

# 2019



Co-funded by the  
Erasmus+ Programme  
of the European Union

## Intellectual Output 3. GO UP Pedagogical handbook



**SOLIDARIEDADE  
IMIGRANTE**  
ASSOCIAÇÃO PARA A DEFESA  
DOS DIREITOS DOS IMIGRANTES



**labien  
paga**  
espacio escénico



This project 2018-1-PT01-KA204-047449 has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

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## Aims of the Pedagogical Handbook:

Provide adult education teachers, trainers, tutors and counsellors with depth information, basic concepts, definitions and innovative methodological approaches on the use of theatre techniques to teach intercultural competencies and support the cultural integration of refugees, asylum seekers and migrants.

## Objectives:

Go Up Pedagogical Handbook (IO3) aims to provide a deep insight including:

- a) Theoretical introduction, approaches and general notions on intercultural and inclusive theatre.
- b) Conceptual knowledge and methodological support related to adult education teachers, trainers, tutors and counsellors.
- c) Innovative pedagogical approaches and assessment methodologies.
- d) Cutting-edge practices, successful and inspiring experiences.
- e) Useful information, additional readings and recommendations

## Units of Learning Outcomes:

Units	Leading Organization
Learning Unit 1. <b>Setting up a programme to build resilience and enhance the intercultural competencies of refugees and asylum seekers through theatre techniques</b>	INQS
	INFODEF
Learning Unit 2. <b>Building resilience of refugees and asylum seekers</b>	IASIS
Learning Unit 3. <b>Enhancing intercultural competencies through theatre</b>	LBP
Learning Unit 4.1. <b>Theatre techniques to build resilience and empower refugees and asylum seekers: Training social and personal skills</b>	PERA
Learning Unit 4.2. <b>Theatre techniques to build resilience and empower refugees and asylum seekers: Theatre of the Oppressed techniques</b>	SOLIM

## Unit 1 – Setting up a programme to build resilience and enhance the intercultural competencies of refugees and asylum seekers through theatre techniques

### Introduction

The present unit “Setting up a programme to build resilience and enhance the intercultural competencies of refugees and asylum seekers through theatre techniques” addresses the **fundamentals of GO-UP project** and best practices on how to establish a programme within an organization to **build resilience and enhance the intercultural competences** of refugees and asylum seekers through theatre techniques.

The aim of this unit is to provide a general overview of Go Up Project approach, aims, supporting materials and products, describing the most relevant aspects about its implementation process.

Theatre techniques can provide excellent methods through which refugees and asylums seekers can find their own voices and address issues pertinent to them in a "safe space" and receive recognition and validation of those expressions from a supportive, receptive community environment that will likely share invaluable information and insights.

### Pedagogical Methodologies and Approaches

The benefit of using theatre techniques to build resilience and intercultural competences is well known. In particular the use of the **Theatre of the Oppressed** created by the Brazilian **Augusto Boal**.

“During a session of Forum Theatre, many people will take to the stage and show many different possibilities. In this way, the event becomes a kind of theatrical debate, in which experiences and ideas are rehearsed and shared, generating both solidarity and a sense of empowerment” **Augusto Boal**.

Unfortunately, despite the best intentions it is not always possible for organizations, when establishing opportunities for refugees and asylums seekers to explore their experience through the Theatre of the Oppressed, to have in their employment individuals with the necessary skill set to employ a trauma informed approach, which will foster the cultivation of resilience in refugees and migrants. Furthermore, often organizations are unfamiliar with at a macro level the cultural value system and at a micro what might pose the real add value for refugees and asylum seekers to ensure their attendance.

According to the concept of a **trauma-informed approach**, “A program, organization, or system that is trauma-informed:

1. Realizes the widespread impact of trauma and understands potential paths for recovery;
2. Recognizes the signs and symptoms of trauma in clients, families, staff, and others involved with the system;
3. Responds by fully integrating knowledge about trauma into policies, procedures, and practices; and
4. Seeks to actively resist re-traumatization”.

It is paramount that a programme using Theatre of the Oppressed Techniques with refugees and asylum seekers does not overlook offering a desirable outcome and/or add value for the refugees and asylums seekers and uses facilitators who are trauma informed and are familiar with what it means to be resilience and what intercultural competence is.

The **methodology** behind the GO-UP project can be broken down into three distinct questions:

- a) How can resilience in refugees and asylum seekers be built?
- b) How can an understanding of intercultural competencies in organisations who attend refugees and asylum seekers can be enhanced through theatre methods?
- c) What social and personal skills which cultivate resilience and intercultural competencies can be built via Theatre of the Oppressed techniques with refugees and asylum seekers to foster greater social integration a sense of self-empowerment.

**The GO-UP project** is innovative in its empathic consideration of the potential absences which might be present in the skill sets of organisations receiving refugees and asylum seekers who may wish to attempt to create a much needed forum for the expression of frustrations born from the day to day reality of life for the refugees and asylum seekers. Different innovative **pedagogical approaches** can be applied in the framework of GO-UP. Such as:

- **Dialogic Learning:** the learning that takes place through dialogue, as a result of egalitarian dialogue in which different people provide arguments based on validity claims and not on power claims. The concept of dialogic learning evolved from the investigation and observation of how people learn both outside and inside of schools, when acting and learning is freely allowed.
- **Peer Learning:** an educational practice in which students interact with other students to attain educational goals in a form of cooperative learning. Peer learning can take place in formal or informal learning contexts including aspects of self-organisation which facilitate learning “for everyone, by everyone, about almost anything”.

The **GO UP Project** provides adult education teachers, trainers, tutors and counsellors from organisations receiving refugees and asylum seekers with the following **educational tools and resources:**

1. the GO UP **Online Digital Database** (IO.1): an exhaustive compilation of innovative practices, projects, policies, methodologies, pedagogical approaches, resources and tools intercultural and inclusive theatre
2. the ECVET **Training Curriculum** for Intercultural and Inclusive Theatre (IO.2) to facilitate the assessment, evaluation and recognition of learning outcomes related with the use of theatre techniques to teach intercultural competencies and support the cultural integration of refugees, asylum seekers and migrants
3. the Go Up **Pedagogical Handbook** on Intercultural and Inclusive Theatre (IO.3) with deep information about new approaches and innovative methodologies on the use of theatre techniques to support vulnerable groups
4. the Go Up **Toolbox** for Intercultural and Inclusive Theatre (IO.4) as a useful resource of practical information for the direct implementation of innovative theatre methods to help refugees, asylum seekers and migrants to build resilience and enhance intercultural competencies through theatre techniques

**GO-UP Project** approach can be used as a complimentary tool with a wide variety of high concept projects using the Theatre of the Oppressed to address a range of issues such as; racism, inequality, discrimination, sectarianism, human rights, gender equality, diversity, peace and reconciliation, adolescence, inclusion etc. Or in conjunction with a psychological programme.

Found within the **GO-UP Project** are a number of essential key take homes namely; it is not ethical for an organisation to attempt to provide a Theatre of the Oppressed programme to refugees and asylums seekers without first skilling their staff in applying a trauma informed approach, and what to be resilience and inter-culturally competent means. When an understanding of these topics is solid then theatre can provide an excellent and highly effective tool for addressing complex issues faced by refugees and asylum seekers which the expression of in their own right can further increase the resilience of refugees and asylum seekers and provide them with a sense of self-empowerment.

## Good Practices

### SPAIN

One of the main references in Spain is the “**Centre de Teatre de l’Oprimid (CTO) Pa’tothom**” from Barcelona. This drama training centre was created by a group of theatre professionals who are sensitised to social injustices with the aim of carrying out projects along a joint artistic and social line. CTO started working in 2000 developing projects and have worked since then for the defence of Human Rights and the eradication of social exclusion working in the search for alternative social models using theatre as a pedagogical tool in all areas. CTO projects supports the application of the Theatre of the Oppressed methodology and techniques as a tool for work which is being carried out in the social sphere. Jordi Forcadas, one of the leaders of this experience, has become a reference in various fields regarding

motivating work participation and social action through art in general and theatre in particular.

In addition, from 2011 the Barcelona Provincial Government Institute of Theatre has been offering a postgraduate course in **Applied Theatre: Communitarian impact and Theatre creation**. The course, for which participation is recognised with 15 ECTS credits, is aimed at completing the training of professionals (from social, educational or theatrical fields) that are required to develop proposals for community work and are motivated in the use of performing arts in a social context.

Some **Spanish Universities** offer postgraduate courses for Training in the Social Theatre such as:

- The **Postgraduate in Social Theatre and Socio-educational Intervention**, offered by the Pere Tarrés Foundation of Ramon Llull University (Faculty of Social Education and Social Treball)
- And the **Specialist in Social Theatre and Socio-educational Intervention** (47 ECTS) and **Master in Social Theatre and Socio-educational Intervention** (with a load of 60 ECTS) offered by the Pablo Olavide University of Seville (UPO)

In Madrid there are two theatrical spaces offering non-formal training and carrying out projects on Social Theatre with the methodology of Theatre of Listening: the “**Sala Metáforas**” and “**Los Últimos Teatro**”. These projects are aimed at finding ways in which communication could be used as a liberating tool in several fields of application: the Performing Arts, Education, Social and Politics.

## IRELAND

Ireland has a strong history of exploration and use of the Theatre of the Oppressed. At the forefront of this are two organisations **Smashing Times Theatre Company** and **Youth Theatre Ireland** located in the nation’s capital Dublin. The most relevant complimentary projects to GO UP are “**Acting for Peace**”, “**Acting for Change**” and “**Drama for Change**” projects and “**Introducing Forum Theatre as a tool to explore inequality and discrimination**”. The first three were delivered by **Smashing Times Theatre and Film Company** and the later by the **Youth Theatre Ireland**.

The aim of **Smashing Times Theatre and Film Companies “Acting for Peace (2014)”** was to use drama and theatre activities to bring people community leaders, youth workers, artists, academics, teachers, actors, drama facilitators, and anyone interested in learning how theatre can engage with issues of importance together to explore themes that are a consequence of the conflict in Northern Ireland and the Southern Border counties. The project also aimed to promote equality, diversity and the coming together or reconciliation of different communities in mutual understanding and respect. To this end it created 30 Reconciliation Through Drama workshops with local community and youth groups in the three counties which border Northern Ireland conducted 4 seminars for dialogue and training and held a professional performance piece followed by a post-performance discussion on the issues raised.



The aim of **Smashing Times Theatre and Film Company “Acting for Change (2013)”** was to deliver a theatre programme for secondary school students and youth groups, once again in a border country with Northern Ireland. Smashing Times was funded by the Peace III Programme and the project was supported by the European Regional Development Fund through the EU Programme for Peace and Reconciliation Partnership managed for the Special EU Programmes Body by Louth County Council. **Smashing Times Theatre and Film Company** drama facilitator Fiona Bawn Thompson, good relations facilitator Deirdre Blakely, and actor Adam Traynor, worked with 339 students across Louth as part of an in-school programme. Students participated in four drama workshops exploring equality, identity, racism and sectarianism, and attended a performance of **Crossings**.

The **Smashing Times Theatre and Film Company “Drama for Change (2014)”** was a three-year partnership project run with partners from Ireland, Germany, Bulgaria, Spain and the Netherlands. The project used creative methods to develop a new training curriculum for adult educators using the arts to promote anti-racism, gender equality and diversity and was funded by Erasmus+. The aim was to develop a training curriculum and toolbox of resources available on-line and in digital format, to provide adult educators, teachers and artists with the skills necessary to work with adults through a creative medium, using drama and theatre to promote anti-racism, gender equality and diversity.

“**Introducing Forum Theatre as a tool to explore inequality and discrimination**” is a training programme and resource pack delivered by **Youth Theatre Ireland** and funded by the Equality Authority. This resource can support youth workers, youth arts workers, youth theatre leaders, drama facilitators, community workers and teachers who are interested in exploring Forum Theatre. Forum Theatre workshops were delivered to participants of **Youth Theatre Ireland’s** NAYD’s ArtsTrain course in youth drama facilitation. NAYD researched and developed the Forum Theatre Training Programme, which involved designing and piloting a series of workshops and Forum pieces that were delivered to 14 ArtsTrain participants/facilitators.

## Recommendations

In conclusion if an organisation wishes to build the resilience and intercultural competences of refugees and asylum seekers to support their integration through drama techniques their facilitators can use the methodological approaches and results of the **GO UP Project** to ensure the programme applies a trauma informed approach with an understanding of cultural value systems and provides opportunities of value for refugees and asylum seekers. The Good Practices provided in this Handbook and in the **GO UP Online Digital Database** have a wealth of highly applicable information, tools, activities and resources which can be used in complement with the resources created by **GO UP Project** to explore the topic.

## Glossary

**Theatre of the Oppressed** - Theatrical forms first elaborated by the Brazilian theatre practitioner Augusto Boal in the 1970s, influenced by the work of the educator and theorist Paulo Freire. These techniques use theatre as means of promoting social and political change providing the participants with an active role to explore, show, analyse and transform the reality in which they are living.

**A trauma informed approach** - A program, organisation, or system that is trauma-informed.

**Resilience** - the capacity to recover quickly from difficulties and adversity.

**Intercultural Competences** - a range of cognitive, affective, and behavioural skills that lead to effective and appropriate communication with people of other cultures.

**Cultural Values** - The commonly held standards of what is acceptable or unacceptable, important or unimportant, right or wrong, workable or unworkable, etc., in a community or society.

## Further Reading

Boal, A. (2008) Theatre of the oppressed. London: Pluto press

Santos, B. (2019) Theatre of the Oppressed Roots and Wings: A Theory of Praxis

<https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf>

## References

Boal, A. (2008) Theatre of the oppressed. London: Pluto press

Trauma-Informed Approach and Trauma-Specific Interventions – [www.mentalhealth.org](http://www.mentalhealth.org)

CTO - <https://www.cto.patohom.org/>

Sala Metáforas - <http://salametaforas.com/>

Los Últimos Teatro - <http://www.losultimosteatro.com/wordpress/>

Acting for Peace - <http://smashingtimes.ie/theatreandfilmcompany/page-2/page-2b/>

Acting for Change - <http://smashingtimes.ie/theatreandfilmcompany/page-2/acting-for-change/>

Drama for Change - <http://smashingtimes.ie/theatreandfilmcompany/drama-for-change-2015-2018/>

Introducing Forum Theatre as a tool to explore inequality and discrimination -

<http://www.youththeatre.ie/resources/publications/>

## UNIT 2: "Building resilience of refugees and asylum seekers"

### Introduction

The basic aim of this unit is met by methodologies, techniques and tools constructed in a way that respond to the core idea behind this learning unit; to build resilience of refugees and asylum seekers in order to ensure their smooth integration to their new society. Firstly, it is important to clarify a definition of resilience; resilience is the capacity to recover quickly from difficulties. In other words, resilience is a person's capacity to respond to pressure and the demands of daily life. The contents contained in this unit will be directly connected to theatrical techniques and methodologies, with the scope of empowering and strengthening the resilience of the individuals who engage with it.

The meaning and the importance of resilience plays a pivotal role in the psychosynthesis of individuals irrespective of their cultural background. This learning unit covers a more psychosocial perspective of the **GO UP Project**, that is why it is very important to clearly define the term resilience, some risks or barriers that may be faced during the practical implementation of the **GO UP Project** outputs, and the approaches that will be adapted for the empowerment of the refugees and asylum seekers. Also, due to its psychological substance, this learning unit can be modified to suit many concepts, as it is addressed to a characteristic inherent in all humans, that of resilience.

Resilience, as a term, due to the fact that it is a facet of personality, is difficult to make a one shoe fits all methodology for its cultivation. Some people are more resilient than others depending on their life experience. Thus, it is very important that all methodologies included in this Unit, be well organized and defined, in order to ensure their sustainability and their positive exploitation by experts, for implementation in their working environments. Resilience work traverses the sensitive area of one's capacity to problem solve and is a skill recovery process, it is a very sensitive terrain that can provoked defensive behavior. That is why, trainers should first create a trust relationship with the recipients before applying the methodologies herein, in order to adequately respond to this reality.

Resilience is a personality characteristic, of which some individuals have more of and some conversely have less. Building resilience is one of the most important steps on the path to ensuring a balance between the psychological and social perspective of individuals. So, the basic aim of this Unit is to show how the resilience levels of refugees and asylum seekers can be bolstered through theatrical techniques and the Go Up Toolbox contains a comprehensive range of materials in the form of tools and activities to this end. The theatrical techniques connected to this unit have been selected in order to promote a more creative counselling approach through the use of metaphor. Theatre acts as a conduit to assist individuals in finding a way out to their unconscious thoughts, a way to recover from difficulties and to face problems effectively.

## Pedagogical Methodologies and Approaches

“Methodology is the systematic, theoretical analysis of the methods applied to a field of study. It comprises of the theoretical analysis of the body of methods and principles associated with a branch of knowledge. Typically, it encompasses concepts such as paradigms, theoretical models, phases and quantitative or qualitative techniques.” (Retrieved from: <https://en.wikipedia.org/wiki/Methodology>)

Some examples that are used inside the training material of the GO UP Project are:

- “**Drama therapy** which is an established and validated form of therapy that can be applied to a wide range of participants (as clients are generally called in this treatment modality) in an even broader range of issues, problems, and disorders. The evidence backing its effectiveness is compelling, as is the intuitive reasoning behind its appeal.” (Retrieved from: <https://positivepsychology.com/drama-therapy/> )
- “**Psychodrama** which is an action method, often used as a psychotherapy, in which beneficiaries use spontaneous dramatization, role playing, and dramatic self-presentation to investigate and gain insight into their lives.” (Retrieved from: <https://en.wikipedia.org/wiki/Psychodrama> )

What is innovative about the aforementioned techniques is that in comparison to other similar methodologies, they afford the beneficiaries the ability to cope well under pressure, adversity and uncertainty. Drama therapy relies on developing behaviors, thoughts and actions, through theatrical methodologies and techniques which have been constructed in a manner which directly addresses the meaning of resilience.

According to the American Psychological Association, the personal values and beliefs of the individuals might have an impact on how they communicate their feelings and deal with diversity. Thus, through intercultural understanding, we recognise those personal values and beliefs as a basis for effective collaboration between people from different cultural backgrounds. All the tools have been constructed in a manner which promotes the importance of team bonding, accepting others and building trust relationships. Also, in reference to the personality characteristic of resilience, the methods and techniques included, predominantly focus on counselling and supporting the trainees as they try to define themselves and their needs through innovative theatrical techniques and tools. Theatre and Psychology provide a powerful combination that can provide motivation to individuals who are ready to enhance their resilience and their collaborative competencies, in a general sense. The adaptation of the activities provided inside the training material, can be applied to several contexts –with some additional appropriate modifications on a project by project basis - to an even wider audience.

## Good Practices

- Athens, Greece, Youth City, “**Connect Your City**” (Youth Centre of IASIS NGO)
- “**Connect Your City**” combines an educational methodology, addressed to youth with the aim of motivating young people to be more socially active, it is run in tandem with a wider spectrum of events that are organized in order to assist the personal development of the young people. This good practice is relevant to aims of the **GO UP Project** is because **Connect Your City** is a multi-cultural based youth centre, where the exchange of values and beliefs is at the core of all the methodologies and techniques applied in the tasks and services of the centre (including that of art and theatre) and this provides a connecting link between individual users of the centre.
- “**Connect your city culture**” is an innovative youth centre for young adults (16 - 30 years old), located in the centre of Athens, in Victoria. “**Connect your city culture**” aims at educating young people through artistic means and interdisciplinary art projects combining, theatre, dance, dance theatre, live music groups, photography and visual installations.
- “**Connect your city**” is also a certified centre in non-formal education, where programs are designed and implemented to encourage individuals to be active citizens. The connection with **GO UP Project**, is that the pilot testing of the project’s tools, will be organized in “**Connect Your City**” and applied by their experts-trainers, who will use these tools in a real face-to-face context. Through this connection we can ensure the sustainability and utilization of the tools, in order review their validity and reliability.

## Recommendations

The basic points that underpin this Learning Units are:

- Resilience is a personality characteristic
- Some people cope with stressful situations better than others, due in part to their higher level of resilience
- The basic aim for refugee and asylum seekers is that this material facilitate their coping with difficulties
- Using and demonstrating theatre techniques, such as drama therapy or psychodrama and using the **GO UP Project tools** can increase and empower the refugee and asylum seekers competencies in terms of resilience and intercultural competency
- The meaning and the importance of resilience is a very sensitive issue and the trainers should pay careful consideration to the manner and context in which they implement these methodologies.

## Glossary

**Resilience:** The meaning of resilience is, the capacity to recover quickly from difficulties.

**Methodology:** Methodology is the systematic, theoretical analysis of the methods applied to a field of study.

**Theatre as a counselling approach:** Theatrical methods and techniques used and aimed at exploring deeper emotions with individuals with a view to enhancing their resilience.

## For Further Reading

<https://positivepsychology.com/drama-therapy/>

<https://www.barrywinbolt.com/resilience-at-work/>

<https://psychcentral.com/lib/what-is-resilience/>

## References

Drama Therapy: Essential Techniques, Activities & Exercises + Courses. (2018, May 11). Retrieved from <https://positivepsychology.com/drama-therapy/>

## UNITS 3: Enhancing intercultural competencies through theatre

### Introduction

The aim of this unit is to understand and appreciate diversity as a source of enrichment and theatre as an innovative pedagogical tool to enhance intercultural competencies of refugees and asylum seekers.

We want to support learners to interpret their own and other people's assumptions, preconceptions, stereotypes, prejudices and forms of overt and covert discrimination. And also, to apply an intercultural approach to pedagogical drama strategies to help students to learn from and through theatre about other people with diverse cultural affiliations from a variety of perspectives.

Even a superficial review of current and commonly used teaching materials shows a serious lack of support for the attainment of intercultural competence. The predominant focus of currently available teaching materials is directed at developing communicative language skills, but the cross-cultural aspect of communication is for the most part entirely neglected. Cultural matters are limited to factual information about target language cultures. Clearly, then, there is a need to resolve the question of how to meet with the target of attainment of intercultural communicative competence, connected or not with language teaching, and this unit attempts to find one possible answer through, theatre techniques.

### Pedagogical Methodologies and Approaches

Different cultures produce different types of behaviour. Cultural differences are manifested in people's behaviour and communication patterns and this varies between cultures as well as within cultures. Intercultural communication takes place when people from different cultural backgrounds engage in communication. Commonly the language used is at least for one of the speakers not a native language, a common language is not alone sufficient to sustain mutual understanding and the accurate decoding of intended messages. In intercultural communication, where the context of communication is not the speakers' native culture, this must be taken into consideration.

People do not usually realize how much their daily life is influenced by unwritten rules which are automatically accepted and applied within their social class, their neighbourhood, their country. They do not only tend to take them for granted, but can also frequently make the incorrect assumption that everyone operates within the same system of cultural rules. Often people only realize that impediments to intercultural understanding exist when they cannot

adequately interpret other people's behaviour and actions whilst immersed in a different culture.

The lack of understanding that the foreign environment presents can lead to a person experiencing something known as culture shock and/or culture stress. Even if the person knows about the more obvious manifestations, such as language and customs, of the surrounding culture the individual is not likely to understand the values underlying that social behaviour. The visitor will have to learn how the minutest little things are done afresh. The resulting feelings are frequently distress, helplessness and hostility towards the new environment.

Modern approaches in intercultural communication generally fall into two categories: culture-specific and culture-general. Culture-specific approaches concentrate on mediating between two specific cultures, usually the native and one other culture. In foreign language teaching a culture-specific approach means that the aim is to mediate between the native and the target language culture. Culture-general approaches aim at communication skills that are applicable in any cross-cultural situation regardless of the interlocutors' native languages or cultures.

There is variation in the focus of different models of teaching on intercultural competence. Byram (1991) and Seelye (1993) look at the teaching **of intercultural communication in the context of foreign language teaching**. Others, such as Hofstede (1991) and Bennett (1998) concentrate **specifically on intercultural communication**.

#### **Hofstede's model.**

Hofstede (1991) suggests that intercultural competence is built on) three stages: **awareness, knowledge and skills**. First learners must recognize that their own behaviour is conditioned by the culture that they have become a part of when growing up in a particular society and that others are, in just the same way differently conditioned by the different cultures that they grew up in. Second, they must learn about the particular culture they are going to interact with. They need to learn the language and they should acquire knowledge of the overt cultural manifestations and basic differences in underlying values of the target culture and of their own culture. With cultural manifestations Hofstede means the customs and also heroes, such characters, real or fictional, that are perceived as possessing characteristics that are esteemed. Third, the learners must apply the knowledge of the target culture and put it to practice in the target culture environment.

#### **Byram's model.**

Cultural awareness teaching concentrates on transforming monocultural awareness into intercultural awareness i.e. making the students inter-culturally competent. The result should be a change in the students' "attitudes and concepts" and a "modification of culture specific schemata" (Byram 1991:24).

In Byram's model language learning and cultural awareness are brought together in the direct cultural experience that is available to students on their trips abroad. The experience offers students a chance to apply the language and cultural knowledge they have learned in



a real-life context. This does not mean, however, that the learning must happen in the foreign cultural environment. Byram believes that the same process of modifying schemata that occurs when students use the foreign language in coping with new experiences can be transferred to the classroom if aspects of the foreign culture are taught in said foreign language as they are during the immersion process. Byram emphasizes the importance of involving students in a structured learning process that is prepared in advance and later analysed in cultural awareness teaching.

### **Bennett's model.**

Bennett's (1999) approach to intercultural communication training concentrates on the development of ethno-relativism. Bennett (1999:197-207) associates ethnocentric perception with the feeling of sympathy. He maintains that in sympathy people try to imagine how they themselves would feel if faced with the same situation as the other person. In contrast with this is empathy where one tries to understand how other people feel in the situation, they are in. Bennett (p.208) suggests that empathy could solve such problems in cross-cultural communication that are the result of unwarranted assumption of similarity. Bennett (1999) presents a learning process that involves the learner in a constructive experience. Bennett (1999:209-212) proposes a six-step model for the development of empathy skills. The steps to be taken are: 1) Assuming Difference, 2) Knowing self, 3) Suspending self, 4) Allowing Guided Imagination, 5) Allowing Emphatic experience, and 6) Re-establishing Self. First, learners must accept the existence of multiple different realities and come to terms with the fact that given different circumstances they might possess a different perspective of the world. Second, they must clearly establish their own identity by becoming aware of the values, assumptions and beliefs within their own culture. Third, students expand patterns of thinking outside the feel in the situation they are in. Fourth, students are to use their extended awareness to imagine situations that they would not normally have. They are to imaginatively participate in the experience of a specific other person, like one would experience a situation as acting a character in a play. Fifth, students must allow themselves to emphatically experience that other person as if they were that person, to live for a moment as that other and experience that person's feelings in whatever situation they are in. Finally, students must re-create their sense of being separate from the explored other person. The self-Identities are resumed.

## **Good Practices**

- **La Bien Pagá Espacio Escénico - Programs on scenic arts**
- **Guide (for public schools) to practice intercultural education:**

<http://ligaeducacion.org/escuelasinterculturales/wp-content/uploads/2015/09/orientaciones-para-la-practica-de-laeducacio-nintercultural.pdf>

## Recommendations

**Educational Drama, Drama in Education, Creative Drama, Improvised Drama and Process Drama** are just some of the terms used to denote various forms of drama activity where, usually outside the scope of a specific school subject, drama is deployed in order to reach educational or instructional goals (Laakso 1992:123). There are two, to some extent overlapping branches, of educational drama that differ in their aims. The practice, which aims at fostering the development of the person as a whole, often dealing with students' values and attitudes, can be said to hold the educational goals and the practice, which aims at teaching the person a particular skill or subject can be said to hold the instructional goals.

## Glossary

**Intercultural Competence.** Intercultural competence is a range of cognitive, affective, and behavioral skills which lead to effective and appropriate communication with people of other cultures.

**Drama** is a general term that is used to refer to a multitude of things. Oxford Advanced Learner's Dictionary defines drama as "a play for the theatre, radio or TV", "the art of writing and presenting plays", "a series of exiting events", or just "excitement". In the field of education, the word "drama" can refer to a form of literature, a school subject, a teaching method or a series of events.

## For Further Reading

**Decrypting cultural nuances: using drama techniques from the theatre of the oppressed to strengthen cross cultural communication in social work students:**

<https://www.tandfonline.com/doi/full/10.1080/02615479.2019.1597039?scroll=top&needAccess=true>

**Toward a Topography of Cross-Cultural Theatre**

<https://scholarworks.umass.edu>

## References

<https://theses.uibn.ru.nl/bitstream/handle/123456789/3827/Szuba,%20A.%204584600.pdf?sequence=1>

<https://ag.purdue.edu/ipia/Documents/International%20Extension%20Curriculum/1.2.S2.pdf>

## UNIT 4.1: Theatre techniques to build resilience and empower refugees and asylum seekers: Training social and personal skills

### Introduction

The unit precisely aims to train social and personal skills of the refugees and asylum seekers through the use of theatre techniques, to facilitate the building of good relationships with other people and involvement in the social opportunities in their new country of residence.

The unit includes information about social and personal skills and covers different methodologies, activities and tools to enhance these skills using the theatre techniques such as role playing, interactive dialogues etc.

It is necessary to cover these topics because refugees and asylum seekers need, for their psychological wellbeing, to have a social life and communicate well in their new society. The use of theatre techniques is known to improve mental and psychological health and refine communicational skills in a manner necessary for involvement in social life.

The core topic of this unit is to train refugees and asylum seekers in the social and personal skills necessary for the smooth integration into their new country through theatre techniques.

The communication skills referenced, which are very important for both trainers and refugees and asylum seekers, are for the most part intended to be considered as verbal communication skills. And the necessary social and personal skills are aimed to be enhanced by theatre techniques, but as all the refugees and asylum seekers won't have knowledge of the language of the country they've immigrated to, the training is based on practical applications and mostly on non-verbal techniques.

### Pedagogical Methodologies and Approaches

A methodology is a scientific process aimed at identifying the most adequate set of methods from relevant research and analysis, with specific components such as paradigm, theoretical model, phases, and techniques. A methodology doesn't provide solutions, but offers the theoretical instruments for understanding how a method, a set of methods or the so called "best practices" are compatible with the specific context where they can be implemented.

It can be defined also as follows:

- "The analysis of the principles of methods, rules, and postulates employed by a discipline";
- "The systematic study of methods that are, can be, or have been applied within a discipline";
- "the study or description of methods".

(Retrieved from: <https://www.definitions.net/definition/Methodology>)

The main methodologies employed are non-verbal such as use of body language to prevent the interpersonal misunderstandings and theatre techniques which are used to cultivate the resilience of the target group members. This unit is innovative and complementary to the other methodologies/approaches found in the **Go Up Project** and can be used to train the social and personal skills of the refugees and asylum seekers necessary for their successful integration.

**Social skills training (SST)** is a type of behavioural therapy used to improve **social skills** in people with mental disorders or developmental disabilities. SST may be used by teachers, therapists, or other professionals to help those with anxiety disorders, mood disorders, personality disorders and other agonises. It involves the ability to communicate, problem-solve, make decisions, self-manage, and control relationships with friends and others.

So, what type of skill is a social skill? It is a learned skill and it is more complex than just having good manners. Social skills are culture specific and are learned from birth from others. When an individual finds themselves a refugee or asylum seeker in a new culture they may encounter variants between the assumed social norms of their former and present country. With practice and determination, refugees and asylum seekers can identify these variants and acquire any absent social skills through guided interaction. The activities and tools placed within the methodologies and approaches of the unit will help the enhancement of said social and personal skills.

(Retrieved from: [https://www.google.com/search?sxsrf=ACYBGNTksn1BEAeL38\\_u9cfljEHKY4Zog:1574336007187&q=Can+social+skills+be+learned%3F&sa=X&ved=2ahUKEwisq9zTmrvlAhVCY8AKHSsSAGwQzmd6BAgLEBc&biw=1280&bih=576](https://www.google.com/search?sxsrf=ACYBGNTksn1BEAeL38_u9cfljEHKY4Zog:1574336007187&q=Can+social+skills+be+learned%3F&sa=X&ved=2ahUKEwisq9zTmrvlAhVCY8AKHSsSAGwQzmd6BAgLEBc&biw=1280&bih=576))

## Good Practices

- Social Services and Refugees
- It includes information about social services for refugees and asylum seekers, services which affect refugees and asylum seekers in their achievement of an effective level of psychosocial functioning and bares influence on the social changes that enhances a sense of well-being in humans.
- Social services for refugees focus on self-sufficiency, the ability to solve urgent problems which are faced, and at the same time develop skills to build a sense of safety.
- The social work profession can work on three different levels for asylum seekers and refugees. These areas can be defined as micro, mezzo and macro levels. Social service intervention at the micro level focuses on increasing participatory behaviors of asylum seekers and refugees, gaining skills of applicants and creating self-sufficiency. At the mezzo level, social work intervention can be used in order to develop collective problem-solving skills, normalize emotional reactions, gain effectiveness and control mechanisms and demonstrate organizational behaviors by using group work. At the macro level, it has been stated that the role of social services relates to deficits the economic, psychosocial,

education and health which cannot be met for refugee and asylum seekers and which in turn can provoke research and contributes to the creation of policies.

## Recommendations

The key points about this Learning Unit which should be highlighted are:

- Social and personal skills differ from culture to culture
- Development of communication skills is necessary to bridge this cultural gap and this can be done by supplying interaction opportunities where they are acknowledged
- The application of different theatre techniques increase involvement in social life
- Theatre techniques can help the refugees and asylum seekers to have better mental health in general and become more socially competent and self-confident.

## Glossary

**Soft Skills:** Soft Skills are a combination of people skills, social skills, communication skills, character or personality traits, attitudes, career attributes, social intelligence and emotional intelligence quotients, among others, that enable people to navigate their environment, work well with others, perform well, and achieve.

(Retrieved from: [https://en.wikipedia.org/wiki/Soft\\_skills](https://en.wikipedia.org/wiki/Soft_skills))

**Social Skills:** Social skills are the skills we use to communicate and interact with each other, both verbally and non-verbally, through gestures, body language and our personal appearance. Human beings are sociable creatures and we have developed many ways to communicate our messages, thoughts and feelings with others.

(Retrieved from: <https://www.skillsyouneed.com/ips/social-skills.html>)

**Personal Skills:** A skill is the ability to do something well, a certain competence or proficiency. Skills are typically acquired or developed through direct experiences and training, and they can require sustained effort. Therefore, personal skills are simply those skills that you possess and consider your strengths. Those with strong personal skills can communicate ideas clearly and listen well to others.

## For Further Reading

<https://www.jobs.ie/job-talk/personal-skills/>

<https://examples.yourdictionary.com/examples-of-skills.html>

<https://www.skillsyouneed.com/general/soft-skills.html>

## References

<https://www.definitions.net/definition/Methodology>)

[https://www.google.com/search?sxsrf=ACYBGNTksn1BEAeL38-\\_u9cfljEHKY4Zog:1574336007187&q=Can+social+skills+be+learned%3F&sa=X&ved=2ahUKEwisq9zTmvvIAhVCY8AKHSsSAGwQzmd6BAgLEBc&biw=1280&bih=576\)](https://www.google.com/search?sxsrf=ACYBGNTksn1BEAeL38-_u9cfljEHKY4Zog:1574336007187&q=Can+social+skills+be+learned%3F&sa=X&ved=2ahUKEwisq9zTmvvIAhVCY8AKHSsSAGwQzmd6BAgLEBc&biw=1280&bih=576)

<http://multeci.net/?p=27>

[https://en.wikipedia.org/wiki/Soft\\_skills](https://en.wikipedia.org/wiki/Soft_skills)

<https://www.skillsyouneed.com/ips/social-skills.html>

[https://www.google.com/search?sxsrf=ACYBGNTJM3lUwnl5PUajeJUMXoaq953H6w%3A1574338945587&ei=gYHwXaG\\_l7OFhbIP1eWkuAE&q=personal+skills&oq=personal+skills&gs\\_l=psy-ab.1.o.35i39j0l2j0i203l7.3857.3857..9460...0.2..0.132.132.0j1.....0....1..gws-wiz.....oi71.zixp2PEoXEs](https://www.google.com/search?sxsrf=ACYBGNTJM3lUwnl5PUajeJUMXoaq953H6w%3A1574338945587&ei=gYHwXaG_l7OFhbIP1eWkuAE&q=personal+skills&oq=personal+skills&gs_l=psy-ab.1.o.35i39j0l2j0i203l7.3857.3857..9460...0.2..0.132.132.0j1.....0....1..gws-wiz.....oi71.zixp2PEoXEs)

[https://www.thebalancecareers.com/personal-skills-list-2063763/#what-are-personal-skills\)](https://www.thebalancecareers.com/personal-skills-list-2063763/#what-are-personal-skills)

## UNIT 4.2: Theatre techniques to build resilience and empower refugees and asylum seekers: Theatre of the Oppressed techniques

### Introduction

The unit intends to present **Theatre of the Oppressed (TO)** history and offer some theatre games to be enacted with migrants, refugees and asylum seekers, for social transformation through TO techniques.

It presents some insights from the Brazilian playwright Augusto Boal's work over the years and pays brief reference to the undeniable connection to Paulo Freire's, **Pedagogy of the Oppressed**. This unit's techniques will allow participants to understand that **Theatre of the Oppressed** is a revolutionary method to transform not only reality, but also a praxis.

This resource was designed according to the objectives of the **Go Up project**. The contents and authors were selected taking into account the unique possibility to empower migrants through theatre and in particular TO. And will also provide a better understanding of the methodologies behind the subject.

Throughout this unit there will be some exercises and explanations about **Newspaper Theatre, Image-Theatre, Forum Theatre, Invisible-Theatre, The Rainbow of Desire** and **Legislative Theatre** provided. The exercises proposed are based on an aesthetic approach.

Based on the experience contained in the **GO UP Project** partnership and the power of migrants, refugees and asylum seekers to fight for their rights, to seek, against all the odds, a better situation, this unit presents ways via an aesthetic path to create a theatre forum play, make a painting exposition, to generate a work based on resilience and social dialogue that will enable participants with skills and tool necessary to fight for their rights.

### Pedagogical Methodologies and Approaches

As previously suggested in unit 4.1, a *methodology is a scientific process* in the particular case of TO, the methodology is an ongoing process with people that are not normally considered "professionals". This method is for the oppressed. Those who might not even read or write. In the case, most migrants, asylum seekers and refugees cannot immediately talk and write the language of hosting countries. Yet they arrive full of competences, hopes and possibilities. And as Boal points out, everyone is an actor in life. **The theatre is our rehearsal for overcoming our oppressions.**

As theatrical practice it intends to make one reflect on reality, exposing the links between conduct and perception and how it is connected to the relational power in processes of domination and social exclusion. The innovation of Boal's method was to put the audience in an active role. The games and exercises are the basis for the creation of a play. A theatre forum play has been the most widely adopted technique because it offers, through the

performance, a space for dialogue in society, to promote awareness of the multiple social problems that affect the migrants, refugees and asylum seekers.

Here and up

This means that the participants are the actors and actresses, that create, rehearse and present a play to a public. This audience will also in turn become actors, because they can take part in the play (forum). There is a dialogue, and from this dialogue different strategies are possible. The story (script) is created based on a personal story, then personal story is shown inside its social context, the problem is put on stage. And from there different approaches are proposed for its solution. As a best practice present an example of a problem specific to migrants, refugees and asylum seekers for their collective solution.

TO method allows each participant to gain an understanding of how power is inter-relational and assume different perspectives on their individual problems and see them as a collective situation. Why? Because oppression is a structurally based problem that affects all in society. It's intrinsically linked to many of the negative circumstances lived by the oppressed which in turn can lead to a sense of disbelief in their own ability to overcome challenges fostering a lethargic sense that nothing can change. Therefore, this methodology and praxis presents a problem in an artistic way, where collectively actors, actresses and spect-actors analyse, debate and try different solutions to the problems. This leads to active thinking, to increased levels of awareness and ultimately participation. These practices lead to an increase in the overall community awareness. These adapted conditions provide new and empowering vantages for migrants, refugees and asylum seekers particular communities to tackle their problems and find allies.

(Retrieved from: <https://www.taylorfrancis.com/books/9780203984895>, Santos, Bárbara, 2019-Theatre of the Oppressed Roots and Wings: A Theory of Praxis, Santos, Barbara, 2018-Percursos Estéticos-1ª Edição São Paulo and <http://www.gtolx.org/>)

## Good Practices

- <http://www.saudeembarreiras.com/>- Solidariedade Imigrante-
- [https://www.youtube.com/watch?v=oV8u9A\\_-laE](https://www.youtube.com/watch?v=oV8u9A_-laE) GTO LX-Grupo Teatro do Oprimido de Lisboa
- <https://www.apele.org/>-

The good practices hereby proposed are those of organisations from Portugal who are using TO as a tool to empower the communities and/or members they serve. In particular in the case of Solidariedade Imigrante and GTOLX, the participants are migrant, refugees or asylum seekers. TO is a strategy that allows them collectively to see, observe, analyse and create



solutions to problems. Solidariedade Imigrante and their members have been the driving force behind some migration law changes in Portugal. Both organisations believe that migrants should be protagonists for change. So, through theatre forum performances the majority of migrants become engaged in the solutions to their own problems

## Recommendations

**Theatre of the Oppressed (TO)** is a tool for social transformation. All the games, exercises and texts are used to achieve this goal and are adapted for use with migrants, refugees and asylum seekers. So, the facilitators will have to act as curingas/jokers and allow the participants to really participate, to build the collective story of the group. He/she has to be maieutic in order to promote dialogue. Also, this method is for the oppressed, not for the oppressors.

The play can be realistic, expressionist, of any kind, style or form, or format, except surrealist or irrational. Because the objective is to discuss concrete situations, using theatrical language.

## Glossary

**Oppression:** Oppression is defined by Sartre as the “exploitation of man by man . . . characterised by the fact that one class deprives the members of another class of their freedom”. This in our society is seen when a community/social group is constantly deprived of their rights.

**Protagonist / Oppressed:** The actor or actress who wishes to transform their reality. The role entails using all the weapons and tools which are known and/or at their disposal to try, albeit unsuccessfully, to do something, to reach a desirable goal. The oppressed player is not a passive victim “a poor thing” but it ends up being defeated by the oppressor in the play. It is this oppressed character that the public must replace, presenting alternatives to their behaviour that allow a different outcome, in which the oppressed individual can achieve their goals to create solutions to overcome their oppression. The oppressed individual has a need for this change and therefore should fight for their dreams.

**Oppressor/s :** The actor(s) or actress(s) represent society and the structures that are usually employed to enforce oppression. The role is to act as someone, in a relationship that implies a conflict of interest and inequality of power, who uses their position to prevent others from reaching their goals. It is generally conscious, but it can also originate from cultural standards and be seen as “the way things should be”, “the normal”.

**Curinga / Joker** is not a lecturer or owner of the truth. Their role is to get people who know “a little more” to expose their knowledge, and those who dare little to intend to dare, showing what they are capable of. When the Theatre Forum performance ends, the individual in this role may have the important responsibility of mediating the discussion and providing incentive for the spec-actors/spect-actresses to go on stage present actions proposals to have an alternative disclosure of the drama presented.

(Retrieved and adapted from:

[https://career.arizona.edu/sites/career.arizona.edu/files/social\\_justice/story\\_html5.html](https://career.arizona.edu/sites/career.arizona.edu/files/social_justice/story_html5.html) and  
<https://www.iep.utm.edu/sartre-p/#H4>

## For Further Reading

<https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf>

<https://www.taylorfrancis.com/books/9780203984895>

Santos, Bárbara, 2019-Theatre of the Oppressed Roots and Wings: A Theory of Praxis,

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Boal, A. (2005). Legislative theatre: Using performance to make politics. Routledge.

Boal, A. (2002). Games for actors and non-actors. Psychology Press.

Boal, A. (2000). Theatre of the Oppressed. Pluto Press.

Santos, B. (2016). Teatro do oprimido; raízes e asas. Uma teoria da praxis. Rio de Janeiro, Ibis Libris.

<https://www.nonformality.org/2012/11/participation-models/>

[https://www.repository.utl.pt/bitstream/10400.5/11529/3/Tese%20Final\\_O%20T.O.%20como%20ferramenta%20de%20promoc%CC%A7a%CC%83o%20do%20empowerment\\_sem%20entrevistas\\_apo%CC%81s%20defesa.pdf](https://www.repository.utl.pt/bitstream/10400.5/11529/3/Tese%20Final_O%20T.O.%20como%20ferramenta%20de%20promoc%CC%A7a%CC%83o%20do%20empowerment_sem%20entrevistas_apo%CC%81s%20defesa.pdf)

# 2019



Co-funded by the  
Erasmus+ Programme  
of the European Union

## Intellectual Output 3. GO UP Pedagogical handbook



**SOLIDARIEDADE  
IMIGRANTE**  
ASSOCIAÇÃO PARA A DEFESA  
DOS DIREITOS DOS IMIGRANTES

**Info  
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This project 2018-1-PT01-KA204-047449 has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.