper with the following exercises.

***Filling the space in seven spots (20 min)**

Filling the space at 7 different speeds of walking around the room. Gradually you go with the group first from speed 1 to 7. Each number represents one speed by connecting them to real life situations:

- 1: super slow-motion walk
- 2: slow, as if you can't walk faster because of body aches
- 3: normal speed
- 4: walking to school / work,
- 5: you are late, trying to catch the bus speed,
- 6: walking like you are fleeing from your country,
- 7: walking like you need to run for your life.

Once everyone in the group knows which number represents which speed, we start filling the space. Facilitator then leads the group at different speeds. You can also introduce the "freeze moment", when people must stop, and then continue walking at different speeds according to your instructions. Ask them again and again to be aware of their position, feelings, thoughts and look over each other in the room.



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Reflections:

How did it feel while walking at different speeds and filling the space? What was the difference in you in each speed? When could you notice the world and feel yourself the most? Did you notice anything during the exercise that reminds you of everyday life?

***Variation:**

Glass cobra (30 min)

Everyone stands in a circle (or in two or more lines if the group is very large), with their hands on the shoulders of the person in front of them. With their eyes closed, they use their hands to investigate the back of the head, the neck and the shoulders of the person in front. This is the glass cobra in one piece. Then, on an instruction from the facilitator, the cobra is broken into pieces (the facilitator splits the glass cobra, they take each person to another corner of the room). Each person sets off around the room, still with their eyes closed. All the participants wander round the room for a few minutes, eyes closed, with crossed arms, hands covering the elbows, and slowly, trying not to collide with one another. In the legend this 'glass cobra' shattered into a thousand pieces, when the Middle East was invaded by the western bombs; the thousand pieces represent all the people who were fleeing their countries to find a safe space for existing and creating. One day the pieces will find each other again, and these small fragments, harmless on their own, will find power the moment they are reunited, because then they will turn into the steel cobra and will expel the invaders. The cobra in the legend is the people, in the game it is the participants, who, after a few minutes of blind locomotion around the space, on a signal from the facilitator must find their way back to the person who was in front of them before the cobra broke up. They must reconstitute the cobra(s). As in the legend, this may take time.

Reflections:

How did you find the exercise? What were your feelings? Did you find your partner who was in front of you at the beginning? What was your process while looking for your partner? How did you feel when you didn't find the right person?

Do you think someone, fleeing their homeland to look for another home, in another culture, another system, feels similar?



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Is it easy to find your own pieces or the pieces of your culture, after it was shattered?

The circle of frozen images (15 min)

Let's form a circle, each participant turning their back toward the center of the circle. At the same time, everyone turns to the signal (clap) and displays a frozen picture of the word / phrase, which is told by the facilitator in each round. Sufficient time should be allowed in each round for the facilitator to touch the shoulder of each participant - with the touch participant shares a sound of the feeling in their body and for participants in the group to examine other frozen images in the circle, but when they need to come to the new image, you don't give them time to think, they should act immediately.

- Trust
- Distrust
- Power
- Hate
- Connection
- Escaping for life
- Loneliness
- Community
- The global community

Short reflections:

How did your bodies feel between the words, what was the difference?

* Newspaper theatre (90min)

Divide the group into smaller groups (3-4 people). Each group chooses their own quiet corner and gets their own article to read / video to watch.

(The newspaper articles from our training are attached at the end.)

Each group designs 3 short theatrical scenes, possibly without words, with repetitive gestures and sounds, but can also be with short sentences - showing the content of the article the group received. Then each group shows the scenes in front of the other participants in the group, while the others guess



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what the article is about and choose a title for the story shown. In the group reflection, we then discuss the real content of the articles.

In a reflection in a circle, each group presents the content of the article. There is a room for debate about the role of politics (the state) and the media on the culture of exclusion and how this is reflected in us, the individuals. We also reflect on how we can influence our culture.

***Variation:**

Instead of newspaper articles, find TV reporting.

Examples:

<https://www.bbc.com/news/av/world-europe-57809909>

<https://www.dw.com/en/why-is-ceuta-migrant-crisis-happening/a-57594562>

<https://www.youtube.com/watch?v=cd60SMYEN9g>

*** Big dancing boss (15 min) (you need some dancing songs ready to play)**

A volunteer leaves the room so they can't see or hear what is happening in the workshop space. Others form a group circle, standing. Facilitator puts the music on, while people left in the workshop space start dancing, and without the words start copying dance moves from one person in the circle. Now the 'Dancing Boss' from the group in the circle starts to lead the dance moves, others imitate. Volunteer, who returns to the room, must find out who is giving out the dance moves and leading the group. But people in the group need to be creative and follow the dance moves in a way, the volunteer has a hard time to guess. If a person finds out who is leading the dance moves, they swap places, otherwise the circle repeats itself, with different music in each round and a different dance leader. Repeat a few rounds to create relaxation and laughter in the space.

***Variation:**

The melodic hand (15 min)

Seated in a circle with eyes closed, each actor touches hands with his/her neighbors; his/her left hand resting on top of the hand on his/her left, his/her right hand under the hand on his/her right. Thus he/she controls the movement of the left hand of his/her right-hand neighbor, and his/her own left hand's movement is controlled by the person on his/her left. The actors move their right hands in a rhythmical, melodious fashion, allowing their left hands to be similarly moved by their neighbour. Then, the facilitator says



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'Heads' and the actors bring their heads into the movement; then 'Chests'; then 'Stand up' and the whole body dances; and then 'Sing' and the whole group (still with closed eyes) is standing, swaying and singing together.

***The group lies in the common center (10 min)**

The group gathers in a circle, standing together so that everyone in the circle touches each other with their shoulders. Then the whole group, without ceasing to touch with the shoulders, must lie on the floor so that all the heads touch together in the center. The group takes a few inhales and exhales at the same time, thanking each other for their joint work and support.

***Variation:**

The movement comes back (10 min)

Seated back in a circle, everyone turns their body to the right, so now they are looking at their neighbor's back, while showing theirs to the person behind. We close our eyes and don't speak. In the first round, the facilitator starts a repetitive action (a silent rhythmic tap or squeeze) on the shoulder of the person in front of him/her, who must then repeat exactly the same thing on the person in front of him/her, and so on, till the motion returns to the facilitator. At that point, the originator changes the motion or the rhythm (or both). The next round facilitator asks someone else in the group to start the motion (without communicating, who that should be). It will slowly create a little chaos, since suddenly there will be few motions going around the circle, which will finish the training with our methodologies with laughter and group connection.

Notes to workshop leader:

There should be one short break (5 minutes) in this session. You don't rush with exercises or reflections, unless when there are games with quick associations, there participants shouldn't have time or space to think, so the messages come from within, what is internalized and unconscious.

Reflections always happen in the group circle, hence you also try to start and finish the session in the group circle.

Equipment, space and materials necessary:

Sufficient space is needed for each participant, as well as enough space for moving around and splitting people into groups where each can work in their peace. It should as well not have any sounds or noise background.



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	<p>The material you need: articles, printed for each group / videos of tv reporting.</p> <p>For the Dancing boss exercise and video screening:</p> <p>You need internet or dancing songs, a sound player and Bluetooth speaker, a computer/mobile phone.</p> <p>You can find our dancing playlist from the training here:</p> <p>https://youtube.com/playlist?list=PL3uDfxuvD_Gk28skmfQ80Rj3gF9Uv0Cz</p>
Further notes or resources	<p>THROUGH THE REFUGEE'S EYES – Humanitas - Recommendation from the teachers: https://www.youtube.com/watch?v=NVmDoNwyl1o</p> <p>Photos from the preparation of the theatre screenplay for THROUGH THE REFUGEE'S EYES: https://www.facebook.com/humanitas.drustvo/posts/1009668212444545</p> <p>Video of various methods, Columbian hypnosis amongst others, done at Humanitas's Camp of the Worlds: https://youtu.be/0Uubey_yKZk</p> <p><u>Resources:</u></p> <p>*ADDITIONAL MATERIAL FOR THE NEWSPAPER THEATER EXERCISE:</p> <p>Selected articles from newspapers or magazines about the subject</p> <p>Choose some local reporting / studies and some international. Look for different perspectives or articles that are using the language, creating the discrimination, so that debate can be multi-dimensional and open new questions, as well offer critical analyse of media reporting. Here are some examples from our training:</p> <p>1) <i>"White feminists wanted to invade - Afgan women never asked for U.S. air strikes"</i></p> <p>https://www.thenation.com/article/world/white-feminists-wanted-to-invade/</p> <p>2) <i>"Bus seats mistaken for burqas by members of anti-immigrant group"</i></p> <p>https://www.theguardian.com/world/2017/aug/02/bus-seats-mistaken-burqas-anti-immigrant-group-norwegian</p>



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	<p>3) <i>An example of a local study:</i></p> <p><i>“Media (co)Creation of »Refuge and Security Crisis« and Its Reflection at the National and Local Levels</i></p> <p>Aleš Bučar Ručman, Ph.D., Assistant Professor, Faculty of Criminal Justice and Security, University of Maribor, Slovenia. Ajda Šulc, M. A., Doctoral student, Faculty of Social Sciences, University of Ljubljana, Slovenia.</p> <p>The article analyzes the political and media discourse about refugee migrations with emphasis on the period of mass refugee migrations in Europe from 2015 to 2016. In this case, the authors reveal typical characteristics of the securitization of migrations that are reflected in political, media and general discourse. They found that refugees are primarily seen as a security threat and are dehumanized, with which the media influences the perception of refugees in local environments and encourages negative responses from the local population, even moral panic. Critical discourse analysis, discovering the characteristics of media discourse of TV news Dnevnik on Slovenian national television, has shown that certain words, macro propositions, and video material that are used to describe the events, highlight primarily the security aspect of refugee migrations, creating a feeling of danger and leading to furthering intolerance of the local population. The media mostly uncritically reproduce political discourse, while external voices that (co)created media discourse were mainly political decision makers. Humanitarian aspects are presented, but significantly disproportionately when compared to the prevailing security aspects.</p>
Bibliography – links, books, articles, materials etc. related to the practice	<p>Augusto Boal: Games for Actors and Non-Actors https://www.academia.edu/15143983/Games_for_actors_and_non_actors_Augusto_Boal</p> <p>Ralph Yarrow: Jana Sanskriti, Routledge. https://www.collectionbooks.net/pdf/jana-sanskriti</p> <p>Paulo Freire: Pedagogy of the Oppressed https://www.academia.edu/5349251/PEDAGOGY_OF_THE_OPPRESSED_30TH_ANNIVERSARY_EDITION_PAULO_FREIRE</p> <p>Humanitas: A Handbook on Global Education, Theatre Pedagogy and Peer Education. https://www.salto-youth.net/downloads/toolbox_tool_download-file-1919/TTGE_Handbook_HUMANITAS_2018_web-Copy.pdf</p>



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	<p>Joanna Macy: The work that reconnects http://grad.1sthost.org/1529/joanna-macy-the-work-that-reconnects-pdf-download?i=1</p> <p>Humanitas: Through the refugee's eyes, messages of Slovenian children to the people with refugee experience: https://issuu.com/drustvo_humanitas/docs/skozi_oci_begunca_issuu</p> <p>Manca Setinc Vernik: <i>“Through the Refugee's Eyes” - experiences with the experiential and interactive theatre show</i>, Engaging with Historical Traumas, Routledge, 2021. https://www.taylorfrancis.com/books/edit/10.4324/9781003046875/engaging-historical-traumas-nena-mo%C4%8Dnik-ger-duijzings-hanna-meretoja-bonface-njeres-a-beti?refId=4eb80598-b4eb-4226-b7c6-8cf6351ca801&context=ubx</p>
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