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## Intellectual Output 4: GO UP Toolbox



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



**labien  
paga**  
espacio escénico



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# 1. Introduction

The aim of GO UP project is to boost the participation of refugees, asylum seekers and migrants in adult education supporting teachers, educators and counsellors with tailor made innovative methodologies and tools designed to build resilience and enhance intercultural competencies through theatre techniques.

Moreover, GO UP project will also apply innovative pedagogies, like Dialogic learning (learning that takes places through dialogue) and Peer learning, that help learners to play an active role in the teaching-learning process.

To do so, a consortium of 6 partners led the project co-creating the following methods:

- ✓ 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;
- ✓ 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;
- ✓ the Go Up Pedagogical Handbook on Intercultural and Inclusive Theatre (IO.3) with deep information about new approaches and innovative methodologies on the use if theatre techniques to support vulnerable groups;
- ✓ the Go Up Toolbox for Intercultural and Inclusive Theatre (IO.4) as a useful resource of practical information for the direct implementation of the innovative theatre method to help refugees, asylum seekers and migrants to build resilience and enhance intercultural competencies through theatre techniques.

GO UP will have a direct impact on Adult education teachers, trainers, tutors and counsellors – staff from partners and collaborators – taking part in the training course in each country for the implementation of the pilots as well as refugees, asylum seekers and migrants participating in the pilot trials.

The project is conducted by a consortium of six partners from 5 European countries.

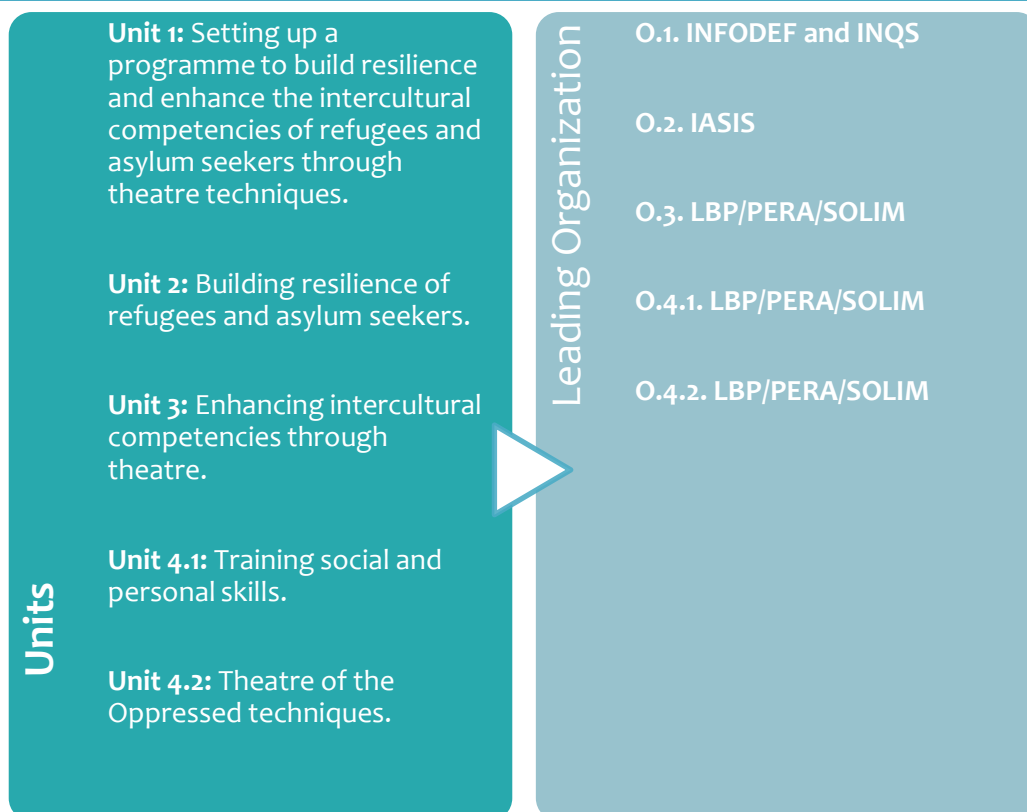
PARTNER	COUNTRY	ORGANISATION	
D1	PT	SOLIM	Solidariedade Imigrante
D2	ES	INFODEF	Instituto para el Fomento del Desarrollo y la Formación S.L
D3	TU	PERA	Pera Fine Arts Education Centre
D4	ES	LBP	Asociacion La Bien Paga' Espacio Escénico
D5	GR	IASIS	IASIS
D6	IR	INQS	Innoquality Sistem

## Aims of the Toolbox

The aim of IO4 is to provide tools and exercises to assist counsellors and trainers who work with migrants, in order to empower and strengthen their intercultural competencies and their resilience through theatre techniques.

This product is a part of GO UP 'Training Combo' and represents the practical approach, which also consists of IO2-Curriculum and IO3-Handbook (the theoretical basis) of the outputs of the project.

## The main Units of the Toolbox are the following:



## Recommendations for the trainers

Please, keep in mind that the population we are working with is a really vulnerable one. So, some exercises and activities may raise traumatic thoughts, which in consequence may cause a shift in the participants' mood.

Following, you can find some recommendations that could be applied to all the below activities or tools, in order to prevent any kind of misunderstandings or unwanted reactions:

- Energizers or grounding activities after the activities, which are considered to be functioned as a relief from a more “heavy” character. Use them during the beginning of the training as ice-breakers activities, or after the end of one activity, in order to “remove” all the negativity, they might feel. Some relief activities you might take in to consideration are available in this link: <https://www.outofstress.com/things-stress-relief/>
- For promoting the team-work and collaboration among the participants you can use the following link, which it provides you some ideas regarding team building, networking or ice-breaking activities: <https://www.eventmanagerblog.com/70-ideas-to-help-event-networking>
- Always check with your participants, if they feel comfortable to express their thoughts or feelings! Ask them if they feel alright or if something made them feel uncomfortable and need some time to relax.
- Describe clearly the step by step procedure and always, at the end of the activity, make reflective questions to the participants, in order to be sure that they understand correctly the contents of the activities.
- Make sure that the reflective questions, are linked to the objectives referred at the curriculum of each of the Units.
- Make sure that you provide also the theoretical framework of the activities, in order to pass smoother from the theoretical to the practical approach.
- Involve the participants, by asking them to share their own perspectives, and personal experiences. It is advisable to illicit from the learners their experience with the topics in advance and acknowledge those with greater levels of familiarity with the topic by consulting their expertise throughout the exercise.

## Unit 1:

*"Setting up a programme to build resilience and enhance the intercultural competencies of refugees and asylum seekers through theatre techniques."*

### **Tool #1**

#### **"From Seed to Success Tool Kit for Community Conservation Project"**

##### **What?**

This resource is entitled the *"From Seed to Success Tool Kit for Community Conservation Project"*. It is a toolkit providing a range of useful information for people involved in community conservation projects, much of which is easily transferable to those who wish to establish a program to build resilience and enhance the intercultural competencies of refugees and asylum seekers through theatre techniques.

This resource will provide learners with best practice for the following relevant sections (6 in total); facilitating effective meetings, basic techniques to work effectively as a group, managing conflict in a group; organizing meetings and events; group planning; reviewing events and group progress.

##### **Duration:** 60 minutes

20 mins reading per relevant section

10 mins discussion of the chosen topic with partner

10 mins discussion of the chosen topic in a group of 4

20 mins discussion of the chosen topic as a class group

##### **Materials:**

White board

Markers

##### **Procedure:**

**Step 1:** Give learners a copy of the relevant section to read eg. Facilitating effective meetings (20 minutes)

**Step 2:** Allocate a discussion partner to each learner.

**Step 3:** While the learners read write key topics of section on the white board.

**Step 4:** When learners finish reading ask that they discuss their overall opinion of the reading, the topics on the white board and how the suggestions given in the reading may have to be adapted for use in their own organisation with their partner (10 minutes).

**Step 5:** Join 2 sets of pairs together to make a group of and ask them to share an overview of their respective discussions e.g.: we were discussing (10 minutes).

**Step 6:** Ask 1 person per group to talk some notes as the groups.

**Step 7:** Open a class discussion by inviting each group to read the notes they have made on their group discussion. (20 minutes)

**Step 8:** Write key ideas which arise as a visual guide on your white board. Encourage learners to either make notes or a photograph of the white board for their records.

**Step 9:** Ask learners if they have any final reflections and conclude class.

**Learning outcomes:** Learner understands and can apply the basic elements of setting up a programme to build resilience and enhance the intercultural competencies for refugees and asylum seekers; facilitating an effective meeting, basic techniques to work effectively as a group, managing conflict in a group; organizing meetings and events; group planning; reviewing events and group progress. Learner understands and can employ a selection of associated activities.

**Limitations:** Facilitators are advised to only select 1 section per class module or run the risk of overwhelming the learner. Some learners may already have extensive experience in the topics depending on their work experience to date. It is advisable to illicit from the learners their experience with the topics in advance and acknowledge those with greater levels of familiarity with the topic by consulting their expertise throughout the exercise. In the circumstance of quieter, less conversive class groups it is recommended to have another short exercise in reserve.

**Resources/References:**

<https://www.doc.govt.nz/globalassets/documents/getting-involved/in-your-community/community-conservation-guidelines/seed-to-success-toolkit.pdf>



## Tool #2

### “Intellectual competences”

**What?** Two written texts to assist in a discussion of what intercultural competence is.

Text 1 – “What is intercultural competence? By Sabine Kinnon contains referenced information and diagrams of the constituent elements of intercultural competence including a breakdown of the knowledge, skills and attitudes which make up intercultural competency.

Text 2- “Developing Intercultural Competences Using Activities with Different Media” by Iuliana Marchis, Liliana Ciascai, Joaquim Saial. This text and accompanying activities, two of which are listed in this activities section will further verse the learner in the developmental model of intercultural sensitivity as a framework to explain the reactions of people to cultural difference. Using concepts from cognitive psychology and constructivism, it identifies six stages of increasing sensitivity to cultural difference. The first three stages are ethnocentric, meaning that one’s own culture is experienced as central to reality in some way; the second three stages are ethno- relative, meaning that one’s own culture is experienced in the context of other cultures.

**Duration:** 60 minutes

**Materials:**

Photocopier  
Photocopies  
White board  
White board markers

**Procedure:**

**Step 1:** Write “What is intercultural competency?” and “Have you ever experienced a situation where conflict resulted from intercultural incompetency?” on the whiteboard and illicit answers from learners and write them on the whiteboard. (10 minutes)

**Step 2:** Distribute the two readings “What is intercultural competence? By Sabine Kinnon and “Developing Intercultural Competences Using Activities with Different Media” by Iuliana Marchis, Liliana Ciascai and Joaquim Saial omitting the activities.

**Step 3:** Instruct learners to read the texts. (15 minutes)

**Step 4:** Once learners have read both texts place them in groups of 4.

**Step 5:** Explain to the learners that they must work together to create 2 scenarios of a paragraph in length which might cause an intercultural misunderstanding. (15 minutes)

**Step 6:** Once the scenarios are complete then the teacher collects them and redistributes them to different groups.

**Step 7:** Ask learners to discuss and offer solution to the scenarios whilst using the texts as a reference for best practice. (10 minutes)

**Step 8:** Learners will then share both the scenario and solution with the class group a short

amount of time should be permitting for by the learners at the end of each scenario and solution. (10 minutes)

**Step 9:** Ask learners to reflect in a new group of 4 as to how their understanding of intercultural competency has change over the course of the class. (5 minutes)

**Learning outcomes:**

The learner is able to describe and discuss the knowledge, skill and competencies which facilitate intercultural competency and apply them to a scenario where intercultural conflict may be present. The learner is able to describe and discuss the developmental model of intercultural sensitivity as a framework to explain the reactions of people to cultural difference. The learner can identify the six stages of increasing sensitivity to cultural difference and apply them to a scenario where intercultural conflict is present. The learner can discuss their own opinions, experiences of intercultural competencies with others through the framework provided by both texts.

**Limitations:** Trainers should pay careful attention to encourage the learners to explore potential scenarios of intercultural conflict in a respectful manner. Some learners may struggle to create a scenario of intercultural conflict in which case it is prudent to suggest one in the interest of keeping the momentum of the exercise.

**Resources/References:**

[https://www.gcu.ac.uk/media/gcalwebv2/theuniversity/centresprojects/globalperspectives/Definition\\_of\\_Intercultural\\_competence.pdf](https://www.gcu.ac.uk/media/gcalwebv2/theuniversity/centresprojects/globalperspectives/Definition_of_Intercultural_competence.pdf)

[http://dppd.ubbcluj.ro/adn/article\\_1\\_1\\_7.pdf](http://dppd.ubbcluj.ro/adn/article_1_1_7.pdf)

### Tool #3 “Learning diary”

#### **What?**

Learning diary

**Duration:** 30 minutes

**Materials:** Notebook and pens

#### **Procedure:**

**Step 1:** After each lesson, each trainer and student will be invited to find a place in the classroom where they found themselves comfortable.

**Step 2:** The trainers and students will be asked to take a notebook, as it will be easier to keep track of the process, and a pen.

**Step 3:** After everyone is placed in their comfortable place and are ready, they will be asked to think about the lesson they have just had. They will have to think about the highlights, what has been positive and what should have been different.

**Step 4:** The group will be given a 5 minutes period of self-reflection about these questions. It should be a quiet respectful atmosphere.

**Step 5:** After been given those five minutes of self-reflection, and without abandoning the quiet atmosphere, the group must write about the highlights, what has been positive and what should have been different. This process shouldn't take longer than 10 minutes.

**Step 6:** In order to finish the activity, the students will be asked to share their notes looking to get an agreement about the highlights, positive and need-to-improve experiences.

Once the agreement is settled, everyone should take notes of the decision. If the agreement is not possible, all the options should be written.

#### **Learning outcomes**

- Summarizing the main points of the lesson.
- Identifying the highlights, what has been positive and what should be improved.
- Being able to share
- Being able to produce an assessment.

#### **Limitations:**

The learning diary should be a tool for improvement. The group should be discouraged to use it as a tool to disclose inappropriate information, understanding these as something they wouldn't like to share with a third party.

The group should be advised to write full sentences and not only notes as it would be important once they want to have a look at their process.

**Resources/References:**

<https://cedec.intef.es/los-diarios-de-aprendizaje-una-herramienta-para-reflexionar-sobre-el-propio-aprendizaje/>

<https://www.ocnlondon.org.uk/news/comment/how-to-produce-a-reflective-learning-diary>

[https://www.ulapland.fi/loader.aspx?id=3a3195fe-1cd6-46ef-91ad-d6e947099c46.](https://www.ulapland.fi/loader.aspx?id=3a3195fe-1cd6-46ef-91ad-d6e947099c46)

## Tool #4 “Learning contract”

### What?

Learning contract:

An agreement established between the teacher and the student for the achievement of some learning through a proposal of autonomous work, with supervision by the teacher and during a certain period. In the apprenticeship contract a formalized agreement, a reciprocal consideration relationship, a personal implication and a time frame of execution is essential.

**Duration:** 30 minutes

### Materials:

A Learning Contract Protocol (as for e.g. the table below), adequate space and time allocated for the individualized attention of the student, pen.

Name of the student.....  
Name of the  
teacher/tutor.....  
Starting date.....Foreseen ending date.....  
Designation of the Learning Core.....

1. Competence objectives: What will you learn?	2. Learning strategies: How are you going to learn	3. Material resources: What are you going to learn with?	4. Evidence for self- assessment: How will you know that you have learned?	5. Evaluation criteria: How will you demonstrate the lessons learned?
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6. Learning schedule and tutoring sessions:

Signature of the teacher/tutor

Signature of the student

### Procedure:

It is a technique to facilitate the individualization of learning. It is a formal written agreement between the teacher or tutor and the student detailing their expectations: what will they learn, how will the monitoring of learning, the period established and the evaluation criteria to be used to judge how he/she completed his/her learning.

A learning contract usually contains the following elements:

- Learning objectives in terms of competencies that students must achieve when performing homework or tasks;
- The learning strategies that the student must apply to achieve the objectives;
- The resources or means to be used;
- Self-evaluation references, clues, signs, tests, so that the student permanently

compare the learning that he is achieving in relation to the formulated objectives;

- Evaluation criteria to verify the evidence of learning presented by the student;
- The schedule of tasks with the agreed time or time limits.

Frequently, the learning contract includes the development of the portfolio as evidence of the learning process and as an evaluation resource for the learning developed. The student's portfolio or learning portfolio is, according to Shulman (1999: 35), the structured documentary history of a set (carefully selected) of performances that has received preparation and tutoring and takes the form of student work samples that only reaches full realization in reflective writing, deliberation and conversation.

#### Teaching strategies and teacher tasks

The role of teacher facilitator is essential. Together with the student:

- Defines specific objectives, clearly detailed.
- Determines a sequence of learning tasks.
- Establishes tutoring sessions or supervision of the learning process.
- Indicates evaluation criteria.
- Negotiates and agree with the student the components of the learning contract.

#### Learning strategies and student tasks

The student organizes and regulates their learning process according to the contract agreed with the teacher/tutor. Thus:

- Planning the learning itinerary in phases and according to activities.
- Regulating itself in time and in the level of achievement of tasks and learning.
- Participating in tutoring sessions by raising procedural and content issues.
- Searching, selecting and processing the relevant information for the preparation of work proposals.
- Self-assessing their progress, reflecting on the learning process itself, their learning style and the level of achievement of the established objectives.

#### Evaluation

A continuous evaluation through the feedback established in the follow-up and supervision sessions during the tutoring hours.

- A student self-evaluation normally after each of the tasks on the learning style, the strategies adopted, the resources used and the possible improvements.
- A final evaluation of both the process and the achievement of the objectives.
- The completion of this evaluation can be done with the help of the portfolio.

#### **Learning outcomes:**

- Application of strategies in the construction of knowledge, reflection, self-control, self-regulation and self-evaluation.
- Organization and planning of learning.
- Self-motivation and persistence at work.
- Initiative.
- Organization and job planification.

- Use of ICTs.
- Confidence in the interlocutors: teachers, etc. .
- Social skills.
- Negotiation with teachers.
- Success and error management.
- Professional responsibility.
- Decision making.
- Rigor and foundation.
- Responsibility in your own training project.
- Self-confidence.

**Limitations:** (Recommendations about the limitations that a trainer will meet during the implementation of the activities. –max 200 words)

A certain level of autonomous student learning is required: cognitive and metacognitive strategies, and a certain personal motivation.

**Resources/References:**

[https://personales.unican.es/salvadol/programas/contrato\\_aprendizaje.pdf](https://personales.unican.es/salvadol/programas/contrato_aprendizaje.pdf)

## Activity #1

### “An imaginary dialog”

**What?** This is a group exercise where learners create an imaginary dialog between people from another culture from a visual prompt.

**Duration:**

50 minutes

**Materials:**

A selection of pictures containing 2-4 people from a culture distinct from that of the learners.

Pictures in digital format.

Colour print outs of pictures laminated with white speech bubbles. (1 copy per person in the image eg. 4 men working = 4 printed copies)

4 Thin nibbed black whiteboard markers.

A projector.

**Procedure:**

**Step 1:** Handout 1 paper image per learner.

**Step 2:** Ask all individuals learner to study their respective images.

**Step 3:** Write the following questions on the white board

- 1) Who are the people in the picture?
- 2) Where are they from?
- 3) What was happening before the image was taken?
- 4) What is happening in the picture?
- 5) What is going to happen after the picture?

**Step 4:** Ask all individual learners to write their answers on a sheet of paper.

**Step 5:** Now group learners in teams with those who have the same picture. The number of learners per group must equal the number of people in the images. Provide each group with 1 laminated version of the photo and a black thin nibbed white board marker to write in dialogue.

**Step 6:** Ask each team to elaborate a scenario about what happened before the moment of taking the photo, and after, putting together the ideas of the team members.

**Step 7:** Ask each team member to identify with a person from the photo, and then write a short dialog between the persons in the photo.

**Step 8:** Project the relevant images and invite each team to give a brief overview of their discussion and presents their dialogue to the class group.

**Step 9:** Invite the class group to reflect on each dialogue as you go.



**Learning outcomes:** Learners can use empathy and observe the empathy of others by identifying with a person belonging to another culture and generate a short dialogue from their perspective.

**Limitations:** Trainer must ensure that the images they are providing depict a diverse range of cultures. It is prudent to allow learners to select a picture they feel comfortable with. Learners should be monitored closely to ensure that the exercise does not provoke any xenophobia, racism or religious prejudice which might undermine the exercise. In the event of this occurrence reorder the groupings.

### References:

Activity adapted from;

“Developing Intercultural Competences Using Activities with Different Media” by Iuliana Marchis, Liliana Ciascai and Joaquim Saial

[http://dppd.ubbcluj.ro/adn/article\\_1\\_1\\_7.pdf](http://dppd.ubbcluj.ro/adn/article_1_1_7.pdf)

## Activity #2

### “What are values?”

**What?** A discussion class entitled “What are values?” centring around 2 short videos; “Ethics defined: Values” and a short animation entitled “Gobblynnne” By Katy Davis where learners actively explore where the values of the characters differ

**Duration:**

60 mins

**Materials:**

A computer

A projector

Internet access

Video clip 1

“Ethics defined: Values” from the University of Texas

<https://ethicsunwrapped.utexas.edu/glossary/values>

Video clip 2

“Gobblynnne” By Katy Davis 3:26

<https://www.youtube.com/watch?v=v6BRz-kJ2Zw&feature=dir>

**Procedure:**

**Step 1:** Write “What are values?” on the white board and place learners in groups of 4 to discuss and note a few ideas. (10 minutes)

**Step 2:** Invite the learners to share ideas generated in their group and write them on the white board. (5 minutes)

**Step 3:** Play learners Video clip 1 “Ethics defined: Values” (5 minutes)

**Step 4:** Ask the class group if any of their opinions have changed or they have any new insights after watching Video clip 1. (10 minutes)

**Step 5:** Now tell the learners they are going to watch another clip, Video Clip 2 entitled “Gobblynnne” By Katy Davis ask that they keep in mind how the 3 characters might differ in terms of their values. (5 minutes)

**Step 6:** After watching the movie, place learners in a new group of 4 and ask them to discuss and write out what different values are held by the 3 characters and if any are potentially conflict causing. (15 minutes)

**Step 7:** Finally ask the class to reflect upon their discussion and offer solution to any conflict causing issues they have identified. (10 minutes)

**Learning outcomes**

Learners can define what values are. Learners can using empathy identify the values of a group, contrasting them to identify where value based conflicts might occur. Learner are able to work in a group scenario to propose how the middle ground between two value systems can be

identified.

### **Limitations:**

Trainers should be aware of timekeeping throughout the class given the complexity of the topic under discussion. It is possible that the topic may provoke verbal conflict between learners as they discuss “What values are” as they will no doubt reference their own. Monitor and circulate around the class group to ensure that learners have not descended into any form of conversation which is overtly xenophobia, racism or religiously prejudiced in nature. Ensure all technological elements of the materials list are fully functioning in advance of the class.

### **Resources/References:**

Activity adapted from; “Developing Intercultural Competences Using Activities with Different Media” by Iuliana Marchis, Liliana Ciascai and Joaquim Saial

[http://dppd.ubbcluj.ro/adn/article\\_1\\_1\\_7.pdf](http://dppd.ubbcluj.ro/adn/article_1_1_7.pdf)

“Ethics defined: Values” from the University of Texas

<https://ethicsunwrapped.utexas.edu/glossary/values>

“Gobblynnne” By Katy Davis 3:26

<https://www.youtube.com/watch?v=v6BRz-kJ2Zw&feature=dir>

### Activity #3 “ANA Y YAIZA”

#### **What?**

ANA Y YAIZA: The aim of the activity is to make a comparative analysis of the roles we assign to people from different cultures.

#### **Duration:**

30 minutes

#### **Materials:**

A ball

**Procedure:** (The implementation of the activity in details, step-by step explanation) - from 2 to 5 pages.

**Step 1:** The participants will form a circle and pass the ball in directions arbitrary.

**Step 2:** Every time someone takes the ball, they must say something related to the life of an imaginary character, in such a way that collectively a kind of biography.

**Step 3:** The complete dynamic is to create two stories, that of Ana, a person from our country and that of Yaiza, an immigrant Moroccan. The teacher or the teacher begins: "Once upon a time there was a girl named Ana. Ana ..." and passes the ball to a person of the group. Little by little the complete history of her life is elaborated collectively: her conditioning, her desires and aspirations, what she achieved and finally the way she dies. Then the same is done with Yaiza.

#### Evaluation

After creating the group stories, they are compared. It tries to make see the prejudices or stereotypes that underlie attributing desires, circumstances, outcomes etc. to each character. It is convenient that as the collective narration is produced, someone will register the important elements on the board, to facilitate the subsequent analysis.

#### **Resources/References:**

[http://www.postgradoteatroeducacion.com/wp-content/uploads/2017/04/M%C3%A1ster\\_Teatro-Aplicado\\_Evaluaci%C3%B3n\\_reflexi%C3%B3n\\_en\\_actividades-esc%C3%A9nicas.pdf](http://www.postgradoteatroeducacion.com/wp-content/uploads/2017/04/M%C3%A1ster_Teatro-Aplicado_Evaluaci%C3%B3n_reflexi%C3%B3n_en_actividades-esc%C3%A9nicas.pdf)

## Activity #4 “Forum theatre”

### What?

Forum Theatre is an interactive form of theatre that presents a theatrical debate to create a group ethos that encourages audience interaction. It is a powerful method for exploring solutions to difficult problems. Forum theatre is a technique originally conceived by the Brazilian Augusto Boal with the aim of giving the oppressed the chance to be heard. The main focus is for the audience to actively participate in changing what they see on stage, (and in real life) for the better

### Duration:

Minimum 2 hours (30 minutes Introduction and warm up, 60 minutes Implementation, 30 minutes Debriefing)

### Materials:

Large space to perform, some objects of daily life, props for acting, flipchart

### Procedure:

#### WARM UP ACTIVITIES

To let participants getting in the mood, moving around relaxing with their body and with their face and being more comfortable.

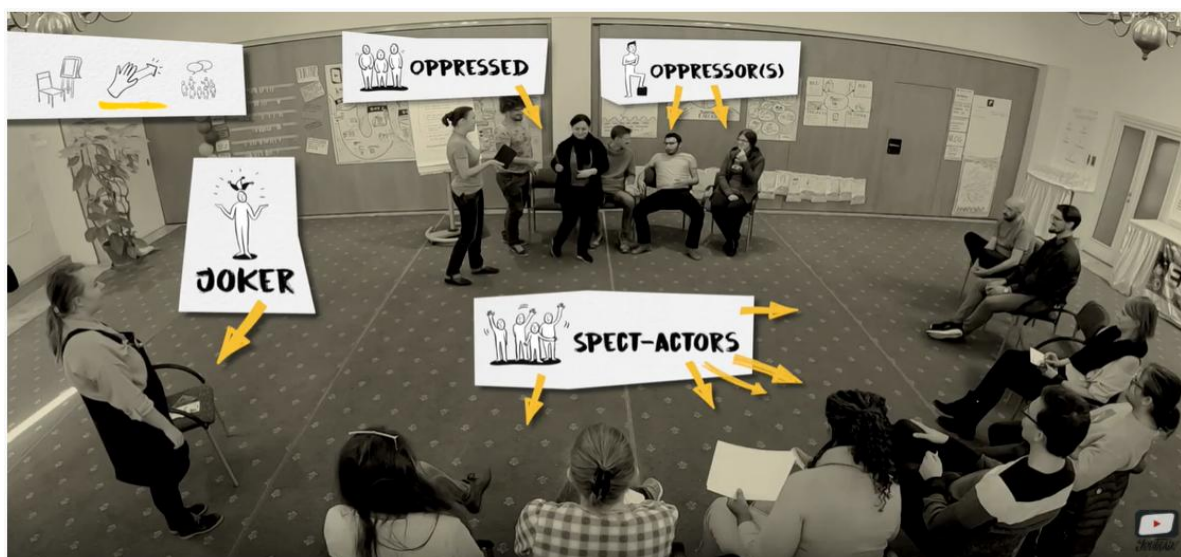
#### PREPARATION

Split participants in groups and ask them to find a situation that is clearly with the oppressed and the oppressor roles. Give enough time to rehearse it and discuss about it because the situation needs to be as clear as possible for the others.

#### IMPLEMENTATION

##### Roles:

- The Joker, that is the trainer who facilitate the process
- The oppressor(s)
- The oppressed
- Spect-actors



Participants/learners are involved in four steps of Forum Theatre as recommended by Boal (2008). These four steps are (a) develop a script (b) anti-model play (c) forum, and (d) intervention play. The following is a discussion of student participation in all of the four steps of Forum Theatre and a detailed account of how the student used them, and how it all worked out in the Moral Education classroom to enhance learning

**Step 1: Develop a Script**

In this session, participants, splitted in groups, are asked to develop a script based on their own experiences of daily life. The objective of this session is to train participants to develop a script based on their own experience.

**Step 2: Anti-model Play**

After composing the script, participants have to performe it as the anti-model play: an act that portrays the oppression, where a character being victimized failed to overcome the persecution.

**Step 3: The Forum**

After anti-model play is completed, immediately another session is conducted by the “Joker”. The Joker discusses with the audience the problems that appeared in the presentation and possible solutions proposed to overcome the above problems. The Joker then asks the audience to figure out the right solution or idea that can be implemented to resolve the conflict experienced by the oppressed characters in the play.

**Step 4: Intervention Play**

During intervention sessions, anti-model play is presented for a second time. Audience members can participate after stopping the action (freezing) of the scene saying “STOP”. An audience member can take the place of an actor to demonstrate his or her ideas for resolving a problem. The spectator can come in as a new character or replace and actor

and offer a solution from the character’s perspective. At this stage, the audience (spectator) changes into the role of actors called “spect-actors”. Boal (2006) wanted the audience to be active members of society, to cooperate in tackling existing conflicts in society. The audiences are referred to as “spect-actors” as they are encouraged to observe and interact with the performance at different stages of the process (Boal, 2006). “Spect-actors” would offer solutions through interaction such as stepping in and out of role as well as discussion, reflection and debate. Hammond (2012) called the involvement of the “spect-actors” in action as “role-reversal”. The aim is to provide participants with a safe and supported space to share their views and to give an opportunity to take part in a rehearsal for reality (Boal, 2006).

It is important the Joker to assist in everything, making sure that everyone knows what is happening. After exploring 2-3-4 different exchanges, the Joker can end the forum.

**DEBRIEFING**

The Joker starts helping participants to get out of the roles so all of the group come back to be themselves (moving around for e.g.). Then an open discussion can start answering some questions as: what happened, which situations were presented, which transformations were presented, the implications, what they learnt from it, if they are related with the oppressions

were presented, what is the key learning element etc.

### **Learning outcomes:**

- Implementation of theatrical techniques through the learning and teaching process.
- Promotion of innovative pedagogical methods as theatrical techniques to enhance refugees and asylum seekers' skills.
- Understand the role played by the development of intercultural competence to achieve inclusive education

### **Limitations:**

It is recommended the joker (trainer) to read literature about forum theatre as well as Theatre of the Oppressed.

“Magic” solutions should be avoided: interventions that use magic seem too good to be true and look at super-human or ideal circumstances. It often happens when we assume that the forces of oppression can be neglected. When Magic as a solution is offered, it is important for the Joker to identify Magic, explain it to the audience and suggest an alternative point of intervention.

### **Resources/References:**

<https://www.deadearest.co.uk/forum-theatre>

<file:///C:/Users/huawei/Documents/Downloads/FORUMTHEATRETECHNIQUEENHANCINGLEARNINGINMORALEducationCLASSROOM.pdf>

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

<https://kazsabta.files.wordpress.com/2019/01/guidetoforum-120310174532-phpapp01.pdf>

## UNIT 2:

### *"Building resilience of refugees and asylum seekers"*

#### Tool #1

#### "A resilience questionnaire"

**What?** A class where learners explore what resilience is through familiarising themselves with the 8 essential components of resilience and by identifying its traits in themselves and others using a "A resilience questionnaire".

**Duration:**

60 minutes

**Materials:**

Photocopies of a resilience questionnaire

White board

White board markers

**Procedure:**

**Step 1:** Write "What makes a person resilient?" on the whiteboard.

**Step 2:** Divide the learners into pairs to discuss the question and ask 1 member of the pair to make notes.

**Step 3:** Elicit the learners' thoughts and write on the white board.

**Step 4:** Give each learner a copy of 'The Resilience Questionnaire'.

**Step 5:** Ask learners to read pages 2 and 3.

**Step 6:** Now ask them to discuss the text in contrast with the notes they made.

**Step 7:** Invite some learners to share their thoughts with the class group.

**Step 8:** Ask learners to read pages 4 to 6.

**Step 9:** Allocate the learners in their pairings with a section for 1 of the 8 essential components of resilience.

**Step 10:** Instruct the learners to interview their partner and visa versa using the questions pertaining to their component.

**Step 11:** Instruct the learners to give their partner an assessment as per pages 4 to 6 of the reading.

**Step 12:** Join pairs into groups of 4 to discuss the exercise.

**Step 13:** Invite each group to share some of their thoughts and open to a class discussion.

**Learning outcomes**

Learner is able to articulate what they believe makes someone resilient and discuss the topic of resilience. Learner is familiar with the 8 essential components of resilience and



how to assess them in another. Learner has been the subject of assessment for and can assess another learner's resilience in terms of 1 of the essential components of resilience. Learner can discuss all 8 components of resilience.

**Limitations:**

Ideally the pair activity included in this tool, could be 1 of a series of 8 spread across a course of training. This would afford the learner the opportunity to assess for and identify all of the essential 8 within themselves or others. The types of limitations trainers might be faced with centre around a learner who is unwilling to participate due to a sense of vulnerability engendered by the requirement to share personal information. Learners who exhibit this type of reservation should be reminded that they need not divulge more than is necessary to gain an understanding of the topic. Monitor learners closely during the post assessment period to dissolve any tension caused by how pairs assess each others resilience.

**Resources/References:**

[https://www.psionline.com/wp-content/uploads/TheResilienceQuestionnaire\\_ExampleAssessorReport-6.pdf](https://www.psionline.com/wp-content/uploads/TheResilienceQuestionnaire_ExampleAssessorReport-6.pdf)

## Tool #2

### “What is Trauma?”

#### What?

A lecture on trauma entitled “Recognising and responding to trauma amongst refugee populations” By Guglielmo Schininà Head - Mental Health, Psychosocial Response and Intercultural Communication Section International Organization for Migration (IOM) in the form of a PowerPoint. The lecture covers I. What is Trauma? II. A Psychosocial Perspective and III. Responses and Recommendations.**Duration:**

70 minutes

#### Materials:

A projector

White board

White board markers

#### Procedure:

**Step 1:** Write the question “How can we recognise trauma in others?” and invite the students to answer.

**Step 2:** Write a selection of the learner’s answers on the whiteboard.

**Step 3:** Now write the question “How should we respond if we recognise the signs of trauma in others?” and invite the class to respond and utilise answers derived from Step 1.

**Step 4:** Now introduce the lecture and ask that the learners take notes which will form part of a later step.

**Step 5:** Deliver the lecture.

**Step 6:** Place learners in groups of 4 and ask them to discuss their impression of the lecture using their notes.

**Step 7:** Invite each group to share key elements and insights from their discussion with the class group.

**Step 8:** Invite the class as a whole to reflect upon how their perception of how to recognise trauma in others and respond to trauma in others has changed.

**Learning outcomes:** The learner can discuss how to recognise trauma. The learner is familiar with some basics elements of the psycho-social effects of trauma and is able to discuss them with others. The learner is able to reflect upon any erroneous conceptions they may have had in terms of both the recognition of trauma in others and how to respond to it.

**Limitations:** Trainer may find that their ability to explain all elements of this lecture is affected if they fail to adequately explore the references therein contained.

#### Resources/References:

[http://www.resettlement.eu/sites/icmc.ttp.eu/files/Prof%20G%20Schinina\\_IOM\\_o.pdf](http://www.resettlement.eu/sites/icmc.ttp.eu/files/Prof%20G%20Schinina_IOM_o.pdf)

### Tool #3 “Monologue”

#### What?

This activity combines a tool-a questionnaire- that aims to aware the beneficiaries about their level of resilience and a theatrical technique of monologue, in order to express how they can deal with a difficult situation, through a case study that symbolizes a possible problem of everyday living and its possible solutions for dealing with it.

#### Duration: 1h

**Materials:** questionnaires printed, pens, A4 papers, and a table with chairs for the implementation of the role playing-discussions between the participants.

#### Procedure:

The trainers should use the following instructions:

**Step 1:** Ask from the participants to fill in the following questionnaire, in order to check how resilient are:

This is an abbreviated version of the Nicholson McBride Resilience Questionnaire (NMRQ). For each question, score yourself between 1 and 5, where 1 = strongly disagree and 5 = strongly agree.

1. In a difficult spot, I turn at once to what can be done to put things right. \_\_\_\_
2. I influence where I can, rather than worrying about what I can't influence. \_\_\_\_
3. I don't take criticism personally. \_\_\_\_
4. I generally manage to keep things in perspective. \_\_\_\_
5. I am calm in a crisis. \_\_\_\_
6. I'm good at finding solutions to problems. \_\_\_\_
7. I wouldn't describe myself as an anxious person. \_\_\_\_
8. I don't tend to avoid conflict. \_\_\_\_
9. I try to control events rather than being a victim of circumstances. \_\_\_\_
10. I trust my intuition. \_\_\_\_
11. I manage my stress levels well. \_\_\_\_
12. I feel confident and secure in my position. \_\_\_\_

**Step 2:** Now check their score in order to find the main characteristics of each one of the participants. At the details of each of the following areas, they will find also some phrases that reflect their thinking characteristics. Afterwards, they will use these phrases in a role playing process with other resilient people, in order to start a discussion about a topic that will be described in detail in the following step.

#### **TOTAL: Your score:**

0 – 37: A developing level or resilience. Your score indicates that, although you may not always feel at the mercy of events, you would in fact benefit significantly from developing aspects of your behaviour.

Relevant phrases: “I will do by best, but I can't promise anything”

“I don't know what happens next, but I will try not to give up.”

“I know that I can do more than this, but something keeps me stationary.”

“I know I can manage it, but probably someone else could be better on this.”

“Sometimes, I feel that is very easy for me to give up.”

38 – 43: An established level of resilience. Your score indicates that you may occasionally

have tough days when you can't quite make things go your way, but you rarely feel ready to give up.

Relevant phrases: "I know, that every day is a different day and that I can't control every barrier it appears to me."

"Sometimes, I manage to deal with a conflict, but some others I feel too weak to handle it."

"I know for sure that tough days are going to come, but I am afraid of them, I feel like I will not be able to face them."

"I am afraid to face difficult situations, because in the past I failed sometimes –also succeeded, but I do not know why the negative thought prevails-."

"I try not to avoid the circumstances, but I rarely feel like I am going to give up."

44 - 48: A strong level of resilience. Your above average score indicates that you are pretty good at rolling with the punches and you have an impressive track record of turning setbacks into opportunities.

Relevant phrases: "I usually turn up my stress into creativity, in order to handle more effectively a difficult situation."

"What I know is that every condition-positive or negative- in your life, offers you always something for your personality."

"Life is not always good times and we have to know it in order to be ready when the conditions become tougher."

"I always try to think how I can take advantage of a problematic situation."

"In a tough world, only the toughest can survive."

49 - 60: An exceptional level of resilience. Your score indicates that you are very resilient most of the time and rarely fail to bounce back – whatever life throws at you. You believe in making your own luck.

Relevant phrases:

"We only live once and we don't have time for failures."

"Failures are for the weaks and for those who do not take their lives in their hands."

"Nothing is coming by luck. We define our future."

"The secret of a successful life is to stand up independently of what life brings you in the meanwhile."

"I do not accept the word "failure" on my vocabulary."

**Step3:** Give to the participants the following case study –printed- from a Greek man who lost his house during the floods in Mandra, Athens, in 2017.

"Floods had hit Mandra the night before. I'd put five years into building my house, even during the crisis and I thought it was all gone in an instant. It was the hardest thing I've ever gone through; to lose everything I had built. I was terrified. I called my family and friends who live nearby. Everybody came over to help salvage as much as possible. Some products were savable, but most were not.

My mind was blown by the support I received following the flood. As soon as he heard, my brother drove more than one hundred miles to help me clean and salvage what we could. My family and friends dropped whatever they were doing. There were no questions asked. When something this bad happens, people will amaze you."

**Step 4:** Now ask from the participants to think about their level of resiliency and the

phrases related to these areas and try to think about what they would do in the case of this Greek man. Then the trainers, should divide the participants in pairs, in order to start a collaboration to each other. The first role of the one who wants to share his/her level of resiliency is that he/she should start a monologue, by keeping in mind the phrases of his character. So, in this point the trainers should give to the participants A4 papers with the printed character and the sentences suggested for their monologues. (Duration of the monologue 3-5 minutes, each) Here a tip is to describe what the monologue is by using the following term: “The monologue, from the Greek monológos (compound of μόνος, monos, "alone", "unique", and λόγος, logos, "speech"), is a scene composition, or part of a theatre scene or otherwise composition, designed to be played by one actor, who is alone on stage when speaking. “

The second one, will be the listener, who will observe and will take notes about how:

- the interlocutor is thinking;
- what are the possibilities of overcoming this difficult situation;
- the possible solutions based on their thoughts.

The listener should NOT speak during the monologue.

#### **Step 5:**

Not it is time for the listener to mention what noticed during the monologue of this person and to answer to the following question:

- Will the individual overcome with this situation?
- How resiliency can help him/her on this?
- What are the possible solutions suggested based on his/her level of resiliency?

**NOTE:** In this step the trainers promote the meaning of resiliency and how people based on their level of resilience can cope with difficult conditions that will probably face in the future. End up this activity by discussing the meaning of this activity and the main outcomes came up from the participants' discussions.

The questionnaire retrieved from:

<https://www.nwpgmd.nhs.uk/sites/default/files/resiliencequestionnaire.pdf>

#### **Learning outcomes:**

This activity is linked to the learning objectives proposed in the Curriculum, because aims to empower the resilience of the beneficiaries, in order to facilitate them on finding effective problem solving and recovering more quickly from a difficult situation of their everyday life.

#### **Limitations:**

The trainers should use all the participants of the group. What the others, who not participate during the role playing, can do is to take notes and to observe the discussion process, for finding who is the most effective character of the story.

#### **Resources/References:**

The questionnaire retrieved from:

<https://www.nwpgmd.nhs.uk/sites/default/files/resiliencequestionnaire.pdf>

## Tool #4

### “Masks”

**What?** This activity combines a drama therapy technique called “Masks” in order to facilitate the expression process between the participants of a group.

**Duration:** 1h

**Materials:** pens, markers and A4 papers, scissors, staplers and tires

#### Procedure:

The trainers should use the following instructions:

**Step 1:** Give to the participants 2 minutes to close their eyes and to think about their selves. How they imagine others seeing them, what their expectations are and how they really look like.

**Step 2:** Then, give them markers and A4 papers, scissors, staplers and tires and ask them to draw a face in their head shape that represents their personality as they believe there are and how the others perceive them (we want a combination of these two perspectives). For this step give them 10 minutes.

**Step 3:** Use the staplers and the tires in order to finalize you mask and ask from the participants to put them on their faces. They should shut down in a circle with their mask, waiting for the next step of the activity. While they are sitting, ask them to observe the others’ faces, the colors they used, the expressions, the shapes of their drawings.

Now, it is time to explain to the participants the importance of the Masks as a drama therapy technique: wearing a mask within the therapeutic process, it may also help for participants to create their own mask that reflects their experiences or matches how they feel. Also, help them to feel safer and more secure, as well as giving them yet another way to express themselves and share their feelings with others non-verbally or verbally.

**Step 4:** The trainers, here should divide the participants in pairs. The topic of the discussion is a fact from their everyday lives that was difficult for them to deal with. They can choose something less or more complicated. Use the following examples to motivate the participants to think about something relevant:

Example n.1: “My boss talked to me rude and I didn’t have the courage to respond him appropriately.”

Example n.2: “I took a divorce, so this is a tough period for me.”

Then explain to the pairs that through the mask, as a drama therapy technique, is easier to express ourselves in a way that makes it difficult for us in our daily lives. Leave the pairs to discuss for about 10-15 minutes. Necessary condition here is that they should always wear their masks on.

**Step 5:** Both the characters, should express their problem to the other, while the listeners should take some notes regarding the thoughts of their interlocutors. So, the trainers should provide them papers and A4 papers. Then, they change their roles, the one is the speaker A and the other is the listener. What they should include to their notes that will be answered from the speakers are:

- What bothered you in this case and by whom?
- How will you cope with a similar case next time?
- Close your narration, by using “Next time, I will manage the whole situation much better.”

**Step 6:** After the 15 minutes discussion they should come back to their positions, and ask from 2-3 pairs to stand up and begin a public discussion (as a role play) between each other. The two roles here are: The one is the speaker, who express his/her problem based on the notes of the listener (from the previous step). The second one is the listener, the individual who listen his/her interlocutor expressing his/her problem that caused by him/her. After 3-5 minutes they change their roles and they repeat their roles, by wearing always their mask for facilitating the discussion process.

**Step 7:** Feedback from the participants:

- How masks as a drama therapy technique facilitate the expression process?
- How through the expression of your feelings you can raise your resilience?
- How this activity would be without the masks? Would it be easier or more difficult to you?

### **Learning outcomes**

This activity is linked to the learning objectives proposed in the Curriculum, because it uses a drama therapy technique (Masks) aimed to motivate the individuals in order to express themselves and empower their resilience, by managing complex situations.

**Limitations:** The trainers should be very careful and be aware about the sensitive issues that could came up during the discussion. So, they must be prepared on handling conflicts or confusions and to motivate people not to share a traumatic experience that would make them feel uncomfortable.

### **Resources/References:**

Techniques in Drama Therapy. (2019, June 19). Retrieved from:  
<https://positivepsychology.com/drama-therapy/>



## Activity #1

### “Buzz idea”

#### What?

This is a group based classroom activity to help learners to discuss and articulate what resilience means to them and share examples of resilience they are aware of.

#### Duration:

40 minutes

#### Materials:

Post-its

Magazine Pictures / Photos showing a diverse range of situations with people

Or

Set of Body Signal Cards from [www.innovativeresources.org](http://www.innovativeresources.org)

#### Procedure:

##### Activity 1: Buzz idea (15 minutes)

**Step 1:** Write the phrase “A picture tells a thousand words...” on a white board.

**Step 2:** Spread picture cards over classroom floor.

**Step 3:** Ask participants to choose a picture card they think best relates to the word resiliency (bouncing back, bouncing forward).

**Step 4:** Participants then share what their card means in relation to resiliency.

##### Activity 2: What is resiliency? (25 minutes)

**Step 1:** Write the word “Resilience” and it’s meaning to “bounce back, bounce forward from tough times” and discuss it with the learners.

**Step 2:** Using a post-it note, ask each learner to writes down their own definition and an example of when they, or someone they know has been resilient.

**Step 3:** Arrange learners in two large concentric circles. The learners in the inner circle share their definition. The learners in the outer circle share their example.

**Step 4:** The inner circle then rotates clockwise and the process is repeated until everyone has shared.

**Step 5:** Learners then swap from inner circle to outer circle and share their other piece of information.

**Step 6:** Draw a Y chart on the board. All learners brainstorm what it looks like, feels like



and sounds like to be resilient.

**Learning outcomes**

The learner is able to explain why being resilient is not about keeping things inside, but expressing how you feel and moving forward. The learner can articulate how resilient people know how to control their emotions so that they are able to push forward with a plan of action. The learner is familiar with a diverse range of real life scenarios where resilience is apparent.

**Limitations:** This activity will be limited if the trainer fails to; create a safe space learning environment eg. Permits frequent interruption of individuals not engaged in the activity. Similarly, the trainer fails to familiarise themselves with the procedure thus providing inconsistent guidelines for the behaviour of learners or fails to model appropriate responses and behaviour in the activity correctly.

**Resources/References:**

Adapted from “What is resilience?” from [www.reachout.com](http://www.reachout.com)

<https://schools.au.reachout.com/articles/what-is-resilience>

## Activity #2

### “Letter from a Refugee”

**What?** A class which will help learners to empathize with the refugees and asylum seekers in their regional location. The tools to support this process are an infographic about how to support trauma survivors and a video entitled “Letter from a Refugee” which follows the emotional journey of a group of young Syrian women who had to flee the war in Syria, the stress of separation from family and friends, the difficulties of adapting to their new environment and, ultimately, the discovery of their own inner strengths.

#### **Duration:**

60 minutes

#### **Materials:**

A projector

Colour copies of the infographic “How to support a trauma survivor”

White board

White board markers

Video - “Letter from a Refugee”

[https://www.youtube.com/watch?v=ApUhm\\_KLV-g&t=1s](https://www.youtube.com/watch?v=ApUhm_KLV-g&t=1s)

#### **Procedure:**

**Step 1:** Place the learners in groups of 4.

**Step 2:** Write the following on the white board;

I am a (the most common type of refugee and asylum seeker in your region ) what is this like for me?

What do I feel like before I flee?

What do I feel like during?

What do I feel like when I reach my new host country/culture?

**Step 3:** Instruct learners to consider these questions in groups of 4. Request that one group member make notes on behalf of the group. (15 minutes)

**Step 4:** Invite the different groups of 4 to share the notes.

**Step 5:** Now ask the group to think of 5 ways that they might support the refugee they have profiled. (10 minutes)

**Step 6:** Now distribute each learner with a colour copy the infographic on “How to support a trauma survivor”.

**Step 7:** Ask learners to read the infographic and contrast it with the group’s ideas with it. Are they the same? Are they different?

**Step 8:** Invite the groups to share their discussions with the group.

**Step 9:** Now tell the learners they will watch a video entitled “Letter from a Refugee” about a group of young Syrian women who had to flee the war in Syria.

**Step 10:** Create new groups of 4 and ask them to consider the 3 whiteboard questions in relation to this type of refugee profile. Unless it is the type of refugee profile already profiled in Step 3.

**Step 11:** Now play the video for the learners.

**Step 12:** Ask the new groups of 4 to discuss their thoughts on the stories of the young women in the video whilst considering the infographic on “How to support a trauma survivor”.

**Step 13:** Encourage learners to take the infographic, laminate it and place it in a prominent place in the staff quarter of their offices. Eg. Staff notice board.

**Step 14:** Invite the learners to reflect on what they have learned in the class as a class group.

### **Learning outcomes**

The learner can profile a refugee or asylum seeker common to their region. The learner can empathize with the emotions connected to the experience of forced migration in terms of the most common type of refugee or asylum seekers in their region through discussion. The learner is familiar with and can apply information given in the infographic “How to support a trauma survivor” to a refugee or asylum seeker. The learner has watched the first-hand accounts of forced migration give in the video “Letter from a Refugee” and can discuss the experience of the young female Syrian refugees in terms of the infographic “How to support a trauma survivor”.

**Limitations:** Trainer should be warned that this is an emotional topic and to try as much as possible to guide learners to be objective in their reflection upon the emotive topics. This class is not suitable for learners who may be suffering for secondary trauma or those overwhelmed by large sudden migrations.

### **Resources/References:**

<https://www.echotraining.org/support-trauma-survivor-infographic/>

[https://www.youtube.com/watch?v=ApUhm\\_KLV-g&feature=youtu.be](https://www.youtube.com/watch?v=ApUhm_KLV-g&feature=youtu.be)

### Activity #3

#### “Role playing & automatic writing”

##### What?

This activity combines two different techniques, the role playing and the automatic writing, with one common purpose, to empower and to strengthen the resilience ability of the target group.

**Duration:** 1h- 1:30h

**Materials:** printed story, A4 papers, pens

##### Procedure:

**Step 1:** The trainers should read the following text twice:

The story was retrieved from: <https://medium.com/swlh/a-hidden-and-forgotten-story-about-resilience-cce0c1158946>

*“During my last year of undergrad, I was required to turn in my final thesis. I had to choose between a psychological or social phenomenon which resonated enough, that I could establish a solid speculation. Strong enough that it would help explain its cause or correlation. I stared at my extremely bright screen for quite some time and... nothing. I could come up with hundreds of social grounds I wasn’t happy with: Overlooking starvation in Africa for starters, how most people can walk by a horrifying scene and do absolutely nothing (the bystander effect), whether we are naturally inclined to be materialistic, or the existential crisis of why we never truly feel satisfied with anything we do. There were so many ideas, thoughts, and theories I wanted to rebuttal or solve, that I couldn’t simply choose. But with a little more focus, and narrowing down my options, I decided to go with a topic that would help me understand certain aspects of my own life. That’s when it hit me — I’ve always wondered why some individuals were more resistant than others, and why others were mentally “tougher” than me under the same circumstances. I asked myself: Why do some children raised with abusive parents flourish, and why do some under the same roof turn to drugs? Why did a little girl who grew up with a sadistic mother turn into a serial killer, and another with the same, turn into a loving parent? Why did some victims of the holocaust survive and others perish? Why do some people use their childhood as excuses for failure, while others use it for reinforcement? I believe the magic word is resilience.”*

**Step 2:** Give to the participants pens and papers and ask them to write down for about

2 minutes whatever they think about this story. Warn them that they should not leave the pens not even for a moment and they should write all the time without thinking if their texts make sense –only whatever comes to their mind this specific moment). They have to concentrate and to leave their minds and their thoughts free in order to express their feelings through a paper. The trainer should be very careful on noticing the participants in order not to stop writing during this 2 minutes process. This procedure is called automatic writing and is a claimed psychic ability allowing a person to produce written words without consciously writing. After the end of the 2 minutes writing the trainers should explain to all the members what the automatic writing is.

**Step 3:** Ask from the participants to read about their personal stories. After 2-3 minutes, ask them if someone doesn't want to share their text with others, by explaining that automatic writing can reach very sensitive and unconscious areas of the individuals' thinking, so whoever feels uncomfortable it is better not to read it.

**Step 4:** Divide the participants in pairs and ask them to use both their personal stories and to create a scenario-a dialogue between these two internal voices. They should connect their stories, to create one common with logic and continuity. Duration of this step: 20 minutes.

**Step 5:** Then, explain them that you will need 2 pairs to stand up and to perform to the team their story, by using the role playing technique. A necessary condition is that they should use their imagination and their theatrical, artistic skills in order to create a mini theatrical performance by transforming a personal thought into a theatrical sketch. Duration of this step: 20-30 minutes.

**Step 6:** Explain them that this technique, can reduce the stress levels and increase the resilience levels, by meaning their capacity to recover quickly from difficulties or confused conditions. Also, this

You can ask them the following:

- How do you feel?
- What did you realize about your thoughts?
- What was the key point of the story?
- Do you believe that this technique can assist you on increasing your resiliency?
- How role playing as a theatrical technique can facilitate the training process?

### **Learning outcomes:**

This activity is linked to the learning objectives proposed in the Curriculum because:

- it is an activity/method that combine 2 techniques (automatic writing and role playing) in one procedure for promoting the meaning of resilience.
- Through the theatrical technique of role playing, the beneficiaries enhance their ability to express themselves to and to find effective problem solving.
- Through the complexity of the activity and the involvement of the participants in several procedures, we promote the importance of resilience; to recover quickly from difficult challenges (as the challenge to read your thoughts and to realize how complicated they really are) and to be flexible to find effective solutions in a short time.

**Limitations:**

The trainers should be very careful on how they will approach the personal stories of the participants, because automatic writing is a technique that brings up instincts and unconscious thought, which could bring them to an uncomfortable position.

**Resources/References:** A Hidden and Forgotten Story about Resilience. (2018, August 2). Retrieved from <https://medium.com/swlh/a-hidden-and-forgotten-story-about-resilience-cce0c1158946>

## Activity #4

### “A metaphoric way”

#### What?

This activity is a theatrical technique for writing a story/ based on personal experiences and real examples of the individuals who are called to express themselves with a more metaphoric way, by introducing their own scenario. The variable here that is connected with the specific unit, is that the scenario will be inspired from the conditions that empower the individuals' resilience.

**Duration:** 1h - 1.30h

**Materials:** pens, A4 papers, flipcharts, markers, glues, scissors

#### Procedure:

The trainers should follow the following instructions:

**Step 1:** Explain them that this activity will be a competition about the best scenario- the best story. For starting point, ask them to create their personal stories, by giving them 2 elements: The first one is to think and list the 5 most important events during their life that raised their resiliency, by meaning that they managed to deal with it and to recover from a difficult situation. The second element is that the participants have to think about and create a character. “Imagine it to be an actor, a singer, or a parent who has problems with a child or with his wife. Then think of a specific desire for this character. Think about something concrete, money, fame, the proximity of a person, rather than abstract desires such as love or personal growth.” Once you have outlined characters and desires try to write a story, related to this character and the personal experiences (mentioned above) that make him tougher and assist him to be stronger and more resilient.

**Step 2:** After explaining to the participants the instructions, read them the following text in order to understand better the meaning of writing stories; the point is not to write personal experiences, but to create a story, with characters with a plot, a continuity and an end (happy or not): "To write is a possibility and a great resource for anyone who wants to experiment, to discover, to be surprised by their emotions. To write for any kind of theatrical or artistic reasons means to have a bigger responsibility, because words and thoughts, are not just intended to paper, but they have to take into account words interpretation, an audience listening to their thoughts. The writing to be read, meditated upon and quietly thought about is completely different from play writing which make messages to arrive immediately through action, sound and the images it evokes. Theatre is not cinema: it doesn't have visual tool that make it easy to understand places, times, situations. Everything depends on word. Because of that, theatre words have a huge responsibility "(Barbara Sinicco).

**Step 3:** Give them 30 minutes to create their own story. After that, they should share with the team their personal scenario. **The one with the best scenario is the winner of the procedure. What the prize is that the winning character will be the protagonist of the one common scenario/story that is mentioned in the following steps.**

**Step 4:** Ask from the participants to create one common story, by combining all the characters from all the stories. Give them flipcharts, markers, glues, scissors and suggest them to create in the flipchart the presentation of their own theatrical show. The presentation should include: -Title, all the characters mentioned in the stories – protagonist is the winner of the procedure mentioned in step 3-, one common plot and a short description of the story. (With a start and an end point).

**Step 5:** It is time for the presentation of the story. Two participants, selected by the team, they should stand up and perform their scenario.

-Debriefing part:

The trainers should ask the participants the following questions for the closing part of the activity and for the connection of this method with the learning objectives promised in the Curriculum:

**Q1:** *How do you evaluate this writing technique?*

**Q2:** *In what way the theatrical approach of the story makes it more illustrative and attractive to the audience?*

**Q3:** *How do we engage the meaning of resilience with this theatre technique?*

**Learning outcomes:**

This activity is linked to the learning objectives proposed in the Curriculum, because it combines the theoretical approach of resilience and its practical expression through theatre techniques, such as writing a scenario, with a character, a plot, a start and an end point.

**Limitations:**

-The trainers, at the debriefing part, can add more feedback questions.

-They should be very careful on how they should approach the writing process. They should clarify the meaning of writing as a theatre technique and as a way of expression.



## UNIT 3:

### *"Enhancing intercultural competencies through theatre"*

#### Tool #1

#### "Cultural Intelligence"

**What?** A PowerPoint lecture by Shireen Chua explaining the topic "Cultural Intelligence" in terms of knowledge, drive, action and strategy which includes an extremely useful appendix on Cultural Values from a global perspective.

**Duration:** 1h

#### Materials:

A white board  
White board markers  
A computer  
A projector  
Internet access

#### Procedure:

**Step 1:** Write "What is cultural Intelligence?" on the white board.

**Step 2:** Divide learners into groups of 4 and ask them to discuss the question. (10 minutes). Ask that one group member make some notes.

**Step 3:** Invite the different groups to share their ideas and write them around the question on the white board.

**Step 4:** Inform learners that you will now give a presentation on the topic of cultural intelligence and invite them to make notes.

**Step 5:** Deliver the lecture.

**Step 6:** Ask learners to reflect on the presentation in groups of 4.

**Step 7:** Invite learners to share their reflections with the class group.

**Step 8:** Place learners in new groupings of 4

**Step 9:** Provide learners with the appendix on cultural values and ask them to study it.

**Step 10:** Ask learners to identify 5 cultural values which may produce misunderstanding and/or conflict.

#### Learning outcomes:

The learner understands and can articulate what cultural intelligence is. The learner can discuss elements of cultural intelligence with others. The learner understands cultural intelligence in terms of knowledge, drive, strategy and action. The learner is familiar with and can discuss cultural value from a global perspective. The learner can give 5 examples of where cultural values can cause misunderstanding and/or conflict.

#### Limitations:

This presentation is designed to guide the user to the [www.cultureq.com](http://www.cultureq.com) website where there are materials for purchase. It is possible for a trainer to utilise elements of this presentation

which should support the discussion topic so it is essential that the trainer study and select what they require from the presentation in advance. The appendix on Cultural Value should be taught in advance of the theatrical activity exercises connected to this unit.

**Resources/References:**

<http://isana.proceedings.com.au/wp-content/uploads/2016/12/Shireen-Chua-ISANA2016-Presentation.pdf>

## Tool #2

### “Ethnocentrism and cultural relativism in group and out group”

**What?** A short talk / video which explains “Ethnocentrism and cultural relativism in group and out group” in terms of whether or not the learner would be willing to eat a plate of fried insects.

**Duration:**

60 minutes

**Materials:**

A projector  
White board markers  
A computer  
A projector  
Internet access

**Procedure:**

**Step 1:** Place learners in groups of 4.

**Step 2:** Write on the white board, “Discuss whether there is anything that people eat or drink in your culture which might be perceived as strange or unpleasant to an outsider”. If necessary provide the example of the Scottish dish Haggis which is made by stuffing a sheep’s stomach with its heart, lungs and liver with various vegetables and oats.

**Step 3:** Request that one member of each group take notes of the discussion. (10-15 mins)

**Step 4:** Ask the groups to share their notes they have made during the discussion period with the class group.

**Step 5:** Clear the white board and now write up the following “You have been invited to dinner in a friend’s house and you are served fried insects what would you do?”

**Step 6:** Request that the learners now discuss this scenario. (10-15 mins)

**Step 7:** Request that one learner, not the same learner as last time make notes on behalf of the group.

**Step 8:** Tell the learners that they will now watch a short video which discusses this topic.

**Step 9:** Ask learners to reflect in groups about what they have watched.

**Step 10:** Invite learners to consider whether their attitudes towards eating the fried insects has changed.

**Learning outcomes:**

The learner can understand ethnocentrism using an example from their own culture and a culture distinct from theirs through the medium of food. The learner understands what an in group and out group is, in terms of ethnocentrism. The learner can reflect upon whether their own reaction to the discussion prompt of being served

a plate of fried insects for dinner was ethnocentric or not.

**Limitations:**

Trainers may need to assist learners in identifying ethnocentric cultural ideas as the class progresses. It is prudent to consider several own culture specific ethnocentric food choices in advance to aid the learners in their discussions.

**Resources/References:**

<https://www.khanacademy.org/test-prep/mcat/individuals-and-society/perception-prejudice-and-bias/v/ethnocentrism-and-cultural-relativism-in-group-and-out-group>

### Tool #3 “The cultural onion”

#### What?

##### The “CULTURAL ONION”

The ability to develop intercultural competence depends on understanding the idea of “culture” itself. In essence, it requires to create a climate of respect for cultural diversity based on real understanding and appreciation for the different beliefs, behaviours, and values of cultures. Such understanding and appreciation can provide access to the differing cultural experience of others and enable mutual adaptation.

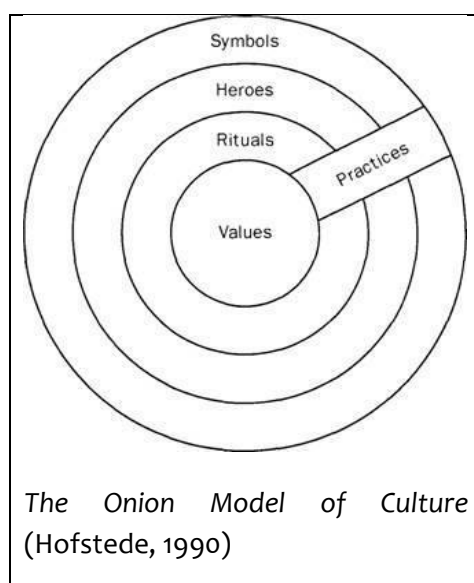
There are many interpretations of culture, from a special perspective, culture can be compared with an onion. Culture, like an onion, consists of layers which can be peeled off. Culture is similar, in that our values and behaviours have many different layers. Geert Hofstede developed the so called “Cultural Onion”, a useful tool to describe and compare different cultures. The Onion Model of Culture shows that values form is the most hidden layer of culture; and how culture affects behaviour and interpretations of behaviour. The onion metaphor of culture helps to becoming aware of value judgements. Intercultural competence requires understanding of oneself and the other as cultural beings. This understanding relates to values and norms, communication and thinking styles, etc. Culture as an onion permit sharing an awareness of similarities and differences among people, thus avoiding the reproduction of stereotypes and the promotion of one-sided perspective on culture.

**Duration:** 3-4 hours

**Materials:** Board, markers or chalk, paper and pens, graphic “The Onion Model of Culture” based on Hofstede theory, diagram trainers should compile some tips on storytelling and improvisation monologue to guide the final presentation about individual cultural identity,

#### Procedure:

**Step 1:** Theoretical Introduction to think of culture as an onion: the “Cultural Onion” as framework to introduce the concept of Culture. The Onion Model of Culture described cultural differences in several ways – as symbols, heroes, rituals, and values.



**Symbols** are words, gestures, pictures or objects that carry a particular meaning which is only recognized by those who share the culture.

Heroes are persons, alive or dead, real or imaginary, who possess characteristics which are highly prized in a culture, and who thus serve as models for behavior.

**Rituals** are collective activities. They are not actually needed to achieve a goal, but are considered absolutely essential and necessary by the members of a culture (e.g., ways of greeting and paying respect to others, social and religious ceremonies).

The core of a culture is formed by **values**. Values are ideas that tell what in life is considered important, and they are among the first things children learn. Because they are learned so early in our lives, we are often unaware of our values.

These components represent the ideas that people have about how things 'ought to be'. They strongly influence behavior of people. Formalized types of behavior that are sanctioned by the social collective are called "**practices**". Although, they are visible, they carry invisible cultural meanings that extend across all the three outer layers. Hofstede makes the important point that although certain aspects of culture are physically visible, their meaning is invisible: "their cultural meaning ... lies precisely and only in the way these practices are interpreted by the insiders".

**Example:** behaviours and interpretations affected by own culture<sup>1</sup>:

"A Navajo man opened the door to the classroom and stood silently, looking at the floor. The Anglo-American teacher said 'Good morning' and waited expectantly, but the man did not respond. The teacher then said 'My name is Mrs Jones,' and again waited for a response. There was none. In the meantime, a child in the room put away his crayons and got his coat from the rack. The teacher, noting this, said to the man, 'Oh, are you taking Billy now?' He said, 'Yes.' The teacher continued to talk to the man while Billy got ready to leave, saying, 'Billy is such a good boy,' 'I'm so happy to have him in class,' etc. Billy walked towards the man (his father), stopping to turn around and wave at the teacher on his way out and saying, 'Bye-bye.' The teacher responded, 'Bye-bye.' The man remained silent as he left. From a Navajo perspective, the man's silence was appropriate and respectful. The teacher, on the other hand, expected not only to have the man return her greeting, but to have him identify himself and state his reason for being there. Although such an expectation is quite reasonable and appropriate from an Anglo-American perspective, it would have required the man to break not only Navajo rules of politeness but also a traditional religious taboo that prohibits individuals from saying their own name. The teacher interpreted the

<sup>1</sup> Saville-Troike, M. *The ethnographic analysis of communicative events*. In: N. Coupland; A. Jaworski (eds). *Sociolinguistics. A Reader and Coursebook*. Basingstoke: Macmillan, 1997, pp. 138-139

contextual cues correctly in answer to her own question ('Are you taking Billy?') and then engaged in small talk. The man continued to maintain appropriate silence. Billy, who was more acculturated than his father to Anglo-American ways, broke the Navajo rule to follow the Anglo-American one in leave-taking. This encounter undoubtedly reinforced the teacher's stereotype that Navajos are 'impolite' and 'unresponsive', and the man's stereotype that Anglo-Americans are 'impolite' and 'talk too much.'

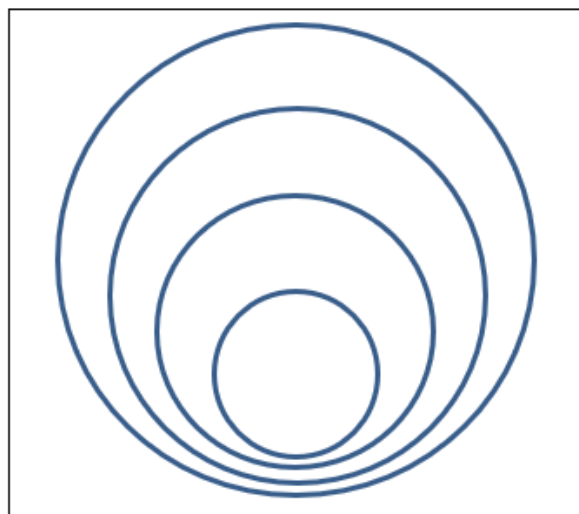
### What is "Culture"?

Culture is composed of implicit and explicit patterns of social behavior through the acquisition and transmission of its symbols. In addition, other reflections of culture occur in communication, manners, dress codes, social rules, and role models. Hence, it could be said that CULTURE is historically derived, and composed of selected ideas and their attached values. It results from the accumulated experiences of action, and it conditions future action.

Finally, the introduction of the conceptual tool "Cultural Onion", also brings the opportunity to explore other crucial related concepts to develop intercultural competence through theatrical techniques, thus, within this theoretical introduction might be included the following definitions: cultural identity, cultural diversity, cultural awareness, stereotypes, prejudices, discrimination.

**Step 2:** After working with the vocabulary and concepts, participants will define their own "Onion model of culture" describing multiple factors that conforms individual's cultural identity.

Draw the diagram below on the board and then ask participants to draw a mind map that describes their own layers.



**Inner layer:** Cultural identity. An individual's personal, cultural identity, which determines lifestyle and behavior.

**Second layer:** Personal (social) factors, which are mostly ascribed (Race, gender, religion, ethnicity, social class, sexuality, age, mental and physical ability)

**Third layer:** Psychological factors some of which are based on innate sources and all of which interact with the personal and social factors (Communication, motivation, perceptions, attitudes, personality)

**Fourth layer:** Social features that are shared by group members (Socialization takes place in, and culture is transmitted or behaviors are sanctioned by, social institutions such as schools, government, and churches.). For example: Occupation/career, religion, education, citizenship, generation (1st, 2nd, 3rd), language, political ideology, region (province), urban/rural, immigrant status and age at immigration, majority/minority group membership

**Step 3:** Share reflections and dialogue about oneself and the other as cultural beings. After reflecting on the influence of the predominant culture on behavior and values, it's time to expose to the group each participant's conclusions. To do so, theatrical techniques can be applied to present individual cultural identity framed within onion layers. Each participant can create a short monologue title "Who am I?" and play it through improvisation describing main cultural aspects like:

- Their own behavior conditioned by the culture that they have become a part of when growing up in a particular society (overt cultural manifestations, e.g. the customs and also heroes, such characters, real or fictional, that are perceived as possessing characteristics that are esteemed).
- About the situation of immigrants and refugees when interacting with the host society predominant culture: What they know about the particular culture they interact with (the language, the overt cultural manifestations and basic with basic differences in underlying values compared to their own culture)
- To relate any remarkable experience in the host society culture environment related to cultural differences and similitudes.

After the performance of each monologue, the group dialogue about the lessons learned about the understanding about their own and others cultures.

### **Learning outcomes:**

Share a common understanding of the notion of culture.

Establish the framework for talking about culture and the norms for classroom discussion based on respect for cultural diversity.

Apply an approach to describe and compare different cultures.

Self-reflection about how culture affects own assumptions and values: recognize that own behaviour is conditioned by the culture of a particular society, and that others are in just the same way differently conditioned by the different cultures that they grew up in.

**Limitations:** Hofstede Culture concept has been criticized for being blind to the dynamic processes that culture dimension involves. Having into account this limitation of this tool, culture definition might be completed by updated theoretical visions and existing theoretical models to refer to culture.

### **Resources/References:**

Critical Incidents for Intercultural Communication An Interactive Tool for Developing Awareness, Knowledge, and Skills: <https://www.norquest.ca/NorquestCollege/media/pdf/centres/intercultural/CriticalInciden>



[tsBooklet.pdf](#)

What is culture:

[https://warwick.ac.uk/fac/soc/al/globalpad/openhouse/interculturalskills/global\\_pad\\_-\\_what\\_is\\_culture.pdf](https://warwick.ac.uk/fac/soc/al/globalpad/openhouse/interculturalskills/global_pad_-_what_is_culture.pdf)

*Teaching Playwriting: a step by step guide to fostering creativity in your classroom.* Chapter 7  
“The Monologue”: <http://www.bbbpress.com/wp-content/uploads/2017/01/Teaching-Playwriting-Chapter-7-Preview-Reduced.pdf>

Development intercultural competence for teachers and trainers: [http://farintercultura.ch/wp-content/uploads/2016/07/3\\_DEVELOPMENT-OF-INTERCULTURAL-COMPETENCE.-HANDBOOK-FOR-TEACHERS-AND-TRAINERS.pdf](http://farintercultura.ch/wp-content/uploads/2016/07/3_DEVELOPMENT-OF-INTERCULTURAL-COMPETENCE.-HANDBOOK-FOR-TEACHERS-AND-TRAINERS.pdf)

## Tool #4

### “The Developmental Model of Intercultural Sensitivity”

#### What?

The “**Developmental Model of Intercultural Sensitivity**” (DMIS) was created by Milton Bennett and it is a framework to describe how people reacts to cultural differences. The DMIS analyses the process occurring at intercultural encounters and shows different ways in which people can react to cultural difference. Theatrical techniques (Theatre Forum, Invisible Theatre, Newspaper Theatre, etc.) integrating DMIS framework, can develop appropriated intercultural encounters scenarios and characters to enhance intercultural competence.

DMIS contributes to generate **intercultural sensitivity**, which is the ability to create an alternative experience that more or less matches that of people in another culture. Greater intercultural sensitivity creates the potential for increased intercultural competence because enhances the ability to see a culturally different person as equally complex to one’s self and thus, it helps to being to take a culturally different perspective. People who can do this have an *intercultural worldview*.

The DMIS applied as a tool to enhance the development of intercultural competence helps to outline how the assumed underlying worldview moves from an ethnocentric to a more ethno-relative condition. Changes in the underlying worldview can develop changes in knowledge, attitudes, or skills. Thus, DMIS contributes to generate greater intercultural sensitivity and the potential for more intercultural competence.

**Duration:** 60 minutes.

**Materials:** chart “The six stages of Developmental Model of Intercultural Sensitivity” (DMIS), computer, projector, cartoon “Day and night”.

#### Procedure:

**Step 1:** Before starting the facilitators ask the participants to identify themselves as interculturally sensitive, not sensitive and neutral.

**Step 2:** Introduce theoretical input: the “**Developmental Model of Intercultural Sensitivity**” (DMIS) or “Bennet Scale”, and the six stages of intercultural encounter are presented.

The DMIS describes the perspectives and behaviours concerning cultural difference, and outlines a "continuum" of increasing cultural awareness, understanding, and adjustment. The DMIS draws a *continuum* that extends from *ethnocentrism*, the experience of one’s own culture as “central to reality,” to *ethno-relativism*, the experience of one’s own and other cultures as “relative to context.” Positions along the continuum define the general ways in which perception of cultural difference is being organized into experience. This framework describes an intercultural encounter through six stages: Denial, Defence, Minimization, Acceptance, Adaptation and Integration. This process of personal growth includes ethnocentric stages and ethno-relative stages.



Developmental Model of Intercultural Sensitivity (DMIS) / “Bennett scale”

Distribute to participants a copy of the chart displayed below to support theoretical introduction about DMIS:

Table: The six stages of Developmental Model of Intercultural Sensitivity (DMIS)

	STAGES	REACTIONS TO CULTURAL DIFFERENCE
ETHNOCENTRIC STAGES	<b>DENIAL</b> of cultural difference.	This is the state in which one’s own culture is experienced as the only real one—that is, that the patterns of beliefs, behaviours, and values that constitute a culture are experienced as unquestionably real or true. Other cultures are either not noticed at all, or they are construed in rather vague ways. As a result, cultural difference is either not experienced at all, or it is experienced as associated with a kind of undifferentiated other such as “foreigner” or “immigrant.” (...) People with a Denial worldview generally are disinterested in cultural difference even when it is brought to their attention, although they may act aggressively to avoid or eliminate a difference if it impinges on them.
	<b>DEFENCE</b> against cultural difference	The state in which one’s own culture (or an adopted culture) is experienced as the only viable one –the most “evolved” form of civilization, or at least the only good way to live. People at Defence have become more adept at discriminating difference, so they experience cultural differences as more real than do people at Denial. But the Defence worldview structure is not sufficiently complex to generate an equally “human” experience of the other. While the cultural differences experienced by people with a Defence perspective are stereotypical, they nevertheless seem real by comparison to the Denial condition. Consequently, people at Defence are more openly threatened by cultural differences than are people in a state of Denial. The world is organized into “us and them,” where one’s own culture is superior and other cultures are inferior.

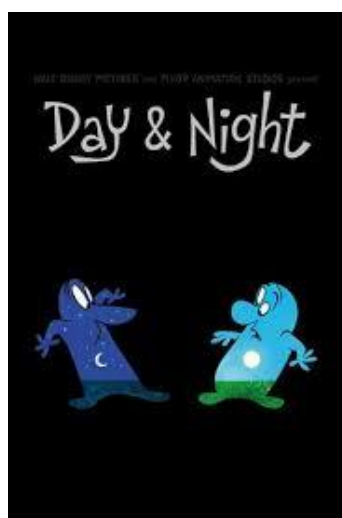
ETHNORELATIVE STAGES	<b>MINIMIZATION of cultural difference</b>	<p>The state in which elements of one's own cultural worldview are experienced as universal. The threat associated with cultural differences experienced in Defence is neutralized by subsuming the differences into familiar categories. For instance, cultural differences may be subordinated to the overwhelming similarity of people's biological nature (<i>physical universalism</i>). The experience of similarity of natural physical processes may then be generalized to other assumedly natural phenomena such as needs and motivations. The assumption that typologies (personality, learning style, etc) apply equally well in all cultures is an example of Minimization.</p> <p>Minimization is a kind of transition state between the constellation of Denial/Defence and the constellation Acceptance/Adaptation. The experience of Minimization is theoretically ethnocentric in that it takes one's own cultural patterns as central to an assumed universal reality. (...) However, the experience also includes the ability to perceive some cultural differences in largely non-stereotypical ways and to recognize the essential humanness of others.</p>
	<b>ACCEPTANCE of cultural difference</b>	<p>The state in which one's own culture is experienced as just one of a number of equally complex worldviews. By discriminating differences among cultures (including one's own), and by constructing a kind of self-reflexive perspective, people with this worldview are able to experience others as different from themselves, but equally human. People at Acceptance can construct culture-general categories that allow them to generate a range of relevant cultural contrasts among many cultures. Thus, they are not necessarily experts in one or more cultures (although they might also be that); rather, they are adept at identifying how cultural differences in general operate in a wide range of human interactions.</p>
	<b>ADAPTATION to cultural difference</b>	<p>The state in which the experience of another culture yields perception and behaviour appropriate to that culture. One's worldview is expanded to include relevant constructs from other cultural worldviews. People at Adaptation can engage in empathy –the ability to take perspective or shift frame of reference vis-à-vis other cultures. (...) If the process of frame shifting is deepened and habitualized, it becomes the basis of biculturalism or multiculturalism.</p>

		<p>Adaptation is not assimilation. The term “assimilation” is understood by many immigrants and people of non-dominant groups to refer to something like the “melting pot.” This idea of assimilation is that you should give up who you were before and take on the worldview of your host, or dominant culture. The concept of adaptation offers an alternative to assimilation. Adaptation involves the extension of your repertoire of beliefs and behaviour, not a substitution of one set for another. So you don’t need to lose your primary cultural identity to operate effectively in a different cultural context</p> <p>In domestic multicultural contexts, adaptation leads to mutual adjustment. In other words, people of both dominant and non-dominant groups are equally inclined to adapt their behaviour to one another.</p>
	<b>INTEGRATION of cultural difference</b>	<p>The state in which one’s experience of self is expanded to include the movement in and out of different cultural worldviews. Here, people are dealing with issues related to their own “cultural marginality”; they construe their identities at the margins of two or more cultures and central to none. As suggested by J. Bennett (1993), cultural marginality may have two forms: an encapsulated form, where the separation from culture is experienced as alienation; and a constructive form, in which movements in and out of cultures are a necessary and positive part of one’s identity.</p>
<p>Source: Bennett, M.J. Becoming interculturally competent. In: Wurzel, J.S. (Ed.) <i>Toward multiculturalism: A reader in multicultural education</i>. Newton, MA: Intercultural Resource Corporation, 2004</p>		

Debate about intercultural sensitivity reading some examples (listed on the table below) that show behaviours related to each stage of intercultural sensitivity developed at intercultural encounters. Also, invite to participants to share others examples.

Ethnocentric			Ethnorelative		
Denial	Defense	Minimization	Acceptance	Adaptation	Integration
My cultural experience is the only one that is real and valid. There is little to no thought of "other."	"We" are superior and "they" are inferior. One feels threatened and is highly critical. What is strange may be labeled as stupid.	Other cultures are trivialized or romanticized. One tends to deny differences (e.g., "color blind") and only seek similarities.	I accept but may not agree with other cultures. Generally, I am curious and respectful.	I "see" the world through different eyes and make intentional changes in my own behavior and values.	I easily move in and out of different cultural worldviews.

**Step 3:** After reflecting about the developmental model of intercultural sensitivity related to intercultural competence development, the group watch the animation video "Day and Night" (6 min.) available on Internet (link is copied to the movie poster):



After watching the cartoon, the facilitator may guide a group discussion about any similarities with Bennett model and, also, they can have a second round of watching and stop the video to analyse deeply the expressions and personal growth process of each character.

This movie story and the theoretical introduction exposed above, may inspire the creation of training activities based on theatre techniques (Theatre Forum, Image Theatre, Newspaper Theatre, Legislative Theatre, etc.) to develop intercultural sensitivity through simulated intercultural encounters scenarios to contribute to understand deeply people reaction to cultural difference.

### Learning outcomes:

- Knowledge about individual reactions to cultural difference within intercultural encounters.
- Understand personal growth processes developed as consequence of intercultural encounters.
- Change worldview centered perception from own culture to wider perspective understanding others culture Cosmo-vision.
- Develop cultural awareness and intercultural sensitivity.
- Able to describe the experience of people living in another culture.
- Apply the DMIS framework to drama techniques aimed to enhance intercultural competence.

**Limitations:** --

**Resources/References:**

Autobiography of International Encounters: <https://rm.coe.int/context-concepts-and-theories-autobiography-of-intercultural-encounter/168089eb76>

J.M. Bennett. Becoming interculturally competent. [https://www.idrinstitute.org/wp-content/uploads/2018/02/becoming\\_ic\\_competent.pdf](https://www.idrinstitute.org/wp-content/uploads/2018/02/becoming_ic_competent.pdf)

“Day and Night” cartoon: [https://www.youtube.com/watch?v=dJz\\_noKP-Bw](https://www.youtube.com/watch?v=dJz_noKP-Bw)

Augusto Boal. *The Arsenal of Theatre of the Oppressed*: <https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf>



## Activity #1

### “Bafa Bafa”

**What?** A theatrical role-play exercise called “Bafa Bafa” which helps learners reflect upon intercultural competencies and differences in value by becoming participants in two invented cultures with culturally opposing behaviours.

**Duration:**

60 - 90 minutes

**Materials:**

Two classrooms with a whiteboard in each.

Nametags

1 box of 100 small paperclips for Alphas

1 box of 100 large binder clips for Betas

A special wristband to be taped on the Alpha leader’s wrist

Photocopies of; the cultural description of the Alphas, the cultural description of the Betas and the list of questions for Step 5 and Step 13.

**Procedure:**

**Step 1:** Divide learners into two groups entitled the Alphas and the Betas.

**Step 2:** Explain to the learners that the Alphas and the Betas have distinct cultures.

**Step 3:** Separate the two groups into separate rooms.

**Step 4:** Provide each learner with a photocopy of their group’s information to read.

**Step 5:** Provide each learner with a photocopy of the following questions to discuss as a group;

- 1) How do we interact with each other?
- 2) What makes us happy?
- 3) Is our culture peaceful or warlike?
- 4) Is this culture expansionist, observational and adaptable?
- 5) What is the objective of my culture?
- 6) What is the religion of my culture?
- 7) What form of worship do we engage in?
- 8) What do people from my culture live on and can I get what I need?
- 9) How do we feel about; Uncertainty, strangers, frightening situations and rejection?
- 10) Do we welcome strangers?
- 11) Are we affectionate?
- 12) What do we do for pleasure, in love and in hate?
- 13) How does a member of this culture solicit and offer help?



**Step 6:** Once all the members understand and feel comfortable with their new culture they should select one member to send as an observer to the other group for 10 minutes.

**Step 7:** The members of both the culture should now roleplay the culture.

**Step 8:** The observers must take notes under the following topics; values, expectations, norms and customs but not interact with the other culture.

**Step 9:** The observer now reports their observations to their own culture.

**Step 10:** Each group should discuss the observations and make some hypothesis about the other culture.

**Step 11:** After the hypotheses have been formulated, the participants take turns visiting the other culture in small groups. After each visit, the visitors report their observations to their group.

**Step 12:** The group uses the data to test and improve their hypotheses. When everyone has had a chance to visit the other culture, the simulation ends.

**Step 13:** The learners then come together in one group to discuss and analyze their experience and consider the following questions;

- 1) What were your feelings when you when you were preparing to take on the role of a new culture?
- 2) What were your feelings when strangers came into your 'home'?
- 3) What were your feelings as you visited a culture whose language, gestures and behaviors are unfamiliar?
- 4) Did the other culture react the way you expected them to? Why (not)?
- 5) How did you try to adapt?
- 6) Can you try to explain the culture of the other group?
- 7) Can you explain your own culture?
- 8) What does this game remind you of?

### **Learning outcomes:**

The learner understands what is like to role play a different culture. The learner can observe a different culture in terms of values, expectations, norms and customs. The learner can discuss the another culture in terms of values, expectations, norms and customs. The learner can reflect upon both assuming a new culture and observing a new culture and share and exchange ideas with others.

**Limitations:** This activity involves the trainer well versed in the activity. The trainer must be able to adequately explain the activity and ensure that learners understand all that is required clearly. It requires that the trainer to take a hands on approach to and

to carefully monitor both culture when they are in progress equally.

### **Resources/References:**

Alpha Culture

<http://intercultural-learning.eu/wp-content/uploads/2017/08/The-Alpha-Culture-description.pdf>

Beta Culture

<http://intercultural-learning.eu/wp-content/uploads/2017/08/The-Beta-Culture-description.pdf>

## Activity #2

### “The Chinese family”

#### What?

Role-play about a situation of intercultural conflict: The Chinese family. The role-activity tries to analyse conflicts between people from different cultures and the solutions of how these conflicts can be solved in a positive way. This activity is analysing the situation of conflict and the way learners deal with it, depending on the origin of their social and cultural background. The participants should role-play a situation that could happen in anyone's daily life.

**Duration:** 120 minutes

#### Materials:

- Copies of the role cards
- Copies of the labels
- Copies of the observers' notes
- Pens and paper for observers to make notes

#### Procedure:

**Step 1:** Tell the group that they are going to role-play a situation that could happen in anyone's daily life, and then read the following:

“An investor group bought the buildings of the street for a rehabilitation project in the city. A Chinese family is taken out from their flat because they refuse to pay the increased rent. Actually, three generations of the family, Grandma, the wife and his husband, and their daughter live under the same roof in a tiny flat. They have for many years had a Chinese restaurant on the ground floor. The restaurant has a good attendance and serves good quality standard fare in a pleasant street of the city. They have always paid the rent on time and have respected the contract. Nevertheless, an expulsion order had been decided.”

**Step 2:** Divide the role play in various steps:

- Presentation of the role-plays and participants selection
- Improvisation in the space
- Decision time
- Improvising the story (simulation)
- Debriefing. Dialogue about experience (reflections, lessons learned and conclusions)

**Step 3:** Ask the volunteers to play the roles of the characters described on the cards (a minimum of 6 and a maximum of 10 participants). The rest of the participants act as observers.

Hand out the role cards among the volunteers.

Allow 15 minutes for people to think about what they have to do.

Remind the players that their aim is to come up with a solution.

Players have to respect and listen to each other and talk one at a time.

Let them walk around and build the space in the room.

The players have to come up with a solution to the problem then start the role-play.

The observers should note if the players respect each other's turn to speak or they

should note if anyone tries to take a lead and to facilitate the meeting; what kinds of arguments players used; they should note if there were any change in the attitude and behaviour of the players after they received the "clues for finding a solution".

The observers have to take note about the space situations, the positions and the movements of the players.

The observers may interrupt as they consider it necessary and ask some of the players about their feelings.

**Step 4:** Debriefing. Once the role play has finished, ask the participants to get together in a large group to discuss in a circle:

First, about what's happened in the role-play, for example, addressing questions such as:

- What did the observers record and what were their impressions of what happened during the role-play?
- How did the actors feel about it? Was it difficult to get into the role they were given, what did they find hardest and what easiest?

Later, help the group to analyze and reflect about cultural diversity, intercultural competence asking question like:

- Did the role-play reflect any reality in daily life? What were the similarities and what were the differences? Did anything seem to be exaggerated?
- Which of the characters most faithfully reflected attitudes common in our society?
- When we face a conflict involving people from different cultural background do we look for a solution that may satisfy everybody, or do we rather try to impose our point of view and neglect those who think or feel differently from ourselves?
- To what extent is the conflict actually related to differences in culture rather than in other things such as personal or economic interests?
- Has anyone experience of this sort of conflict? What were the circumstances? If yes, why hasn't this happened to you?

Role cards:

1. The Grandmother: You are very old and tired. You have always lived in this apartment. You don't want to move out.
2. The mother: You have been living here for more than 20 years. You've focused all your efforts on your restaurant, your flat and the well-being of your family. For you, it is impossible to imagine moving from your flat.
3. Policeman: You act on your Chief 's orders, you have to take the family out of the flat and want to come quickly at the end of your task.
4. The activist: You are a human rights defender and you are involved in several NGOs fighting against racism and inequality.
5. The worker: You are a foreigner. You work on the construction site in the surroundings of the flat. You are used to have lunch in the Chinese restaurant and you don't understand this decision of expulsion.
6. The owner of the flat: the family has been renting this flat for a long time and they pay the rent monthly. Nevertheless, you really want to benefit from this

opportunity to increase the rate of your flat and to make money.

7. The neighbor: Your apartment is in front of the one the Chinese family live in. Personally, they cause you no bother but you don't like foreigners.

Variations: adding as many characters as needed for the role play (the lawyer, the walker...)

**Learning outcomes:**

Explore the relationships between what is expected of us and how we behave.

Raise awareness of the effect of our own behavior towards others.

Start discussions about the effects of stereotyping people.

**Limitations:** (Recommendations about the limitations that a trainer will meet during the implementation of the activities. –max 200 words)

**Resources/References:**

Education on Peace training and cultural conflicts:

<https://avimd.org/uploads/File/Toolkit-Digital.pdf>

Augusto Boal. *The Arsenal of Theatre of the Oppressed: Games for actors and no actors*

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

### Activity #3 “Cops and robbers”

#### What?

“Cops and robbers” is a Game involving the creation of characters that is recommended by Augusto Boal when starting a new group with non-actors (e.g. workers and students), to help participants to accept the idea of ‘playing’ as we play in the theatre and to lose some of their inhibitions. This activity has been created by Augusto Boal and is based on the simulation of a defined situation where participants will construct and improvise their characters and the role they play.

**Duration:** 1-2 hours

**Materials:** quite artistic space, music can be applied as well, so that participants are inspired to work and the set created

#### Procedure:

This simulation game can be divided in various steps:

- Description of the “cops and robbers” simulation game
- Organize two groups (members of guerrilla and policy)
- Preparing and structuring the space where is going to be played (e.g. line up chairs like in bus)
- Self-reflection about each character attitude, behavior and feelings; how to argue and represent each role, etc.
- Improvising the story (simulation)
- Dialogue about experience (reflections, lessons learned and conclusions)

This game develops as A. Boal describes:

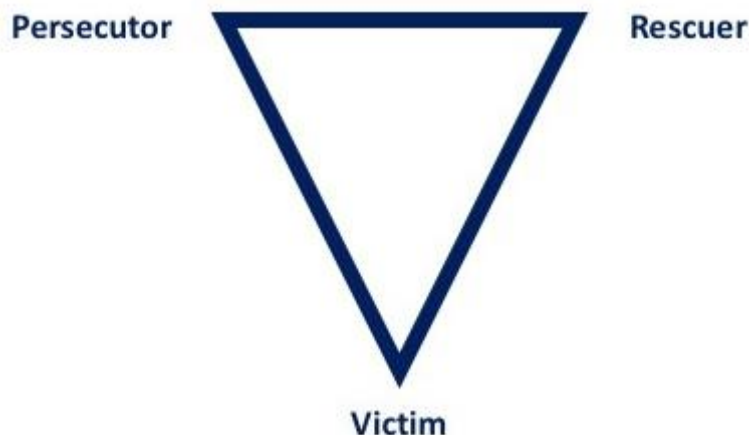
“The group is divided into two halves, one made up of guerrillas, the other of policemen-policewomen. Without knowing each other’s allegiances, they are all travelling in the same bus, which breaks down on the road. They all know that the bus contains only guerrillas and policemen, but they do not know which is which. The exercise consists of trying to work out who is a friend and who is an enemy, and agreeing a signal for ‘killing’ members of the other side. The exercise ends when one side has been completely wiped out. In this exercise, imagination plays as important a part as observation: each actor, whichever group she is in, has to come up with a convincing story to show her friends her true identity and to make her enemies think she’s one of them. (...) This exercise can take on a high degree of emotional and ideological violence, as it does not involve the creation of ‘general’ characters, but rather of combatant characters on one side and repressive characters on the other, with each side trying to justify their antagonistic stance” (Augusto Boal. Games for actors and non-actors. London; New York: Routledge, 2005, pp. 165-166)

Variations of this game can be done creating different antagonistic stances characters related to any cultural conflict (e.g. traveling in the bus, the conflict arise between racist and global citizens, when some passengers decide to stop the bus to help a group of migrant workers which bang was breakdown).

To help participants to create their characters, “The drama triangle”, a model to define

psychological roles, can be introduced. The model itself describes three habitual psychological roles, which people change depending on the situation:

- the role of the Victim, in which the performer projects the causes of problems and sufferings onto other people, events and circumstances;
- the role of the Persecutor, in which one pressurizes, forces and persecutes the victim;
- the role of the Rescuer, in which one interferes out of a seeming willingness to help.



Finally, after playing the game, generate a dialogue to reflect about the experience of acting:

- How did the actors feel about it? Was it difficult to get into the role they were given, what did they find hardest and what easiest?
- What kind of arguments were put forward and were they based on fact, reason or emotion?
- Was it easier to find argument for or against the guerrilla/police?
- Can any briefly analyses both opposite positions?
- Is there non-violent solution based on communication and dialogue to solve this conflict?
- Are there any lessons to learn about power relationships between natives and migrant and refugee populations? Or in relation to cultural diversity and intercultural competence...

### **Learning outcomes:**

Apply simulation games to enhance intercultural competence of refugees and asylum seekers' populations.

Familiarise with the theatrical practice of acting.

Outline characters and roles that will play in any story.

### **Resources/References:**

Augusto Boal. Games for actors and no actors <https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf>

Development of intercultural competences: handbook for trainers

[http://farintercultura.ch/wp-content/uploads/2016/07/3\\_DEVELOPMENT-OF-INTERCULTURAL-COMPETENCE.-HANDBOOK-FOR-TEACHERS-AND-TRAINERS.pdf](http://farintercultura.ch/wp-content/uploads/2016/07/3_DEVELOPMENT-OF-INTERCULTURAL-COMPETENCE.-HANDBOOK-FOR-TEACHERS-AND-TRAINERS.pdf)

Education on Peace training and cultural conflicts:

<https://avimd.org/uploades/File/Toolkit-Digital.pdf>

Cultural Awareness and expression handbook:

<https://publications.europa.eu/en/publication-detail/-/publication/6066c082-e68a-11e5-8a50-01aa75ed71a1>

Timing: toolkit for intercultural mainstreaming [http://eurocircle.fr/wp-content/uploads/2017/05/timingtoolkit\\_en.pdf](http://eurocircle.fr/wp-content/uploads/2017/05/timingtoolkit_en.pdf)

The drama Triangle:

[https://www.carersuk.org/images/Downloads/The\\_drama\\_triangle.pdf](https://www.carersuk.org/images/Downloads/The_drama_triangle.pdf)

Intercultural resource pack (Cambridge):

<http://assets.cambridge.org/052153/3406/sample/0521533406WS.pdf>



## Unit 4:

### *"Theatre techniques to build resilience and empower refugees and asylum "*

#### Tool #1

#### "Drama therapy"

**What?** An article from [www.psychology.com](http://www.psychology.com) Drama therapy: Essential techniques, Activities, Exercises and Courses. Note it is not necessary to include the section on Drama in schools and prisons.

**Duration:**

40 -60 minutes minutes

**Materials:**

Photocopies of the article

**Procedure:**

**Step 1:** Inform learners are going to read a text which give an overview of drama therapy.

**Step 2:** Provide learners with a photocopy of the article excluding the section of prisons.

**Step 3:** Once learners have finished reading the article place them in groups of 4.

**Step 4:** Ask learners to review the article in terms of its relevance the refugees and asylum seeker they encounter in their organisation and make notes.

**Step 5:** Write the following discussion questions on the whiteboard and invite learner to discuss their opinions on them in groups. Request that one learner make notes on behalf of the group.

- 1) Will Drama Therapy to be of use in your organisation? Why/Why not?
- 2) What benefits will it offer the employees, volunteers and users of your organisation?
- 3) What risks might it present the employees, volunteers and users of your organisations?
- 4) Do you have any experience using similar techniques with the users of your organisation? If yes, what was the result?

**Step 6:** Now invite the groups to share their discussions are a class group.

**Learning outcomes** The learner is familiar with and discuss drama therapy in a general sense. The learner can relate what aspects of drama therapy are presently in use, might be of use and might not be of use in their organisation. In the case of learners from a mix of organisations; the learner is able to discuss, compare and contrast how drama therapy is of used in a range of different organisations.

**Limitations:** Trainers may find that learners are reluctant to read this amount of text

during class time. This reading may also be set as a homework activity in which case the overall length of the class will be reduced. If the trainer fails to circulate adequately amongst the learners, learners who are lacking in motivation for the topic may not engage with it to an optimal level.

**Resources/References:**

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

## Tool #2

### “Conscience Alley”

**What?** A drama technique entitled “Conscience Alley” where the class group are offered the opportunity to explore common decisions, problems and/or dilemmas faced by politician and policy maker whose decision affect refugees and asylum seekers.

**Duration:**

45 minutes

**Materials:**

- White board
- White board markers
- Paper
- Pens

**Procedure:**

**Step 1:** Write the following on the white board ‘What types of decisions / problems and/or dilemmas do refugees and asylum seekers face in this country and what is the reason for this?’. Eg I need to get a job but no one will hire me. Or alternatively invite learners to assume the role of a politician who has influence over the lives of refugee and asylum seeker in your country.

**Step 2:** Place learners in groups of 4 and ask them to brainstorm some responses and reasons to the questions on the white board and make notes.

**Step 3:** Invite the learners to share the fruits of their brainstorming activity.

**Step 4:** Write the learner’s answers on the white board and circle any that are duplicate.

**Step 5:** Select an issue to explore as a group.

**Step 6:** Now divid the class into 2 groups. Group A – Agrees with the refugee or asylum seekers and Group B does not.

**Step 7:** Allow both groups 10 minutes to discuss and explore their view point out of earshot from each other.

**Step 8:** Place the two groups in opposing lines.

**Step 9:** As the trainer either select a learner to be the refugee or asylum seeker or assume the role yourself.

**Step 10:** Explain to the learners that the person acting in the capacity of the refugee or asylum seeker will now walk between the two lines and state the problem or dilemma between each opposing pair.

**Step 11:** At the end of the “Thought Alley” the individual assuming the role of the refugee or asylum seeker / politician or policy maker must make a decision about what is their next course of action.

**Step 12:** Place learners back into groups of 4 to discuss the exercise.

**Step 13:** Invite learners to share their thoughts with the group.

**Learning outcomes:** The learner can brainstorm, is familiar with and explores common decisions, problems and/or dilemmas faced by refugees and asylum seekers in their country and/or for those who create laws and policy which affect them. The learner can participate in a balanced discussion about said issues. The learner can advise and offer resolution to common issues faced by refugees and asylum seekers in their country and/or those who make decisions on their behalf. The learner can assume the perspective of refugees and asylum seekers / politicians and policy makers and resolve an issue.

**Limitations:** Trainers will find the effect of this exercise will be limited if they fail to closely monitor students as they brainstorm ideas. This exercise will be limited if learners are allowing to spend too long discussing the issue in a subjective as opposed to an objective manner.

**Resources/References:**

Adapted from <https://dramaresource.com/conscience-alley/>

## Activity #1

### “Parla!”

**What?** An improvisational drama therapy exercise entitled “Parla!” which is designed to foster the ability of learners to mirror resonance with others.

**Duration:**

40 -60 minutes

**Materials:**

Classroom

White board

White board markers

Photocopies of each group of the instructions in Step 3.

**Procedure:**

**Step 1:** Explain to learners that the goal of this exercise is to help them examine their inner conflict from a new perspective, cultivate their listening skills and learn and practice a Playback Theatre technique which will help them to this end.

**Step 2:** Divide the class into groups of 3.

**Step 3:** Write the following on the white board instructions on the white board.

- 1) Partners take turns to explain of a present or past conflict they have been engaged in.
- 2) The partner who is explaining the conflict situation assumes the role of the “sculptor”.
- 3) The sculptor must use the other partners bodies to sculpt that scene whilst explaining a conflict situation they experienced.
- 4) The other partners must remain frozen until the sculptor has finished their story and placed them in a relevant stance at this point the sculptor says “Parla”.
- 5) Once sculptor has said “Parla” the 2 partners who were sculpted can move, talk and act in the situation for 3-5 minutes baring in mind that the objective is to mirror back the conflict story they have been told in as accurate a fashion as possible to the sculptor without attempting to solve the issue or address the problem.

**Step 4:** The trainer will instruct the learner acting in the role of the sculptor to call freeze.

**Step 5:** Now instruct the group of 3 to reflect on their role play

**Step 6:** Repeat the exercise for each learner.

**Step 7:** Re-join the class group together and ask them to reflect upon their role play experience; was the exercise useful, what did they learn was there anything that surprised them?

**Learning outcomes:** The learner can reflect upon a personal conflict they have

experienced from a new perspective through drama. The learner can listen to another's conflict situation and mirror it without attempting to solve or offer advice on the issue. The learner reflects upon and discuss this experience with a group.

**Limitations:** Trainers should avoid using this exercise with groups where the touching of another's body is taboo or viewed in a negative light. It is prudent to flag the content with class groups where the trainer is unsure how the exercise will be received. Trainers should guide learners to discuss what parts of their bodies they are happy having sculpted e.g. wrists, hands, ankle etc. .

#### **Resources/References:**

Adapted from

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

## Activity #2

### “Reunion”

**What?** An improvisational drama therapy exercise entitled “Reunion” where two participants act as themselves at a future point in time.

**Duration:**

40 -60 minutes

**Materials:**

Classroom

White board

White board markers

**Procedure:**

**Step 1:** Write the following on the white board “Why might it be important for refugees of asylum seekers to be optimistic and have purposeful directions?”

**Step 2:** Place learners in groups of 4 and ask them to discuss their opinions and request that one learners make notes on behalf of the group.

**Step 3:** Invite the learners to share their thoughts with the class.

**Step 4:** Inform learners that they will be engaging in an activity entitled “Reunion”.

Step 5: Allocate a partner to each learner.

**Step 6:** Explain to learners that this exercise will activate 2 of the 8 components of resilience we looked at earlier; optimism and purposeful direction.

Step 7: Tell learners to consider in silence to consider the experience they have undergone during this course with the option of creating some notes.

**Step 8:** Now ask learners to consider what they might be doing 5 years from now.

**Step 9:** Ask learners to reflect upon how this course may change their respective realities and the affect it may have on the individuals they engage with during the course of their work.

**Step 10:** Invite the pairs to now role play meeting each other in the future. Learners must utilise normal greetings and formalities.

Step 11: Instruct learners reminisce back to the present and discuss how they have grow, developed and changed as a result of for this course.

**Step 12:** Swap the partners and repeat the exercise.

**Step 13:** Now place learners in groups of 4 and ask them to reflect upon there “Reunion” experiences.

**Step 14:** Ask that 1 learner make notes on behalf of the group.

**Step 15:** Invite each group to share details of their discussion.

**Step 16:** Allow the class group to share their thoughts on how this exercise was beneficial to them.

**Learning outcomes:** The learner can consider why 2 of the 8 components of resilience,

optimism and purposeful direction will be of benefit to refugees and asylum seekers and role play an exercise to activate their personal understanding them. The learner can reflect and discuss how the GO-UP tools and activities might affect them in their interactions in their respective organisations. The learner is familiar with a range of reactions, as in the reactions of their classmates to this exercise and can discuss them.

**Limitations:** Trainers may find that some learners find it more difficult than others to envisage themselves in the future. This can relate to the learners' religion, the language and personal preference. Trainers will lose the engage of this learner if they fail to support them with adequate consideration that having the capacity to be future orientated is not merely a matter of motivation.

#### **Resources/References:**

Adapted from

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



## UNIT 4.1:

### *"Training social and personal skills"*

#### Tool #1

#### "Social Skills"

**What?** A discussion class which covers what social skills are, provide learners with a list of social skills and a set of questions designed to help learners discuss them in accordance with culture, values, beliefs and attitudes.

**Duration:**

60 minutes

**Materials:**

Classroom

White board

White board markers

Photocopies of the list of social skills.

**Procedure:**

**Step 1:** Place learners in groups of 4.

**Step 2:** Write "Social Skills" on the white board.

**Step 3:** Invite learners without using the internet to work together to make a definition for "Social Skills".

**Step 4:** Invite each group to share their definition with the class.

**Step 5:** Create a class definition based on the definitions generated from the learners and then write the actual definition "Social skills are the behaviours, verbal and non-verbal, that we use in order to communicate effectively with other people."

**Step 6:** Return learners to their groupings and distribute the following questions and request that they discuss them. Ask that 1 learner make notes on behalf of the group.

- 1) How important is it to have good social skills?
- 2) What might we miss out on if we do not have good social skills?
- 3) What types of things dictate our social skills? Eg. family, friends etc
- 4) Brainstorm as many social skills in your group as possible.

**Step 7:** Invite learners to share their group answers to questions 1-3 with the class.

**Step 8:** Distribute the list of social skills and ask each group to compare their own list with it.

**Step 9:** Now instruct learners to consider how the social skills of the individuals who use their organisation may differ from their own due to difference in culture, religion, country of origin and the trauma of forced migration. Request that one learner make notes on behalf of the group.

**Step 10:** Invite learners to share the notes taken from their discussion with the class group.

**Step 11:** Open the discussion to the class group and chair in a manner by which all

learners are given the opportunity to voice their opinion.

**Step 12:** Invite the learners to reflect in silence for 5 minutes about how their understanding of social skills has change over the course of this lesson.

**Learning outcomes:** The learner can generate a definition of social skills in a group and compare their own definition with a standardised one. The learner can identify social skills they are aware of, discuss the importance of good socials skills and the consequences of their absence. The learner is familiar with and can discuss what types of facts affect the creation of our social skills. The learner is aware of and can discuss and consider how the social skills of individuals using their organisation may differ from their own in terms of culture, values, religion and the trauma of forced migration.

**Limitations:** The effectivity of this exercise will be limited if trainer fails to create cohesive groups. If a trainer encounters groups which seems for to not be engaging with the discussion to an optimal level it is prudent to swap some of the individual with another group provide the exercise has not been in progress for too long. Trainer should monitor closely to insure that the comparisons of social skills between culture is addressed by learners in an objective fashion.

**Resources/References:**

<https://www.elsa-support.co.uk/essential-social-skills/>

## Tool #2

### “A speed dating”

**What?** A speed dating style exercise to help learner understand what personal skills and relate them to their working day within their organisation.

**Duration:**

60 minutes

**Materials:**

Classroom

White board

White board markers

A pack of presentation cards.

A timer

**Procedure:**

**Step 1:** Divide learners into groups of 3.

**Step 2:** Write on the white board “What are personal skills? Working with your group brainstorm as many as possible.

**Step 3:** Request that the learner discuss the questions and that one member of the group take some notes.

**Step 4:** Invite the learners to share their ideas with the class group.

**Step 5:** Write up the classes answer on the white board.

**Step 6:** Now ask learners to discuss which of the class groups white board list of personal skills are most value in their organisation on a day-to-day basis and why.

**Step 7:** Invite the learners to share their ideas with the class group.

**Step 8:** Now ask learners to discuss any which are not of value and why.

**Step 9:** Invite the learners to share their ideas with the class group.

**Step 10:** Distribute or project the image from the link in the types of personal skills image.

**Step 11:** Join 4 groups of 3 together to make 2 groups of 6. Call 1 group of 6 group A and the other group B.

**Step 12:** Arrange the learners so they are facing a member of the other group.

**Step 13:** Allocate 1 personal skill to discuss to each member of the group A; Critical Thinking, Flexibility, Dependability, Interpersonal skills, Problem Solving and Motivated.

**Step 14:** Inform learner they must now engage in a speed dating exercise where they will be given 5 minutes to exchange ideas with a member of group B on how they use the personal skill under discussion in their work place.

**Step 15:** Instruct group b member that when the timer sounds they must change seats with the person to their left and discuss the new personal skill topic.

**Step 17:** Now write the 6 personal skills under discussion on the board and invite the class to reflect as a group on their discussions.

**Learning outcomes:** The learner understands and can discuss what personal skills are. The learner can discuss what personal skills they require on a day to day basis in their organisation. The learner gives real life examples of when they require the following personal skills; critical thinking, flexibility, dependability, interpersonal skills, problem solving and motivation in the context of their work place.

**Limitations:** Trainers may find this exercise is limited if they over emphasis the speed dating style of the exercise for some learners it may trivialise the objective, which is to familiarise them with what personal skills are. Failing to adequately time the exercise will limit it as it may result in learners struggling to keep the discussion going.

**Resources/References:**

<https://www.thebalancecareers.com/personal-skills-list-2063763#what-are-personal-skills>

## Tool #3

### “Discussion”

#### What?

#### Discussion

Discussion is the action or process of talking about something in order to reach a decision or to exchange ideas. In this case the important thing is not to reach a decision, but exchange the ideas and making empathy.

**Duration:** 3 hours

**Materials:** Clipboard, board marker, note book, pen, several objects for dramatization, Scenarios.

#### Procedure:

**Step 1:** The trainer explains the meaning and techniques of discussion. And emphasizes the importance of respecting the different ideas.

**Step 2:** The trainer gives several topics of discussion. For example:

- Education should focus on maths and science rather than music and art.
- Education should be privatized.
- Are robots going to increase or decrease our quality of life?
- Plastic bags and packaging should be banned.
- Is tourism beneficial to an environment?

**Step 3:**

The trainer explains some methodologies to practice the discussion:

- Body language
- Pantomime
- Role playing

#### Learning outcomes:

- Communication skills
- Using body language
- Language skills
- Respect to ideas
- Making empathy

**Resources/References:** <https://www.thebalancecareers.com/top-soft-skills-2063721>

## Tool #4

### “Incorporate Branching Scenarios to Build Communication Skills”

**What?** Incorporate Branching Scenarios To Build Communication Skills

Branching scenarios feature real world situations and characters. The trainees must make decisions along the way that lead them down a specific path. They also have the opportunity to interact with persons that they might encounter in everyday life.

**Duration:** 3 hours

**Materials:** Several objects for role playing.

**Procedure:**

**Step 1:** The trainer asks from the participants to practice their skills through a role play.

**Step 2:** The trainer provides some spesific scenarios to the trainees.

**Step 3:** The trainees make a role playing in order to find a problem solving.

**Scenario 1:** An unhappy customer wants to return an item but doesn't have their receipt. The employee must diffuse the situation by using the communication skills, which achieves the desired outcome. Branching scenarios can also help employees communicate with their co-workers more effectively.

**Scenario 2:** One table of students keep talking to one another while the teacher is trying to explain the subject. The teacher must keep silence during the lesson.

**Learning outcomes:**

- Learning drama techniques
- Communication skills
- Using body language
- Language skills
- Ability to write a scenario

**Resources/References:** <https://www.thebalancecareers.com/top-soft-skills-2063721>

<https://www2.palomar.edu/pages/tjohnston2/role-play-scenarios/>

## Activity #1

### “Active listening and peer coaching”

**What?** An active listening activity which supports learners to reflect on a question and generate their own solutions using simple principles of active listening and peer coaching. It’s an excellent introduction to active listening but can also be used with groups that are already familiar with it. Learners work in groups of three and take turns being: “the subject”, the listener, and the observer.

#### **Duration:**

60-120min.

#### **Materials:**

Classroom

White board

White board markers

Individual photocopies with the role of the subject, the active listener and the observer.

#### **Procedure:**

**Step 1:** Write “Active listening” on the white board and invite learners to consider what they understand by the term.

**Step 2:** Now write “What makes good active listening?” on the white board and invite learners to spontaneously offer answers and write them up.

**Step 3:** Explain to learners that often, when we reflect and discuss, we tend to focus on multiple individuals and questions at once, moving around our attention and focus. Meanwhile, when we listen to others, we tend to do so in a discussion-oriented way, thinking about “what will I say next”, rather than listening to the other with full presence and attention. One powerful way to explore a question or a problem is to use active listening with focus on one person at a time. For this exercise, this is what we will do.

**Step 4:** Invite the class group to suggest a question of relevance to their organisation or refugee and asylum seekers to explore.

**Step 5:** Write up 3 suggested questions on the white board.

**Step 6:** Now place learners in groups of 3 and allocate each group member 1 of the following roles; subject, the active listener and the observer.

**Step 7:** Distribute the appropriate photocopy of the role to each learner as below and the active learning infographic.

#### **The subject:**

The subject’s role is to explore the question or problem from his/her personal perspective. The person in this role should keep in mind: allow the focus to be on you,

and let your reflection flow naturally, being guided by the active listener.

### **The active listener:**

The active listener's role is to listen with full presence and focus. To listen with the whole body, to be curious, observe, paraphrase what he/she hears and guide the subject with open questions. This person should keep in mind: ask open questions to support the subject's reflection; do not offer advice; listen with the whole body.

### **The observer:**

The observer's role is to observe the process without speaking. To make observations from an outside perspective, to see and hear things that the listener and subject may not. This person should keep in mind: stay silent throughout the process; observe and make notes about what you see and hear; after the subject finishes, share the observations with the others.

\*An open-ended question is a question that cannot be answered with a "yes" or "no" response, or with a static response

**Step 8:** Give groups one hour or more so that each round can last 20 minutes. Explain that groups should pay attention to the time and make sure that there are three equal rounds.

**Step 9:** Once learners have finished, debrief the exercise, using questions like:

- What happened for me during the exercise?
- How did it feel to be the observer?
- How did it feel to be the subject?
- How did it feel to be the active listener?
- What did I learn about myself?
- How can I apply insights from this exercise?

**Learning outcomes:** The learner explain and describe what active listening is. The learner can role play how to behave as an active listener regarding a real life issue for their organisation and/or for refugees and asylum seekers. The learners understand and can utilise open-ended questions. The learner can role play being the subject or observer of the afore mentioned question. The learner can reflect on their role play experience of active listening in a group setting. **Limitations:** The success of this activity will be limited if a trainer fails to give learners sufficient time to consider their respective roles. Trainer must ensure that all learners understand and are utilising open questions failure to do so will limit the exercise.

### **Resources/References:**

<https://www.mindtools.com/media/Images/Infographics/listening-skills-infographic.pdf>

Adapted from: <https://toolbox.hyperisland.com/active-listening>



## Activity #2

### “Strange Interview”

**What?** “Strange Interview” An activity which uses active listening to activate critical thinking learners.

**Duration:**

60 minutes

**Materials:**

Photocopies of the “Strange Interview” activity questions Page 27.

Photocopy of the answers for the trainer Page 31.

White board.

White board markers.

**Procedure:**

**Step 1:** Write the words “Critical Thinking” on the white board.

**Step 2:** Place learners in groups of 3 and request that they create a definition for the term without using the internet or a dictionary.

**Step 3:** Invite learners to share their definitions with the class group.

**Step 4:** Create a class definition and then write up the standard definition on the white board and compare.

*Critical Thinking “the objective analysis and evaluation of an issue in order to form a judgement.”* And or use the definition given on Page 2 of The Critical Thinking Workbook.

**Step 5:** Explain to learners that to utilise their active listening and critical thinking skills you will provide them with some challenging “job interview” questions. Working together in their groups of 3 they must solve the critical thinking problems to the best of their abilities.

**Step 6:** Request that 1 member of each group of 3 write down the groups solutions.

**Step 7:** Request that the groups spend no longer than 5 minutes on each question.

**Step 8:** Read out each of the questions and invite the learners to share their solutions are a class group.

**Step 9:** Provide learners with the answer to each questions once all the groups have shared their solutions.

**Step 10:** Encourage learners to reflect on their solutions.

**Learning outcomes:**

The learner can define the term “Critical Thinking” from their own perspective and from a standardised definition and compare and contrast both by means of discussion. The learner can use active listening to attempt to offer solution to 12 critical thinking

questions. The learner can reflect on their group generated purposed solutions to 12 critical thinking questions and understand the correct solutions to the questions.

**Limitations:** This exercise will be limited if the learners critical thinking is under developed. If this is a suspicion of the trainer, then they should monitor all groups closely offering some mild prompting where necessary or the suggestion that learners skip questions which appear to be overly demoralising them. The exercise will be limited if learners are already familiar with the questions and solutions. In this instance deputise said learners are class room assistances and place them in the role of monitor to aid and offer mild prompts others

### **Resources/References:**

Adapted from “The Critical Thinking Workbook”. Please note there are many more useful critical thinking exercises in this resource.

<https://www.schrockguide.net/uploads/3/9/2/2/392267/critical-thinking-workbook.pdf>

### Activity #3

#### “Set A Real World Example”

##### What?

##### Set A Real World Example

One of the biggest obstacles for developing interpersonal skills is taking it from theory to practice. Generally, the people are aware of how they should handle the situation, but aren't able to apply that knowledge in real life. However, real world examples have the power to personalize the process and emphasize the importance of these soft skills. They can see how communication, collaboration, and teamwork can be used in practical settings. It also offers an example to follow, such as favorable behaviors they can apply to their social approach.

In this activity, the trainer will submit several examples of “Real World Examples” to gain the trainees some important soft skills by practice with role playing technique. The trainee select one example and realize the role playing.

**Duration:** 3 hours

**Materials:** Clipboard, board marker, note book, pen for theoretical training and several objects for role playing

##### Procedure:

First of all, the trainer explains what is **communication, how can an effective communication could be set, which are the items that help to make an effective communication, which are the communication barriers;** than presents some real world examples to practice good communication skills. For the explanations the Trainer uses clipboard, board marker and the trainees takes notes on note books.

**Communication:** Communication involves articulating oneself well, being a good listener and using appropriate body language. Communication is an essential part of everyday life. People communicate with one another to share ideas, express thoughts and feelings, and resolve problems. Errors occur when a communicated message is not given or received as it was intended. You can increase your ability to communicate effectively by developing verbal and nonverbal communication skills.

##### Nonverbal Communication

Nonverbal communication is also known as body language. Nonverbal communication shows others that you are ready to communicate effectively when you maintain eye contact, sit attentively and position your body to face the person who is speaking. Folding your arms across your chest, clenching your fists and looking downward signify that you are

guarded and consequently, can hinder communication.

### Be Open-minded

Facilitate effective communication by maintaining an "open mind." Avoid passing judgment on or expressing criticism of communicated messages. You do not have to agree entirely with the other person's thoughts and opinions, but it is important that you respect them. Demonstrate empathy by trying to understand the situation from the other person's perspective.

### Active Listening

Active listening allows you to increase your understanding of another person's thoughts and feelings. To demonstrate this communication skill, show that you are listening by focusing intently on the person speaking; nod your head and make verbal indications of agreement such as "uh-huh." Do not interrupt when someone else is speaking; this can disturb the flow of conversation and may cause a power struggle.

### Reflection

Validate the thoughts and feelings of the person speaking by reflecting back what he has communicated. This can be accomplished by summarizing the main idea of the speaker's message.

For example, "You feel like you have tried several options and are not sure about what step to take next." This communication skill helps the speaker feel like he/she is being understood and gives him/her the opportunity to clarify and add more detail if necessary.

### "I" Statements

An "I" statement is a component of assertive communication that allows an individual to take responsibility for his/her thoughts and emotions. This communication skill discourages the speaker from placing blame on an outside person or event. An article on effective communication published by the University of Main gives the example "you know that's not right" and replaces it with "I see it differently than you do."

### Compromise

Effective communication is a necessary component of compromise. When a problem exists, both individuals must work collaboratively to formulate a list of potential solutions as well as trade-offs that they will agree to.

For example, a child asks his parent if he can go out on a school night with friends even though he has not completed his homework. The parent and child compromise that the

child can go out, but the parent will pick him up at a designated time so he can complete his homework before bedtime.

Some of the communication barriers which should be avoided are; individual inability, prejudice, stereotyped thinking, to blame somebody, selfishness, personalization, uncertainty in language, lack of perception, defender communication.

### **Role Playing Activity:**

#### **Example 1: Job Interview**

**Step 1:** The trainer gives a real world example:

You have a job interview. You have sufficient information, experience and abilities as for the job description. You must use effective communication skills to be accepted to the job.

**Step 2:** The interviewer and the candidate are chosen.

**Step 3:** The interview room is set. (Table, chairs, pc, phone or cellular etc).

- **Step 4:** The interviewer asks several questions to the candidate to evaluate his/her suitability to the job and the candidate tries to convince the interviewer to be accepted to the job using effective communications skills such as self-confidence, resourcefulness, persuasive, decisive, expressive skills.

#### **Example 2: Dealing with difficult/ aggressive/ resistant clients with communication skills**

**Step 1:** The trainer gives a real world example:

-Dealing with difficult/ aggressive/ resistant clients with communication skills.

**Step 2:** Tells that in the role playing activity the roles will be distributed as a client and a salesperson.

**Step 3:** The room is set like a shop with several objects designed by the trainees.

**Step 4:** The client acts in an aggressive manner and makes in trouble the salesperson. and the sales person tries to overcome the situation.

### **Learning outcomes:**

- Development of social and personal skills
- Good communication skills
- Empathy ability
- Flexibility
- Self-confidence
- Ability to express himself/herself

- Leadership skills
- Persuasive skill
- Resourcefulness
- Accept criticism

**Resources/References:** <https://www.thebalancecareers.com/top-soft-skills-2063721>

<https://careertrend.com/examples-of-effective-communication-skills-4232585.html>

<https://resources.workable.com/tutorial/soft-skills-interview-questions>

[https://idainstitute.com/tools/time\\_and\\_talk/resources/role\\_play\\_topics/](https://idainstitute.com/tools/time_and_talk/resources/role_play_topics/)

## Activity #4

### “Promote Empathy Through Discussions”

#### What?

**Promote Empathy Through Discussions:** Participants must be able to respect the opinions of others, even if they don't agree with them. Discussions help them empathize with their peers so that they're able to see things from a new perspective. Social groups serve as ideal discussion environment. In addition, they're able to evaluate their own cognitions and challenge assumptions, which leads to personal growth.

**Duration:** 3 hours

**Materials:** Clipboard, board marker, note book, pens for theoretical training and several objects for role playing.

#### Procedure:

**Step 1:** The trainer explains what is empathy:

The term “**empathy**” is used to describe a wide range of experiences. Emotion researchers generally define empathy as the ability to sense other people’s emotions, coupled with the ability to imagine what someone else might be thinking or feeling.

Contemporary researchers often differentiate between two types of empathy: “Affective empathy” refers to the sensations and feelings we get in response to others’ emotions; this can include mirroring what that person is feeling, or just feeling stressed when we detect another’s fear or anxiety. “Cognitive empathy,” sometimes called “perspective taking,” refers to our ability to identify and understand other people’s emotions.

**Step 2:** Gives to the participants some questions and asks them to write down their answers.

**Step 3:** Divides the participants in pairs and give them 5 minutes to discuss with their interlocutor the given questions. It is important to learn how to listen the others....(for the continuation of your activity think about a theatre technique that you could use. role play, monologue, interactive dialogue...etc.)

**Question 1:** Should a refugee immigrated to a foreign country live his/her own customs? Or should he/she experience the customs of the country he/she immigrated to?

**Question 2:** Is the use of technology changing people for the better or worse?

**Question 3:** Does a student need homework in order to learn?

**Learning outcomes:**

- Development of social and personal skills
- Good communication skills
- Empathy ability
- Flexibility
- Self-confidence
- Ability to express himself/herself
- Leadership skills
- Persuasive skill
- Resourcefulness
- Accept criticism

**Resources/References:** <https://www.thebalancecareers.com/top-soft-skills-2063721>

<https://greatergood.berkeley.edu/topic/empathy/definition>

<https://owlcation.com/academia/100-Debate-Topics>



## UNIT 4.2:

### *"Theatre of the Oppressed techniques"*

#### Tool #1

#### **"Theatre of the Oppressed"**

**What?** A video interview of Augusto Boal from Democracy Now, gives an overview of his life, what Theatre of the Oppressed is in his words, what inspired him to create the Theatre of the Oppressed and a text which covers a little about all the branches of Theatre of the Oppressed in a readable manner.

**Duration:**

60 minutes

**Materials:**

Internet access

A projector /Computer

Photocopies of the list of different techniques of Theatre of the Oppressed.

**Procedure:**

**Step 1:** Divide learners into groups of 3.

**Step 2:** Write the following on the white board.

"The purpose of Theatre of the Oppressed is to re-humanize humanity" Augusto Boal.

Ask learners to discuss their thoughts on this statement.

**Step 3:** Request that 1 learners take notes on behalf of the group.

**Step 4:** After approximately 5-8 minutes invite each group to share some of the content of their discussion.

**Step 5:** Now instruct learners that you are going to play them a video of an interview with Augusto Boal the founder of the Theatre of the Oppressed.

**Step 6:** Invite learners to take notes based on their own interest whilst watching the interview for further discussion later.

**Step 7:** Tell learners that the Theatre of the Oppressed is inspired by Paulo Freire's Pedagogy of the Oppressed and cultivates and invites critical thinking.

Write the following on the white board "It is about analysing rather than accepting, questioning rather than giving answers. It is about taking action \_ "acting" rather than just talking. The audience is not made of passive spectators but instead of active spect-actors invited on stage to explore solutions on the issues.

**Step 8:** Return learners to their groups of 3 and ask them to discuss the notes they chose to take and why.

Step 9: Distribute the print out of all the types of Theatre of the Oppression.

**Step 9:** Ask each group to share some elements of the discussion with the class group.

**Step 10:** Ask learners to reflect on how their experience of Theatre of the Oppressed has changed.

**Learning outcomes:**

The learner is familiar with the Theatre of the Oppressed, its various branches and pedagogical origin. The learner is familiar with Augusto Boal and his motivations for creating the Theatre of the Oppressed, how he viewed Theatre of the Oppressed and its applications and can discuss the content of a video interview with Boal in terms of their own interest points. The learner is familiar with what a spect-actor is and can compare their knowledge of the Theatre of the Oppressed with the knowledge they had entering the lesson.

**Limitations:**

It is imperative that trainers watch this the video of Augusti Boal several times before the class and fully familiarize themselves with all elements of the content contained. Also should a trainer feel they will be pressed to offer further information on particular branches of the Theatre of the Oppressed then further personal study preparation is advisable.

**Resources/References:**

[https://www.youtube.com/watch?time\\_continue=251&v=3rkVD\\_Oln7g](https://www.youtube.com/watch?time_continue=251&v=3rkVD_Oln7g)

<http://www.mandalaforchange.com/site/applied-theatre/theatre-of-the-oppressed/>

## Tool #2

### “Theatre of The Oppressed methodology tree & Forum Theatre”

#### What?

A toolkit which focuses on a branch of the Theatre of The Oppressed methodology tree, Forum Theatre from the National Association for Youth Drama in Ireland. It includes an overview of Theatre of the Oppressed, its creator Augusto Boal and a high quality resources and exercises.

\*the associated lesson is based on introducing learners to section 1 of this toolkit.

#### Duration:

40 -60 minutes (duration based on the use of multiple sections)

#### Materials:

White board.

White board markers.

Photocopies of section 1 Pages 4 -8.

#### Procedure:

**Step 1:** Place learners in groups of 4.

**Step 2:** Write the following on the whiteboard “What know about the Theatre of the Oppressed?” and “What do you know about Forum Theatre?”

**Step 3:** Request that 1 member of the group make notes on their behalf.

**Step 4:** Allow learners 10 minutes to discuss what they know.

**Step 5:** Invite the groups to share the fruits of their conversations and write their ideas on the white baord.

**Step 6:** Inform the learners that you will distribute an some information about the topic.

**Step 7:** Instruct the learners to read the information.

**Step 8:** Return learners to their groups of 4 and ask them to discuss the following question in light of what they have read;

How can Forum Theatre be used to explore issues of equality and discrimination?, How might Forum Theatre be of benefit to refugees and asylum seekers?”

Would you have any reservations about using Forum Theatre in your organisation?.

**Step 9:** Request that a different member of each group take notes on their behalf.

**Step 10:** Invite the groups once again to share key points from the content of their discussion with the class group.

**Step 11:** Now give learners the opportunity to reflect what they have learnt over the course of this class.

**Learning outcomes:** The learner can recall all information they know about the Theatre of the Oppressed and Forum Theatre. The learner has read can discuss and overview of Forum Theatre and how it can be used to explore issues of equality and discrimination with refugees and asylum seekers. The learner can consider why the use of Forum Theatre in their organisation may or may not be suitable.

**Limitations:** The effectivity of this exercise will be limited if trainers fail to adequately familiarize themselves with the materials in advance. The effectivity of the exercise will be limited if the trainer fails to remain objective as learners explore possible applications and possible associated risks of the application of the tools within their respective organisations.

### Tool #3

## “Theatre of the Oppressed as a tool for social transformation”

#### What?

Dear trainer, by reading this chapter you should keep in mind that Theatre of the Oppressed (TO) is a tool for social transformation. All the games, exercises and texts are used to achieve this goal. A TO session should begin with a game or warm up exercise. They are intended to give base to mutual knowledge among the participants, promoting not only the presentation of their names, but some individual characteristics. These game (s) must be dynamic and focused so that the work session can be started with creativity, enthusiasm, enabling reasoning, concentration to begin the process of de-mechanization of the mind. It is important that each person has their presentation space, within the dynamic introduced. Hereby we suggest some games chosen from the Augusto Boal Book games and exercises for Actor and Non-Actors and offer some games learned with International TO trainer Barbara Santos.

#### Duration: 6 hours

#### Materials:

Flip Charts

Markers

room with open space

the number of pillows or chairs of the participants

n° of Copies of text/articles according to the number of participants

#### Procedure:

A TO session should begin with a game or warm up exercise. They are intended to give base to mutual knowledge among the participants, promoting not only the presentation of their names, but some individual characteristics. These game (s) must be dynamic and focused so that the work session can be started with creativity, enthusiasm, enabling reasoning, concentration to begin the process of de-mechanization of the mind. It is important that each person has their presentation space, within the dynamic introduced. Hereby we suggest some games chosen from the Augusto Boal Book games and exercises for Actor and Non Actors and offer some games learned with International TO trainer Barbara Santos.

#### STEP 1:

Presentation Games -1 hour

#### **BANTU**

Participants make a circle. Together they make a rhythm with their hands. One palm hits the chest (twice) and then twice the fingers hit the palm of the other hand. The rhythm is maintained and each person says his or her name when the fingers tap the palm, and so on never losing the rhythm. After each name, everyone repeats the name of that person. On the second level, anyone starts to say his name and makes a characteristic gesture with the

following sentence I am ... and I always do this.... All the other people in unison imitate him or her by saying: he (she) is ... and always makes like these ... Following on the right side each person goes saying his name and gesture, followed by the repetition of all. A variation could be saying and his or her name and add a noun that starts with the letter from name. The example sentence should be like this: I am A... and I am adorable.

### **Vowel Name**

Another possibility for second level is the Vowel name. This allows not only concentration and creativity but also introduces rhythm. The Curinga (Joker) asks participants to think if his or her name only with vowels and to think of rhythm and gesture to go along. Then each person presents their name in the rhythms and gestures chosen. Everyone repeats the name with the vowels and gestures. After everyone has said and repeated everyone names, they will be grouped in 4/6 depending on the number of participants to create a choreography with the names in vowels, gestures and rhythms chosen by participants of each group. Each group presents their choreography to the public.

### **STEP 2:**

-History of TO Studies -2 hours

The exercise should be conducted on the form of a Seminar. It will revolve around the History of TO in connection to Pedagogy of the Oppressed by Paul Freire and Pedagogy of Hope by Bell Hooks. They will be presented with a pre-done articles about TO history. The papers will raise questions, so this exercise gives them the opportunity to study and debate. The participants will work in small groups by language (one should think that not everyone speaks the same language, therefore it is important to have besides English, translation one on the language from the country hosting, and a third possibility if one feels it is necessary. The ideal scheme will be to give 5/10 minutes that individually each participant read it. Then will have 30 minutes in each small group to debate among them about it. It's important that the Curinga while they are discussing visit each group to help the debate among themselves. After this 30 minutes each group present their feedback. The curinga will write in a flipchart: Common ideas,

What impressed then the most, different ideas.

### **Introduction to Theatre of the Oppressed History**

The term “Theater of the Oppressed” (TO) appears as the title of one of Augusto Boal's reference works. In general, the work in theater of the Oppressed is based on the structure proposed by Augusto Boal in the book „Games for actors and non-actors” 7th edition rev. and expanded, Rio de Janeiro, Brazilian Civilization, 2005. This method aims to be a language easily accessible to all involved (practitioners and the public), constituting an effective vehicle of communication. As theatrical practice it intends to make one reflect on his/her reality, exposing the way his conduct results from his/her perception(s) and connected to the power relations in processes of domination and social exclusion. The innovation of Boal's method was to put the audience in active role. He is not just a spectator but he/she directly and actively involved in the analysis, discussion and exploration of action strategies and action in the face

of common problems, causing community awareness and civic participation. The spectator can become an actor or actress in the scenes presented on stage. Bárbara Santos in her book of *Raizes e Asas* (Roots and wings) says that Boal chose the Tree to represent the Theatre of the Oppressed method, because of the fundamental dialectic that is hidden in it. It represents permanency/stability, because it needs to have strong roots in order to grow. The deeper the roots, the greater the possibilities to go forward in the external space.

Yet to live, the tree needs to be in constant dialogue with the environment, such as rain, wind, sun, snow, ice, with the drought, the floods... By exchange with the natural environment it has to transform itself. The tree is a living being in constant reproduction.

The tree of the Theatre of the Oppressed has solid foundations- strong roots- that clearly define its incompatibility with the economic exploitation, with colonialism and imperialism or with any forms of discriminations. These foundations point in the direction of the fundamentals of human rights, as reference for human coexistence and determine the political commitment to the oppressed people (male and female) that are in the battle against oppression.

The Oppressed is a hard, and difficult words, it causes repulsion. No one likes to see themselves as oppressed. In the context of the Theater of the Oppressed methodology, one is not considered a poor thing who neither knows nor is aware of the oppression or disadvantage in the hierarchical and power relationship. For TP practitioners, the oppressed are not passive sufferers, accommodated to be suffering in their condition. Nor is it a martyr. It is very clear that there is oppression and that whenever we find ourselves subject to an imbalance of power, we are all oppressed and oppressed. Even if we do not have a deep political awareness of this inequality, we recognize the situation and wish to change it.

Theatre of the Oppressed is a martial art that enables the oppressed, male or female, to fight and transform their reality, like Augusto Boal most famous quote says.

Since the seventies to our days the method has transformed and evolved like the tree. It was born as Newspaper Theatre, for the proposed to answer to censorship imposed by the

Brazilian military dictatorship. In Peru, the impossibility of communication in the same language, between natives produced the Image-Theatre. The necessity to expand the dialogue and the quest for alternatives to resolve real problems with greater effectiveness triggered the emergence of Forum Theatre. Political restrictions and authoritarianism in Argentina forced the emergence of Invisible-Theatre. The challenges to manage internalized oppressions formed the

Rainbow of Desire, in France. In order to advance in the transformation of reality it became necessary to create the Legislative Theatre in Brazil. To battle against the invasion of the brain that triggers the aesthetic imprisonment, it was necessary to get to the Aesthetic of the Oppressed, where there is still a lot to investigate. Each branch of the tree of the oppressed theater is a search for action proposal to combat oppression. They can and should be used together or separately according to the goal of the theatre activity. (Jackson, 1991 found in Boal, 2002).



In Theater of the Oppressed methodology, the “excuse” for thinking together is to create a situation that happens in real life, as to theatre. But the true essence of the methodology is to reflect, to look at our reality and to investigate, by looking at this play on stage. Why it happens, what factors determine and perpetuate it, what are the micro and macro aspects at stake. It is necessary to analyze the social construction that surrounds the situation and to investigate why, for example, in the middle of the 21st century, in a democratic country situations of inequality still prevail. It is not enough to think about the individual situation, detached from others.

You have to think of me, my father, my mother, my grandmother, my neighbor, in order to better understand the others, who I do not know but recognized by the action. It is to look at the historical memory behind the situation and see how we are also a result of it. From there, then we can start rewriting our history.

An alternative to the above can be sought in Freire’s work. Freire (1970) argues that knowledge construction can be done in a more authentic way of generating meaning and social action. In Paulo Freire books, *Pedagogy of the oppressed* (1970) and *Education for critical consciousness* (1973), he speaks of the normalization of poverty and inequality and the internalization of oppression but suggests a pedagogy where oppressed reflect on their oppression which leads to the necessary engagement in the struggle for their liberation. Like Boal, Freire’s he identified two key opposing groups: the oppressors and the oppressed (Roberts, 2015). He provides an alternative ideology of integration with one’s context rather than adaptation. Integration is a result from the capacity to adapt to reality adding critical capacity to make choices and to transform the reality. He argued that “knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other” (Freire 1970 in Lilyea, 2015).

For both the dialogue is the key. Freire (1970), states: “true change requires a courageous dialogue with the people”. This statement involves respect; not one person working on another rather working with another. By reading Peter Roberts (2015) about Freire’s work we can understand that he as one of the most influential educationists from XX century, believe in non-formal education and built on the idea of posing problems rather than giving answers. Freire is used in adult education and often connect to Boal’s work. Yet among practitioners of TO the resemble stops there.

In bell hook book *Teaching a Community -Pedagogy of Hope* (2003 Gloria Watkins), she says that “prophetic imagination is outrageous—not merely in dreaming the dream, but in already living out the dream before it has come to pass, and in embodying this dream in concrete action.” This statement is a key resilience force for participants because most of the oppressed are from marginalized groups, victims of political systems of domination, and that can find their way to freedom by heeding the call of prophetic imaginations. By dreaming it I came to believe that I could leave the world of racial apartheid, of patriarchal family dysfunction and find my artistic self.

The Centre for Theatre of the Oppressed (CTO-Rio) is a reference in TO , because was the



center founded by Augusto Boal when he returned to Brazil, where he developed the method and inspired others across continents to “give voice to the oppressed” and also because it continues to be a center for research and diffusion, which develops specific methodology of Theater of the Oppressed in laboratories and seminars, both permanent, for experimentation, analysis and systematization of exercises, games and techniques. This article is a History basic summary of TO, so that one can start practicing some of the games and exercises with a more clear vision. Bárbara Santos, who was the coordinator of CTO -Rio for more than 20 years said in 2013 “The historical context that produced the Theatre of the Oppressed helps us understand the political and revolutionary essence of its idea which aims at emancipation and opposes domestication. To deny this essence is to deny the method itself.

### **STEP 3:**

-Putting in practice TO basics -3h (Image Theatre and Forum Theatre)

#### **3.1. Step**

Start with this drama game: 1,2,3 of Bradford

Ask the participants to work in pair. Between them they choose who is first. Remember with everyone if they can count from one to three. Count together everyone. After make an example of the game with a person on the group. Facing one and other, the first says 1, the second says 2 and the first three. Then the other starts 1 and so one. It's a sequence counting from 1-3. After giving about 3/4 minutes to adapt. The curing ask the pair to replace the one by a gesture/movement. He give the example. Again give them 3/4 minutes to adjust. The curing ask to replace also two for a sound. After the needed 3/4 minutes they should be instructed to replace 3 by a sound and a gesture/movement. They should practice the full new sequence and then they present to one another. To try this sequence. Finally, instead of saying ‘Three,’ A and B will work together to make up a movement and sound that both players can easily do to replace ‘Three.” Invite students to try the full sequence.

The game is to start developing theatrical skills, use imagination but very important from the next stage of Image Theatre. As a baby or even small child one don't use words. The images, gestures and sounds are used to communicate. But once we start growing we forget who to use it to create a dialogue

#### **3.2 Step**

Image Theatre

Before continuing into the exercise, it's important to explain that the curinga/Joker is the facilitator of the process in TO. He/she is there to create the “space” to talk, to discuss, to open conscience, and only after activate the process of discovery, knowledge and thought. It's a maieutic attitude. A bit what one can understand of the Socrates method. To ask questions to stimulate creative thinking.

1. Complete the image –

The Curinga invites two persons to shake hands and froze. Then he/she ask the audience

(Participants taking part): what they are seeing? What they believe happen?

After hearing some opinions we invite a third person to come to complete the image.( it is her/his idea, what comes to his/her mind). The others in the imagem remain froze. After he/she pose himself/herself. The one who has begun the image who is frozen to go out from the scene and take a look at image now. The others remain froze. He/she should go a complete the image. The idea is that one by one each poses himself/herself in a way to complete the image. At one point the joker says, "Stop!" A group of three joins another group of three, forming 6 people. The dialogue begins again, in which each person sequentially creates an image and when another person finishes making a new one, until all 6 have had the opportunity to make an image.

The curinga will choose one group to memorize one particular image they created. The idea is that after each group of 6 people presents the image to the others so they can analyze it, investigate possibilities, to try to fully understand it.

After reflection of the group, a white cloth is inserted behind the image made by a group of 6 people. The public is asked to interpret again. With this white cloth what has changed? What gets stronger, and weaker? Is the interpretation the same?

Upon reflection by the group, the background is changed to a black one. The scenery changes again with a black cloth. The questions are repeated: What has changed? What gets stronger and what gets weaker? Is the interpretation the same?

Finally, a blue cloth is introduced. The questions are repeated: What has changed? What gets stronger and what gets weaker? Is the interpretation the same?

Are the group asked to say what they think about the impact of color on the image? What associations do we make with color change? What if it was a different color cloth? What is the meaning of these colors for those who see? What if it was red? What if it was yellow...?

Then ask if we could name the oppressions on the scene, what would it be? Why? Then ask each person to think of a movement for that image. By the clap of a hand of the curinga each person makes a movement in the image. The curinga ask the audience: What has changed?

What gets stronger and what gets weaker? Is the interpretation is the same? Then ask them to make the image, the movement and to add a sound at the clap. Once again return to the audience and ask: What has changed? What gets stronger and what gets weaker? Is the interpretation is the same. The number of people in the group may vary as long as this exercise can be returned for the analyze.

This dialogue and reflection will take about one hour. For conclusion of the session the curinga explains that this is a theatrical technique. The questions, problems and feelings are represented in concrete, individual and collective images. From the start point of reading body language, it seeks to understand the facts that represent the image. At the same time, this image is a representation of a reality of a life situation.

Theatre is the “mirror” in which the community could see the reflection of their problems, analyze the reality being lived and search for means to overcome the undesirable situation. The suggestion is represented in an image by a participant. On the other hand words can confuse central issues and concepts rather than clarifying them. Images can be closer to true feelings or even subconscious feelings. Also, working with images rather than words can be more democratic as it does not privilege more verbally articulate people.

### 3.3 step

#### Forum Theatre

After a short break we will use and sample that called the Mini Forum. I present an example of a story but it could be chosen by the images already done. It's a story of a person sitting on a bus trying to read the book that she/he needs for her exam today. With a good result she/he will be the first in the family to go to university. A person arrives and puts the music loud. She asks her to put the music at a lower volume. The person don't want to do it. So she tries to convince but it's not easy. At the end she did not study and the person also did not put the music down. How we put to practice? The curing invite two persons to act. To one he says that he/she needs to study for an exam while waiting for the bus. The other is told that his/her desire is to listen to music loudly before entering on the bus, because once there he cannot.

They perform in front of other participants. After this the audience is asked open questions:

What have you seen? What they want? Do we identify this situation in daily life? Can we change it? Does anyone have a proposal? Give opportunity to someone enter to replace the person who wants to study. We give her courage and applause when she enters on stage. Theatre is a weapon, with two fundamental principles – “to help the spec-actor/actress transform himself/herself into a protagonist of the dramatic action and rehearse alternatives for this situation so that he/she may then be able to extrapolate into his real life the actions he/has rehearsed in the practice of theatre” (Boal, 1995). So after the spect-actor /spect-actress has act his/her proposal, together with audience we analyze his/her intervention by open questions:

What was the idea? What has changed? The proposal solved the problem? What else could we do? .This is a mini forum to give an example, that key lies is turning individual, subjective experiences into theatre and reflecting on them with the help of theatrical methods. It focuses first and foremost on (re)presenting, analyzing and changing power relations, from the point of view of people who are ‘powerless’ (Wrentschur & Moser, 2014).

Because forum Theatre produces a representation of a real problem where the oppressed and the oppressors are confronted in defense of their desires and interests. Therefore we ask the participants to divide them self in four/five groups and they should come up with a history where we can see an oppression. They will have 20 minutes. They can use words but once again remind them about what they have learned from image theatre.

Each group presents to others their “play role life situation”. The curing writes on the flip chart the Oppressions that come from each group. They are asked to keep this in memory from the

#### Tool #4

### “Two Practice Workshops on theatre of the Oppressed Techniques”

next stage of the work,

#### Closure session

Close the session with the Bantu that everyone started and remember everyone's name.

#### **Limitations:**

There are several games in the book of Augusto Boal, so I the games, exercises and texts are used here to achieve the goal of Empowering migrants and refugees. Others games can be used as long as it respects the coherence.

#### **Resources/References:**

Augusto Boal -Theatre of the Oppressed (1979) and reeditions

Augusto Boal -Games for Actor and Non Actors 1992 and version 1998

Bárbara Santos -Raízes e Asas , 2016

Paulo Freire -Pedagogia do Oprimido (1970) and reeditions

#### **What?** Two Practice Workshops on theatre of the Oppressed Techniques

Image Theatre – Participants will apply Image theatre in order to explore non-verbal expressiveness, body and facial expression, and most importantly a dialogue of images.

Forum Theatre -The participants will practice Forum Theatre, as actors/actress and spect - actor/actress. During the session they will collective build a Mini forum theatre play.

**Duration:** 60 minutes

#### **Materials:**

Photocopier

Photocopies

White board

White board markers

#### **Procedure:**

#### **Putting in practice TO basics -3h**

**(Image Theatre and Forum Theatre)**

#### **3.1. Step**

## Start with this drama game : 1,2,3 of Bradford

Ask the participants to work in pair. Between them they choose who is first. Remember with everyone if they can count from one to three. Count together everyone. After make an example of the game with a person on the group. Facing one and other, the first says 1, the second says 2 and the first three. Then the other starts 1 and so on. It's a sequence counting from 1-3. After giving about 3/4 minutes to adapt. The curing ask the pair to replace the one by a gesture/movement. He give the example. Again give them 3/4 minutes to adjust. The curing ask to replace also two for a sound. After the needed 3/4 minutes they should be instructed to replace 3 by a sound and a gesture/movement. They should practice the full new sequence and then they present to one another. to try this sequence. Finally, instead of saying 'Three,' A and B will work together to make up a movement and sound that both players can easily do to replace 'Three.' Invite students to try the full sequence.

The game is to start developing theatrical skills , use imagination but very important from the next stage of Image Theatre. As a baby or even small child one don't use words. The images, gestures and sounds are used to communicate. But once we start growing we forget who to use it to create a dialogue

### 3.2 Step

#### Image Theatre

Before continuing into the exercise, it's important to explain that the curinga/Joker is the facilitator of the process in TO. He/she is there to create the "space" to talk, to discuss, to open conscience, and only after activate the process of discovery, knowledge and thought. It's a maieutics attitude. A bit what one can understand of the Socrates method. To ask questions to stimulate creative thinking.

#### 1. Complete the image –

The Curinga invites two persons to shake hands and froze. Then he/she ask the audience (participants taking part): what they are seeing? What they believe happen?

After hearing some opinions we invite a third person to come to complete the image.( it is her/his idea, what comes to his/her mind). The others in the image remain froze. After he/she pose himself/herself. The one who has begun the image who is frozen to go out from the scene and take a look at image now. The others remain froze. He/she should go a complete the image. The idea is that one by one each poses himself/herself in a way to complete the image. At one point the joker says, "Stop!" A group of three joins another group of three, forming 6 people. The dialogue begins again, in which each person sequentially creates an image and when another person finishes making a new one, until all 6 have had the opportunity to make an image.

The curinga will choose one group to memorize one particular image they created. The idea is that after each group of 6 people presents the image to the others so they can analyze it, investigate possibilities, to try to fully understand it.

After reflection of the group, a white cloth is inserted behind the image made by a group of 6 people. The public is asked to interpret again. With this white cloth what has changed? What gets stronger, and weaker? Is the interpretation the same?.

Upon reflection by the group, the background is changed to a black one. The scenery changes again with a black cloth. The questions are repeated: What has changed? What gets stronger

and what gets weaker? Is the interpretation the same?

Finally a blue cloth is introduced. The questions are repeated: What has changed? What gets stronger and what gets weaker? Is the interpretation the same?

Are the group asked to say what they think about the impact of color on the image? What associations do we make with color change? What if it was a different color cloth? What is the meaning of these colors for those who see? What if it was red? What if it was yellow...?

Then ask if we could name the oppressions on the scene, what would it be? Why? Then ask each person to think of a movement for that image. By the clap of a hand of the curinga each person makes a movement in the image. The curinga ask the audience: What has changed? What gets stronger and what gets weaker? Is the interpretation is the same? Then ask them to make the image, the movement and to add a sound at the clap. Once again return to the audience and ask: What has changed? What gets stronger and what gets weaker? Is the interpretation is the same. The number of people in the group may vary as long as this exercise can be returned for the annalyse..

This dialogue and reflection will take about one hour. For conclusion of the session the curinga explains that this is a theatrical technique. The questions, problems and feelings are represented in concrete, individual and collective images. From the start point of reading body language, it seeks to understand the facts that represent the image. At the same time, this image is a representation of a reality of a life situation.

Theatre is the “mirror” in which the community could see the reflection of their problems, analyze the reality being lived and search for means to overcome the undesirable situation. The suggestion is represented in an image by a participant. On the other hand words can confuse central issues and concepts rather than clarifying them. Images can be closer to true feelings or even subconscious feelings. Also, working with images rather than words can be more democratic as it does not privilege more verbally articulate people.

### 3.3 step

#### Forum Theatre

After a short break we will use and sample that called the Mini Forum. I present an example of a story but it could be chosen by the images already done. *It's a story of a person sitting on a bus trying to read the book that she/he needs for her exam today. With a good result she/he will be the first in the family to go to university. A person arrives and puts the music loud. She asks her to put the music at a lower volume. The person doesn't want to do it. So she tries to convince but it's not easy. At the end she did not study and the person also did not put the music down.* How we put to practice? The curinga invite two persons to act. To one he says that he/she needs to study for an exam while waiting for the bus. The other is told that his/her desire is to listen to music loudly before entering on the bus, because once there he cannot.

They perform in front of other participants. After this the audience is asked open questions: *What have you seen? What they want? Do we identify this situation in daily life? Can we change it? Does anyone have a proposal?* Give opportunity to someone enter to replace the person who wants to study. We give her courage and applause when she enters on stage. Theatre is a



weapon, with two fundamental principles – “to help the spec-actor/actress transform himself/herself into a protagonist of the dramatic action and rehearse alternatives for this situation so that he/she may then be able to extrapolate into his real life the actions he/she has rehearsed in the practice of theatre” (Boal, 1995). So after the spect-actor /spect-actress has act his/her proposal, together with audience we analyse his/her intervention by open questions: What was the idea? What has changed? The proposal solved the problem? What else could we do?. This is a mini forum to give an example, that key lies is turning individual, subjective experiences into theatre and reflecting on them with the help of theatrical methods. It focuses first and foremost on (re)presenting, analysing and changing power relations, from the point of view of people who are ‘powerless’ (Wrentschur & Moser, 2014). Because forum Theatre produces a representation of a real problem where the oppressed and the oppressors are confronted in defence of their desires and interests. Therefore, we ask the participants to divide them self in four/five groups and they should come up with a history where we can see an oppression. They will have 20 minutes. They can use words but once again remind them about what they have learned from image theatre. Each group presents to others their “play-role life situation”. The curing writes on the flip chart the Oppressions that come from each group. They are asked to keep this in memory for the next stage of the work,

#### Closure session

Close the session with the bantu that everyone started and remember everyone's name.

Learning outcomes:

The participants are able to act, to de-mechanize the body and mind. To exercise their competencies for dialogue among people, with cultural, language and different class background. By discussing their own opinions, experiences and listen to the others, the participants will practice collective proposals.

**Limitations:** The performance, the forum needs extra attention from the Curinga so that everyone takes part in democratic way. Some people are more vocals, but is very important that everyone takes part.

#### **Resources/References:**

Augusto Boal: Games for Actor and Non Actors

Bárbara Santos, 2012-15 training TOgether qualification Program

## Activity #1

### “Columbian Hypnosis”

**What?** A warm up activity created by Augusto Boal entitled the “Columbian Hypnosis” to reconnect learners’ thoughts, feelings and bodies together.

**Duration:**

40 – 60 minutes

**Materials:**

Classroom

White board

White board markers

**Procedure:**

**Step 1:** Ask learners to spread out in the space and walk around.

**Step 2:** Position yourself in the middle of the room. After a couple of moments, call stop.

**Step 3:** By hand, divide learners into two halves of equal number.

**Step 4:** Ask that each half stand in a line facing the other.

**Step 5:** Instruct learners that the person directly opposite them is their partner.

**Step 6:** Tell learners that one partner will play the role of someone who is hypnotized

**Step 7:** Ask learners to decide together who will play the role of the hypnotized first.

**Step 8:** Inform learners that the other partner will play the role of the lead.

**Step 9:** Tell the hypnotized partner that they are totally hypnotized by the leads hand.

**Step 10:** Tell the lead move their hand in front of the hypnotized partner at a constant distance of 30 centimeters.

**Step 11:** The Lead now slowly moves the palm the way they feels. Up, down, left, right or at any angle. Ask the Lead to experiment with different levels and moving fast or slowly, smoothly or with jerks, and even stay still.

**Step 12:** Instruct that pairs use as much of the space as possible. Let the Lead move around the room and the Hypnotized follow in different body positions, thus loosening up the joints.

**Step 13:** Remind the hypnotized to be aware of their bodies.

**Step 14:** Continue the exercise for 10 minutes and then instruct pairs to swap roles.



**Step 15:** Ask pair now to sit and reflect on the exercise using the following questions;

What feelings did this activity evoke?

Was it easy to do? Why? Why not?

What did you notice about yourself while you were the leader?

How did you feel when you were the leader?

What were you thinking when you were the leader?

What did you notice about yourself while you were the hypnotized?

How did you feel when you were the hypnotized?

What were you thinking when you were the hypnotized?

**Step 16:** Ask all pair groups to share something from their discussion with the group.

**Learning outcomes:**

The learner is familiar with the activity “Colombian Hypnosis” by Augusto Boal. The learner can describe what it is like to engage in the afore mention activity. The learners can reflect on engaging with the activity in both roles, as the leader and the hypnotised. The learner can share their experience with a class group and is ofay with a range of reaction to the activity.

**Limitations:** This exercise will be limited if the learners are unfamiliar with drama techniques and may experience shyness. It may be necessary for the trainer to model the desired actions to maximise the benefit of this activity. This exercise will also be limited if learners fail to respect the 30 cm distance when in a lead role and may constitute a breach of personal space for some learners should this be ignored. This can be mitigated if learners are reminded of the space limit throughout the exercise.

**Resources/References:**

Adapted from

[https://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1010&context=cie\\_capstones](https://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1010&context=cie_capstones)  
(pages 22-24)

## Activity #2

### “The Living Newspaper”

**What?** A forum theatre activity entitled “The Living Newspaper” which explores the subtle conditioning of daily news stories have on readers. This activity is based on a real phenomenon of Living Newspapers that began in the 1930s and was used to disseminate news to the people who could not read and write.

**Duration:**

60 -90 minutes

**Materials:**

Photocopies of a selection of newspaper stories (4) about refugees and asylum seekers.

**Procedure:**

**Step 1:** Place learners in groups of 4.

**Step 2:** Write the following questions on the white board.

Where does news come from?

Who decides what news should be published?

Who writes the articles and from which power perspective?

Do the people who are written about have a chance to say if the perspective given in the newspaper is correct?

**Step 3:** Ask one learner from each group to take notes about their discussion.

**Step 4:** Invite each group to share some of their discussion and discuss as a class group.

**Step 5:** Give each learner a newspaper story about refugees and/or asylum seekers to read.

**Step 6:** Request the learners give an overview of the article about refugees and/or asylum seekers they read to the other group members and request they give a brief **critique of the material**.

**Step 7:** Write the following questions on the white board to guide the learner in their critique. Was the article interesting? How were refugees and/or asylum seekers represented in it? Was the article bias and if yes to whom?

**Step 8:** Now instruct learners that they are going to enact the story they found most compelling from their discussions as a whole or in part. They can choose to use dialogues or just mime.

**Step 9:** Don't allow too much discussion, instead gently push learners to start trying out the stories by enacting them.

**Step 10:** After 10- 15 minutes invite learners to perform their enactment.

**Step 11:** Designate one area in the space as the stage. Let the groups perform one by one.

**Step 12:** After they perform, applaud their effort.

**Step 13:** Now turn your attention to the audience and ask what idea the performing group were focusing on.

**Step 14:** Now invite the group themselves to explain their choice of narrative.

**Step 15:** Now return the learners to their original group of 4 to reflect upon their experience.

**Learning outcomes:** Through a Theatre of the Oppressed Forum Theatre technique, Living Newspaper learners can consider and discuss how refugees and asylum seekers are portrayed by newspaper reporting. The learner is familiar with and can enact a newspaper story about refugees and asylum seekers by means of the Forum Theatre Living Newspaper technique. The learner reflects on their Living Newspaper enactment and the learner is familiar with a range of perceptions of their enactment by means of partaking in a class discussion prompted by it.

**Limitations:** This activity will be limited if learners are not able to reach an agreement about what story to enact. Monitor learners closely to prevent this from occurring and guide learners to select a single story otherwise the exercise will fail to be effective. The individual learner's perception of the functionality of the news media industry will have a bearing on this exercise and learners who descend into heated debate should be guided promptly back to the activity or their experience will be limited.

**Resources/References:**

Adapted from  
[https://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1010&context=cie\\_capstones](https://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1010&context=cie_capstones)  
(pages 50-51)

### Activity #3

#### “De- mechanization on mind and body, creativity & freedom”

##### What?

This exercise will not only work the de- mechanization on mind, body, but also allows the creativity to take place and amplify the freedom to create artistically using our body and sounds of our own body.

##### Procedure:

##### Step 1:

The Curinga/joker ask each participant to think of 5 movements from every day routine. After that ask the participants to do those 5 movements in their own place. Give time to each memorize the sequence of those 5 movements.

The second stage of the exercise is to exaggerate their daily movements and introduce a sound in each of those 5 movements. Then she asks them to put a sound on those movements. When everyone has chosen and performed the moves and sounds, they are asked to join in groups of 5. In a group of 5, they should again choose 10 movements and sounds from the total of 25 movements and sounds. After the choice and rehearsal, they should present to the other participants yet with some specific rules.

- Explaining that there will be 3 presentations from each group, with some variations.

On the first presentation/performance, the group will make their presentation as they prepared and the previously selected will observe the presentation. After the presentation, the observing group has time to take notes about what they felt / how they perceived the choreography presented. Based on the notes taken, all elements should build a text, which could be a narrative, a story or a song. All groups present and all groups observe.

On the second performance/presentation, the group who is presenting only do the movements. The sound is made by the text, story, song, narrative of the observing team.

The last third phase is done with the actors adapting to the poetic text, the narrative, story or song.

After all has finished presenting the participants comments on the choreography, about what they saw, common and distinct points.

##### Proposal

Group 1 observe 2

Group 2 observe 1

Group 3 observe 4

Group 4 observe 3

**Note:** the exercise was made thinking on a group of five, but it can be adapted to the number present on the session.

## Step 2:

### Ancestrality exercise

The exercise Ancestry is an adaptation used with GTO LX Lisbon community groups since 2013, after a Madalenas Workshop (Theatre of the Oppressed form women) facilitated by Bárbara Santos in Lisbon in 2011. The intention of this exercise is to build a group identity. If it is about empowering migrants and refugees, it is important to build our history inside any work within the TO.

The Curinga(joker) explains to the group that together (collectively) we will build their world map. That means that together one should define the place of each continent. Ask maieutic questions: Where is the place of Europe for this group in this space? With the answer of the participants ask if they agree with the place. When the group has already decided on the place of Europe, ask everyone to leave their place and head to the place for Europe chosen by the group. The Curinga asks the participants to return to their seats and to choose where the place of Africa in the space is. The same question until the place is chosen. After the group has made a decision, we ask participants to head for Africa and then to Europe. The same questions are repeated for Asia, Americas and Oceania, until we have the place of Europe, Africa, Asia, Americas and Oceania. In a last memorization of place, the curinga ask them to move from one place to another.

## Step 3:

The Curinga concludes saying that now that we have our map, one should move in the direction of the place following the questions:

- Let's go to the place where we were born.
- Let's go to the place where we live
- Let's go to the place where our mother was born,
- Let's go to the place where our father was born
- Let's go to the place where our grandmother was born,
- Let's go to the place where our grandmother was born.
- Let's go to the place where we have the nationality from ( when one participant has more than one nationality he choose the one he is using currently.

With each question in silence, the person will place himself into the continent. After he/she is allowed to look around to see who is from the same place, which is from a different place.

At the end of this exercise the joker asks the group.

- Which places are most people from?
- Are there people who have moved from one continent to another?

- Are there people with similar or different ancestry?
- From what we build and saw what can we conclude about this group?

#### **Step 4:**

##### Identity declaration

Based on the previous exercises we invite each participant to create a poetic text , a song declaring his identity , he's dream as a refugee, a migrant, an asylum seekers.. There is no need to put a name.

All the text or songs will be put into a frame( be free to create your wall of exposition)m so everyone see it-

#### **Step 5:**

##### -Newspaper theatre -

The Newspaper theater can be done in different techniques (9), aiming of research on media the thematic in question. It can be a simple reading of the news to the public, a dramatized reading, a cross-newscast, an advertising jingle, a supplementary reading, an out-of-context text, a parallel action ", a rhythmic reading or a dramatization,

For this project it is thought that it will be appropriate to choose daily newspapers, some political speeches on the current theme, or even related internet news.

The division in different groups will allow different techniques approaches showing the richness of exploring the theme before a Forum theater. The Curinga/joker divides the group into 4/5 groups. Each group will have different exploration materials. One group for example, keeps the daily newspapers, another group with political speeches, another group with thematic images; another group with ads and if there is a fifth with internet news.

#### **Task Distribution**

1. Exploring daily newspapers. - The group should look at the pages and see the news that complement each other, gives a contrary vision, What impresses them, what is said and what is not said in the news, but one can perceive. Based on this reflection they should compose a journalistic text to read like a television presenter commentator / sports reporter for others. If there are enough people there may be two groups with newspapers. The second will make a role play of a chosen article, and can cross with others.
2. The second group that gets the political speeches will read them and then choose whether to make all or some rhythmic reading of the speeches. Can be added movements. One development is to choose 2/3 repeatable words that are the same in the speeches.
3. A group that will analyze the images of the theme will see what they represent, what they transmit, what they say, what is and isn't there, and what other images could be. The group will create a song, a jingle that could illustrate these images according to the reflection made.

4. The fourth group that works with ads will analyze them and see if they talk/write about negative or positive aspects about the theme. If the ads praises or devalues the theme. And the discussion-based group creates a different announcement/add that serves the purposes of the topic.

5. The Internet news group will analyze what is said, who responds, what contributes positively to the topic and what contributes negatively to the topic. They choose 5/6 most meaningful words. These words will be spoken at different rates. To these words can be added gestures / movements. You can even create a choreography with them.

Each group presents their work to others. Special consideration should be given to reinforcing the important critical aspect of the newspaper theater.

### **Resources/References:**

Adapted and inspired by

GTO LX Lisbon community groups since 2013, after a Madalenas Workshop(Theater of the Oppressed form women) facilitated by Bárbara Santos in Lisboa in 2011

Bárbara Santos, 2012-2015 training TOgether qualification Program Bárbara Santos -Raízes e Asas , 2016(pag70)

### **Step 6:**

#### **Invisible Theatre**

The Invisible Theater is one of the branches on the tree of the Theater of the Oppressed. It is theater. A scenario created for a real situation in order to reveal (make visible) a particular problem in real life. Explain to the group that a practical exercise will not be organized but that it is important to mention and have it as a reference if one would like to explore it in the future.

The most known example comes from the example that Boal has described during his exiled in Argentina. (88, Santos, Barbara Teatro do Oprimido,2016). It is said that at that time, one of the laws says that no citizen of Argentina could go hungry. To eat it was enough to prove that he/she was a citizen of Argentina and that he/she would be entitled to food, as long as he/she did not ate dessert or drank alcohol. The scene created based on action of an actor sitting in a restaurant asking for a dish indicated on the menu, but expressly saying that he did not want a drink or dessert. After eating, when they presented the bill, he presented the ID to prove his nationality claiming to starve. The purpose of a discussion about whether or not he/she had the s right to eat came true by clients supporting his/her action and others criticizing it. When they called the police one of the other actors paid him the bill.

With this example we can see that the invisible theater does not reveal to the present that it is theater. However in the place where it is practiced a change is generated. And the group that creates the scene, is also studying the situation, and rehearsing ways to intervene. A



possibility if one that works in the field about refugees, asylum seekers and migrants are to explore the international law that states: A refugee has the right to seek refuge in a safe place, according to the Convention of 1951 and 1967 Protocol from ACNUR, could be a good example in countries that are hosting refugees for a day to day situation.

### **SESSION 3 -Theatre Forum -Presentation and evaluation 3 HOURS**

Let's recall that Forum Theater is a type of fight or game , therefore has its rules. They can be modified, but they will always exist so that everyone can participate and take part of fruitful discussion can be born. The rules of the Forum Theater were discovered and not invented. The Forum Theater breaks the barrier between stage and audience. This barrier is destroyed and dialogue is implemented. A scenario based on real facts is produced in which oppressed and oppressive characters clearly and objectively clash in the defense of their desires and interests. In this confrontation, the oppressed fails and the public is encouraged by the Curinga/Joker (the facilitator of the Theater of the Oppressed) to step in, replacing the protagonist of the action (the oppressed) and finding alternatives to the problem presented on stage. Underneath there is a theater dramaturgy, which lays down the rules for how to set up the theatrical proposal of a real problem. One cannot forget that the Theater of the Oppressed is art and politics. It is a method where the oppressed is fighting for autonomy and emancipation, for the conquest of rights and justice. This is where the theater of the Oppressed differs from other techniques, theatrical methods. It intends to be praxis. That is why the situation of oppression that needs to be transformed must be present to others as a forum to find proposals for transformation, of struggle, through the theater of dialogue. There is an inherent political position. This does not mean that games / exercises cannot be used individually or in other activities, but we know that without this double action of art and politics we are not talking about theater of the Oppressed.

Have this been state to the participants one should assemble through the exercises scenes, thematic to create a play.

#### **Step 1: Putting together the Play based on the Dramaturgic**

The Dramaturgy must include the social context, the oppressed, the oppressor, the allies of the oppressed and the oppressor, the counter preparation, the strategy of the oppressed, the Conflict / Question (in TO we use the name Chinese crises, and finally the forum. The exercises the group created among these hours are to be used, adapted, recreated so that fits the dramaturgy but most important all the discussion and desire of the participants. Now is time to review the conclusions, scenes, exercises and present proposals.

Divide the group in 3 or 4. Each should come with a proposal to present to an audience based on the work already done. Give each group 20 minutes to prepare it. After preparing each group present to the others. We ask the group which oppression has most appeared in this 3 or 4 proposals? What do we see that was repeated mostly? Then we ask if where each of us stand In this oppression. What question we want to ask? It can be more than one question but not too many that the audience cannot know where to intervene.



## Step 2:

For better understanding we give you an example to help the group to put together:

For the social context use what was produced in legislative theatre. To find out about the thematic, use what was created in image theatre and, mini forum life situations. For the particular questions/conflicts and the desire and necessity recall the ancestrality game and identity declaration. For the strategies ask the group to suggest what have they seen, know, used, been said to overcome obstacles.

Its theatre. You can use words, images and sounds. Don't forget that words made may have different meanings in different countries, so we always suggest to use it carefully.

## Step 3:

### The presentation

Always test your play in what we call "Open rehearsal" or working "process", so invite extra persons for this part of the presentation of each group. As curinga/joker use maieutic questions from each play shown. Invite audience to step in on stage to replace the protagonist (oppressed) and present his/her own idea. This is what forum is all about. The dialogue to seek for solidarity, empathy, antagonism with the thematic proposed.

This should last more or less 1h30 minutes and if one can film it better even. 4th Step

### Follow up of Presentation

After any presentation the group should discuss what went according to plan, and what could be changed. They analyse each intervention of the public/forum. Did they understand the questions? They agree, they disagree, what was there proposal? Can we try it in real life?

**Duration:** 6 hours