

# Theatre for Inclusion Mobility for Youth workers Brochure of Ideas and Methods



Sofinancira program  
Evropske unije  
Erasmus+



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# Theatre for Inclusion

## Mobility for youth workers

Jobshadowing - July 2017

Training - November 2017

Seminar - March 2018

The project "Theatre for Inclusion" is a series of actions within the action mobility for youth workers under the program Erasmus + Youth in action.

### Aim of the project

is to experience, exchange and develop new methodologies for implementing long term activities within different organizations for inclusion of people with special needs in the community through the use of theatre and performance arts.

### Objectives

1. To experience and explore »hands on« theatre methods being implemented for inclusion in the organization ATGTP through a one week job shadowing project and implement them in the field of youth work.
2. To develop new methods for communication and inclusion for people with special needs by carrying out a training course for youth workers on social theatre. Implementing the new methods in practice.
3. To exchange different experiences from the field of theatre and how different organizations use theatre as a tool for inclusion through a seminar. Also use the opportunity to share the impact of the previous training activity and build a platform of partners for new project in the field of theatre for inclusion.

The objectives of the project were reached through three different actions, Job shadowing, training and a seminar. Each action was meant to be an upgrade of the previous action. The project was developed with 5 different partners from England, Italy, Ireland, Russia and Poland. In this brochure you will find the results of our collaboration together in the field of developing theatre for inclusion of young people with fewer opportunities.

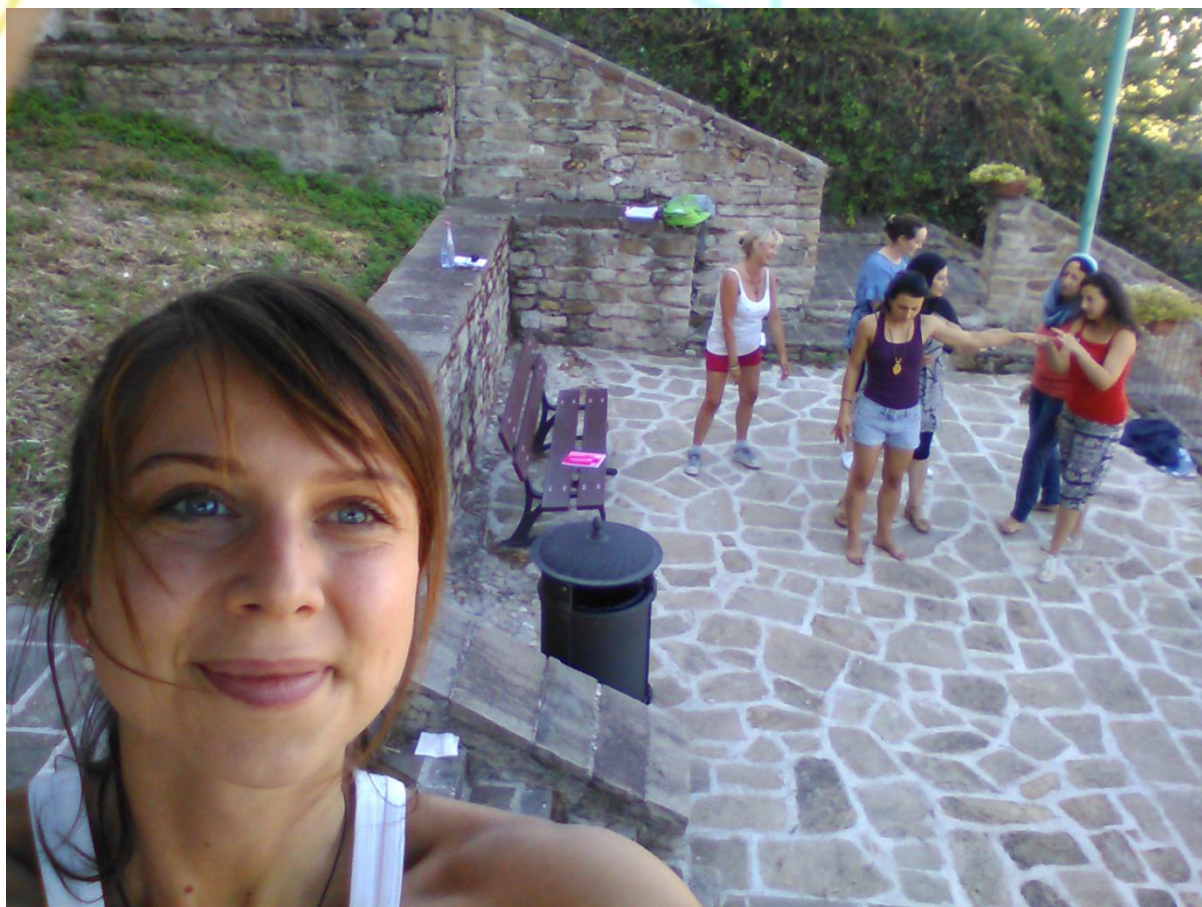
Use this brochure as an inspiration, make things your own and share!



## Job shadowing in ATGTP

25.7.2017-31.7.2017

One of the first activities in this project was the Job shadowing-mobility for individuals. One youth worker from the Youth centre Trbovlje (MCT) visited the organization Associazione Teatro Giovani Teatro Pirata for one week, observe and explore their methods of theatre during the national summer school of theatre. ATGTP operates in the field of social theatre by working with disadvantaged target groups: disable people, people with mental health problems, refugees, victims of violence, etc. ATGTP involves these people in laboratories and workshops to build personal development processes and/or rehabilitation and social reintroduction paths. During the job shadowing the youth worker from MCT prepared the basis for a training course. The training course will later than be carried out in the organization MCT in November 2017. The results of the Job shadowing experience are the: Job shadowing Diary and Scenario for workshop in social theatre.



Vesna (MCT) on her Job shadowing experience



## In the »shadows« of education- a job shadowing diary

One of the best practices an individual can do for them self is to practice observing. Observe your surroundings, ways of communicating, spaces around you, relationships, become a »shadow« that observes. That is exactly what I did in a seven day project of »Job shadowing« in the organization Associazione Teatro Giovani Teatro Pirata, known as ATGTP. Job shadowing is an activity that falls under mobility for youth workers in the program Erasmus + and is perfect for youth workers who wish to explore different methods of non-formal education.

Before actually traveling to ATGTP, together with the organization we decided when is the best time for me to come and observe their way of working with young people. Well summer is the best time, right? But not just summer is special in Serra san Quirico it is the time the organization organizes the national training »Summer School on Educational Theatre (SSET)«. The SSET training is targeted for teachers, youth workers, social workers and all that work on daily basis in the field of education and communication. The aim of the training is to educate participant on how to use theatre as a tool in their daily work, given most accent on social theatre as a tool for also resolving social issues.

Once I knew my destination, my passion for theatre and youth work was there, I had my time table of all the activities that I would participate in during the »Summer School on Educational Theatre (SSET)«, I was set to go. Then I realized, but wait it is a national training, I do not speak a word of Italian (except, for – un caffè per favore )!

That is where observation comes into practice, even if you don't speak the language you can learn a lot by observing. That is exactly what I did during the seven day stay at ATGTP and the SSET training.

But before that what I did there, I will in shortly introduce you to what ATGTP is.

ATGTP organizes educational theatre events, managing and coordinating the active participation of young people. The most important ATGTP activity consists in the annual organization of the "Italian Schools Theatre Festival". Since 1983 more than 1.250 national schools have been participated in the 3 weeks educational theatre laboratory. Each year the organization chooses a specific social topic for the yearly approach, to further stimulate debates and reflections among young people in developing different activities. Each year this social topic appears in a form of a »protagonist«, a character that presents a gate opening to different subjects that can then be processed through social theatre practices. In the year 2017 the protagonist or the inspiration for activities in ATGTP through the year, from theatre productions, different workshops and summers schools is the character of a young girl Malala Jusafzaj.

Who is Malala?

Malala Jusuafzaj is a Pakistani activist for female education and the youngest-ever Nobel Prize laureate. Strong characters like this hold stories behind their actions, which are a perfect ground for development of educational and social theatre. That is way they set a character in the centre of their yearly processes, there for also the central theme for the SSET training was also the story of Malala.

SSET is a three year theatre education school that lasts around 7 days (depending of the year you are in) and it takes place each summer in Serra san Quirrico. Participants go through a three year training that focuses on different aspects of educational theatre. During the 7 days of the SSET training I jumped around different workshops from the 3rd year to 2nd and 1st (I started backwards) to get a better understanding of the methods and the concept of the SSET training.

So the part where my » shadow« comes in .....

Continue Reading the entire diary itinerary ...

<http://mct.si/wp-content/uploads/2017/09/Jobshadowing-Diary-ATGTP.pdf>



Participants of the SSET training



## Training course – »Move to communicate«

19.11.2017 - 25.11.2017

The second activity in the project was a 5 day training course designed for organizations who wish to gain knowledge in field of theatre and are active in the field of social inclusion. The training was held by youth workers from MCT and ATGTP who have prepared part of the training course during the »job shadowing« visit. Through the training course the participants will be introduced to basic elements of social theatre, physical theatre, life theatre and will have the opportunity to also build new methods for inclusion based on new experiences. In this part of the project 5 organizations attended the training course and within the 5 days built together 3 workshops as a result of their work together. One of the workshops was also carried out by the participants of the training in the organization VDC ( Varstveno delovni center) who works with people with special needs. The organizations that participated in the training are: The Yellow House - UK, ATGTP ( associazione Teatro Giovani Teatro Pirata)- Italy, The smashing times theatre company limited - Ireland, Fundacja Czwarty Waymiar - Poland and SFERA Movement - Russia

Trainers of the training were - Giuliano Ciarloni, Mirtilla Pedrini, Barbara Polajnar, Katra Kozinc and Vesna Lenic Kreze



Participants of the training together with the users of the VDC centre

## The 3 new tools/methods for inclusion- workshops

**NOTE:** The participants of the training built 3 workshops on the theme "What is value?". Participants worked in mixed groups. The workshops and methods can be combined to the particular need of the group.

### WORKSHOP # 1 - Poetic Value

Creators: Adam Baker, Marek Klapka and Laura Brady

Our theme was value. Our inspiration for the workshop was poetic value.

Before making our workshop plan we had a discussion about value and how different forms of art and media gain value through communication with an audience. We discussed what effects an individuals understanding of various art forms for example social, cultural, political, historical context and personal experience. We decided to create exercises that focused on transformation and interpretation across different aspects and forms of communication.

#### Introduction

Me to You - name game

1. One at a time each participant states their name around the circle.
2. Next, one person states their name and picks another person in the circle and says their name.
3. This chosen person repeats the action and says another name in the circle.
4. This continues around the circle and the pace increases.
5. Once all participants are comfortable, they can try to develop a rhythm with names being sent and received.

Express Yourself - name and action game

1. Each person says their name with a personal gesture / action.
2. After the individual participant expresses this gesture the whole group repeat it together one by one.
3. This continues around the circle until everyone has spoken once.



## Workshop Core

### Object(ive)

1. Participants walk around the room filling the space at their own pace. They are encourage to visually explore the whole space.
  2. After one minute they are instructed to find a space in the room, stop walking, stand and close their eyes.
  3. They are asked to think of an object/area they saw in the room and picture it in their mind.
  4. They are asked questions about this:
    - What does it look like, the object?
    - What qualities does it have? (heavy, light, rough, smooth, colourful, practical, decorative.)
    - How does it make you feel?
    - Why did they choose this particular object/area?
    - Is there anything that stands out about this image in their mind?
1. Now ask the participants to point to this object and then open their eyes and go to the object/area.
  2. In this space they are given the task to think of one word to describe this object/area.
  3. Now we ask participants to form groups of two or three. In these groups they create a still image for each word they came up individually.  
(Possible addition- once the image is achieved the participants can add sound to the image and make it active.)  
(Variation- ask them to make one image to encompass all the words in the group.)

After a few minutes of preparation each group presents their image to the workshop participants. They then reveal their words to the group.



Workshop in the VDC centre for disabled

### Image (nation)

1. Participants fill the space walking around again and come to a stop and close their eyes.
2. They are asked to imagine a place, a place they have been to or a place they have never been. They are then asked several questions:

What does this place look like?

What does it sound/smell like?

How does it make you feel?

Why did you choose this place?

1. In this space they are given the task to think of one word to describe this place.
2. Now once again we ask participants to form groups of two or three. In these groups they create a still image for each word.

(Possible addition- once the image is achieved the participants can add sound to the image and make it active.)

(Variation- ask them to make one image to encompass all the words in the group.

After a few minutes of preparation each group presents their image to the workshop participants. They then reveal their words to the group.

### Reflection

1. The group forms a circle again. The facilitator leads the group in some deep breaths. The participants are then asked to share one word about the object exercise and one word about the image exercise.
1. Participants are then asked  
Did you discover anything today?  
They are asked to share this discovery if they wish.



## WORKSHOP # 2 Personal Values

Creators: Martilla Pedrini, Evdokia Romanova, Christian Anderson

Values discussed: culture, origin, name, family, spirituality, age, identity.

Connection between name and culture.

### *Step 1. Name exercises*

1. Group in circle, each person says their name,
2. Throwing your name: ask each person to look around in the group and to say their name as if throwing a stone into a pool of water.
3. Name gesture: each person will say their name and make a gesture. The rest of the group will repeat their name and the gesture. For example: Hello Chirs (with gesture).
4. The rhythm name: say your name musically crating a repetitive rhythm with an action.
5. Repeat throwing your name, this time ask participants if they are comfortable to look in each person's eyes.

### *Step 2. Body language*

1. Circle and switch places. The whole group stands in a circle, two people will make an eye contact and without talking will swap places.
2. What are you doing? One person will start an action and the person next to them will ask "What are you doing?" The person doing the action will describe what the person should do.
3. Greeting in the middle. Same as circle and switch places, however this time the two people will introduce themselves by saying hello.
4. Create the scenario. Same as greeting in the middle, however this time the two people must make conversation and create the world around them. For example : For breakfast I had a toast, but it tastes much better at the moon.

### *Step 3. Reflection*

1. Say a word. One by one each member will say one word to describe how they feel about the workshop. You can allow the participants a few moments to reflect (they may close their eyes for this).
2. Tableaux. Ask each member one by one to create a gesture representing how they feel about the workshop. Each member will add to the image previous. Also, you can ask participants to say one word that represents their image.

## **WORKSHOP # 3 Political Values**

Creators: Roisin McAtamney, Irina Kumayeva, Marcin Idźkowski

### **Introduction games**

#### **My name is and I like ...**

Participants gather in a circle and facilitator explains that they will say their name one thing that they like to do in their free time and their favourite food. Participants should then demonstrate how they eat their favourite food.

Facilitator gives an example My name is \_\_\_\_ in my free time I go to the cinema and my favourite food is Ice Cream. The facilitator then acts out how they enjoy eating ice cream. One by one participants introduce themselves, what they like to do in their free time and their favourite food.

### **Building group dynamics game**

#### **Big Chief**

Participants are invited to stand or sit in a circle. The facilitator explains that they will play a game called big chief. Facilitator gives an example of a movement and asks participants to repeat the movement establishing a rhythm. Once participants have repeated the movement several times the facilitator then explains that one person will be the big chief and they will begin a movement and rhythm. One person, the inspector will step outside the room while this movement is being created.

The inspector is then invited back inside the room and into the centre of the circle. The big chief will change the movement when the inspector is not looking. Other participants copy/ follow the movement. The aim of the inspector is to find out who is the big chief. Once the inspector guesses correctly the big chief then becomes the inspector. This can be repeated several times as the group likes.

#### **Core**

#### **Walks**

Participants are asked to walk, stand or sit in the space. The facilitator then asks participants to walk or move as if they were in a number of different scenarios for example on their way to work, to meet friends or family, going for an interview. Facilitator then tells participants to freeze and notice how they feel when they are in this scenario.

After the exercise participants are asked to sit or stand in a circle to give reflections. Facilitator will ask participants did they discover anything during the exercise. Did they feel differently in each scenario and why did they feel this way.



## *Closing*

### Pizza Massage

As a closing exercise participants are asked to stand in a circle with their hands on the person in front of them's back. Facilitator then explains that they will make a pizza on the back of the person in front of them. First they should prepare the dough which is demonstrated by the facilitator. They can then add cheese, tomato sauce etc. Facilitator then asks participants for their suggestions on what toppings they would like to add. To end the facilitator says you should then cut the pizza and enjoy!

### Closing reflection

As a closing reflection participants are then asked to gather in a circle once again and close their eyes. They should think of a word which best represents how they felt during the duration of the workshop. Participants are then invited to physicalize this word in a freeze image. One participant begins and one by one other participants add to this freeze image resulting in one group image.

At this point a photograph may be taken which can be sent to all participants as a memory of their workshop.



Preparing for the workshop development in MCT

## Seminar – »Swap a move-swap a skill«

18.3.2018-23.3.2018

The last activity of the project was a 4 day seminar »Swap a move-Swap a skill« which involved all partners who were involved in the previous activity. The idea was to meet with partners who have been present in the previous training and share how they implemented new theatre methods in to their youth work field. Partners were also able to bring past experiences from their field as well as new ones and exchange them amongst partners. The seminar was also networking of organizations who work in the field of theatre and social inclusion. Our aim was to build another project together during this period and continue working and collaborating as partners in the field of theatre for inclusion. During the seminar each partner prepared a workshop for the entire group. The workshops of each partnering organization can be found bellow.



Participants of the seminar March 2018



## WORKSHOP by Smashing Times Theatre Company



### Addressing diversity through drama

This Workshop model is an Anti-racism workshop from Smashing Times Theatre Company's 'Acting For Change' Project. It is applicable across a number of social areas within the context of 'social inclusion'. We imagine the first steps to acceptance of each other are understanding the ways in which we as a society firstly see each other, and how we often discriminate against those who are marginalised within our communities. The workshop highlights the terminology and the feelings that are presented around issues that are based on difference in society.

The exercises presented will hopefully offer participants new perspectives on diversity and how we discriminate within the context of identity and culture. It can provide a solid foundation to further develop theatre workshops in promoting acceptance, non-racist attitudes and dialogue around the said issues. 'The drama allows participants to literally stand in the others' shoes.'

#### Aims

**The workshop uses drama games, exercises and improvisation to:**

- Explore issues around identity and diversity
- Examine common myths and facts about stereotyping and discrimination
- Begin an exploration in to factors that may contribute to stereotyping and discrimination
- Promote non-racist attitudes and a celebration of diversity and respect for all

#### Objectives

**The workshop is suitable for both young people and adults and has several key objectives. To provide participants with:**

- A deeper awareness of key terms: identity, stereotyping, prejudice, discrimination and racism
- A deeper awareness of the relationship between stereotyping and discrimination
- Access to a quality arts experience to promote equality and human rights
- The opportunity to gain confidence
- The opportunity to gain a better understanding of key issues and to work together towards a better future for all

#### Learning Outcomes

On completion of the drama workshop participants have knowledge of:

- Issues around diversity and identity including stereotyping, discrimination and anti-racism work



### Skills Development

- Developing communication skills and communicating viewpoints in a logical and coherent manner
- Developing ability to work on own and with others either in pairs or in a whole group
- Confidence Building
- Problem Solving re thinking, sharing and discussing ideas on key themes and decision-making

### Resource and Preparation

- Flipchart paper and markers





## Drama Games & Exercises

### 1. INTRODUCTION

The workshop facilitators introduce themselves and the project and explain the focus and objectives of the workshop. The facilitator then says that the work will begin by warming up our bodies.

### 2. ENERGY CIRCLE

#### Aims:

To assist participants to relax and overcome inhibitions

To foster team spirit

To develop concentration

To raise energy and synchronise so group operate at same level of energy and focus

The emphasis should be on participation rather than on doing the exercises in an exact way.

For people who may be nervous about the workshop, it is an easy way to become involved without anybody being under the spotlight.

#### Instructions:

1. Form a circle.
2. Drama Facilitator turns his/her body fully to his/her right and makes eye contact with the person to his/her immediate right and claps his/her hands.
3. This person then makes a similar gesture to the person on their immediate right, passing the clap on.
4. Allow the clap to move all around the circle a number of times without either anticipation or delay and to get a rhythmical flow of handclaps going around the circle without a break.
5. Drama Facilitator then changes the direction of the clap so that it passes to the person on their immediate left and passes all the way around.
6. When this is clearly established, the facilitator then explains that each individual in the circle can then pass the clap energy to his/her immediate right or left.
7. When this is established, the facilitator introduces a sound, for example 'yo' or 'ho' or 'ha', so that participants clap and make this sound simultaneously as they pass energy around the circle. Facilitator makes eye contact with the person on his/her right, claps his/her hands and makes a loud energetic vocalisation of 'ha', passed on simultaneously as a single gesture. The sound/gesture should be powerful and vigorous and involving a total commitment of body and voice.
8. The clap/sound can also be sent across the circle. The speed should remain the same, the clap moves quickly across the circle the same as it does around the circle, and the emphasis should be on eye contact and a strong desire to get the gesture to its target.
9. Facilitator can then replace the word 'ha' with 'hello'.
10. When group are proficient at this, facilitator can then establish the rule that 'hello' is sent in a right direction and

the word 'goodbye' is sent in the left direction.

11. A variation is for each person to do their own sound and gesture.

### **3. KEEPING MY WORLD IN THE AIR**

#### **Aims:**

To synchronise energy

To develop focus and concentration

To promote teamwork and to generate shared feeling states in the group as a whole

To introduce the idea of having a strategy to deal with difficult situations

#### **Instructions:**

1. Form a circle.

2. The facilitator shows the 'world football' to the group. This is a soft-blow up ball with a picture of a world atlas on it. Alternatively the facilitator can use any soft football sized ball and ask the group to imagine a picture of the world on it.

3. The facilitator then asks the group 'In our everyday lives, how do we manage to keep all the balls in the air, such as homework, meeting with friends, family, home life, the clubs we attend and so on. This world ball represents how tough it can be to keep things in life going and sometimes it can come crashing down. If so what can we do to help ourselves?'

4. The group form a circle.

5. Each person places one hand behind their back and the other hand palm upwards into the circle. The facilitator throws the ball gently up into the air in the centre of the circle. Everyone works together, one person at a time tapping the ball up with the palm of their hand, aiming to keep the ball up as many times as they can before it falls to the ground.

6. When the ball hits the ground, the game starts again with the facilitator tapping the ball up into the air.

7. After a few rounds add the instruction that everyone has to hit the ball up at least once before anyone has a second tap.

8. To finish tell the group the aim is to get to twenty, tapping the ball into the air twenty times without letting it fall. When the group gets to twenty have a round of applause.

9. Return to a brief discussion on the questions outlined in number three above. In relation to the question 'What can we do to help ourselves?' refer to the importance of developing coping skills and developing strategies to deal with stressful or difficult situations. If you are attempting to deal with too many things at the same time, life can become pressurised or chaotic. Having a strategy to cope with pressure is important, for example focusing on what is important, learning to prioritize and giving less attention to things that are trivial. A coping strategy is important to avoid things becoming chaotic or difficult. Coping with issues such as racism also requires a strategy and the workshop aims to explore ways in which we can positively act to overcome racism.

**Resource:** A soft ball/or balloon



#### **4. CULTURE SHOCK NAME GAME - INTRODUCING DIVERSITY**

##### **Aims:**

- To free up the group and encourage playfulness and a sense of fun To provide a fun way to learn names
- To introduce cultural diversity
- To get our bodies moving in the space

##### **Instructions:**

1. Explain to the group that there are many different cultural greetings, for example one we may be familiar with is a handshake. Everyone walks around the room, mingling and shaking hands with everyone they meet. You move from person to person with the greeting 'Hi, my name is...' saying your first and second name, making direct eye contact and accompanied by the handshake.
2. The facilitator calls 'freeze' and introduces the next cultural greeting, which is to stick out your tongue (a tradition of some Tibetan tribes). Again everyone mingles and greets each other with 'Hi, my name is...' accompanied by sticking out your tongue.
3. Two more cultural greetings are introduced; rubbing noses and finally hugging and kissing with two great big kisses on both cheeks or large 'air' kisses. Encourage the participants to exaggerate all the greetings.
4. Then ask the participants for suggestions on a final cultural greeting that they may know of or to create their own variation.
5. To finish, ask for comments and feedback.

\* Sourced from EPTO European Peer Training.

##### **Discussion**

This is an excellent warm-up game and it also introduces the context of cultural diversity. The game is an icebreaker; it frees up the group and encourages playfulness and a sense of fun, which are essential for accessing creativity. Participants hear each other's names and it develops connection and group awareness. Start the discussion at the end of the exercise by asking for comments and feedback on the different cultural greetings. Can the group identify any other cultural greetings? Introduce the terms culture and cultural diversity.

##### **Culture**

Ideas, customs, skills, arts, attitudes, social behaviour, etc of a particular people or society that are transferred, communicated, or passed along from one generation to the next.

##### **Cultural Diversity**

Having people of different cultures, religions, nationalities, ethnic groups and backgrounds making up a community. Diversity refers to the fact that everyone is unique and different and cultural diversity promotes being respectful to other cultures besides your own.

## 5. IDENTIFY YOUR NAME - INTRODUCING IDENTITY

### Aims:

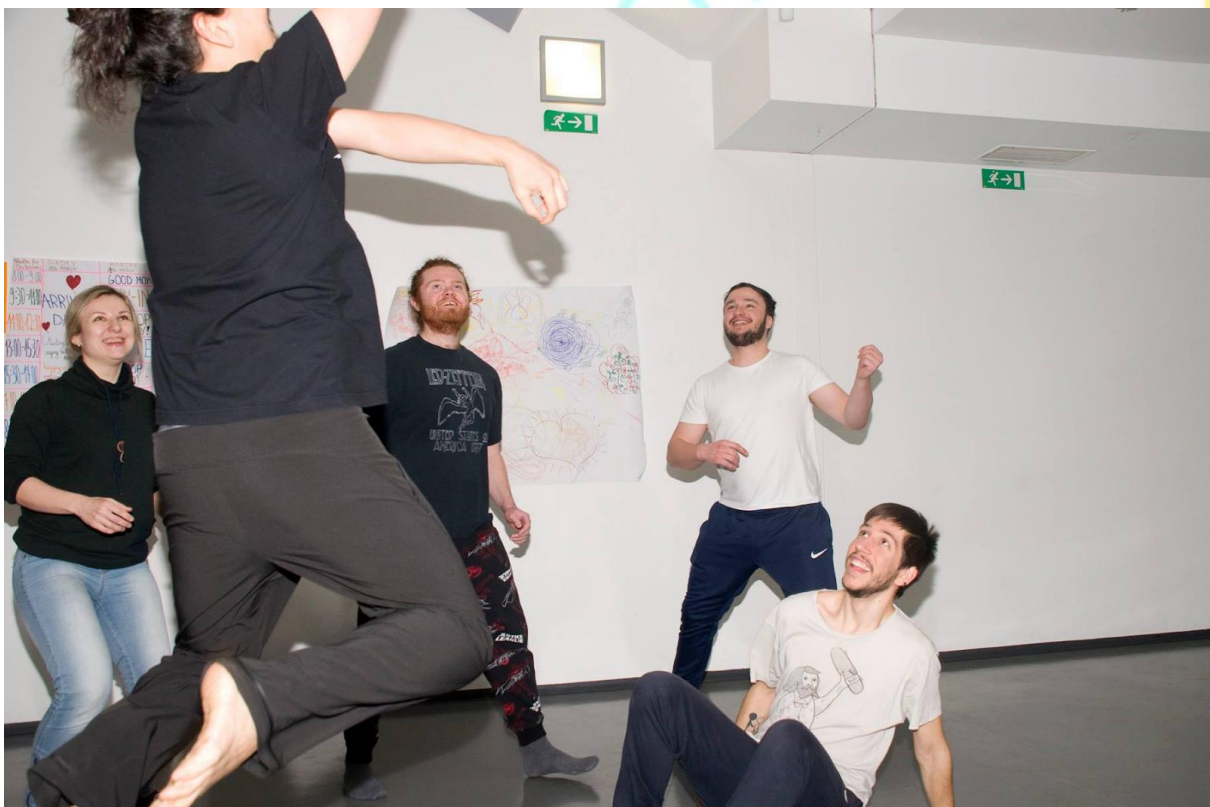
To introduce identity

### Instructions:

1. How did you get your name? Divide group into pairs. In pairs, each person tells the other about their first name – who they were called after and what their name means.
2. The facilitator then selects two or three pairs to repeat back to the whole group with A telling the group what B's name means and who B is named after and then B telling the whole group about A's name.
3. In pairs, each person then tells their partner what their surname is and where it originates.
4. At the end the idea of one's name is linked to the term identity.

### Discussion

Begin by asking is your name important? Why is it important? How do you feel when someone cannot remember or pronounce your name? Is your name linked to your sense of identity? What is identity? Briefly introduce the term identity – see next exercise.





## 6. FRUIT BOWL / ANYONE WHO...?

### Aims:

- To raise energy and develop concentration
- To stimulate group and spatial awareness
- To explore aspects of identity in a fun way
- To explore the idea of identify as fixed and fluid

### Instructions:

1. All sit on chairs in a circle or stand in a circle with one person standing in the middle.
2. Give each person on the chairs a name, either apple, pear or banana. The person in the middle also gets the name of one of the three fruits.
3. Person in middle calls out one of the fruits, for example 'apple' and all apples must change places, and they cannot go to the seat directly on either side of them, directly to their right or to their left.
4. Person in middle also tries to sit on a chair and so one person will be left standing once everyone has found a chair. That person now goes to middle and calls a fruit, such as bananas, all bananas change place and so on.
5. The person in the middle can also call 'fruit bowl' and when 'fruit bowl' is called, everybody changes places.
6. We now link the game to 'identify' as the person in the middle calls out categories to do with a person's identity for example anyone who has...black hair, blue eyes, lives outside Ireland, etc. The categories to cover are (a) appearance, (b) family, (c) place, (d) likes and dislikes, (e) something you have done or love that no one else has done/loves, I like you because...This can be used to discuss what we may have in common with each other. Introduce the term 'identity'.

### Identity

A person's identity is who a person is and what makes them who they are. A person has an individual identity and an identity based on the groups he or she belongs to. Parts of a person's identity are fixed: other parts are fluid, they can change or alter.

In relation to the term identify, introduce ideas of fixed and fluid, what can be changed, do we judge people based on fixed identity, etc. Ask for a profile of this particular group, for example students, Northern Irish, male, female, city people, etc.

## 7. ORANGE EXERCISE STEROTYPING

### Aims:

To explore stereotyping and prejudice  
To introduce participants to storytelling

### Instructions:

1. Participants sit in a semi-circle around the flipchart and the facilitator asks them to brainstorm the question 'What is an orange like?' As participants call out words to describe an orange the facilitator writes a list of them up on the flipchart (for example 'round', 'orange', 'man from Delmonte', etc).
2. Then divide the participants into groups of four and ask each group to pick an orange from a pile on the floor (have a large bunch of oranges, more than the number of groups involved). Each group has ten minutes to create a story about their orange.
3. After ten minutes each group shares their story with the rest of the participants.
4. The facilitator then takes back the oranges and places them together on the floor. Make sure to mix up the oranges. One member from each group is asked to retrieve their orange. It usually happens that each group will have no problem identifying their own oranges, as the oranges are no longer generic specimens but individuals with characteristics.
5. The participants then discuss what made each of their oranges unique for example individual markings, names, personalities, stories, histories, etc. Then ask the participants to consider what they can learn from this activity in terms of how we view other human beings (for example do we tend to categorise rather than take on more meaningful ways in which we can know an individual). Introduce the two definitions 'Stereotyping' and 'Prejudice'.

**Resource:** Oranges. This exercise can be used with potatoes, mandarins or lemons.

\* Sourced from EPTO European Peer Training.

### Stereotyping

Labels or categories people use to define or describe others, particularly those they perceive to be from a different grouping to themselves. Stereotyping applies generalised characteristics to a group. Although these can be positive or negative, stereotypes always have the potential to do harm because if they are accepted as 'the truth' they lead to sweeping assumptions about entire groups.

### Prejudice

A negative judgement against a group or people often stemming from stereotyping.

### Questions to ask the group to encourage a discussion on Stereotyping and Prejudice:

- What groups do we stereotype and what labels are attached to these groups?
- What are the consequences for each group due to labels?
- Are you treated differently?
- Where do stereotypes come from? Why do we stereotype?
- What are the dangers of stereotyping? Do we all stereotype?
- What causes prejudice?
- What can prejudice lead to?
- How do people show 'hate' in our society?



- Does hatred always lead to a crime? What else can it lead to?

Examples of groups who may experience discrimination are people from different ethnic groups; people from different religious groups; people with disabilities; people with different sexual orientations and members of the Travelling Community.

## **8. GETTING TO KNOW YOU - IMPROVISATION**

### **Aim:**

To explore ways in which people can tend to stereotype

### **Instructions:**

1. The facilitator guides the whole group through a physical exercise to explore a physicality for different characters; everyone is spread out in the space and works at the same time but independent of each other. The following are two suggestions: (a) ask the group to walk around as themselves, and then ask them to walk like an old person, then like a bank manager, then like a young child and finally back to walking as themselves; (b) this consists of 'Push/Pull' movements of first the head, then the chest, the pelvis and the feet. Starting with the head everybody moves the head forward as if a string is pulling it, then as if the head is being pushed forward, allowing both movements to go into the whole body. Then push the space with your chest and then imagine being pulled into the space with the chest, and imagine being pulled backwards through the chest. Repeat with the pelvis and feet. For each body area, imagine you are being pushed into the space and then pulled into the space. After moving through the various body movements each person picks one or two movements that most suits a series of characters called out by the facilitator.
2. The facilitator distributes a set of cards with each card containing a piece of information that could be used in the description of a person for example '78 years of age', 'wealthy', 'blind', 'refugee from Afghanistan', 'asylum-seeker', 'poor', 'in a wheelchair', 'traveller', 'woman', 'man', 'teenager', 'lesbian', 'devout muslim', 'homeless', 'Catholic', 'Protestant', 'unemployed single mother', 'wealthy university student', 'sex worker' etc. Each participant is given one card.
3. Each participant is now the character referred to on the card and each person is encouraged to come up with three facts about their character. For example the title is 'Elderly'. The three facts can be (a) I go to bingo, (b) I love to walk in the park, (c) I play with my grandchildren. Each person also explores a walk for his or her character.
4. Divide the group into pairs and in pairs, each person shows or demonstrates their physical walk to their partner.
5. On a given signal, the partners begin an improvisation called 'Getting to Know You' where they get to know each other. During the improvisation they must act as if the information on the card is true, that they are the person described, but to not directly reveal this information. The whole group is working together in pairs at the same time and depending on the group experience you may ask one pair to demonstrate on their own for the whole group.
6. After 6-8 minutes, ask each couple to try and identify or guess what was written on their partner's card.
7. End with a group discussion – see below.

**Resource:** Set of cards with written instructions.

**Variations:**

When the group is put into pairs, each person tells their partner the three facts about the character. So in pairs of A and B, A walks into the space watched by B and says 'Hello my name is... and my three facts are...' B then has three chances to guess what character A is and they can ask three questions if they are not sure and vice versa. For young people they can memorise the three facts and make two lines, row A and row B. Row A faces row B. Each person in row A tells their partner (the person facing them in row B) their name and three facts and B asks questions, then the facilitator calls 'Move' and everyone in row A takes one step to their left, before beginning the sequence again (name, facts, questions, move). The moves continue until everyone is back with their original partner.

**Discussion: Stereotypes**

Encourage participants to explore any tendency to stereotype, for example when acting out their individual characters, did they present other characteristics in addition to the original description and were these associations in any way stereotyped or prejudicial? When people were guessing the description of their partner's character, did they have any additional associations and again how stereotyped or prejudiced (if at all) were these? Use this time to generate discussion on terms such as stereotyping and prejudice. Questions to ask include how did you know or guess who the person was? What gave it away? Did you think the facts you heard were true about that person? What do you call it when you make assumptions? Who are marginalised? Include an overview of earlier discussions in relation to relevant terms. During the exercises and discussions always come back to questions around the specific terms.

**Note:** This workshop can be expanded into a three hour workshop and is available online as part of the 'Acting For Change' Project which was delivered by Smashing Times Theatre Company and supported by Donegal CDB Peace and Reconciliation Partnership: <http://www.donegalcdb.ie/media/wwwdonegalcdbie/Acting%20for%20Change%20Booklet.pdf>



## WORKSHOP by The Yellow House



### The Power of the Ensemble: Spontaneity, Play & Simplicity

#### Circle copy

*Bring some energy into the room and set the tone for a playful and imaginative workshop!*

- Come in a circle, the leader waits for everyone's attention then engages the group to copy their sounds and movements
- Start with the breath: in - (all in) - out - (all out)
- Introduce the voice (E.g. breath in - sigh; gasp - breath out)
- Introduce the body (E.g. breath in and reach up - breath out, relax and touch the ground)
- Continue with short actions and sounds, have fun, open up the face, maintain good eye contact with the group throughout.
- This is a group warm up disguised as a game! Think about what needs warming up for you and go with that (E.g. range of voice, body part, emotion)
- Keep it constantly interesting and fresh, play with repetition, build on it, then break it
- Stop when everyone's warmer, brighter and ready

#### Name/ Ball/ Movement Pattern

*Develop the focus as a group.*

- In a circle, (assuming everyone is familiar with each other's names) name one person in the circle, whoever is named must name someone else. Continue until everyone has been named once. The group must remember this naming order, repeat the order until it's comfortable.



- Introduce a ball. Pass the ball to one person in the circle, they must pass to another, continue until everyone in the circle has had the ball. Repeat the pattern and memorise as a group.
- Once the group is comfortable with these patterns, perform them both at the same time. Continue until everyone is comfortable with the two patterns at once. (you may also use a second ball, so there are two being passed around at once)
- Final pattern: make clear eye contact with another person and walk towards them. When you reach them, you stand in their place as they walk towards somebody else in the circle. Go until everyone in the space has moved to someone else's space. Practice once or twice.
- Now combine all three patterns at once. Passing the names, passing the ball and switching positions, all at once.

### Gecko Clap

*A game we learned from UK physical theatre company, Gecko Theatre. Used to open our attention to each other and communicate as an ensemble without speaking.*

- In a circle, pass the clap.
- The sender faces the receiver, makes sure they're ready and they both clap at the same time.
- Aim for the claps to happen at exactly the same time (you shouldn't be able to hear two claps). Eye contact, open body language, large and deliberate movements.



- Once the group is familiar with the exercise introduce a double clap. After the first clap the receiver can decide to clap a second time to send the clap back in the other direction (again make sure there is clear communication and intention without talking)
- After this is familiar add another element: moving around the circle. Anybody can choose to move to a different position in the circle, at any time (This is a team effort, we make sure we're always aware of where the clap is and where it's going)
- From this point onwards, feel free to add more elements into the mix if you have time. For example, you could pass the clap to anyone in the space - not just across the room - or you could change the movement from a clap to something else. We once tried it with our eyes closed (... it didn't go well...)



### **Bench Warmers**

*This gives the group the opportunity to see the potential for building complex performances from a very small amount of material. Here we get the chance to experiment with timing, expression and dynamics without worrying about meaning. We will find that as we work.*

- There is a bench (or three chairs in a line) in the space.
- Three people sit down as performers, with their attention on the audience.
- They can only do three actions: raise an arm, turn your head, or cross a leg. That is all. Interact with these three actions in groups of three, then perform to the group.



### Three Movers

*It is important here to ask about audience's interpretation after each performance. What did you see/ hear/ feel/ imagine when watching the performance? How did the performers feel doing it? Was there any confusion, nervousness or frustration? Was it exciting, relaxing or pleasurable? This work will never be repeated in the same way again, so what did we learn from it this time around?*

- Now in your groups, take a short time to decide on three original movements (anything besides the three in the last exercise)
- Once these are chosen, we will perform again. The groups can decide whether they stand or sit on the chair or the floor, and where they place themselves in the space.
- Once again, each group will perform by experimenting with these three movements. Think about adding different varieties of music to the performances (orchestral, electronic, melancholy, relaxing, apocalyptic, rhythmic, instrumental, vocal)
- Remember it is improvisational, don't worry about setting the movements or timing them correctly, this is a time and place to experiment. We will discover together what works and what we enjoy as performers and as audience.

### Rule of 3

*Regain the focus of the ensemble, encourage them to be attentive in a playful way.*

- Move around the space
- Give these instructions "In this game there are 3 rules: when I clap my hands we will stop; when I say 'go' we go; when I clap three times, the game is over
- Try to trick the participants into forgetting the rules. You can say "stop" or clap instead of saying "go" or give random instructions with enthusiasm so they think it's part of the game
- If the group makes mistakes, explain the rules again
- Play until there aren't any more mistakes

### 100m sprint

*The participants are placed in a familiar setting, however there are no winners here. Bring the attention outward to the audience and give everyone a common goal.*

- half the group are the runners, half are spectators. The runners begin on a line, the spectators spread out to watch the runners.
- There is a finish line in front of the runners (at whichever distance is appropriate depending on time)
- The objective of the runners is to reach the finish line last.
- When the race begins, all participants move in slow motion including the spectators (the runners must move the hands to shoulder level and the knees to hip level)
- Think about slow motion gesture and expression
- While the race is going on, you can ask participants to sing, tell a story, have a conversation or interact in other ways while they're still running slowly.
- The race finishes once the first person crosses the line
- everyone celebrates at normal speed



## Yes... And...

*Two of the most important words we can have in our minds when we create work with other people. "Yes" – I fully support your suggestion and will help you carry your idea forward. "And" – I have another idea, something I want to try, something I want to add to our work, a new direction I want to follow.*

- (In pairs) one person performs an action
- The other person observes, says "yes" to the audience, and copies the action
- They will then say "and" and add something else to the action.
- The first person agrees (yes) then adds again (and)
- Duos can then perform to the audience
- Then larger groups may improvise to the audience

## Babushka

*This exercise is built up from the relatively simple foundation of a game. Designed to bring the eyes forward, and to share our real emotions with the audience as we play this game. No emotion is wasted, we can use it all. Excitement, disappointment, joy, mischief, suspicion, despair, determination and hope. Eventually we can let these emotions fuel characters and situations.*

- (Minimum 3 participants) One person is Babushka.
- The rest of the group must try to move across the space to touch babushka
- However, they must remain completely still if babushka is looking at them. If Babushka catches someone moving they will send them back to the beginning.
- Once these rules are established we can then experiment with obstacles and tasks:
- Players must sit on a chair/ lie on the floor/ shake hands with everybody (anything you can think of) before touching babushka
- You may introduce a ball (or other object). The players must pass the ball around the group a certain number of times before touching babushka.
- Further development: participants must keep the ball hidden at all times, when babushka looks at the group they may ask someone if they have the ball, if they do, they must move back to the beginning.
- Alternatively, the group may have to have their attention on the ball at all times. Babushka can now send people to the beginning if they're not focused on the ball
- The possibilities are endless in the development of this game. We like to put clothes on the floor, and you must pick one or two and start to physically embody a character, then when a participant sits down they will lead a short performance with the rest of the ensemble (completely spontaneous). You could also place instruments in the space for people to take and use in a performance. As a facilitator you can feed this performance by asking questions ("who are you?" / where are you?" / "what are you doing?" / "Why?")

## References:

**"Bench: Head, Arm, Leg" (p. 68) from *Action Theatre: The Improvisation of Presence* (Ruth Zaporah: 1995) A great book for improvisation and free expression.**



## WORKSHOP by SFERA Movement



### How to support yourself: wisdom of your body

(workshop by Natalya Ushakova and Irina Kurmaeva for the seminar Theatre 4 Inclusion, Slovenia)

Our workshop is directed to feel freedom and calmness in the body: we are researching together, how actors (and not only actors) can support themselves at the stage or in stressful situations.

1. Releasing the stress: dance of different parts of the body.  
Start moving and try to go to the place where you haven't been before.  
Feel your weight. Notice how you base on the floor.  
Move like you want. Breath in the most pleasure way.
2. Drawing our names with different parts of the body.  
Filling all the room with your name through the moving of your body.  
Every participant then tell the group where he/she wants we draw his/her name and what part of the body with.



3. Gifts to everyone

The question is: who loves to get gifts?

Everyone has an opportunity to get the gift from all the group right now.

We give presents by dancing, singing, touching, giving a lot of attention to everyone.

4. The central practice: meditation "Looking for my safest place"

Find the most comfortable place and sit or lie down.

Find the pose, which gives you comfort and joy.

Now we are relaxing and start the meditation. Breathe by different parts of the body.

Imagine that you are staying with no shoes on the warm sand. May be on the grass or on the stone. Just remember this feelings in your feet. You can find yourself by energy from the centre of the earth through your feet. You can imagine the roots from your feet, which grow in the ground and fill by strength, like a flower or a tree. Pay attention to your feelings.

Notice what's happening in your body right now. And when you're full of this energy, it starts to wide around you and changes everything. And you can see right now, that you are in the most beautiful and calm place. It's only yours. And you can create here everything which supports you, make you feel sustainable and just happy. If you want more sun shine - it is. If you want to see the ocean or the forest - you can see it. If you want to be in the cosiest house - you are. You can hear singing of the birds. And it gives you maximum support - all what you need right now.

Notice your feelings in the body, your breath.

You don't have to leave this place - it is always inside you. Remember all your feelings in this place with every cell of your body. And find the best way of soft returning to the moment here-and-now. Just saving your safest place inside.

5. Authentic moving.

If it's comfortable you can start your moving with closed eyes, saving in your body the feelings from the safest place for you. Look for your unique dance. It doesn't have to be look beautiful. All the world is interested in your own dance, which will express your feelings and thoughts.

6. The final part: drawing together the picture, which will be able to return each of us to the safest place and helps to feel free and calm.

7. Sharing.

**WE HOPE THIS BROSURE HAS BEEN INSPIRING FOR THE READER!**

**ALL BEST FROM THE THEATRE FOR INCLUSION TEAM !**

Theatre for inclusion team: Mirtilla Pedrini, Irina Kumayeva, Marek Klapka, Marcin Idźkowski, Adam Baker, Christian Anderson, Laura Brady, Roisin McAtamney, Giuliano Ciarloni, Evdokia Romanova, Larissa Manley, Saoirse Planella O'Keeffe, Pier Paolo Vernuccio, Natalia Ushakova, Maria Kwiątek, Katarzyna Kozinc, Vesna Lenic Kreze

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