



2021



IMPRODRA^{^^^}MA^{^^^} toolbox^{^^^}

theatre methodology
for youh empowerment



2021

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Welcome.

The toolbox developed during the project Improdrama 2.0 which consist of a training course which took place in Murzasichle 26.08-03.09.2021.

fb page

IMPRO 
 **DRAMA** 2.0

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



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Workshops description


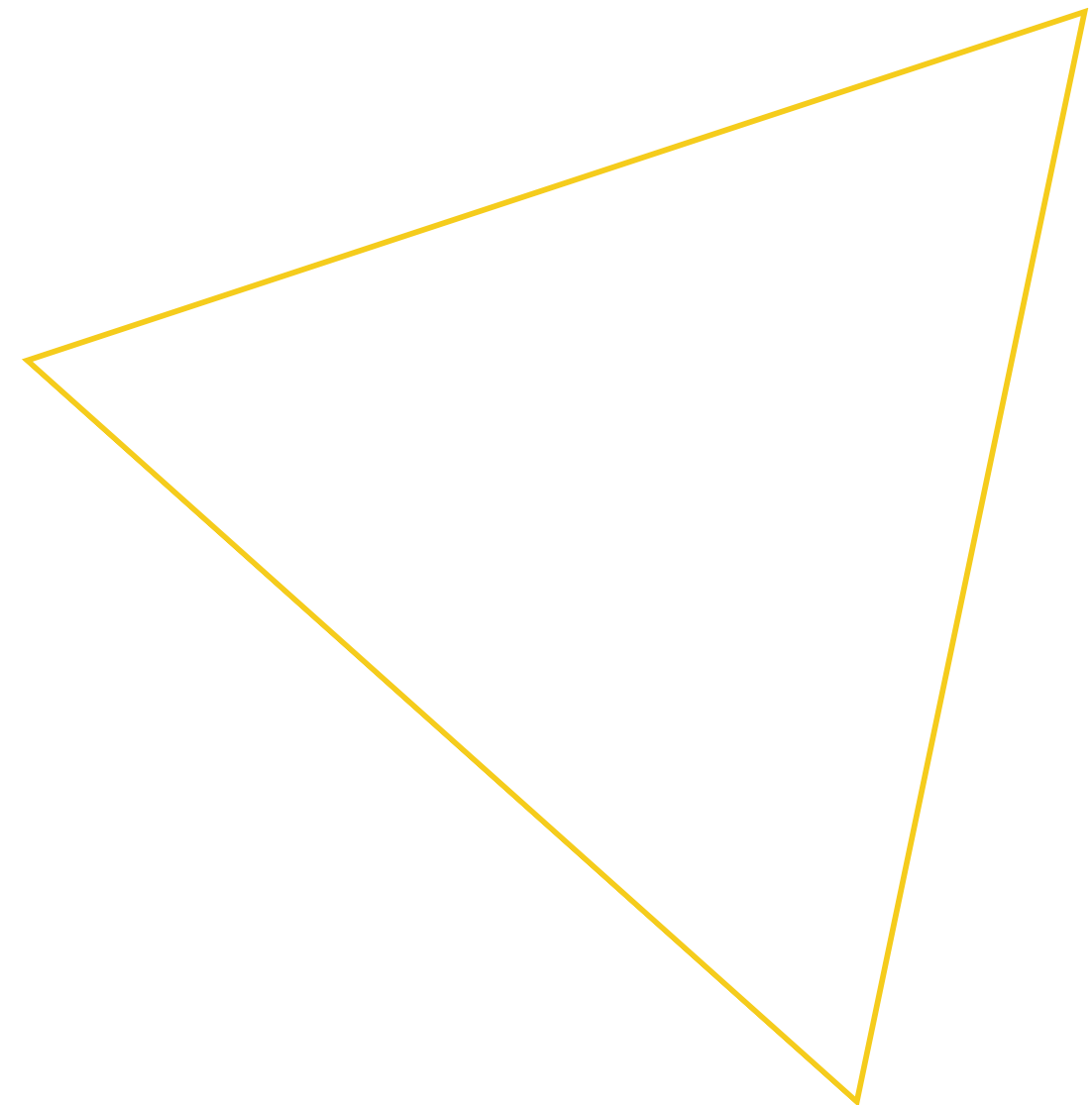
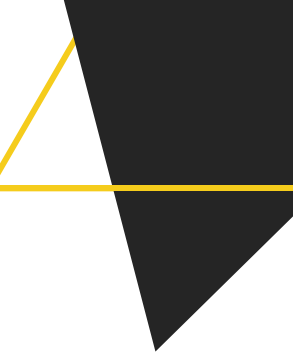


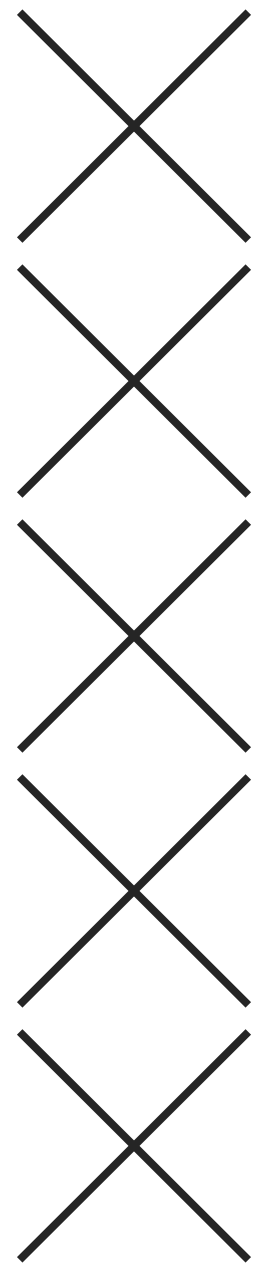
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PART I



^v^v^v About the project



The project Improdrama 2.0 was developed by partners and participants to respond to the need of increasing quality of youth work and integrating the non-formal educational approach based on theatrical methodology in formal and non-formal approach for youth empowerment.



2021

The project

Aim

Developing competencies of youth workers in using theatrical methodology for supporting youth in finding their talents and developing their competencies.



Objectives



- Developing competences for proficient use of non-formal education instruments and tools of theatrical methodology for youth empowerment
- Equipping participants, partners, youth workers and youth organisations with tools for youth empowerment based on theatrical methods to work with youth, youth with fewer opportunities and NEETs
- Introducing to participants the values and principles of experiential learning as nonformal education approach for youth empowerment
- Providing the possibility to create, develop, implement and improve the educational activities for youth empowerment based on theatre methodology
- Discussing and developing the ways of integration the theatre methodology as non-formal education activities to the formal education system.
- Increasing the soft skills, language skills and competences of participants.
- Promoting social inclusion, solidarity, tolerance and intercultural dialogue.
- Increasing the networking and partnership between partners and professional networking of participants
- Promoting the Erasmus+ programme and Youthpass as recognition of competences gained during the NFE activities.



The project consist of the training course where 30 participants from Poland, Bulgaria, Portugal, Turkey, Greece, Latvia, Spain, Cyprus, Slovakia, Italy met between 26th of August and 3rd of September to develop thier competances in field of using theatrical methodology for youth empowerment. The training course was based on non-formal education, where participants took part in the workshops based on experiential learning and theatrical methodology.



Project.

In the first part of the training participants had opportunity to experience and learn about theatre methodology and later to deeper their competancies in field of non-formal approach and non-formal education. In the second part of the training they combined thier freshly gained competancies to create and develop the workshops for youth empowerment based on theatre methodology which later they implemented and evaluated with the round of feedback from participants and trainers.

About Erasmus+

Erasmus+ is the European Union program for education, training, youth and sport. Programme aims to modernise education, training and youth work across Europe. It offers exciting opportunities for participants to then study, work, volunteer, learn and train abroad in Europe.



Erasmus+

<https://erasmus-plus.ec.europa.eu/about-erasmus/what-is-erasmus>

<https://www.youtube.com/watch?v=ykwdEaRQXW4>

Poland
Youth Act

Bulgaria
CDTA

Portugal
Check-IN

Turkey
SEADDER

Greece
You in Europe

Latvia
KALM

Spain
Globbers

Cyprus
NECI

Slovakia
Youth for Equality

Italy
CESI


Partners.



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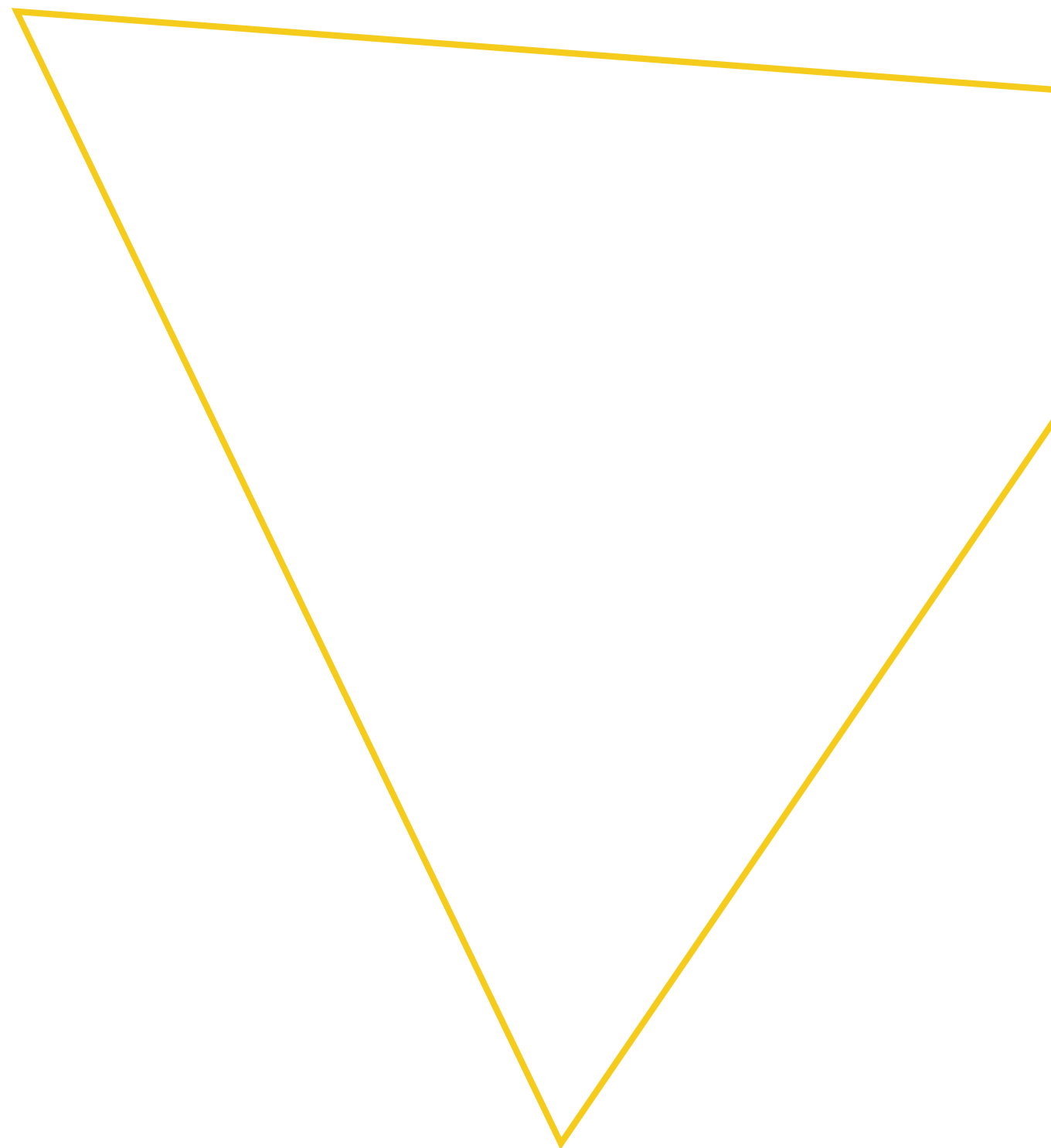
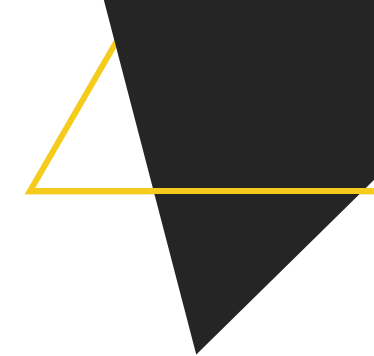


Methodology.

During the training course participants were learning through diverse theatre methodology:

Improv

Improv is based on accepting what is happening around, taking care of partner and being involved more and more in the action. This background of the improv is a great base to teach about active citizenship and empower youth to take their chance and develop their ideas in real life. Moreover improvisation activities develop soft skills and attitudes like verbal and non verbal communication, team work, public speaking, self confidence, self esteem, flexibility, adaptation to changing situation, not giving up after failure.





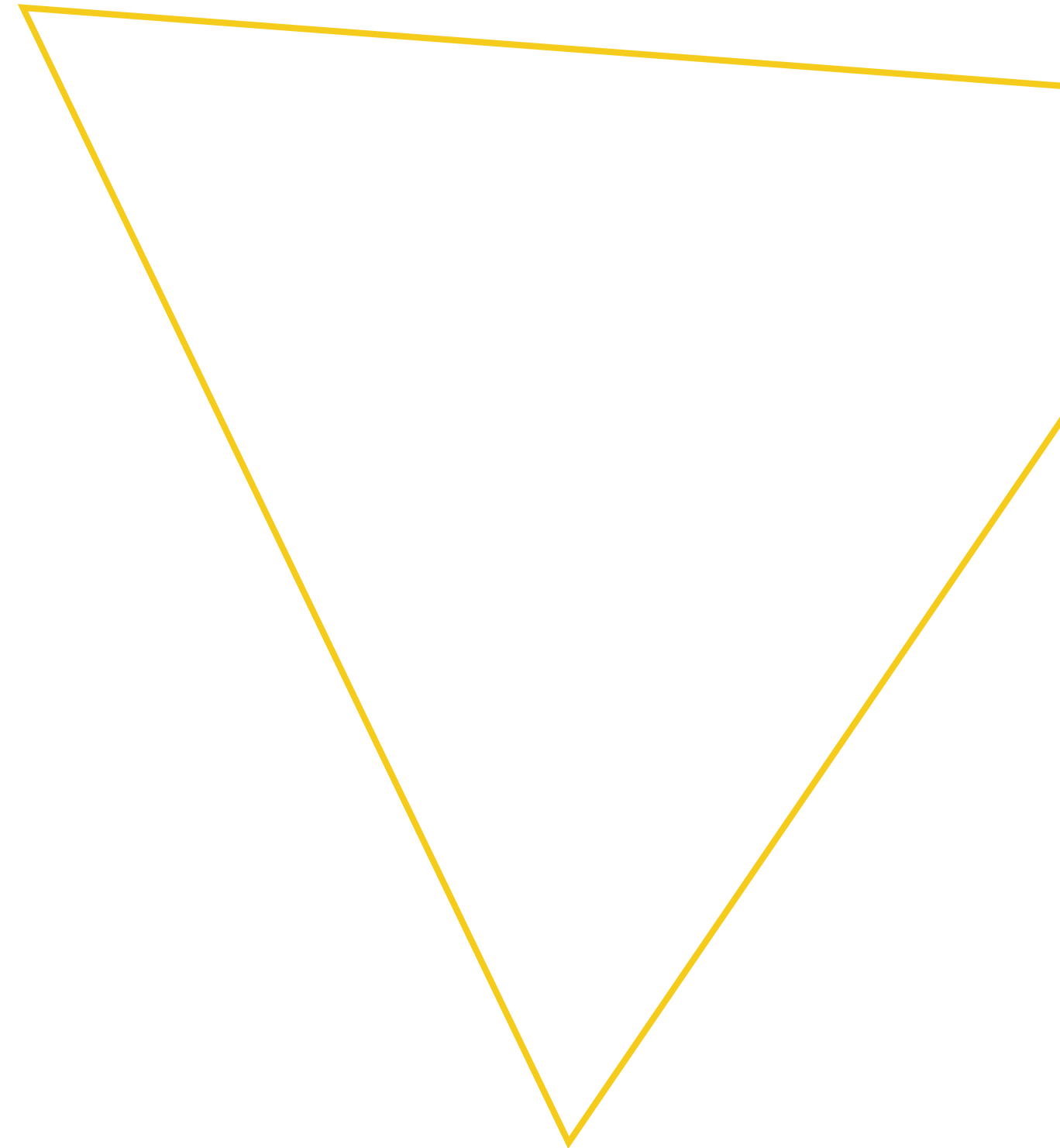
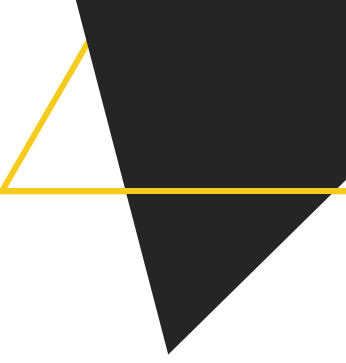
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Methodology.

Physical theatre and mime

The art of telling the story without the words but with body movement and facial expression through classical or modern approach. Participants would discover the world of mime, physical theatre, to communicate without words, to feel and share their emotions, be connected with the other at the moment, to be vulnerable, to share personal stories, to build the relationship, trust, solidarity, cooperation. Participants will experience the power of the movement and non-verbal communication through body, to understand the body language and the basics of the movements, increasing competences to use it for youth work





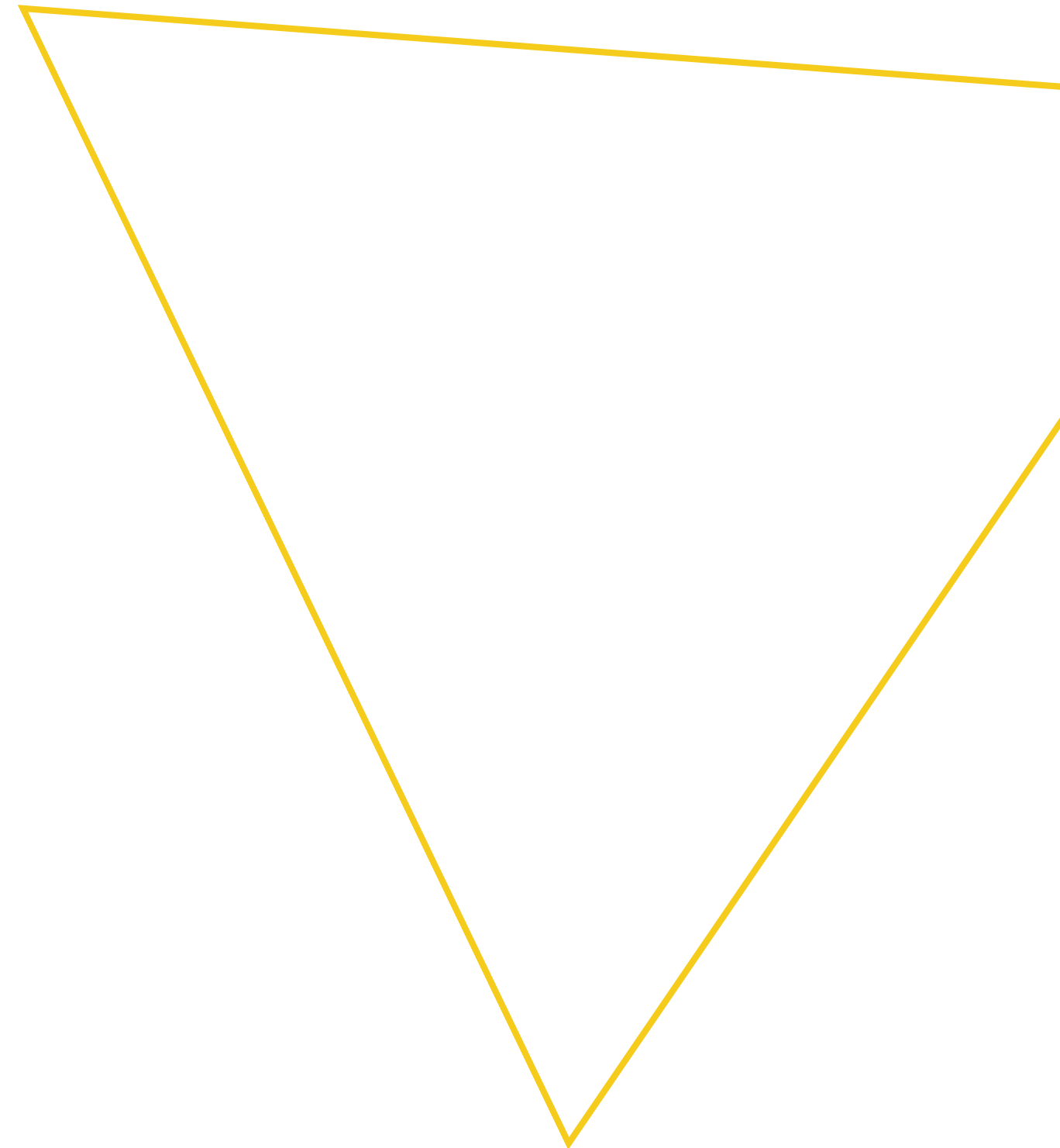
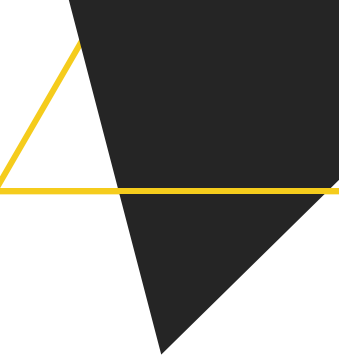
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Methodology.

Visual theatre

Using materials, matter, objects, items in a form of expressing emotions, states of mind, storytelling. Animating objects to create worlds, stories, characters conveying universal message readable by audience. Viewers can identify themselves in the stories presented, relate to the author, who searches in order to express their feelings, emotions, needs, fears, stories. Through the visual theatre viewers and creators can get familiar with the process of working with material, explore beauty and fragility together with stability and volatility as metaphors. Participants will experience basic puppetry methodology as a tool for youth work, self exploration, self care.



In-formal non-formal

What is non-formal and informal learning?

People learn in multiple ways and in many different contexts outside of formal education and training structures. Skills development can follow as a by-product of their daily activities, even when learning was initially not been the primary goal or intention.

- Non-formal learning is normally structured learning (e.g. in-company training)
- Informal learning happens naturally as part of diverse activities (e.g. digital skills developed through leisure activities)

source

Non-formal Education

Non-formal education refers to planned, structured programmes and processes of personal and social education for young people designed to improve a range of skills and competences, outside the formal educational curriculum. Non-formal education is what happens in places such as youth organisations, sports clubs and drama and community groups where young people meet, for example, to undertake projects together, play games, discuss, go camping, or make music and drama. Non-formal education achievements are usually difficult to certify, even if their social recognition is increasing. Non-formal education should also be:

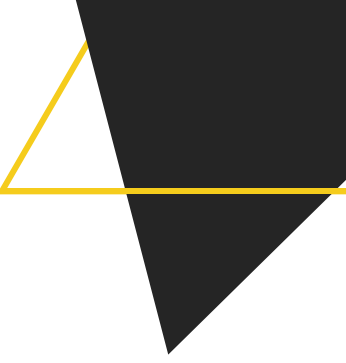
- voluntary
- accessible to everyone (ideally)
- an organised process with educational objectives
- participatory
- learner-centred
- about learning life skills and preparing for active citizenship
- based on involving both individual and group learning with a collective approach
- holistic and process-oriented
- based on experience and action
- organised on the basis of the needs of the participants.

Formal, non-formal and informal education are complementary and mutually reinforcing elements of a lifelong learning process.



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NFE approach in improdrama

The main educational approaches used during the training course were:

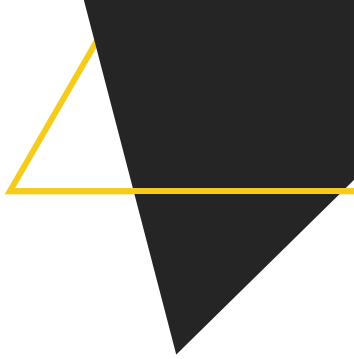
Experiential learning

one of the educational approach popularised by David Kolb, where participants were able to go through experiential learning cycle (Kolb circle), the ,doing', ,reflection', ,conclusions', ,applying'. They were firstly experimenting the approach and later through analyse and reflection they develop their competences in using it. Through the practise phase and designing the workshops they practised their new competencies in using the Kolb cycle.





NFE approach in improdrama



Learning by doing

learning the new competancse through experimenting and using it after understanding. Participants developed their own workshops based on theatre methodology and the non-formal approach (Kolb circle) which they implemented with the participants. The workshops later have been evaluaded and feedback'ed by the other participants and the trainers. Whats strenghts their new gained competances.

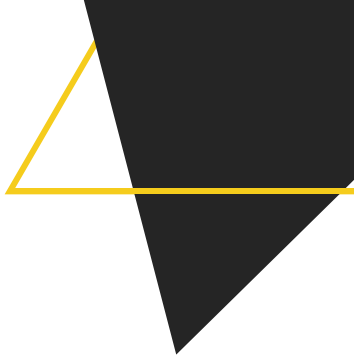
Peer learning

engaging participants to learn from each other, to exchange their knowledge and competances from youth work, non-formal and formal education, what enrich the group learning process and brings additional value to the participants learning.



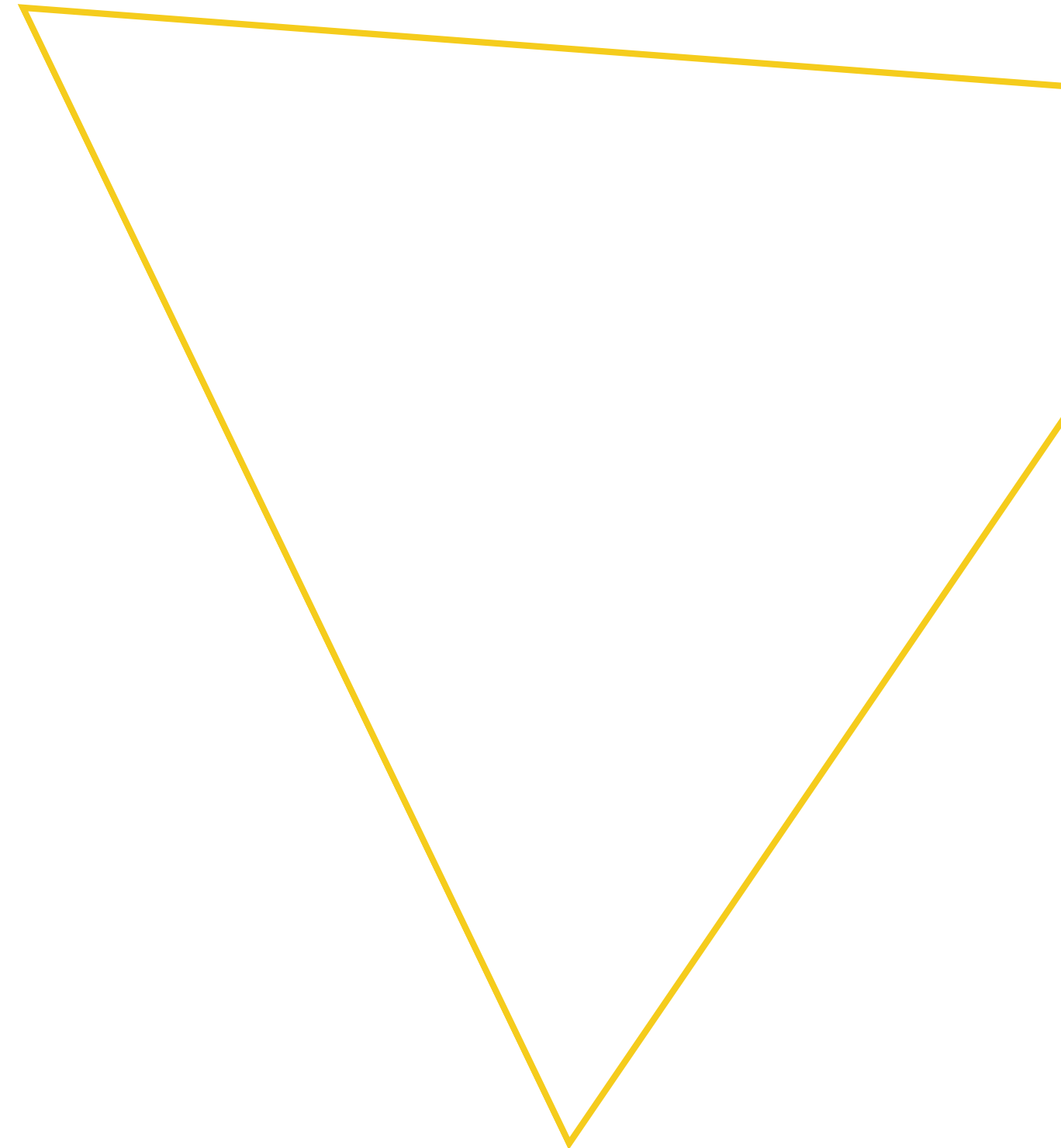


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Kolb Cycle

David Kolb in 1970 popularise the experiential learning as one of the most effective learning approaches. The experiential learning itself was known from the ancient times, as it is basicly learning through reflection on your experience. David Kolb popularised the approach and put it in the structure which could be used in formal or non-formal education. The model was developed in a way to support 4 learning styles defined by Kolb. (please keep in mind that there is no universal learning styles or even the categorisation of learning styles at the moment)





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Kolb Cycle

Experience

Learner goes through the experience

Reflection

Learner is reflecting on that experience. Learner is analysing what have happened.

Conclusions

Learner is finding the conclusions, why it happened in that way, why that have happened, what are the universal rules/constructs/laws which exists in real life.

Practise

Learners is using the new competancies learned from the conclusions in real life.

Experiential learning is based on 4 steps model which lead learner to learn through reflection on his/her experience.

The model consist of experience, reflection, conclusion and practise, it is important to close the cycle (go through all of the steps), it is possible to start the proces from any step.



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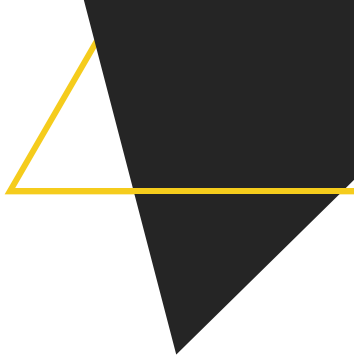
Creating NFE workshop



There are many ways to build the non-formal workshop. We recommend to develop the workshops based on experiential learning (the Kolb cycle, where learners can go through all of the steps within the Kolb model). We believe that it's very important in building the educational activity to have the reflection on the activity and follow it with the full Kolb cycle.



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Creating NFE workshop

The structure of the workshop could look like:

Begining

-Energiser - which increase the level of energy of learners or keep their focus on one topic

-Inspirational quote/poem - which may reveal the topic or the aim of the workshop

Main activity

-Main activity where participant will go through the experience. Could be based on any methodology f.e. improv, british drama, mime, physical theatre

Reflection part

-Reflection where learners can reflect on the activity, find the conclusions in groups, pairs or individually

-Debring - set of questions prepared by facilitator to guide learners in the reflection process

Debriefing

Debriefing in the activities is the set of questions which guide learners to reflect on the experience from the activity, the concepts brought through the activity and how they can apply new knowledge in their life.

The debriefing consist of 4 phases where the facilitators is asking about 4 different aspects

Facts and Feelings

Questions reffering to the facts (f.e. What was the task? What were the instructions?) and feelings (f.e. How did you feel? How did you feel during that part? How did you feel having such a role?)

Analise

Questions guiding to analise the experience (f.e. What have happened? What was your strategy? How was your communication?)

Debriefing



Conceptualisation

Questions referring to the concepts or theory which is behind the experience, which is the real aim of the activity (f.e. What is communication? What is team work? What is intercultural learning?)

Next steps

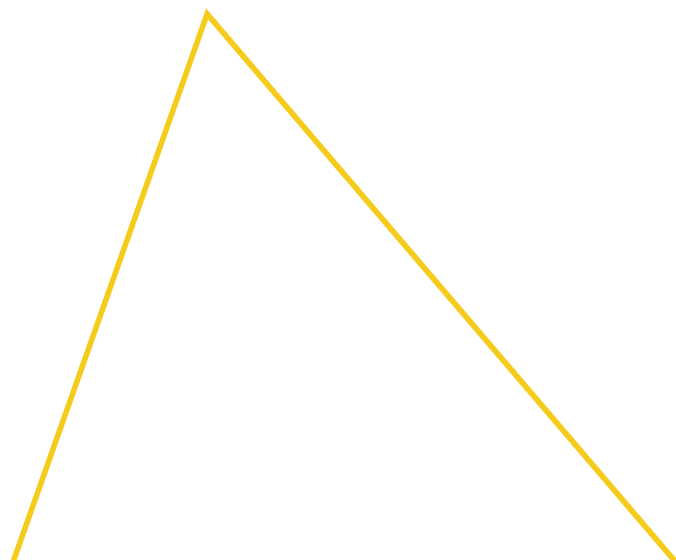
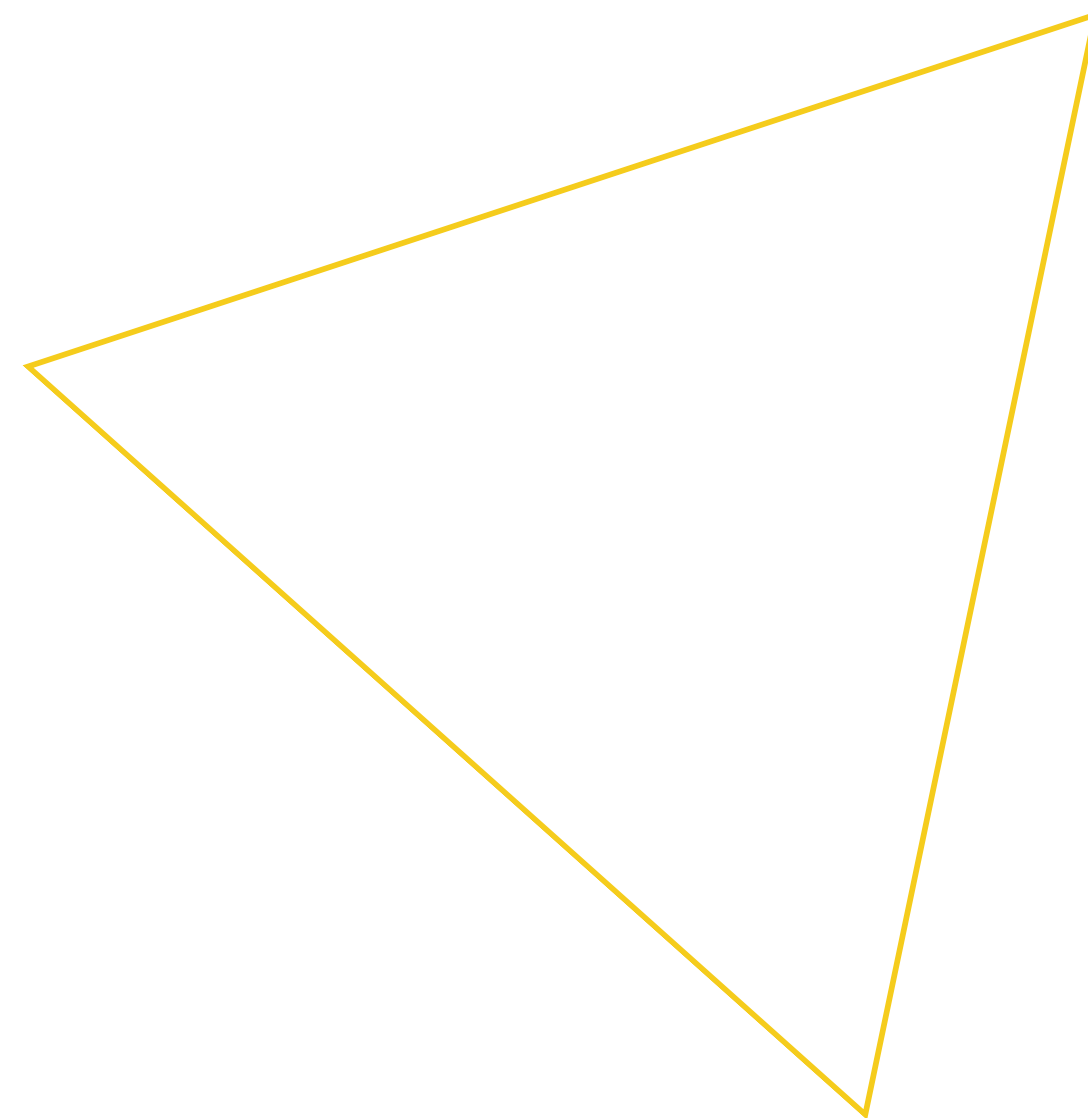
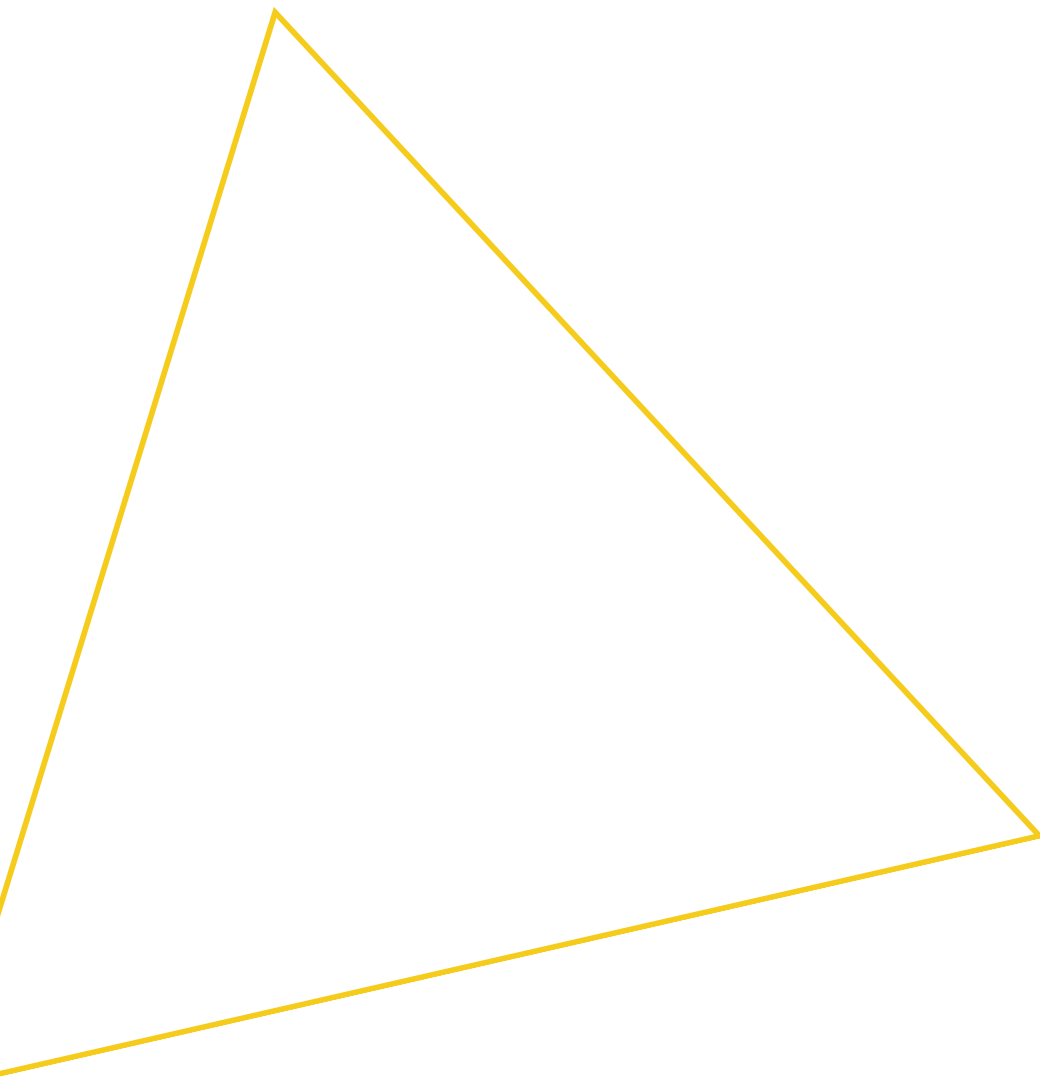
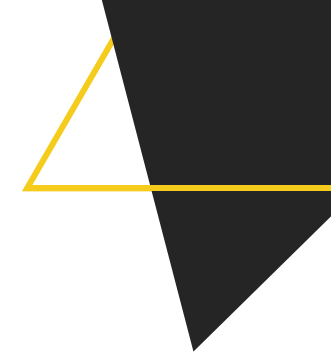
Questions referring to future usage of the knowledge which participants have gained (f.e. How can you use that communication strategy in your work? How can you use the experiential learning in youth work? How can you apply improv methods in your activities with youth?)

It is important to follow the order of the questions Facts & Feelings -> Analyse -> Conceptualisation -> Next steps, to support the learners in the learning process.

It is useful to use open questions (f.e. How, What, Why) to open the space for discussion and engage learners to speak more. When the discussions go too far you can use closed questions to moderate the discussion.

PART II

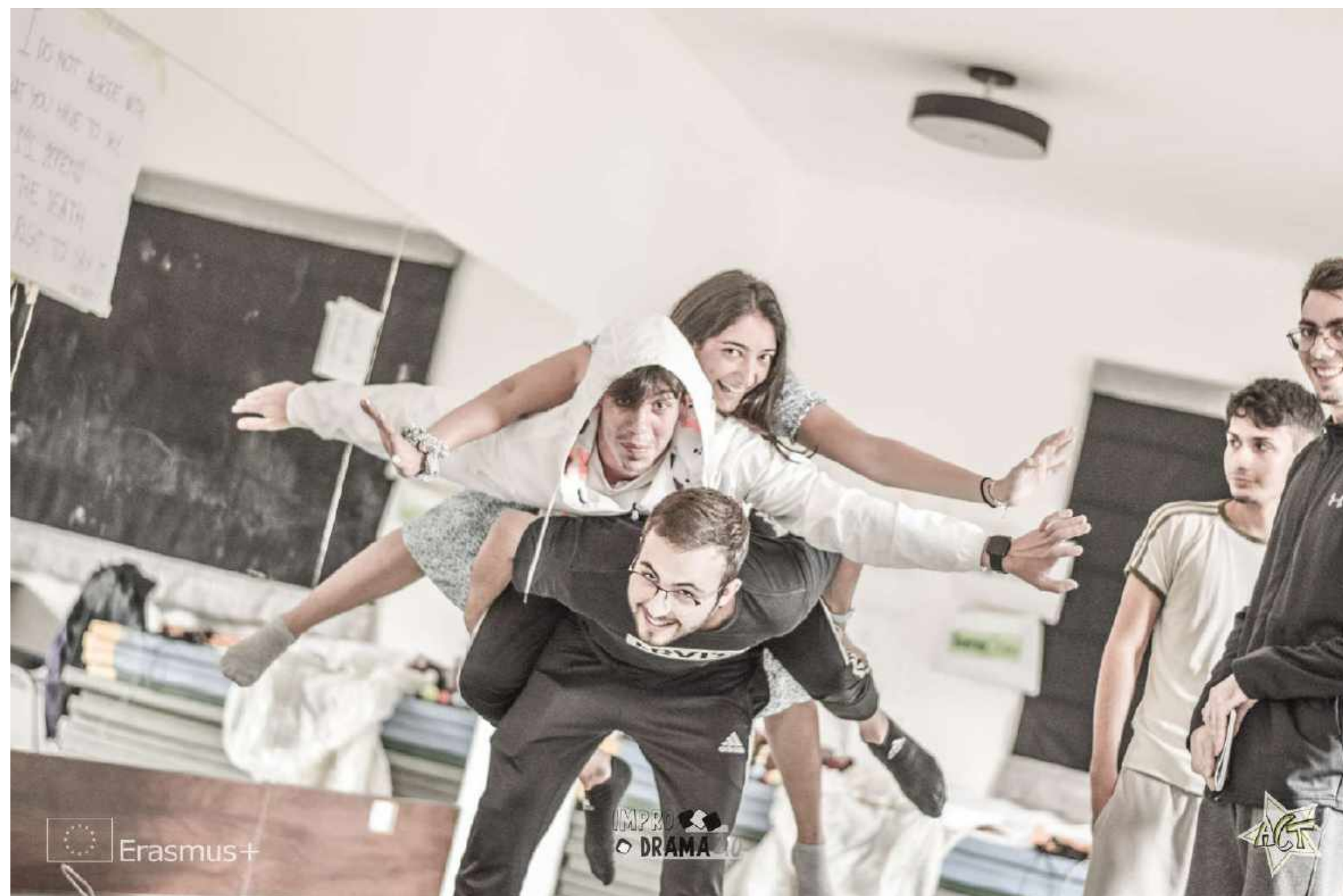
Pictures from the training course



















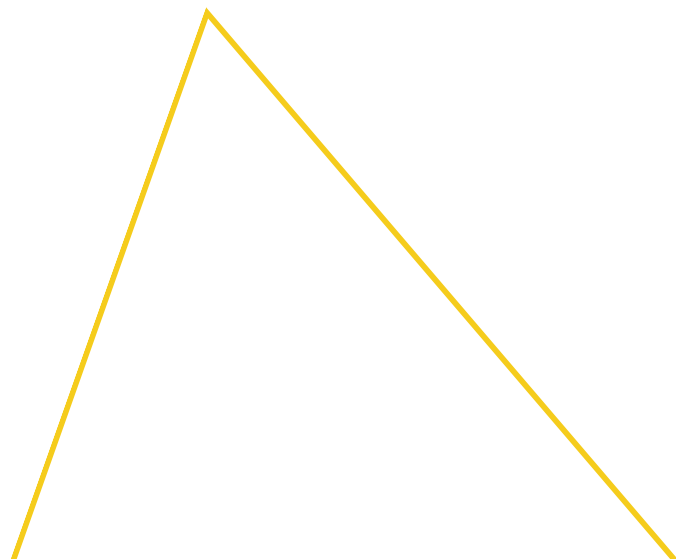
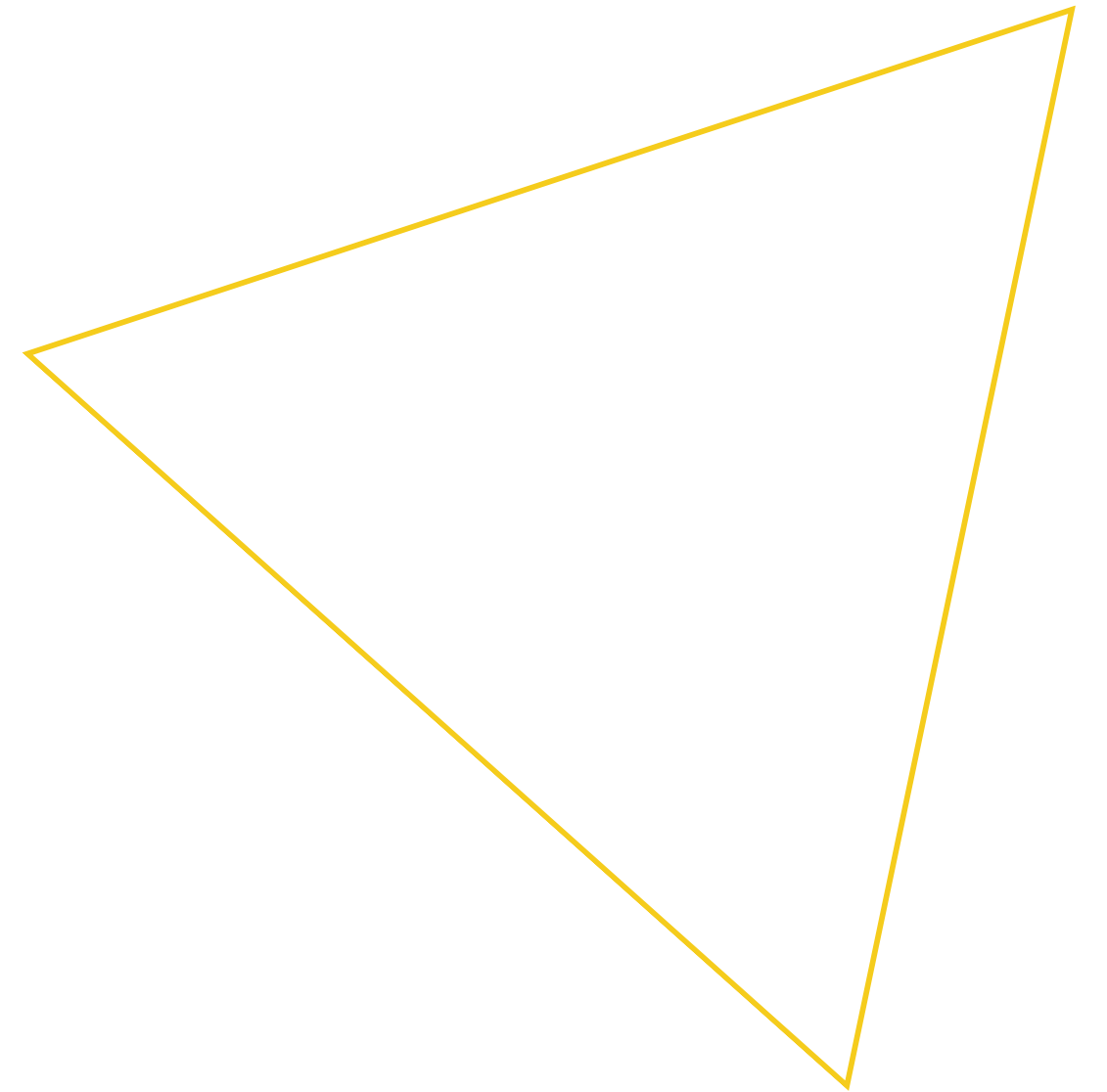
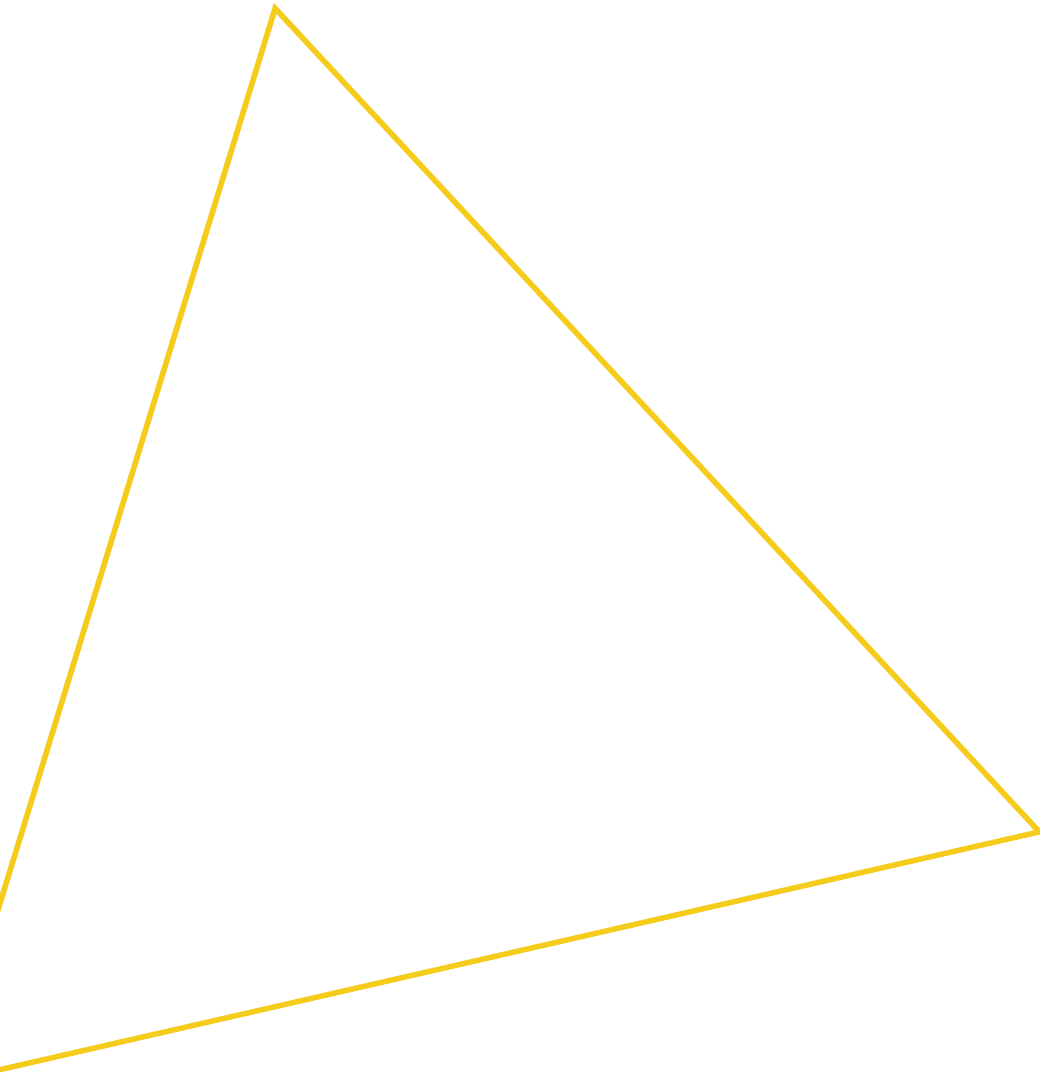
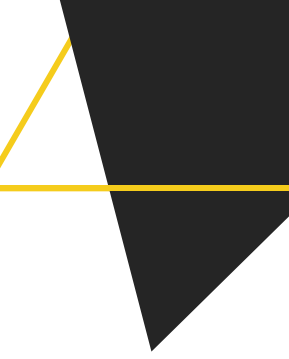






PART III

Workshops descriptions



workshops:

Chemistry through non-formal learning

Moving torwars - youth empowerment

Domestic violance

Butterfly theory- Chaos theory

Youth empowerment through the Hero's Journey

Youth participation

Be in my spot - discrimination

Elements - global warming

Free speech -freedom of speach

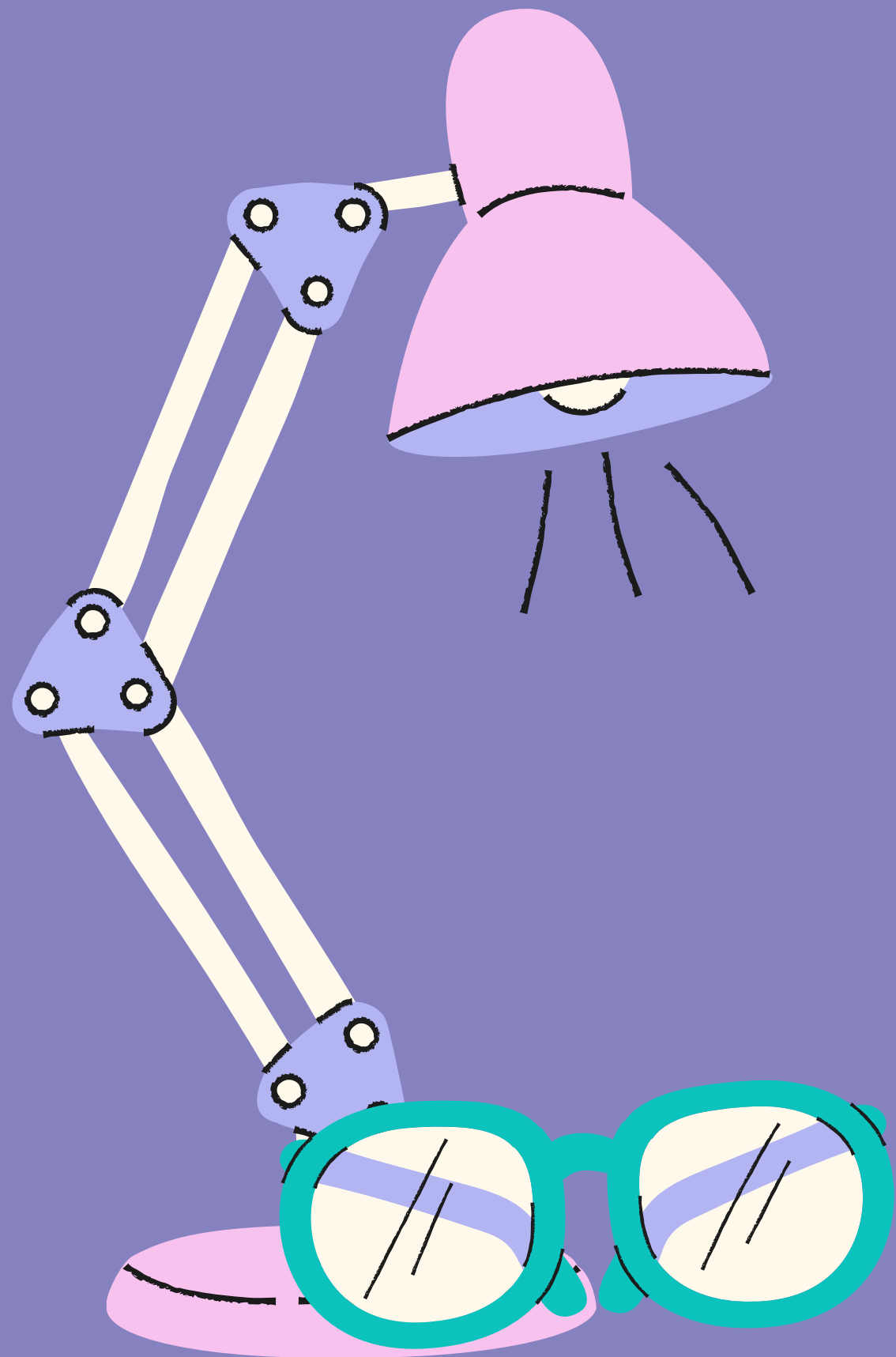
Follow the object - freedom of speach



Learning Chemistry through non- formal education methods

Eleni Anastasiou - Yvonne Panidou





Objectives

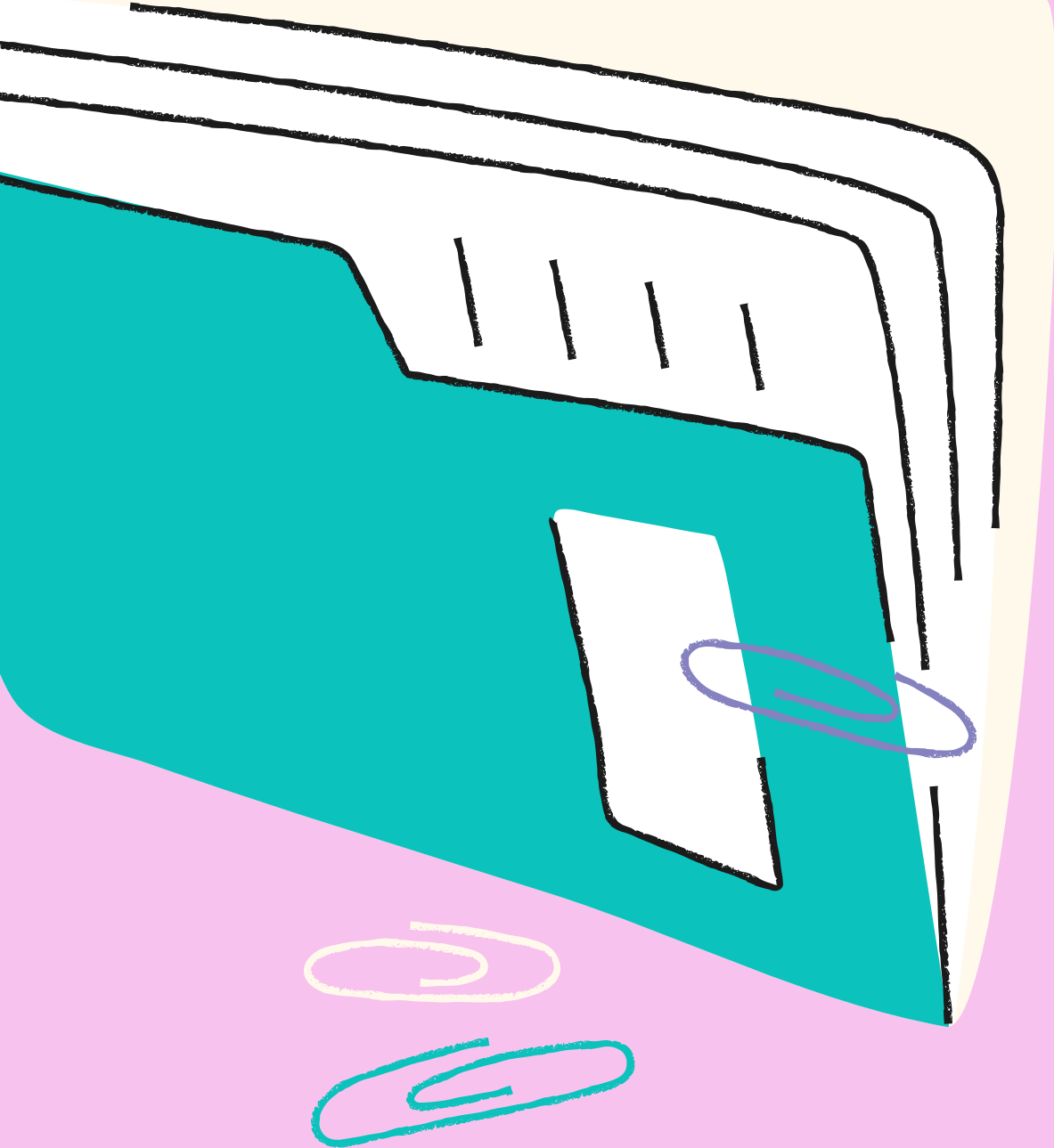
Teach basic chemistry elements

Hydrogen and Oxygen

Teach basic properties of the elements

Hydrogen when burnt forms water

**Empower young people to acquire knowledge
through experimental learning**



Workshop's traits

1

Time duration

1h - 1h 30 minutes

2

Target group


Youngsters or students between 10 and 16 years old

3

Group size

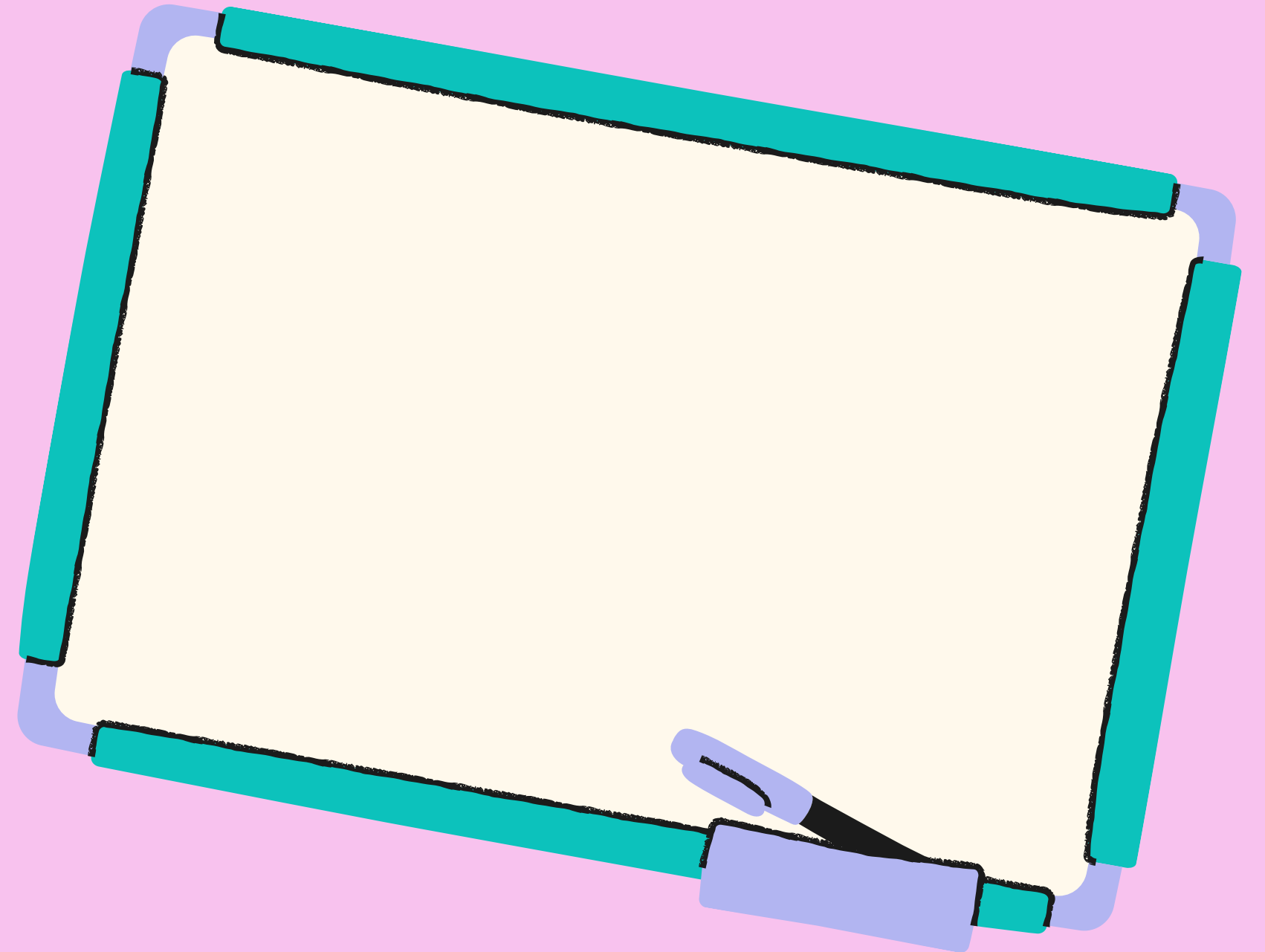
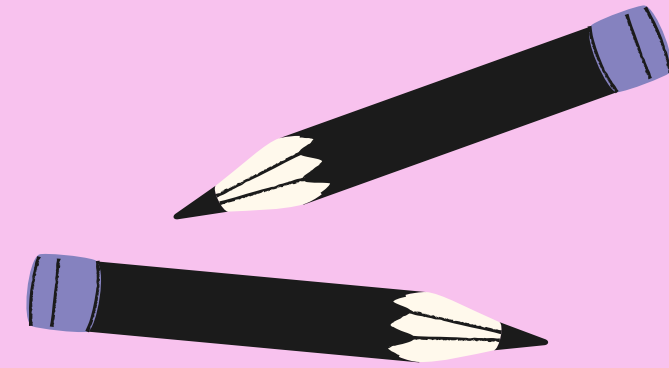
18-30 people per workshop if possible

Learning outcomes

- Basic properties of O₂, H₂, H₂O (state, weight) and main differences (bonding, properties, behaviour).
 - Chemical equation of water formation.
 - Examples of meeting water molecules in real life.
 - Relevant chemistry terms.
 - Team working, decision making.
- 

Methodology

- Physical theatre
- Story telling
- KOLB's cycle
- Depiction of the theory



Welcoming and warm-up

Step 1 - 11 minutes

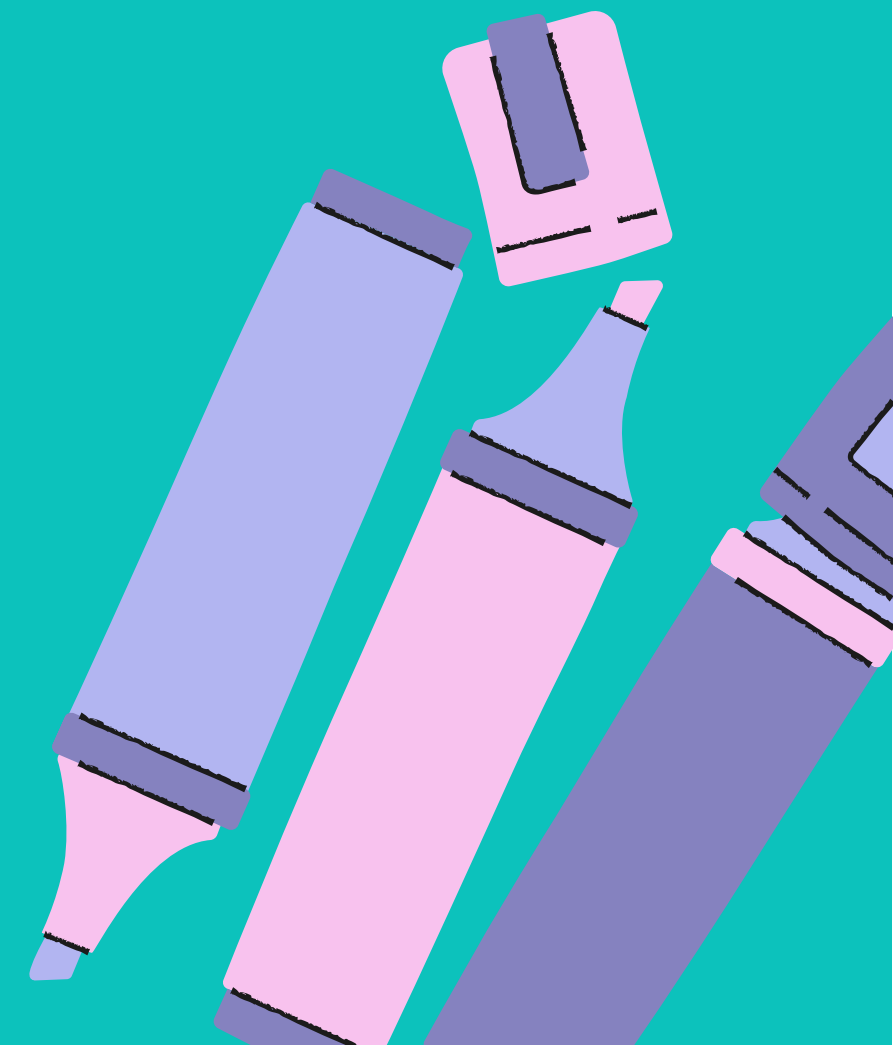
Welcome the group, make sure everyone is there, introduce yourselves and the general topic.

Energizer

Form a circle and hold hands. Move around without ever being on your own. You can have one hand free, but not both. Release your hand when you want to grab a new partner, but do not disconnect if you are not sure that your current partner is ready for this.

Step by step instructions

For participants



Main Activity 1

Step 2 - 15 minutes

Split the group in pairs

Everyone in circle. Heads down. Facilitator counts to 3. Everyone looks straight in someone's eyes. When in eye contact, they become a couple. Each pair sticks blue or white papers on their chests. White pairs should be twice as much as blue pairs.

White & Blue elements

White elements - only one hand available and bonded

Blue elements - have both hands bonded

Music on, elements wandering around the whole space, when facilitator claps:

First round: Change partners with same color.

Second round: Form trios (one blue bonded with two whites).

Third round: Form either duos or trios.
Ends with formed groups (blues, whites, trios).

***Simultaneous change! NO free hands at any time!**

Main Activity 2

Step 3 - 12 minutes

Groups of whites, blues and trios

Everyone sits on one side observing the standing group's behavior.

The activity begins with whites, then blues, finally trios.

Storytelling

Music on, standing group wandering around, when facilitator gives the following instructions:

“You have missed summer. You are walking on the beach, feeling the sand under your feet. The sun is rising and the sand becomes warmer... and then warmer and warmer... But then some clouds come, hide the sun and the sand is slowly getting cooler and cooler until it starts snowing.”

hint: groups first move faster, then slower, finally freeze.

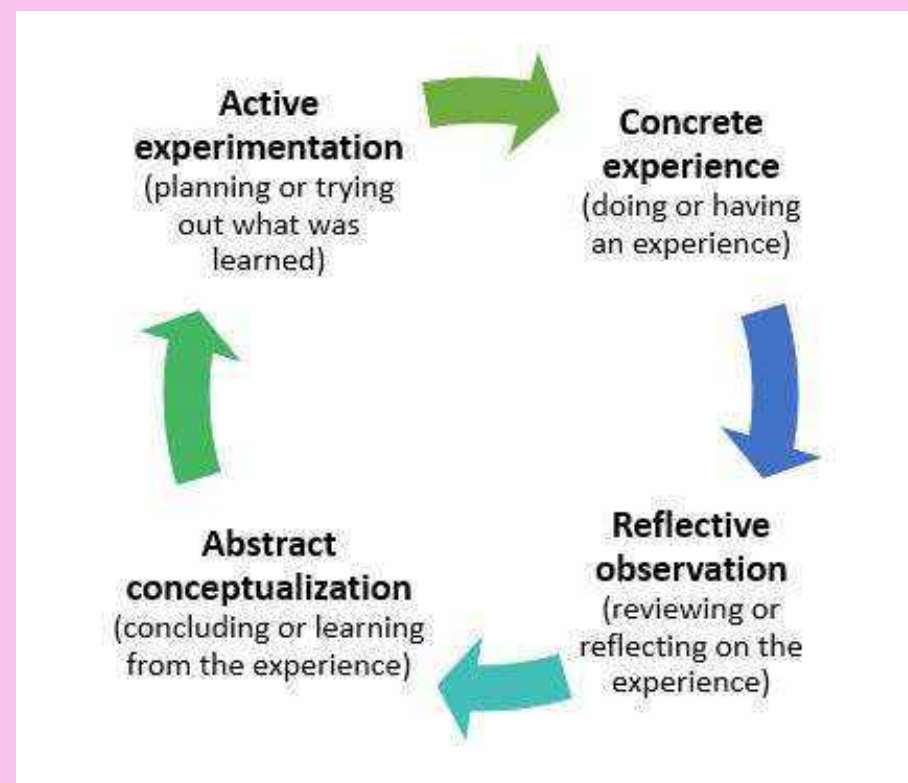
Reflection time!

Main Activity 2

Step 3 - 12 minutes

Groups seated

Kolb's learning cycle



Reflection Time

- *What did we just do? How did you feel in your roles ?*
- *How was it while trying to move around when the sand got warmer?*
- *Was it difficult/easy in your roles?*
- *What have you observed while watching the other groups?*
- *How can these observations be applied in our real lives?*
- *How can these observations be applied in chemistry?*

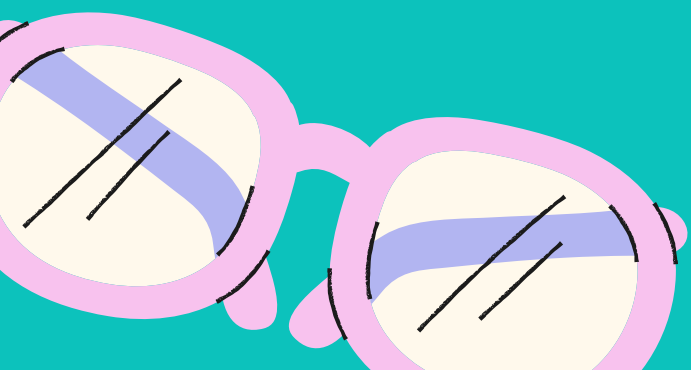
Theoretical part

Step 4 - 12 minutes

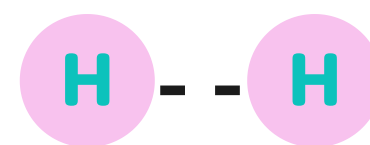
Groups seated

Prepared flipchart

**in STP conditions*
(standard temperature and pressure)



CHEMISTRY



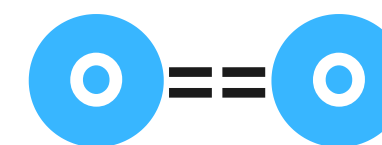
hydrogen

* gas

single bond

lighter gas

burns in air



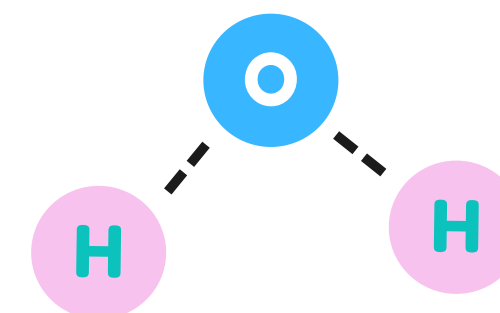
oxygen

gas

double bond

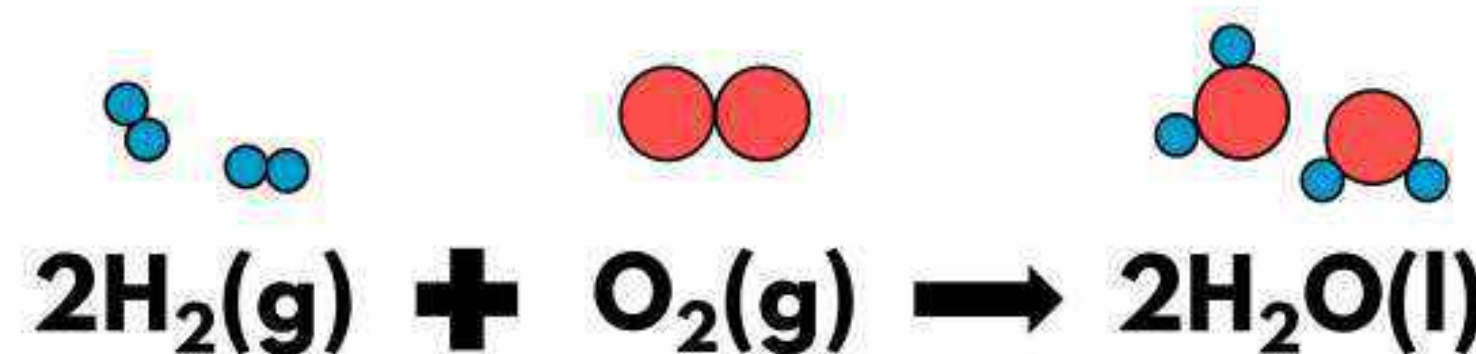
heavier gas

does not burn



water

liquid

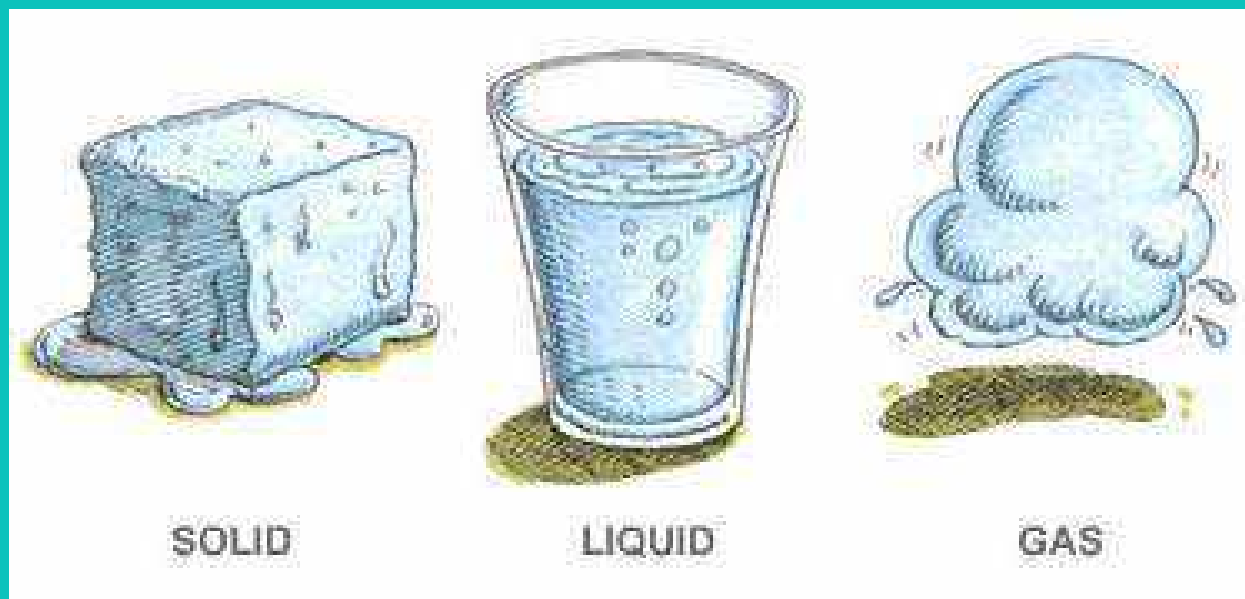


Theoretical part

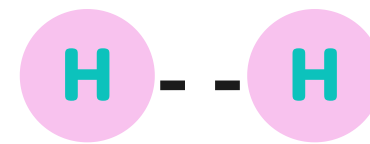
Step 4 - 12 minutes

Groups seated

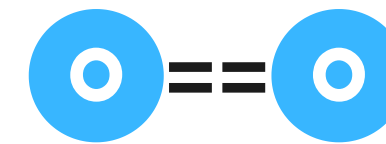
Prepared flipchart



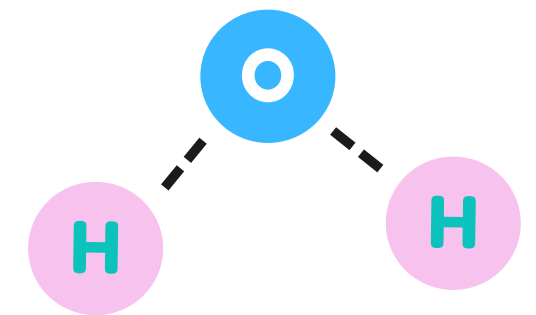
CHEMISTRY



hydrogen



oxygen



water

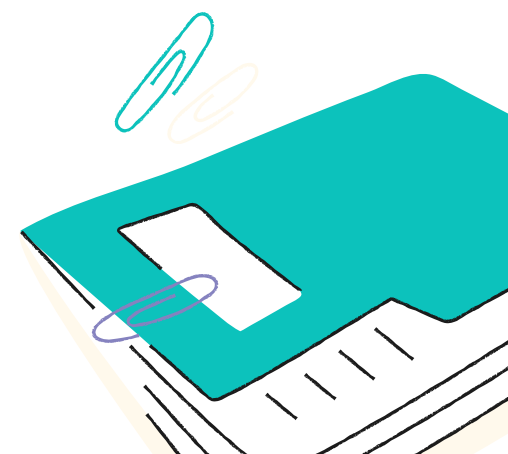
Temperature affects molecules' level of energy

Low temp. > low energy > **solid** state

Medium temp. > medium energy > **liquid** state

High temp. > high energy > **gas** state

Examples: ice cream, juice, steam etc.



Debriefing

Step 5 - 10 minutes



Comprehension Activity

Form a circle. Whoever has the tennis ball mentions an object/ situation/ condition where the water molecule can be found. Throws the ball to someone else.



Questions

- What did you learn throughout this workshop?
- What would you observe in your real life from now on?

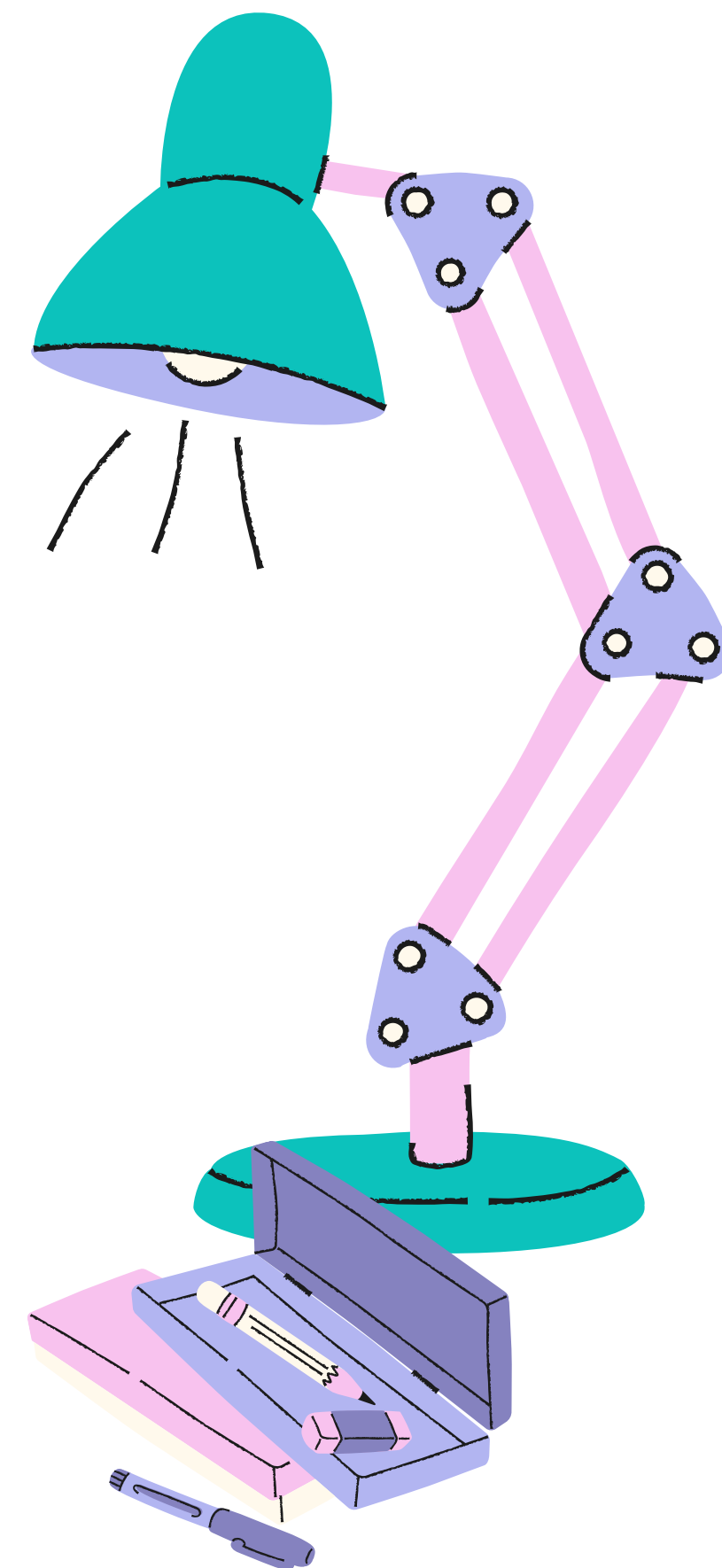
Variations

Main Activity 1

Write element symbol on colored papers before the activities

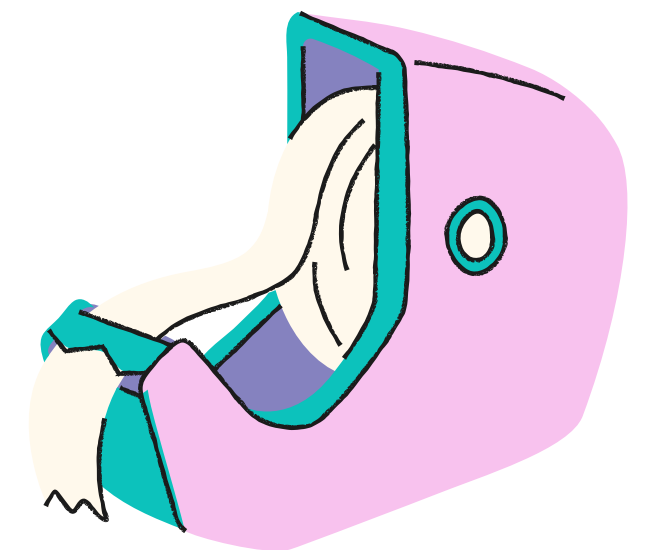
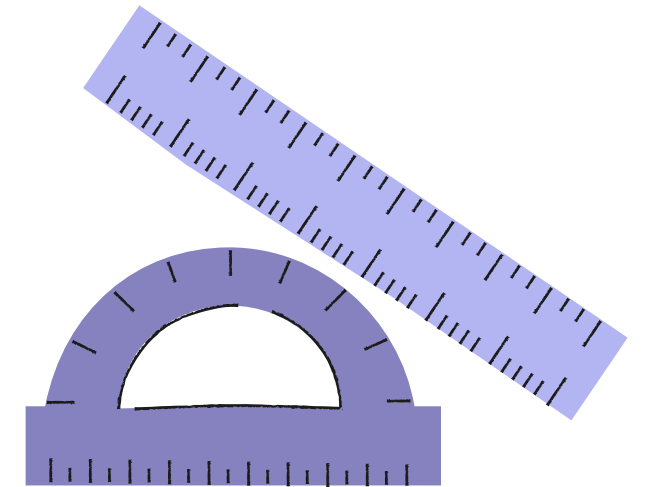
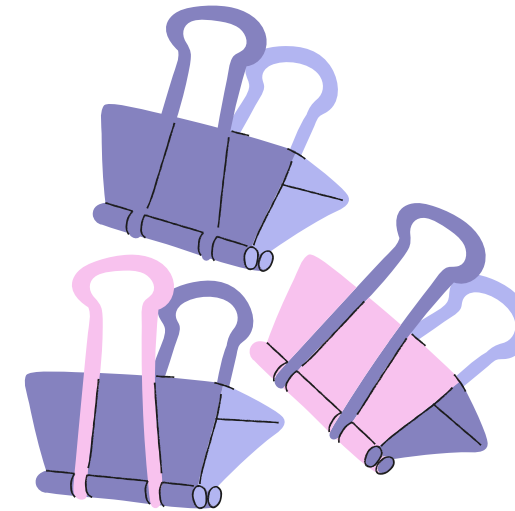
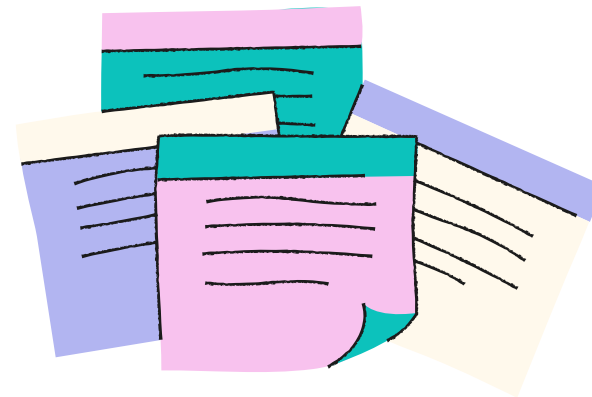
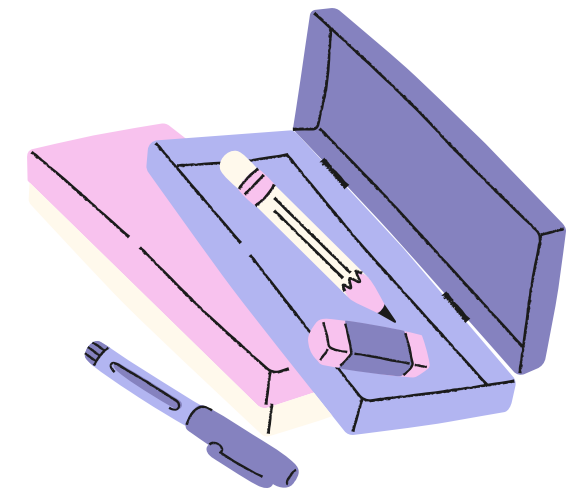
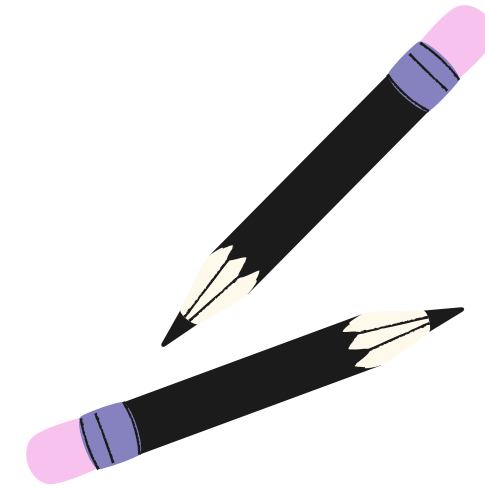
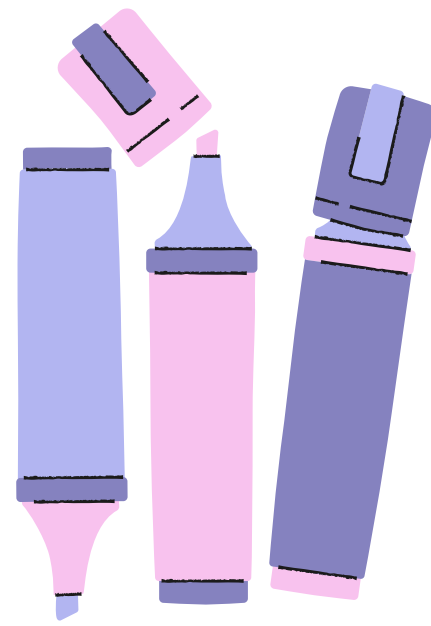
Main Activity 2

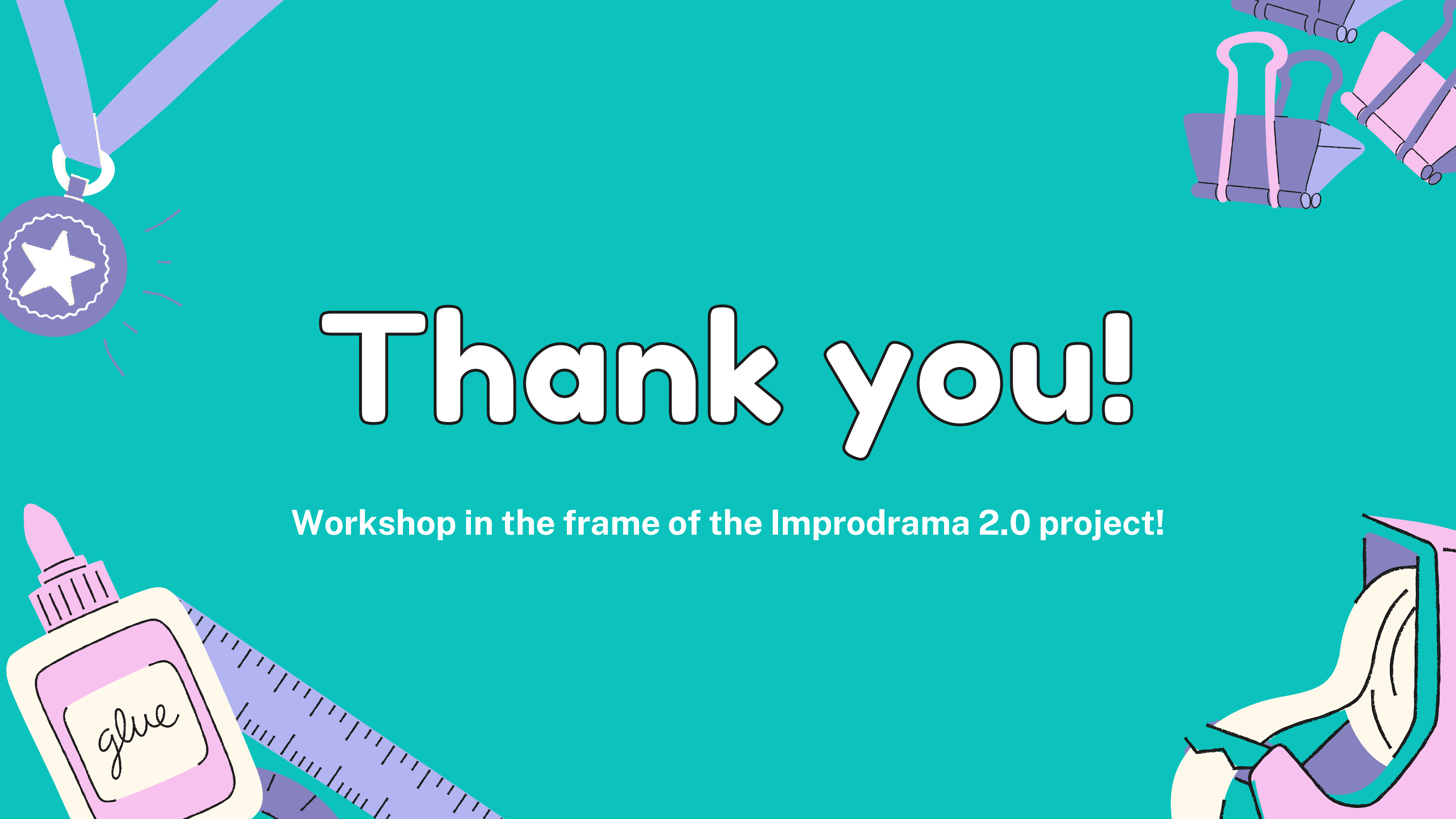
Teach bond fission



Materials needed

papers (blue and white)
tape
markers
speaker
music
flipchart
tennis ball
notebooks
pens



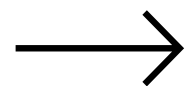


Thank you!

Workshop in the frame of the Improdrama 2.0 project!



Moving towards... youth empowerment!



WORKSHOP OUTLINE DESIGNED BY ANTONIS
KAKOULLIS, WERONIKA KORALEWSKA AND
MONICA PARREIRA



AIMS AND OBJECTIVES

TOPIC: YOUTH
EMPOWERMENT

Aim: to empower the young people we work with.

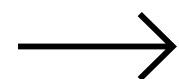
Objectives:

- increasing sense of self,
- providing the space for reflection on one's moral system,
- improving the process of decision making in young people.



TARGET GROUP

FOR THE WORKSHOP



People 18-35 years old, the group between 10 and 25 participants.

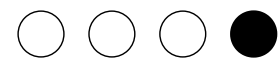


TIME NEEDED

1H 30 MIN.



LEARNING OUTCOMES FOR PARTICIPANTS



01

The participants achieve an increased sense of self.



03

They achieve knowledge about the connections between their own past, present and future choices and feelings.

02

The participants leave with a reflection on their moral system, what is important in their life.

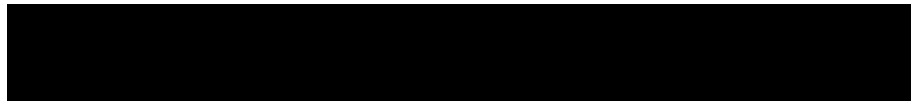



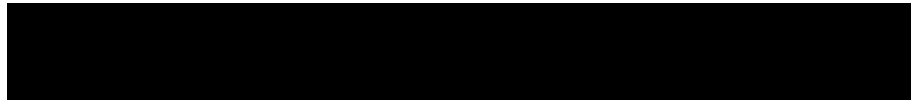

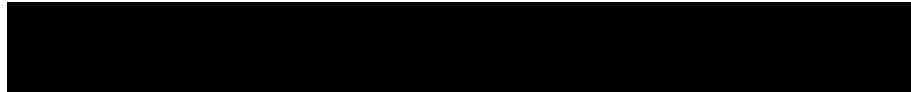



04

The participants feel more comfortable with expressing their feelings in different ways (moving, speaking, drawing).



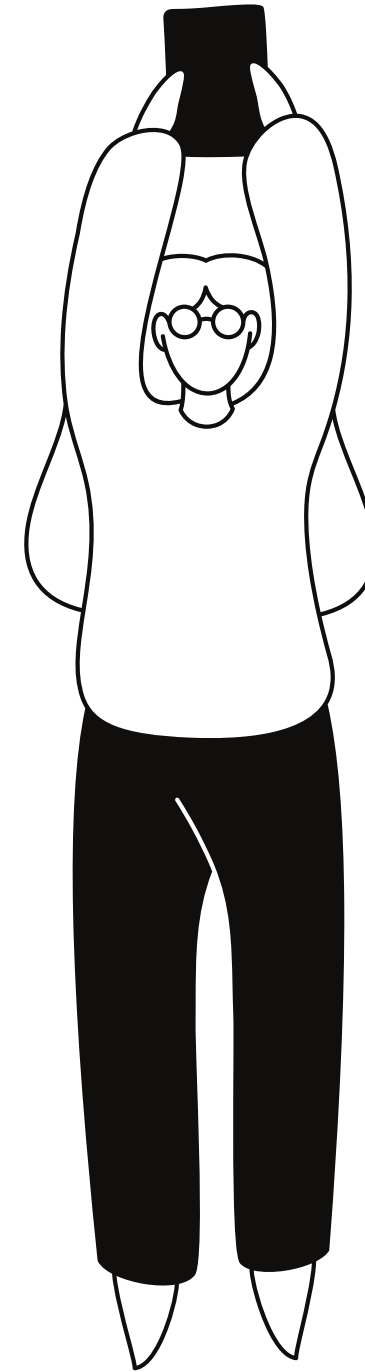
METHODOLOGY

-   storytelling through drawing and speaking (Mooli Lahad Six Parts Story)
-   theatre, mime techniques,
-   dance movement therapy elements (Marian Chace Circle)
-   framework of Kolb's Cycle during the debriefing



Instructions

STEP BY STEP



Introduction

01

WELCOME

welcoming the participants + presenting an inspiring poem [the facilitator's choice]

02

MOVING FREELY

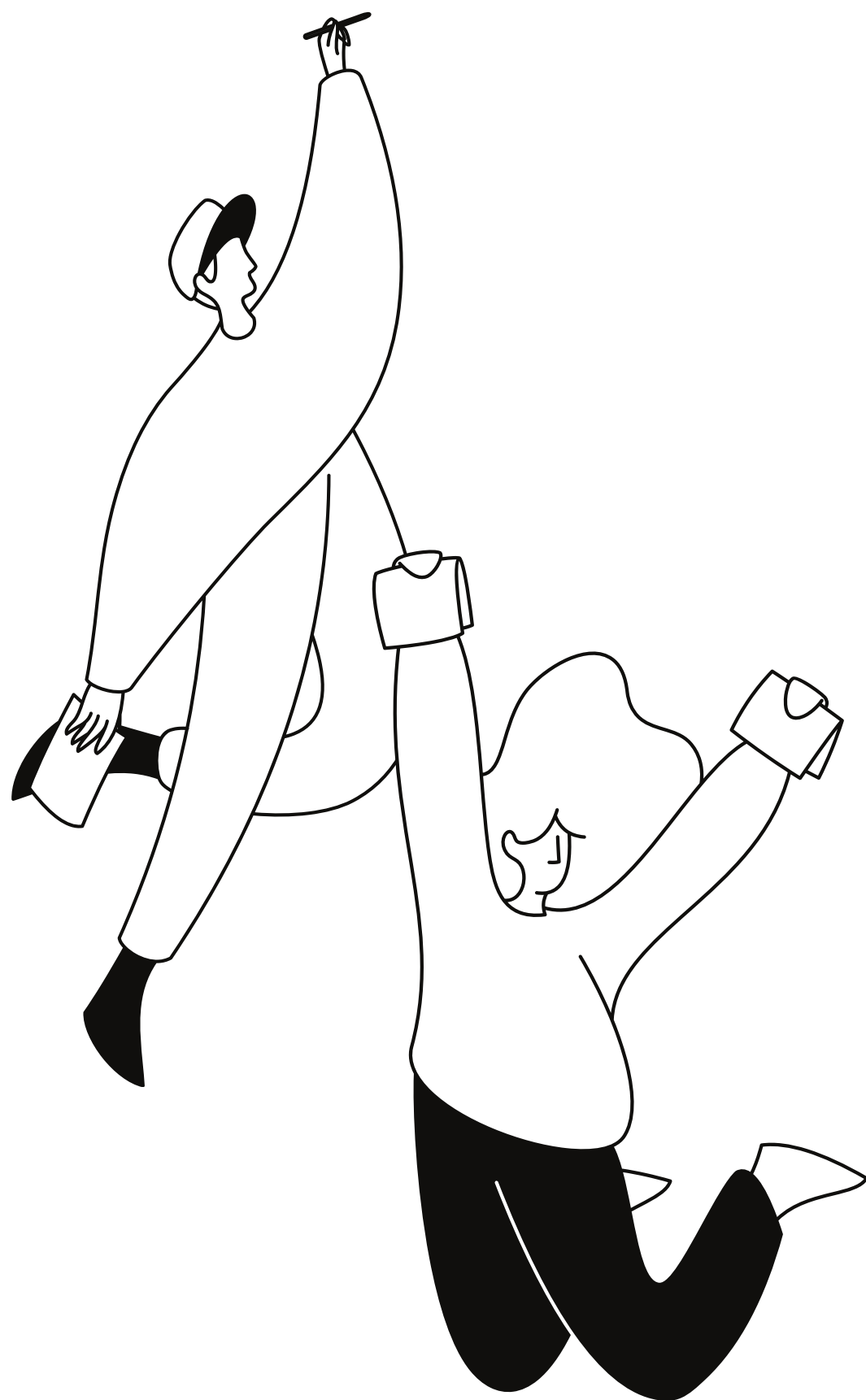
moving freely (5min.) - "You will have around 5 minutes to move. Each movement is good and beautiful, there are no bad movements. Try to move freely, intuitively. I invite you to listen to the impulses of your body, how your body wants to move". [There is music in the background. The facilitator can invite people to close their eyes during the activity. After around 2 minutes of moving, the facilitator adds another instruction]. "Now, you are invited to find a movement that reflects how you feel in this moment".

03

MARIAN CHACE CIRCLE

Marian Chace Circle (10-15 minutes, depending on the number of participants) – participants gather in a circle. The facilitator gives the instruction: "Now, each of you, one by one, will show their own movement. The others will join making this movement. Let's try to keep the flow. There are no rules of how much time we do one movement. It is the decision of the "author" of the movement when to give the floor (with nodding to the person next to them) to the next movement".





Main activity (25 minutes)

- the facilitator invites the participants to the main activity: “Walk around and choose a starting point in the space where you feel safe and comfortable, with enough space to move. During this activity, this point will be always your starting point, however, in the meantime, you can move around the space, how much you need”.

- Recreating your life: “Without talking, individually – for you – you will need to recreate the day from your life, using mimics, theater, movement. You have ten minutes to recreate your day – from waking up, till going to sleep”.

[There is a neutral music in the background, the participants recreate their day, in 10 minutes. Then, the facilitator informs the participants that in the next round they have 5 minutes to do the same – the same instructions. Then after this round 3 minutes round. Then 1 minute, then 30 seconds, then 15 seconds and then 5 seconds, 3 seconds and finally 1 second. The last one is a frozen image. The facilitator informs the participants that after each round they stop in a frozen image].

- Then the facilitator asks: “go back few times from your starting point to the ‘one second image’”.

- An the end, the participants need to stay in the frozen position, visualize it and remember it.



DEBRIEFING (will consist of three parts)

01

First part of the debriefing will be done through drawing – the method of “Six Part Story Method (6PSM)” by Mooli Lahad

**02**

The second part of the debriefing is the participants tell their stories in groups of two. They have around 3 minutes for both parties to re-tell their story, based on their drawings.

**03**

The third part of the debriefing will take place in a big circle, with all of the participants.



First part of debriefing

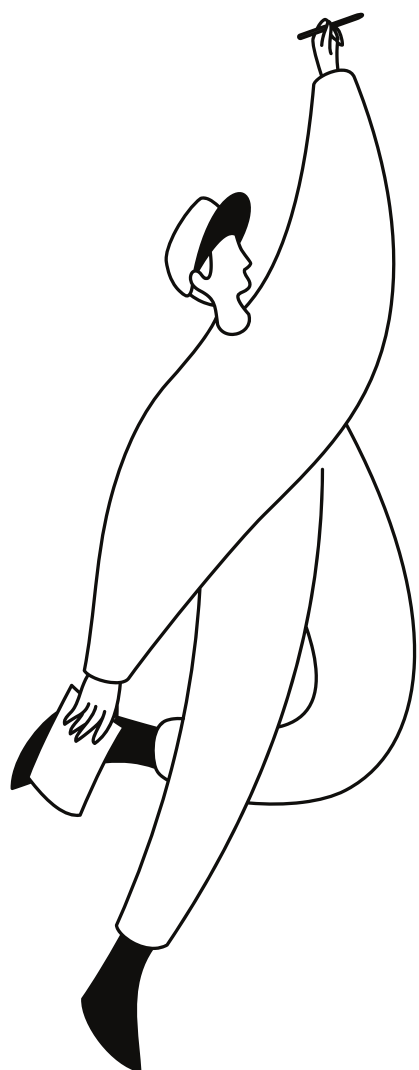
First part of the debriefing will be done through drawing – the method of “Six Part Story Method (6PSM)” by Mooli Lahad:

- the participants receive a piece of A4 paper and a pen/pencil/pastels,
- they need to divide the paper into six boxes [example given below. They don't need to put numbers, numbers below are just for the facilitator].
- the facilitator informs the participants: “You will hear 6 questions. For each question, you will have around 15 seconds to draw an answer in a respective box. Try to not to overthink it, draw the first thing that comes to your mind. There is no good or bad drawing, it's not an art class”.

The questions are:

1. Who is (are) the main character(s) (hero/heroine)?
2. What is the task or mission of the main character(s)?
3. Who or what can help (if at all)?
4. What is the obstacle on the way or what prevents it from happening?
5. How does/do the main character cope with the main obstacle?
6. What happens next/how does the story end?

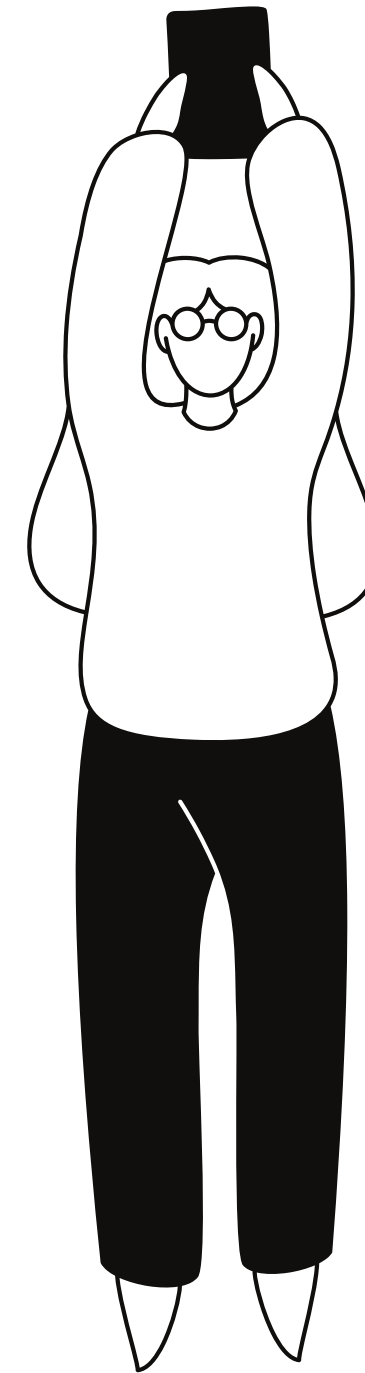
IMPORTANT: In order for the debriefing to connect with the main activity, the facilitator informs the participants that the first box – image – is supposed to be the same as their last “frozen image” (one second from their life).



→

Second part of the debriefing

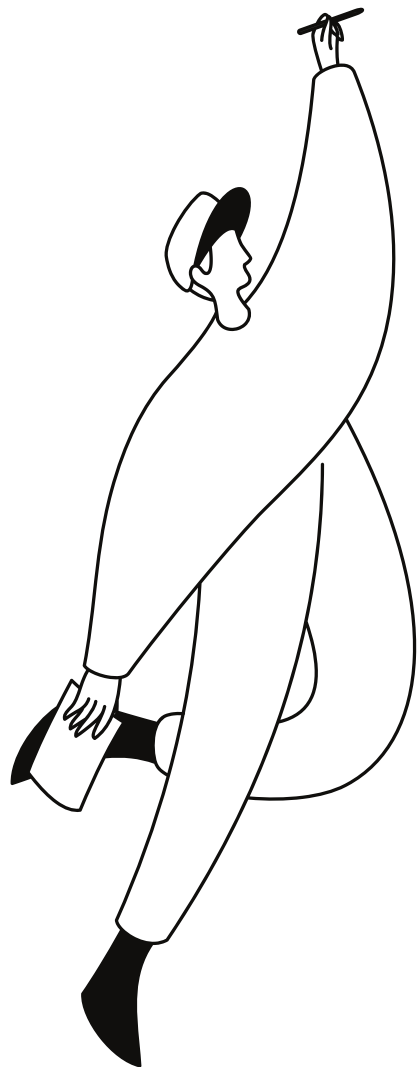
THE SECOND PART OF THE DEBRIEFING IS THE PARTICIPANTS TELL THEIR STORIES IN GROUPS OF TWO. THEY HAVE AROUND 3 MINUTES FOR BOTH PARTIES TO RE-TELL THEIR STORY, BASED ON THEIR DRAWINGS.



Third part of debriefing

The third part of the debriefing will take place in a big circle, with all of the participants. The facilitators ask the questions. The suggestions of the questions are below, but the facilitator is invited to follow the flow/topics that appear in the group and improvise accordingly:

- What happened?
- How did you feel? Why?
- What would you like to change in your daily routine?



Materials needed

- paper – A4 – one piece of paper for each participants,
- neutral, instrumental music for the exercises,
- technical equipment for the music.



References

IF YOU WANT TO KNOW MORE ABOUT THE METHODOLOGIES USED

01

MARIAN CHACE

Marian Chace Circle:
https://ddd.uab.cat/pub/trerecpro/2016/hdl_2072_266733/elena_karampoula_tfm.pdf

02

MOOLI LAHAD

Six Part Story Method (6PSM) .
https://www.researchgate.net/publication/216774303_Six-Piece_Story-Making_Revisited



DOMESTIC VIOLENCE

WORKSHOP IMPRODRAMA 2.0

01



AIM AND OBJECTIVES

The aim of the workshop is to sensitize participants to the concept of violence and more specifically to the concept of domestic violence.

The objective was to introduce some non formal methods regarding domestic violence in order for formal education teachers to incorporate these teaching approaches to their teaching.



TECHNICAL CHARACTERISTICS



Target Group

Teachers from formal education.

Size

25

Time needed

1 hour

Methodology

- Physical theater (choreography combat)
- Mime

Materials

speakers



Learning outcomes

Learning outcomes for participants

The participants have now a theatrical tool to introduce domestic violence to their learners.

Link the activities to reality (power relations, conflict etc.)

.

INSTRUCTIONS STEP-BY-STEP FOR PARTICIPANTS

INTRO

● Energizer- Focus

First Round (Participants form a circle, they count up to 10 without overlapping each other. If they say a number at the same time, they start again.)

Second Round (They do the same, but with eyes closed.)

Third Round (They do the same, but they add an emotion to the number).

● Warm up

Participants walk around and they give imaginary (mime) presents to each other (If they want, they can make some sounds).

First round: neutral reaction to the present.

Second round: positive reaction to the present.

Third round: negative reaction to the present.



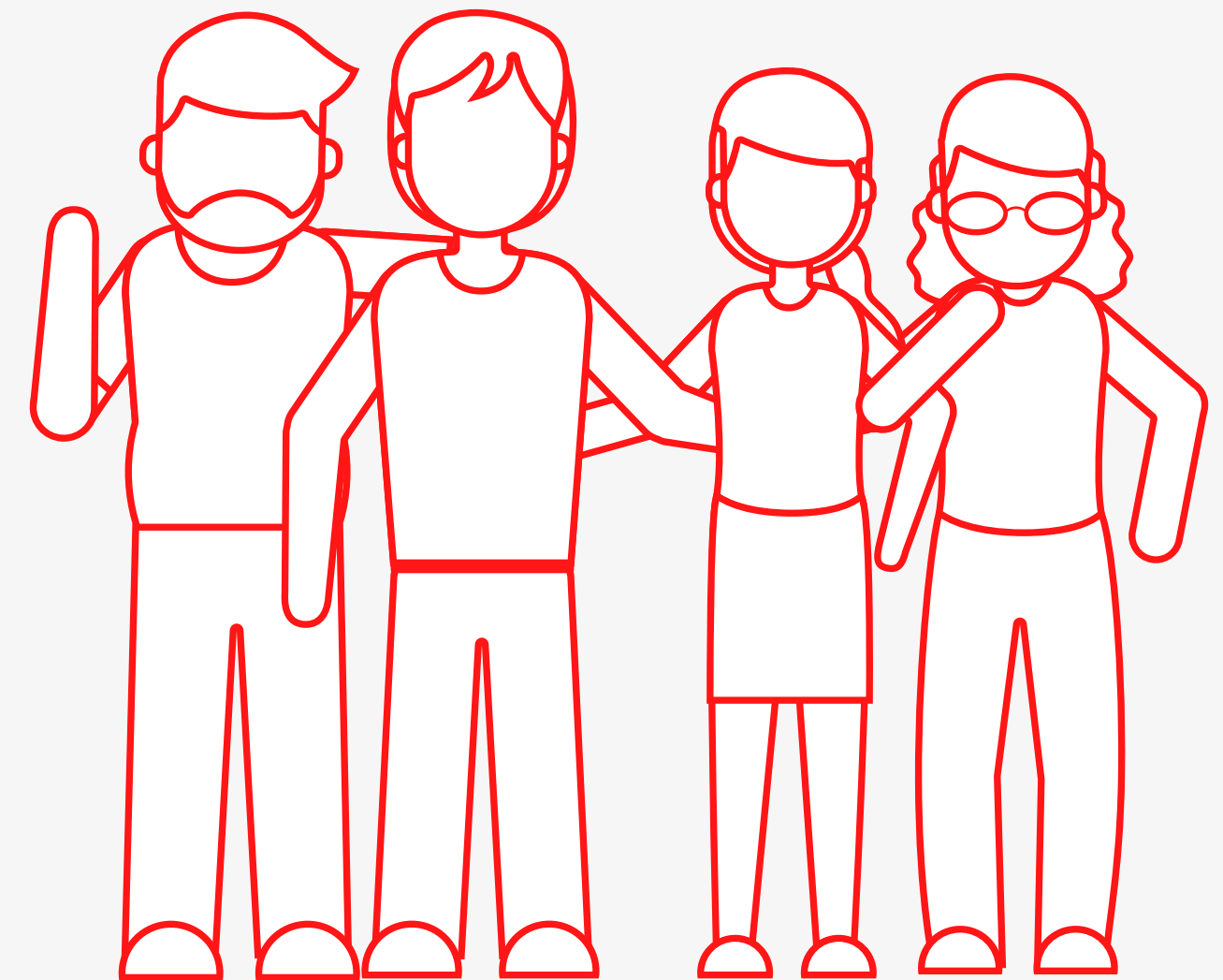
MAIN ACTIVITY

First step: We create pairs and we do some mirror activities. Two people come close to each other, they raise their left hand and mimic one other's movements. They can use all the body (show an example if necessary).

Second step: They have to move in space keeping a fixed physical connection only with the fingers of the left hand (they can change hands if they want).

Third step: Full hand contact movement. The participants use their whole body and they move keeping a fixed point with their hand.

Question: What are you feeling? Why?



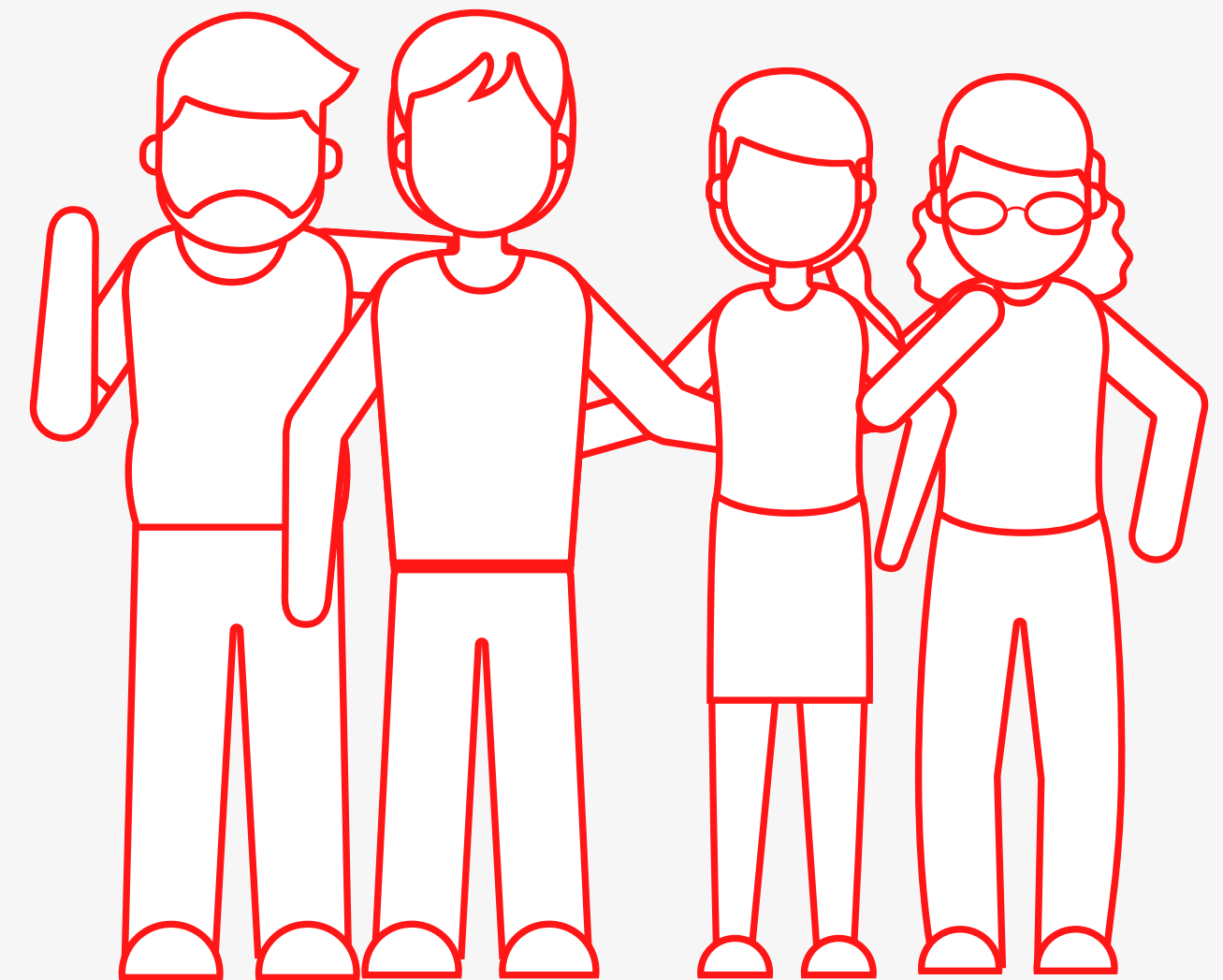
MAIN ACTIVITY

Fourth Step: Whole body contact with a fixed contact point. Every point of the body can be used (e.g. shoulder, knee, elbow etc.).

Fifth step: All the previous techniques should be used acting like arguing.

Sixth step: Acting arguing, maybe using some sounds and falling together in the end.

Six volunteers perform.



DEBRIFING QUESTION

1. What happened and what was the process?
2. How do you feel?
3. Why do you feel this way?
4. What was the aim?
5. How could we use this exercise in formal education?



VARIATIONS

Main activity: For professional actors, more intense arguing can be implemented and, in the end, one can kill the other gently to illustrate the destructive consequences of domestic violence.



An aerial photograph of a vast mountain range, likely the Himalayas, with numerous peaks covered in snow. A deep valley with a river and some vegetation is visible in the lower portion of the image. The overall tone is cool and majestic.

WORKSHOP OUTLINE

TOPIC



Butterfly Effect

Chaos Theory

AIM & OBJECTIVES

**Teach people
about the
butterfly effect**





**Show the
properties of the
butterfly effect
though physical
experience**

Inmigration



Enviromental Awareness

TARGET GROUP



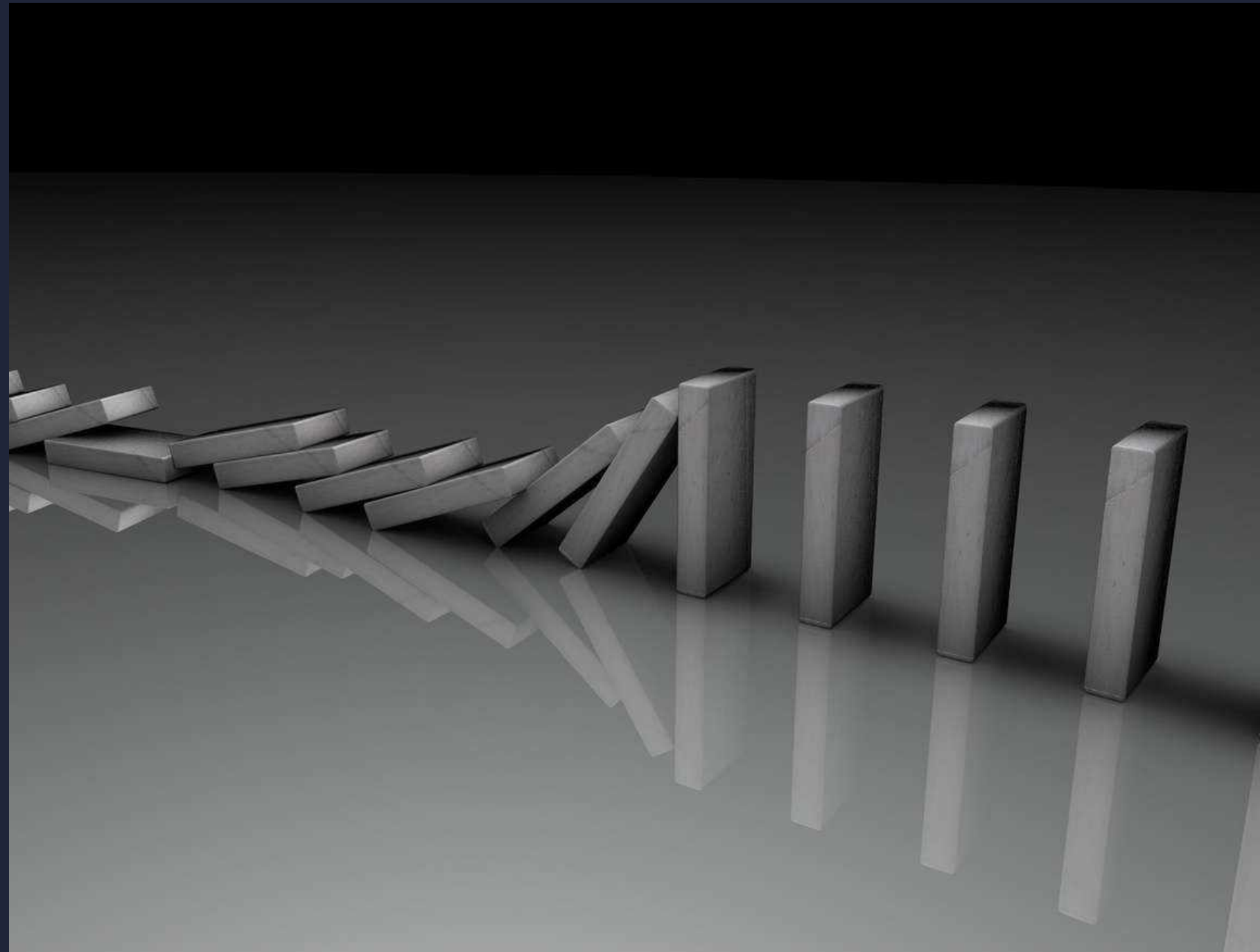
**Age 20+, Size: 26,
Included people
with visual
impairments**

TIME NEEDED

Less than 1 hour



LEARNING OUTCOMES FOR PARTICIPANTS



**The properties
and real life
implementations
of the Butterfly
effect**

Methodology



**EXPERIMENTAL
LEARNING**



PHYSICAL THEATER

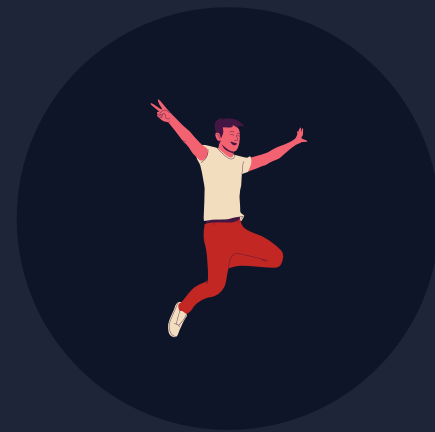
INSTRUCTIONS STEP-BY- STEP FOR PARTICIPANTS

First activity - Warmup



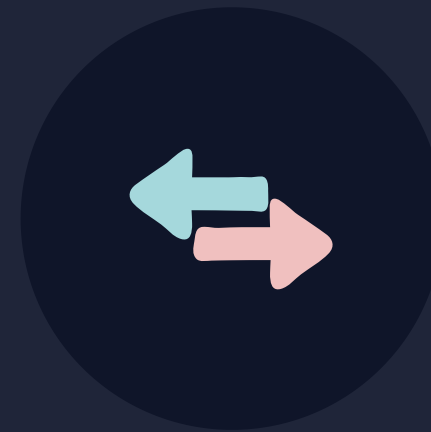
1 CLAP

Go to the ground



2 CLAP

Get up



CHANGE

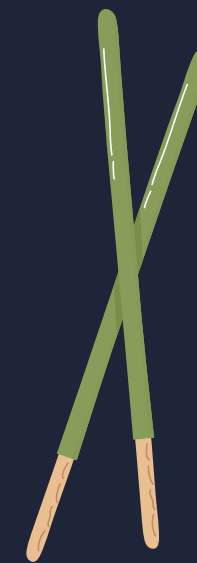
Change direction



TRIANGLE

Find two people and
make a triangle with
them

Second activity - Sticks



Get the
sticks



You must share the sticks



Make sure
you have a
stick in
each hand

One makes a
move others feel
and pass it



Freeze(Questions
asked from facilitator
during freezee)

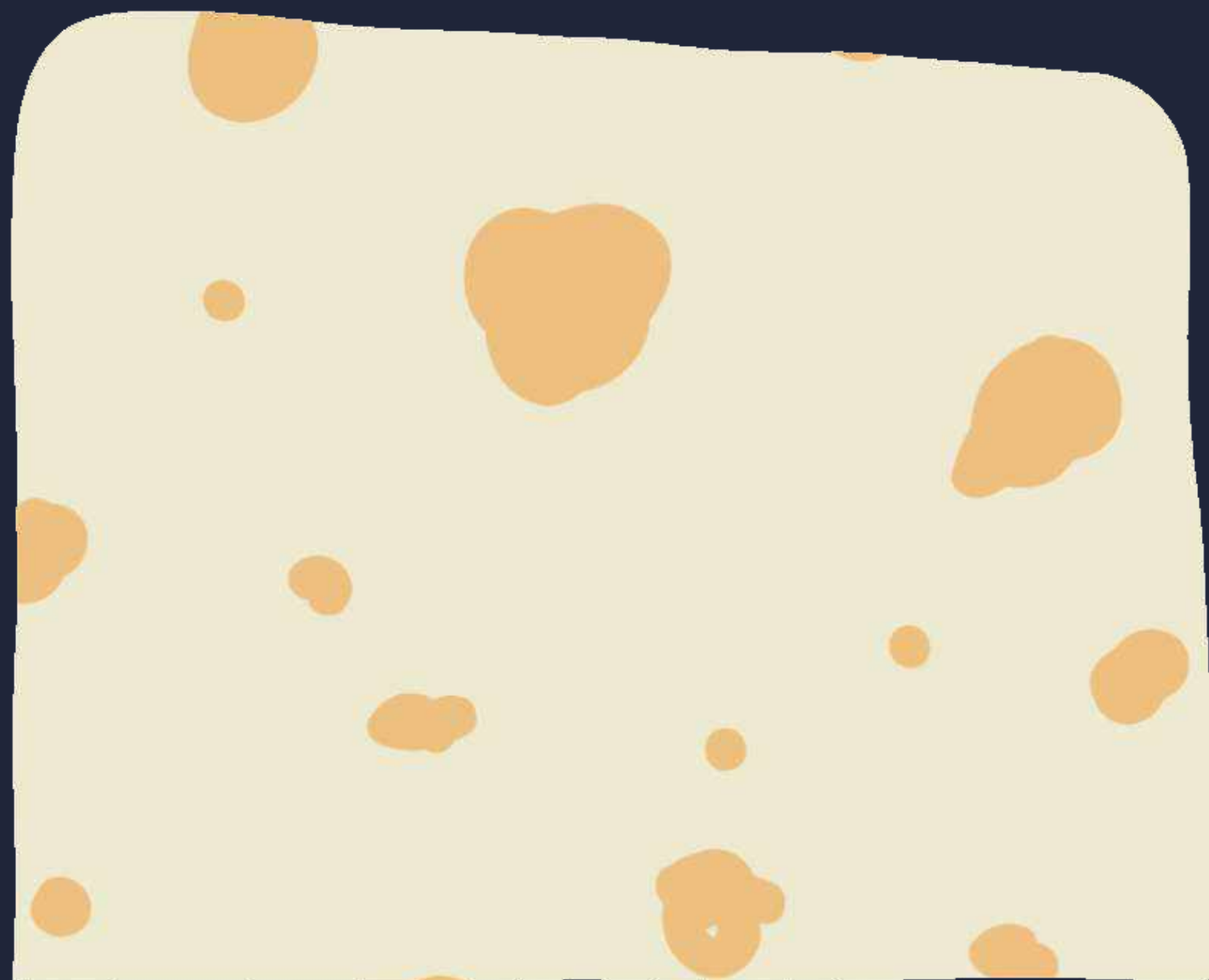
QUESTIONS

WHAT HAPPENED HERE?

HOW DO YOU FEEL?

WHAT CAN YOU DO?

Move around the room





Main activity - Butterflies



Instructions

- Stand in a Circle and split the people into day and night
- Say a story about a caterpillar becoming a butterfly and the audience acts it out
- Split the room, one half day other half night
- Night butterflies can't stand the day yet

Instructions

- One night butterfly tries to cross, but fails(not ready yet), and due to the rapidly flapping wings tornado starts
- Tornado moves everyone around
- Tornado calms down
- One butterfly tries to cross again, it makes 2 others follow
- Until the night disappears
- Then more and more and more...

POEM

"Many things on my mind,
I can't stop drowning,
madness floods my being.
I am a dying star,
hold on to the chaos that grows inside me.
I enjoy the lights that slowly turn off my own darkness,
that slowly force me to betray myself.
My existence based on a disordered order.
The goal: looking for the way out of the unknown that
conforms the puzzle of my messy meretricious life.
I try to understand how endless void that's around all the
time is a child of the cosmos.
I try to imagine if the child can betray his own father.
Will i ever be able to scape from this relationship?
My life has always been made of contradictions.
The never ending game needs to be ended.
Poetry is already here.

"

Debriefing

QUESTIONS

- WHAT HAPPENED HERE?
- HOW DID YOU FEEL AFTER ALL THIS?
- HOW DO YOU CONNECT THE ACTIVITIES WITH THE REAL LIFE?
- HOW DO YOU CONNECT IT WITH ANY REAL LIFE EFFECTS, EVENTS OR THEORIES?
- CAN YOU EXPLAIN WHAT THE BUTTERFLY EFFECT IS?

QUESTIONS

- HOW DOES THIS MAKE YOU FEEL?
- HOW DOES THIS EFFECT AFFECT YOUR LIFE?
- HOW WILL YOU USE THIS EFFECT IN YOUR LIFE IN THE FUTURE?
- WHAT DID YOU THINK ABOUT THE POEM?

MATERIAL NEEDED

- Sticks
- Speaker
- A poem preferably written by Carlos Gutiérrez

VARIATIONS

- Add more elements into the butterfly story
- Use hands instead of sticks
- Up the difficulty in the exercise by adding more rules

SOURCES, REFERENCES

- Google
- Wikipedia
- General Knowledge
- ImproDrama 2.0

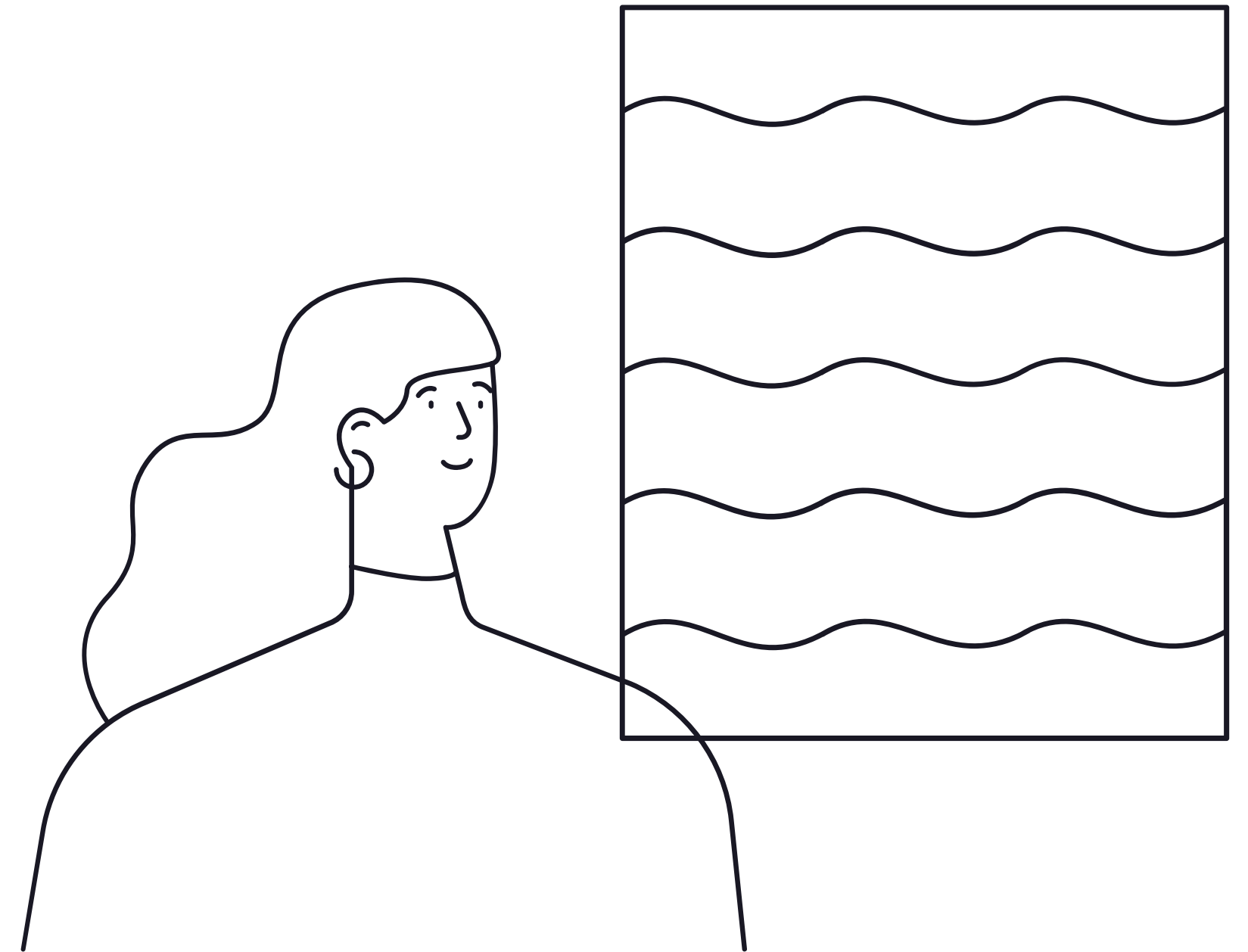
THE
END



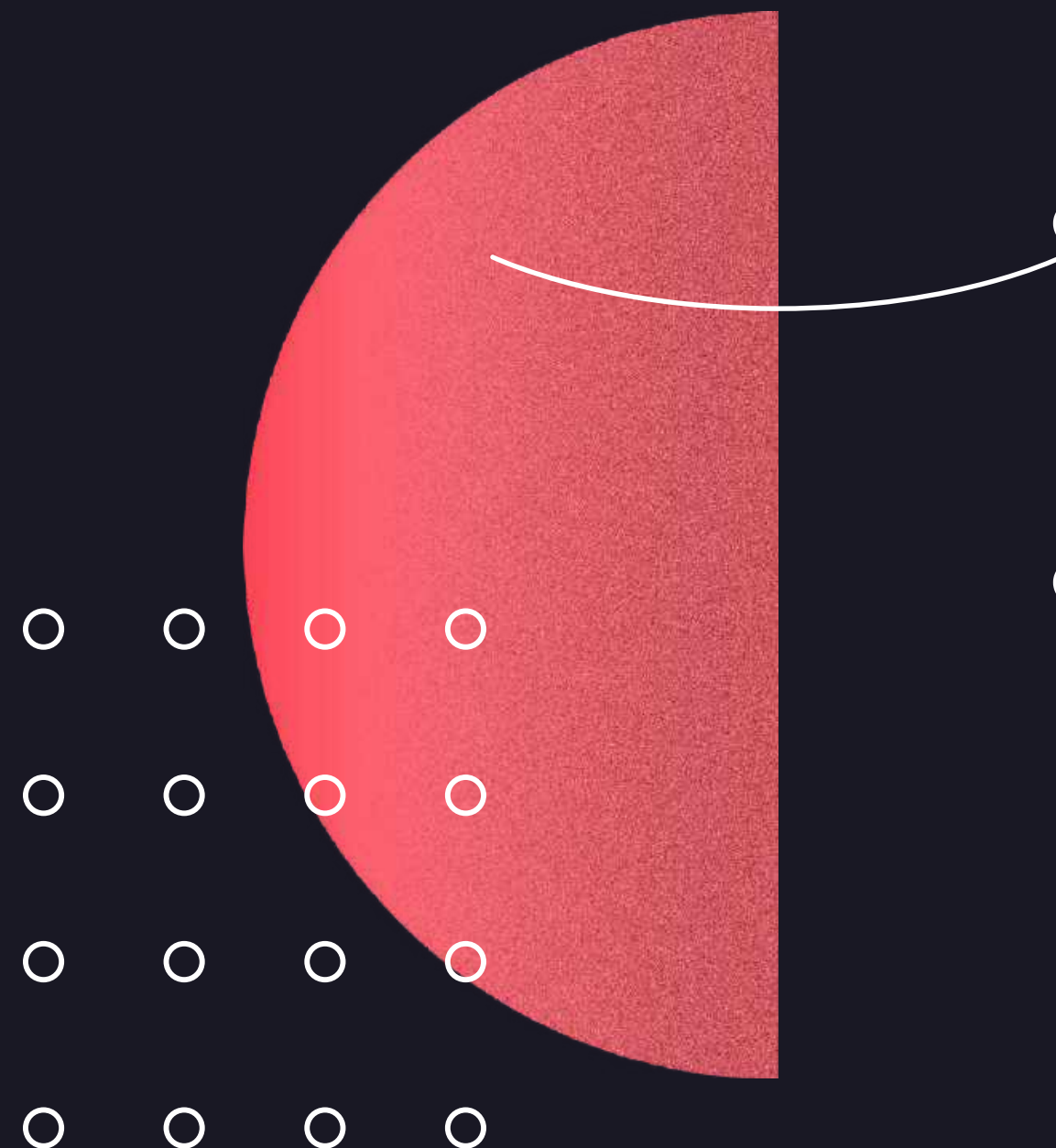
Gemma, Julianna, Daniela

TOPIC

- YOUTH EMPOWERMENT
- DECISION-MAKING.



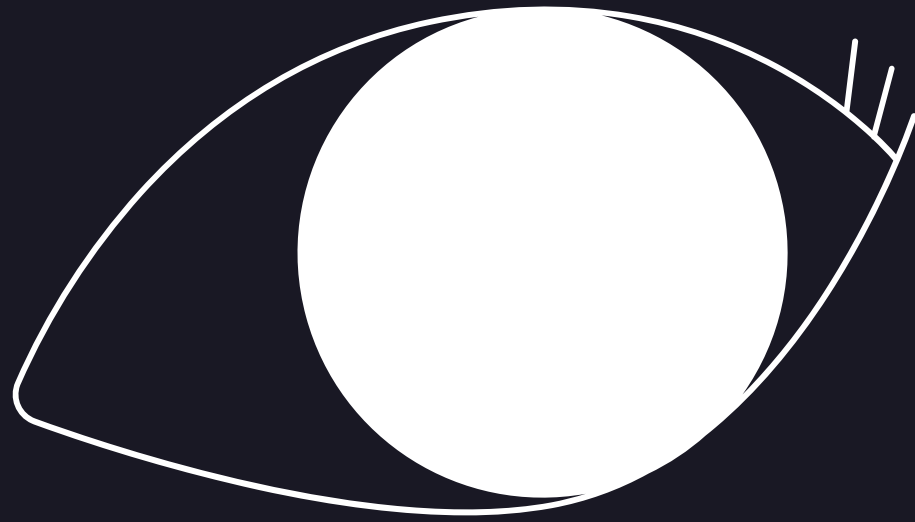
OBJECTIVES

- 
- Teach the Hero's Journey tool for decision-making.
 - Empower young people to make their own decisions.

TARGET GROUP

**Youngsters between 16 and 25
years old of different backgrounds.
10-15 people per workshop if
possible.**





LEARNING OUTCOMES

- Decision Making.
- Storytelling.
- Autocritic.

METHODOLOGY

THE HERO'S JOURNEY

NON-FORMAL ACTIVITIES

INSTRUCTIONS STEP BY STEP

STEP 1

Welcoming - 5 minutes -

Welcome the participants to the space. Present yourselves and ask if anyone is missing/if they are ready to start.

STEP 2

Hero's energiser - 10 minutes -

Everyone walks around the space in a neutral position without interacting with each other. At some point different parts of the body start shaking with no direction/sense/reason. Then the participants suffer a transformation that makes them become Superman. What does Superman do? walk like? talk like? We experiment how Superman is. At some point different parts of the body start shaking with no direction/sense/reason. Then the participants suffer a transformation that makes them become Catwoman. What does Catwoman do? walk like? talk like? We experiment how Catwoman. We do the same with different heroes, mythology gods/goddesses, etc around 5 or 6 times.

STEP 3

The Hero's Journey Process - 20 minutes-

1. The Ordinary World
2. The Call of Adventure
3. Refusal of the Call
4. Meeting the Mentor
5. Crossing the First Threshold
6. Tests, Allies, Enemies
7. Approach to the Inmost Cave
8. The Ordeal
9. Reward (Seizing the Sword)
10. The Road Back
11. Resurrection
12. Return with the Elixir

STEP 4

ONESELF TIME - 10 minutes -

Now you will have 10 minutes to reflect about what just happened.
Write about it.

How do you feel?

What is your story about?

Who is your hero?

What challenges do you face?

What do you want to change?

We will play some music and you will have 10 minutes of self time to
write about it or just think about it in silence.

What happened?

What did you feel?

Is there something you saw in
yourself or something that came
to your mind during the activity?

How do you feel now?

What was challenging?

What made you feel that way?

How can you relate this to real
life?

Where can you use this method?

Do you think this can be helpful
during the decision- making
process?

STEP 5

DEBREAFFING

<http://www.movieoutline.com/articles/the-hero-journey-mythic-structure-of-joseph-campbell-monomyth.html>

<https://drive.google.com/file/d/1STBxRZCj7QhZtPfhBluIDcCgQb9tDYUr/view?usp=sharing>

SOURCES OR REFERENCES



Participants of
Improdrama 2.0!

Youth Participation

*Learning through
theatre techniques!*



Erasmus+

DRAMA 2.0



Who are we?

Alejandro Rodríguez Muñoz

Victoria Polydorou



Aims & Objectives

- 1 **Getting participants acquainted with the phases that young people go through when their involvement in society grows.**
- 2 **Showing participants a new way to share with their colleagues this knowledge, so they can reflect on how to identify the stages and on how to make young people participate more in society.**

TARGET GROUP: Youth workers
20-50 people

Duration:
70 min

Learning outcomes for participants

1 Learning about the different levels of youth participation.

2 Connecting theatre techniques to youth participation, both to teach and to learn.

3 Exploring and self-experiencing different stages of youth participation through physical theatre, visual theatre and improvisation.

Methodology

Impro
Visual theater
Physical theater
Facilitator's roles
Constant KOLB CYCLE

Materials

Balls (1 per participant, 2 different types)
Rope (0,5 meters, 3-4 mm wide)
x2 Flying carpets (3x2 meters aprox
“blanket” surface)
X8 Pieces of paper (5x5 cm)
Flipcharts
Music & speaker

ACTIVITY 1: The Flying Carpet

1. Assign roles to some participants before they know what the activity is about. No one except for them, individually, must know that there are people with roles assigned. One per group will be a leader, as there will be another one assigned to create troubles in the decision-making process. They need to be reminded before the beginning, discreetly, that they need to take the ball we assigned to them fast.

2. Split participants in 2 groups, by throwing the balls to the ground in the workshop room. Everyone grabs one of the 2 types of balls. We take the ball out of participants' hands, one facilitator to a half of each group; one of the facilitators kindly takes them, the other imposes his/her/its desire.

3. Explain the instructions: Each group has a flying carpet, and they get on its surface to fly. They need to turn it around without letting anyone touch the ground. If they succeed, they get "a very valuable gift", which is one ball per winning group. Useful to create storytelling.

ACTIVITY 1: The Flying Carpet

QUESTIONS TO REFLECT ON THE ACTIVITY:

1. What happened?
2. Did you participate? How?
3. How did you feel about yourself and the rest of the team?

NOTE: explain here that there were roles assigned.

4. How these roles affected the task and your own participation decisions?

ACTIVITY 2: Ball Holder

1. Two people hold a ball (one each). One facilitator places the other one with these people and that one explains to them what they can do with the balls: give it to some other people, hiding it, keeping it, throwing it, etc. It all depends on how they decide to react to others' petitions.

2. The rest of the group need to obtain the balls. A second facilitator explains to them how they can get the balls: kindly asking for it, trying to steal it, taking care of the ball holder (hugs, singing for them, dancing, making them laugh, etc.), begging, etc.

ACTIVITY 2: Ball Holder

QUESTIONS TO REFLECT ON THE ACTIVITY:

To the people who had the ball:

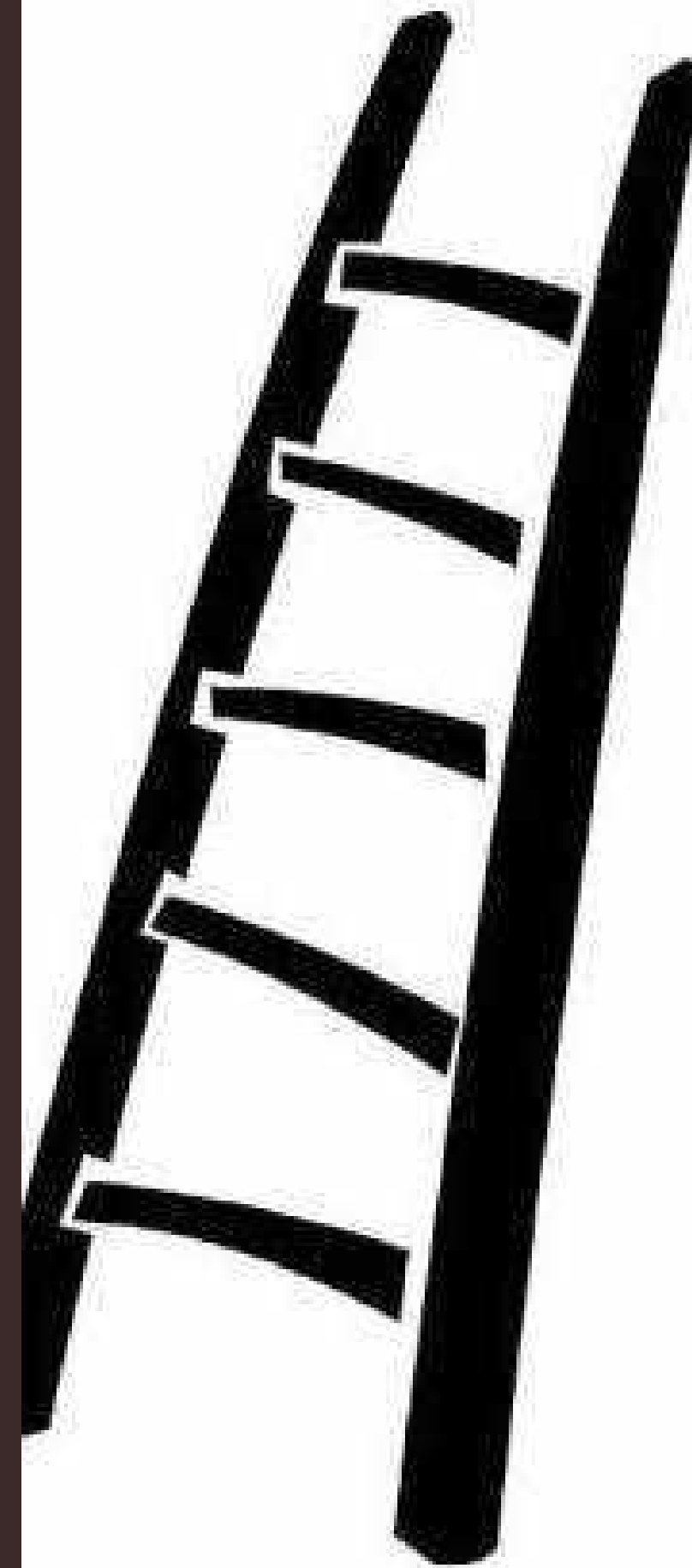
1. How you felt when someone tried to get the ball?
2. How did you decide to give the ball?

To the people who tried to get the ball:

1. How you felt trying to get the ball?
2. How did you decide how to ask? Any different approach?

ACTIVITY 3: Presentation

Ladder of Youth Voice



8. Youth /Adult Equity
7. Completely Youth-Driven
6. Youth /Adult Equality
5. Youth Consulted
4. Youth Informed
3. Tokenism
2. Decoration
1. Manipulation

ACTIVITY 4: Theater Scenes

1. Pick one ticket from the cup (one each group)
2. You have to prepare scenes that show the step you picked up, by doing whatever you want. Ask participants to use previous knowledge on theatre techniques.
3. You have 5 min.
4. Rules:
 - a. If you want to speak, you can't use written dialogues – you must improvise.
 - b. Be concrete. You must stay in the stage you pick.
 - c. It must take 1 min max.

ACTIVITY 4: Theater Scenes

Next step:

Mix 2 groups together. They must show to the other group what they prepared. The other group has to give the feedback. Then, they can switch. – 4 min total.

1. Split again the groups. 2 min to improve their scene.
2. Everyone sits down and you ask if any group wants to present their show. They present and all the others have to guess the stage.

ACTIVITY 4: Theater Scenes

QUESTIONS TO REFLECT ON THE ACTIVITY:

1. How do you feel about what you show and saw?
2. Was it clear to understand in which stage the groups were?
3. What was helpful and what was not for you to understand the stage?
4. How did you feel trying to represent the stage you had?
5. Did you find connections with real life?

ACTIVITY 5: Guided Mention

In this activity, we kindly ask the group to find a comfortable spot in the room. They can be seated, stood up, or in the way they prefer. We put on some calm music, and ask them to close their eyes to reflect through questions made by the facilitator:

1. "In which stage do you think that you are now?" If necessary, guide them again from step 1 to the 8th with some examples.
2. "What can you do to jump level?" Clarify that you can jump more than 1 level at a time.

ACTIVITY 5: Guided Mention

QUESTION TO REFLECT ON THE ACTIVITY:

How can you help others to realize in which stage they are and jump level?

ACTIVITY 6: Taking Care

1.Walk around.

2.If you think/feel that someone or you need a hug, hug him/her/it. Same with hands – hold his/her hand. Same with dance, laugh, cry, breath, etc.

Debriefing

- 1 How do you feel about what you show and saw?**
- 2 Was it clear to understand in which stage the groups were?**
- 3 What was helpful and what was not for you to understand the stage?**
- 4 How did you feel trying to represent the stage you had?**
- 5 Did you find connections with real life?**
- 6 In which stage do you think that you are now?**
- 7 What can you do to jump level?**
- 8 How can you help others to realize in which stage they are and jump level?**

VARIATIONS

Facilitators could prepare a scene per each stage of youth participation, and in case a group does not feel like sharing their work, then facilitators can show the group the scenes in order, so they all see the transition up.

Facilitators could ask about what happened between them (rope-acting dynamic), during the presentation (activity 3).

In activity 1, the flying carpet should be made of a reusable material. Furthermore, we could add more storytelling to the activity.

SOURCES:

Music:

The pink panther
theme, Henry Mancini
(Activity 2)

The tale of Tsar Saltan -
Arr. G. Feygin: The flight
of the bumble-bee,
Nikolai Rimsky-Korsakov
(Activity 1)

La Bicicleta, Carlos
Vives & Shakira
(Intro)

Experience,
Ludovico Einaudi
(Activity 4)

Sea Change,
Stephan Moccio
(Activity 5, Activity 6)

Youth participation info:

<https://participationpool.eu/resource-category/youth-participation/>

Thank you!



DEVELOPED BY:
BERFIN, HOPE, NOELIA

Discrimination

Be in my spot

IMPRODRAMA 2.0

Aim

Our aim is to create an awareness on the broad subject of discrimination, and for participants to show empathy towards those who are discriminated because of their special needs, religion, race and etc.

Our first and main objective is to show people that it is okay to be different and nobody should not be discriminated based on their differences, so we should accept them as they are without trying to change them.

Our other objective is to improve team work by showing to have different people in the same group working together and looking for each other since all of them need to work the activity out together.

Details

TARGET GROUP

12 to 30 people in total (without the facilitators)
Type: People who are over the age of 18 coming from different backgrounds, or have difficulty bonding together.

TIME

60 minutes

METHODOLOGY

Physical theatre through experiential learning

Warm up

FIRST WARM UP

While listening to music, we asked the group to walk as they are in different situations or places simultaneously reflecting emotions (ex: old human-happy, wearing high-heeled shoes and crying, while they are bitten by a dog-hungry, heart attack-revolution, walking on fire-angry, carrying heavy things-shy)

SECOND WARM UP

While listening to music, we asked from the group to walk with a specific aim on their mind. When we stopped the music, they had to freeze and we could ask them the questions of 'Who are you?' And "Where are you going?"

THIRD WARM UP

We explained to our group the activity with the different levels. Level 1 represents a statue with low profile and low energy and level 10 represents a statue with a higher profile and and higher energy. When we said level 1 or 10, the group had to walk with the given feature of its level.

(Hint for facilitators: You can ask from the group to sing the first song that comes to their mind while walking with the given level)

First main activity

A) We created a circle with our group and after that we separated them by giving them the letters A and B. The first one of the circle was A, the second B, the third A etc. We suggested to the humans with letter A to sit on the ground and we gave them a ball to play with.

B) Then, we asked to sit closer to each other and they had to change positions, letter B was sitting on the ground. Also we added one more ball.

C) At the last step we asked them to be at random spots but very close to each other. Letter A was sitting on the ground and they had to play with 4 balls simultaneously.

(Hints: 1- You can tell them that they are able to leave anytime they wanted 2- You can change the positions after a while 3- You can suggest them to play with the ball faster)

REFLECTION

- 1) How did you feel when you were on the ground?
- 2) Why do you think you felt that way?

Second Main Activity

1) We asked them to create duos and after that they had to create mirror statues standing the one in front of the other, having completely different levels (1-10)

2) While they were in duos we asked them to create images of discrimination without talking in 6 seconds.

(Hints : While they freeze you can ask one of the group to describe how he/she/them is feeling about the image of the other group)

3) We needed 6 volunteers who created 3 duos. Each duo chose who would be on the ground with his/her/their hands caught at the back. One leader was standing in front of them while holding a ball. The duos had to move a different part of their body like the ball did. After that step, the duos played together with the ball while the one human of the duo was on the ground (as the first position).

Debriefing

What happened in the last performances?

Why it happened?

What is discrimination?

What are the examples of discrimination in your community?

What do you think about discrimination?

What is positive discrimination?

How can you stop or lower the discrimination?

How can you increase awareness of youth about discrimination?

ELEMENTS



GLOBAL WARMING

IMPRODRAMA 2.0

youth act

aim and objectives

Raise awareness about climate change.

1. Build a connection with natural elements.
2. Raising awareness about natural resources consumption.
3. Raising awareness about the consequences of our acts.
4. Improving team work abilities.



ELEMENTS

timing



Introduction

15 min



Main activity

45 min



Debriefing

15 min

learning outcomes

1. Expressing their emotions
2. Empathizing with natural resources
3. Building confidence
4. Analytical and logical thinking
5. Experimenting different roles
6. Improving creativity
7. Time management
8. Resources management

methodology

1. Kolb cycle for reflecting
2. Physical theatre (mime)
3. Authentic movement
4. Constructive approach
5. Result oriented approach
6. Teamwork
7. Problem solving
8. Experimental learning
9. Storytelling

step by step

Getting started

1. Invite participants joining activity
2. Ask participants to switch off mobile phones
3. Ask them to fill comfortable and ask for whatever they may need
4. Explanation of the different phases of the activity

Introduction activity

1. Make a big circle
2. Embodiment natural elements as we name them; air, water, soil and fire (with music)
3. Ask them to feel different states, volumes, shapes regarding the named elements
4. Explain to them a story introducing the elements

Creating 4 groups

Ask participants to create 4 groups where each would represent the one element; through acting/becoming the elements

main activity

1. Ask questions about their feelings with natural elements embodiment
2. Ask questions about natural disasters
3. Introduce them to the different objects they are going to use (experiment with them)
4. Give instructions about the activity
5. Ask groups to choose 4 objects
6. Start time
7. Remove one of the objects from each group by explaining natural disaster (after 20 minutes)
8. Time is over and groups present their vehicles (after 40 minutes)
9. Asking participants to make a big circle and feeling comfortable. Then start the debriefing with the questions.

debriefing

1. What happened when you were presenting your vehicles?
2. How did you feel?
3. How did you deal with the limitations?
4. How could you improve your teamwork and/or your vehicles?
5. What did you learn?
6. How would you connect this with the reality?
7. How do you contribute your society with this learning outcome?
8. What could you do to stop global warming in your social life as individual?

IMPRODRAMA 2.0

FREE SPEECH

FREEDOM OF SPEECH

YOUTH ACT

ACTIVITY

AIM

Increasing awareness of freedom of speech through theatrical methods.

METHODOLOGY

Improvisation, mime theatre, physical theatre.

TARGET GROUP

Group of 10-25 people. For groups in different ages (12+).

TIME

60 minuts

LEARNING OUTCOMES

Direct experience about the chance to express themselves, being the deprived of freedom of speech and knowlege and practical recognitions of these in daily life.



STEP BY STEP

INTRODUCTION

Facilitators are welcoming the participants and introducing themselves. Ask to participants sit in the circle.

HOW THE OTHER FEELS?

Everyone sits in a circle. Participant says how the other person on the right is feeling right now. You can say what you really think or make a lie, but you cannot talk about yourself. Other participant cannot answer. In the end of the activity facilitator asks some open questions, for example, “How it was?”, “How was the feeling when someone is talking for them?”.

STEP BY STEP

VOLTAIRE SAYS 1

Everyone sits in a circle. To give to the participants a clue about the topic, the facilitator reads this famous sentence from the French writer Voltaire: “I do not agree with what you have to say, but I will defend to the death your right to say it.”

MIME OF LIE

Way to energise the group. Everyone stands in a circle. The facilitator starts by miming an action. When the person on their right says their name and asks “What are you doing?”, they reply that they are doing something completely different; for example, the facilitator mimes swimming and says “I am washing my hair.” The person to the facilitator’s right then has to mime what the facilitator said that they were doing (washing their hair), while saying that they are doing something completely different. Go around the circle in this way until everyone has had a turn.

'IMPORTANT MOMENT'

At the beginning of the activity we ask participants to walk freely around the room, to relax and with our instructions we ask them to remember a moment in their lives when they felt they could not express what they wanted to say to another person.

You can offer ideas about those moments, it could be when you didn't express your love to your partner or grandparents, when at school or work you didn't speak up when you had something important to say or simply a moment where you felt attacked and didn't offer the response you would have liked to have given later.

We then ask them to take a comfortable position and close their eyes remembering that moment, try to remember all the possible details, like where they were, with whom and what was their body posture, then with their eyes closed we ask them to reproduce this body posture. We ask them to try to remember how they felt and what they would like to have expressed, we tell them that now they have the opportunity to do it.

That little by little they change their posture to one where they feel comfortable and empowered to express themselves and say what they would like to have said on that occasion, it can be a nice message or a reply, then we ask them to express that emotion and say their message, but to start softly, showing a low level of that emotion and saying in a low voice the message and then increase the rhythm until they feel comfortable.

At the end we ask if anyone wants to volunteer for the second part of the activity, this consists of a group of volunteers reproducing their postures again and the facilitator asks questions: "Where are you?" "Who are you with?" "What is happening?" "Is there anything you want to say?"

After all the volunteers have expressed themselves, the activity is finished. Then we ask some questions to the participants, for example, "How did it feel to relive that moment?", "How did it feel to be able to express yourself as you wanted to at that moment?"



LAST PART

***VOLTAIRE SAYS 2**

Everyone sits in a circle. In the end of session the facilitator will read another Voltaire ´s sentence to give the participants chance to think about the topic one more time. “Appreciation is a wonderful thing: It makes what is excellent in others belong to us as well”.

DEBRIFING

WORKSHOP DEVELOPED BY
SAVERIO, XAVIER, IEVA

Everyone sits in a circle. In the debriefing you can go with following questions:

- *How it was for you?
- *How did you feel (when somebody is saying how you feel and you cannot say nothing, you have to lie about what you are doing, what is happening in the body when you cannot express it)?
- *What do you think about it (main topic – freedom of speech)?
- *Why does it happens in real life? Where you can see it?
- *Why do you think it is happening?
- *How does it influence our society?
- *What could we change in that topic?
- *What you can change in your life to support / stop that actions/behaviors?
- *What did you have to take in account to keep freedom of speech safe?



FREEDOM OF SPEECH

follow the object

improdrama 2.0

Aim and objectives

Experiment the topic with non formal education trough theatrical methodology.

The objectives were to guide them to experience through non formal activities the freedom of speech, trying to follow Kolb circle





Target group

Kids from 8 to 12 years old



Time

60 minutes



Methodology

Theatre and mime

Learning outcomes

Non verbal communication,
reflection about freedom to choose
and to speak, team work, experiment
different situations.



Physical energizer

We choose 3 objects and we connected it with the physical movements. After to show the objects we started to walk in the space and when the facilitators rise up the hands with one object the participants have to do the movement. This can help them to remember the different movements connected with the objects.

When we saw the participants remember the movement we started the activity: 3 participants with the objects had to try to catch the others and when they were closed, for been safe they had to do the movement. If someone was late with the movement, receipt the object and change the role. The second part of this activity same instructions but we change the movement for emotions. We suggest to do a little introduction about emotions.

In order to introduce the main activity we did one second activity:

The facilitators explain different situations that they have to mime for example: you are eating your favorite ice-cream or you are fithing with your sister/brother. When the music stops they have to freeze.

Main activity

We divided the group in two groups asking two of them what they ate and we use the food instead of numbers 1 2 1 2

The activity was to create statues/pictures in 2 minutes. We gave to them different situations and instructions, for example one groups had specific situations and they couldn't speak for organizing and the others they had one main topic but the could speak. One at time had to do it and the others had to try to guess.

Debriefing

How did you feel during those activities?

How it was for you to perform during this activity?

Did you realize that was something different?

What did you feel that was different?

What does differences make you feel?

How can you relate with the real life?

How can you use this knowledge in youth work?



thank you

more information at:
www.youthact.website
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