



NOVEMBER 08-14, 2018

# improWISEpath

# INTRODUCTION

## TO THE PROJECT

The "improWISEpath" project was a joint initiative of 8 organizations representing 8 countries: Poland, Macedonia, Spain, Italy, Portugal, Romania, Greece and Croatia.

The training took place in Poronin, Poland, between 8th and 14th of November, bringing together 25 youth workers, local leaders.

Improvisation and drama were universal tools that were re-framed in the context of various target groups, denominations and based on non-verbal communication, "body expression" that provided the opportunity to adapt them to new groups with fewer opportunities - mainly migrants and refugees, to their full social inclusion and reduce the degree of radical behavior among young people.

The main aim of the project was to develop effective tools for working with young people with fewer opportunities and people demonstrating the "potential" of radicalization among our target groups and local communities, mainly young people.

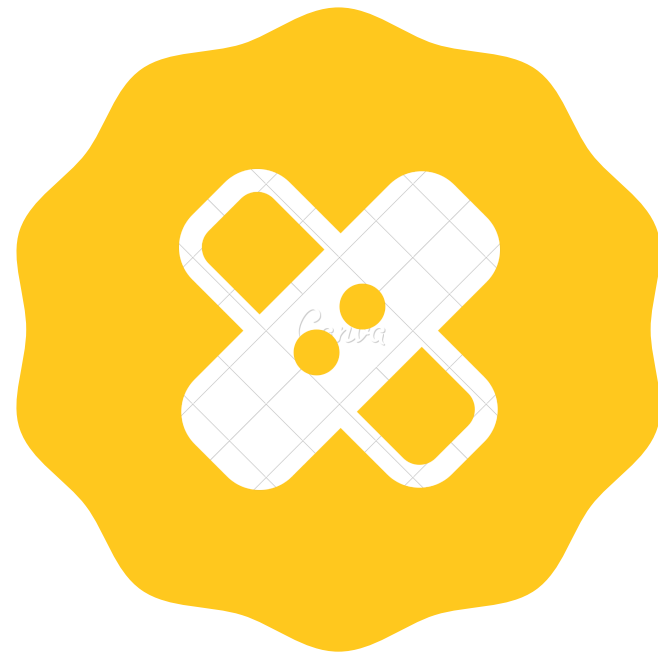


## OBJECTIVES

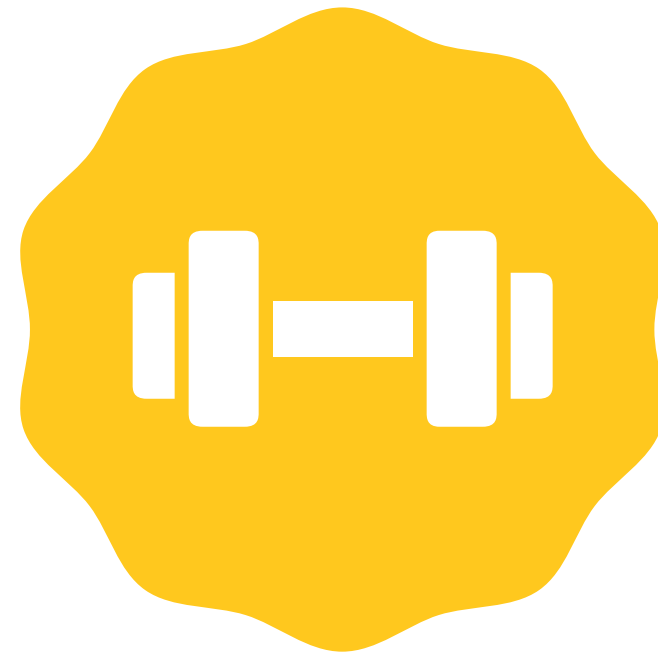
- Equipping youth workers with tools and methods for social inclusion, and to confront social radicalization of young people with fewer chances, based on drama and improvisation
- Creating at least unique tools to counter radicalization of young people, based on a combination of non-formal education and drama / improvisation methods
- Developing a portfolio with the record of methods of counteracting radicalization, which can be disseminated among other organizations, youth workers and people working with the issue of counteracting radicalization and inclusion of young people with fewer opportunities
- Exploration of the own, group and social values that underlie radicalization tendencies, presentation and familiarization with the tools of working on them and their use in the context of working with target groups
- Reaching out to marginalized groups of young people, in the promotion of diversity, critical thinking, the sense of initiative and respect for human rights as part of the reduction of discriminatory forms
- Equipping youth workers with competences, skills and methods necessary in transferring European values to groups with fewer opportunities, additionally counteracting radical behaviors

The methods used during the project were based on the assumptions of non-formal education, Kolb's circle - experimental education and drama and improvisation.

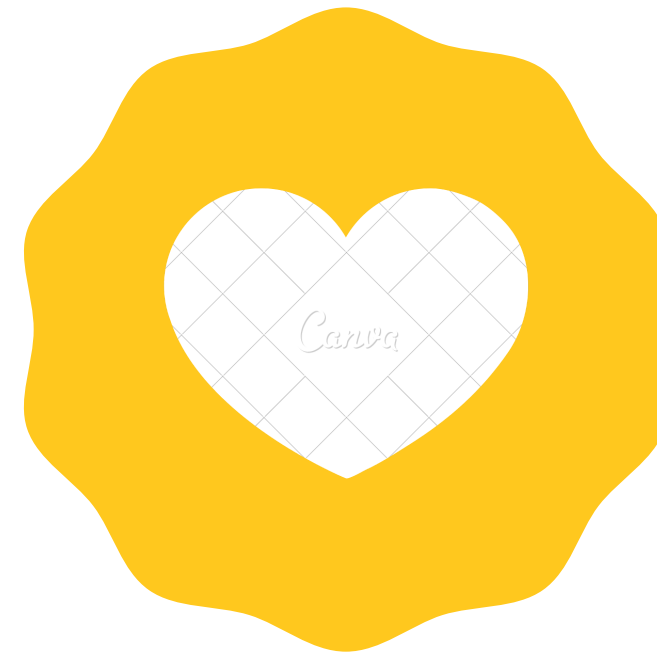
## BENEFITS OF DRAMA AND IMPROVISATION



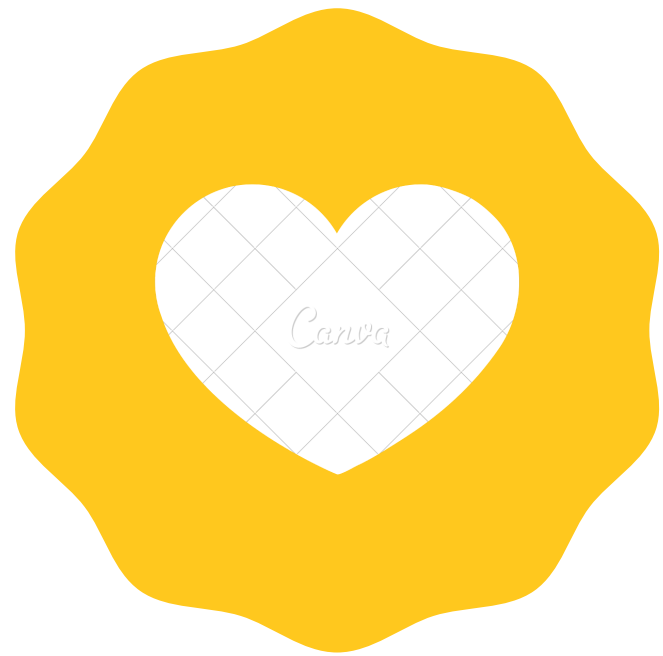
Emotional outlet



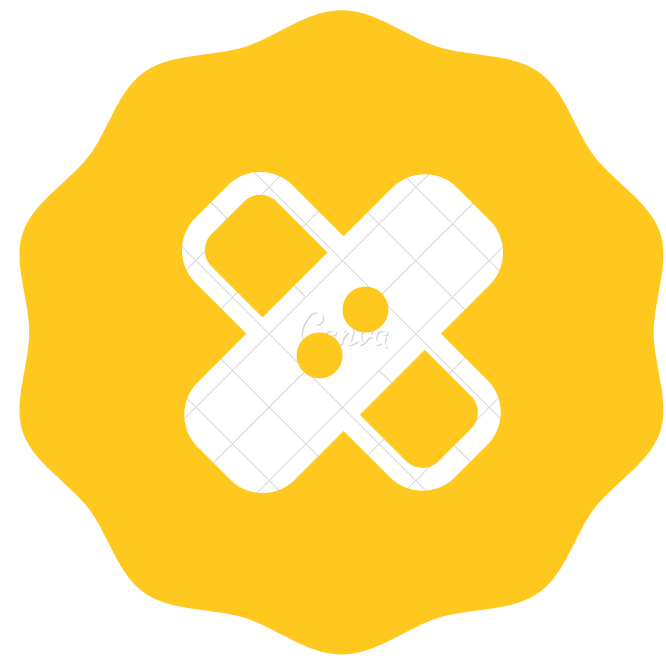
Self confidence



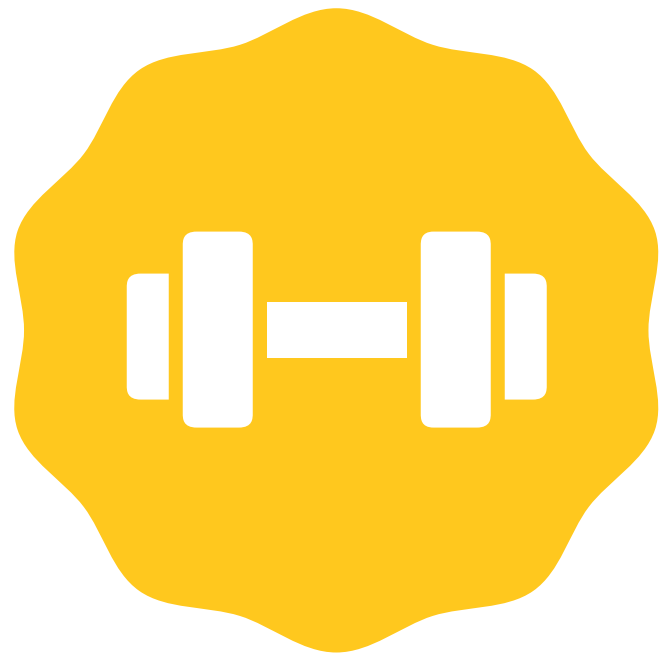
Emphaty



Understanding characters, roles and the subtext of plays and musicals allows students to relate better to different situations, backgrounds, and cultures. It encourages them to show compassion and tolerance for others.



Acting and drama games allow students to express a range of emotions and encourage them to understand and deal with similar feelings they may be experiencing. Aggression and tension are released in a safe, controlled environment - often allowing for a period of reflection afterwards.



Aspects of performing arts, especially improvisation, helps young people to understand how to appraise situations, think outside the box and be more confident going into unfamiliar situations. Students learn to trust their ideas and abilities. Confidence gained from learning performing arts skills applies to school, career, and life\*





## **Imagination**

Being creative and learning to make creative choices helps students to be better at thinking of new ideas, allowing them to view the world around them in new ways. Einstein said, "Imagination is more important than knowledge."



## **Cooperation**

Theatre is a collaboration of different players and in many cases the quality of any performance reliance on an ensemble performance. Combining the creative ideas and the abilities of all participants is required for the best outcomes. This requires all those taking part to engage in discussions, feedback, rehearsing, and the performance.





## **Concentration**

Playing, practicing, and performing will develop the ability and skills to be able to focus the mind, the body, and the voice.



## **Communication Skills**

It seems obvious to say that drama, theatre and the performing arts improves verbal and nonverbal communication, but it is worth stating that this benefits young people through their life. It improves vocal projection, articulation, tone of speech and expression. Importantly is also develops listening and observation skills.



## **Fun**

Drama brings elements of play, humour, and laughter to those taking part – improves motivation and reduces stress.



## **Physical Fitness**

Performing, even the most passive performances, requires intensive movement over a prolonged period. Many performing arts exercises improve flexibility, coordination, balance, and control.



## **Memory**

Rehearsing and performing lines and movements will improve memory.  
Your memory requires exercise, just like a muscle.



**Appreciation for Arts and Culture!**  
...because it will bring joy into your life.

## MEET THE TEAM



25 youth workers

8 European countries



**THE WORLD IS A SLIGHTLY BETTER PLACE FOR HAVING  
IMPROVISATION IN IT THAN IT WAS BEFORE.**

**THERE'S SOMETHING ABOUT IT THAT SAYS SOMETHING POSITIVE  
ABOUT THE HUMAN SPIRIT, THAT A BUNCH OF PEOPLE CAN GET  
TOGETHER AND BY FOLLOWING A FEW SIMPLE TRAFFIC RULES  
CAN CREATE ART AND CAN ENTERTAIN AN AUDIENCE AND CAN  
THRILL AND EXALT EACH OTHER.**

*Del Close*



**THEATRE IS A FORM OF KNOWLEDGE; IT SHOULD AND CAN ALSO  
BE A MEANS OF TRANSFORMING SOCIETY. THEATRE CAN HELP US  
BUILD OUR FUTURE, RATHER THAN JUST WAITING FOR IT.**

*Augusto Boal*



# METHODS

Our project was aiming besides equipping youth workers with drama and improvisation tool also to give them a safe space for experiments and test their own methods. All of them were based on theatrical and non-verbal communication approach







# AFFECTIVE SEXUAL EDUCATION

15 people (target group - 13 to 16 yo)

Time duration: 1 hour

**Aim:**

To accept the self and others' sexuality.

**Objectives:**

To promote healthy sexuality and relationships between people;

To give tools to kids to express their emotions without fear and understand others' feelings;

To create awareness regarding expression of sexuality.

**Materials:**


Sheets of paper; color pencils; tape

Instructions:

1 - Introduction -> Topic + Energizer (2 min)

Tell the topic & aim

Energizer: "You have to count screaming up to 16 making this movement with the hand, then with the other hand, with each one of the legs and with the butt. Then, you will repeat counting up to 8, 4, 2 and 1."



- 1st part of activity (factory - 28 minutes)  
Categories will be sport, emotions, sexuality.

Participants will go one by one inside the square presenting the element they want to be in each category, by making a sound and movement;

Elements that can be connected should be together;

After all participant are in the factory will all make the sound and movement at the same time;

They will make it also one by one if chosen by us.

**Debriefing and evaluation:**

Debriefing - 30 min

- 1 - "Please make a draw about what you felt during the activity";
- 2 - "Show us your draw and explain with your own words your feelings";
- 3 - "What happened during the activity?";
- 4 - "Did you find it difficult to express your emotions?";
- 5 - "Why do you think you have this way of representing sexuality?";
- 6 - "What could you change in the representation of sexuality?";
- 7 - "Do you think there is a relation between healthy relationships and healthy sexuality?".



# CITIZENS OF THE WORLD

at least 3 people (target group - 13 to 16 yo)

Time duration: 1 hour

**Aim:**

Providing common history education.

**Objectives:**

Make young people be more active in their political rights.

Improve critical thinking.

Local community actions.

**Materials:**

Sheets of paper; color pencils; tape

**Instructions:**

Above all, we will start with an energizer. Then ,we will make groups of 4 people from different countries to speak about their common things through theatre and drama to all of us and present us a play. After, we will combine and mix 4 groups to see the commons.



# COMMUNICATION- STEREOTYPES

at least 3 people (target group - 13 to 16 yo)

Time duration: 1 hour

## **Aim and objectives:**

To give to young people idea to collaborate, to interact, to face situations of racism, hate, abuse (verbal) and to recognize that all of us are equal.

To prove that partnership between each other can give positive results to their societies and to help them developing themselves

## **Materials:**

Sheets of paper; color pencils; tape

## **Instructions:**

Start with an energizer. Make groups of 2 people from different countries to speak their languages and to try understand each other and to present a situation through theatre and drama to all of us. No English needed. At the second part we will give to each participant separately papers and they will ask them about how they are feeling about people from countries that there are many discriminations between them and how people of their countries feeling for them (Croatians about Serbians, Greeks - Macedonians etc.)



# SOCIAL INCLUSION

16 people (target group - 13 to 16 yo)

Time duration: 1 hour

**Aim:**

Bringing theater to the refugee camps

**Objectives:**

Involve newly arrived migrants in cultural-educational activities

Create a common space of intercultural exchange

Build a sense of belonging

Build empathy


**Materials:**

Optional: music, costumes

**Instructions:**

Role play using

- divide the group in 6 subgroups according to their country of origin
- ask them to create in each group a small theater play through which they share using mimics some of the cultural values of their country to newly arrived migrants
- while one group is performing, the audience is the rest of groups who is acting like the newly arrived migrants



- the performers can interact with the audience, but the performers use only mimics, only the audience can use words

**Debriefing and evaluation:**

Why do you think this activity happened?

Do you think it is useful for social inclusion?

How do you feel about what happened?

What did you notice while preparing for your play and during it?

What motivated you to act the way you did?

What could be done differently?

How can we use this in the future?

**Variations:**

The activity can be implemented with different groups at risk of social exclusion, adapting it accordingly



# DISCOVER YOUR POWER

16 people (target group - 13 to 16 yo)

Time duration: 1 hour

## **Aim and objective:**

To discover their own talents through non - formal activities

To build self - esteem and resilience

## **Materials:**

16 plastic bottles, decorative materials (markers, tapes, glue, string)

## **Instructions:**

Participants have to:

Find 16 bottles hidden in the room.

Decorate the bottles

Make an improvisation with the bottles in 4 different situations proposed by the facilitators.

## **Debriefing and evaluation:**

Participants are lined and one by one have to express their feelings in 1 position.





What happened?

How did you feel?

Why did we do it?

What motivated you to act like that?

What can you change?

Do you think you can use the learnings / experience in the future? To build self - esteem and resilience

**Variations:**

The game can be adapted to different thematic, changing the topic of improvisation and it can be created different situations.

The object can be a different one according to the talent you want to express.

# BOXING GAME

Any number of participants (target group – any)

Time duration: 30min–1 hour

Images are surfaces: as any object reflects the light that strikes it, so all images reflect the memories, imaginations, emotions of each observer who looks at them. This means that all images are polysemic – they can have many meanings and we should never reduce those meanings to the 'correct' one, or to the one the sculptor has 'intended' – we can only learn by the multiplicity of feelings, opinions, evocations of the participants.

Two people standing several metres apart. Each must react immediately to the 'blows' doled out by their partner. This works best if one person comprehensively beats up the other, then the roles are reversed – it is difficult to react to imaginary blows and dole them out at the same time. We would usually close this exercise with gestures of tenderness, or by moving on to the 'lovers' variation which follows.

## **The lovers' variation**

As above, except that the one partner is caressing rather than attacking the other. The recipient must react to every tender gesture offered.



## **The dancing variation**

The actors dance in couples, then they draw apart and continue dancing as if they were still in each other's arms.

## **Variation**

Make a bed without bedding and synchronise the movements. Or two teams have a tug of war with a non-existent rope. Or else draw a net full of fish out of the sea. Or move a piano. There is an infinity of possible variations.

## **Variation**

This kind of exercise can also be done in another way, making the cause precede the effect - for instance, I feel the pain of falling before I fall, then I fall and compare.

# HUNGRY ANIMALS

Any number of participant (target group – any)

Time duration: 30min–1 hour

To make best use of this game, it should be pushed as far as possible. Each actor is given, at random, a piece of paper bearing the name of an animal, male or female; though they do not know it, there are two of each animal. The Joker gives the signal and all the actors start playing their animals at the same time; i.e. they begin to create an image of their animal which can be realistic, surrealistic, symbolic, poetic, etc. The Joker stresses that the actors should not limit themselves to a single informing detail, and that, as the image develops, they should try to find as many details as possible – tail, wings, head movements, fast or slow ways of walking, sitting, hanging, etc. After a few minutes, the Joker suggests a number of activities:

## **Instructions:**

1. The animals are hungry. The actors must show how their animals eat. Greedily? Slowly? Secretly? In a stationary position? On the move? Timorously? Aggressively?
2. The animals are thirsty. How do they drink? In great gulps or little sips? With their mind on other things or with total concentration?
3. The animals fight among themselves. The actors must show how each animal manifests its rage, its aggression, its violence, its hatred.




4 The animals are tired and go to sleep. How? Standing, sitting, lying down? On a branch?

5 The animals wake up and, little by little, take a fancy to one another. Each must go in search of its partner, male or female. The Joker reminds the actors never to stop playing their animal, since that is the only way they will be recognised by their partners. If an actor stops playing in order to observe the others, then clearly it will be impossible to recognise him. When two 'animals' think they have found each other, they perform the 'love scene' of their encounter, always staying faithful to their animal's way of behaving. The bull and the cow, for example, are hastier and more violent than the stallion and the mare, who exhibit great tenderness, kissing and nuzzling each other. The cock and the hen don't act in the same way as the rhinoceros and his mate.

Finally the two 'animals' leave the playing space and reveal their identities to each other. But the game doesn't end there! For that reason it is important not to talk and above all not to reveal to the rest of the group who you are.

The Joker invites the couples to come back into the middle of the room if they like, to replay the scene of their lovers' meeting. When the other participants are sure that they know what kind of animals they are watching, they give the appropriate animal call - the lion's roar, the cock's crow, or whatever. If they are right, the couple goes out of the game.



Equally the Joker can offer watching actors the chance to come into the ring and show other elements, other 'visual' characteristics which the couple in question have not been able to find, so as to enrich the performance, especially as far as the image, the representation, is concerned.

The animals chosen must be very different from each other: felines, reptiles, fish, big birds, little insects, etc. It is also not a bad idea to slip a 'man' and a 'woman' in among the couples. Very often spectators have some trouble identifying them.

# ROUND CIRCLE

Any number of participant (target group – any)

Time duration: 30min–1 hour

There must be an even number of participants in this game. The actors arrange themselves in a symmetrical circle around a cup or other object. The cup represents a pivot on which the whole circle is balanced, like a saucer balanced on a stick.

The Joker starts at one point in the circle and numbers the actors – 1, 2, 3, 4, 5, etc. – till he has got halfway round the circle. Then he starts from 1 again, numbering the second half of the circle. Thus both number 1s should be standing opposite each other, with a straight line between them crossing through the central pivot; the same with every other number; and everyone should be equidistant from this pivot.

The first actors to be numbered are the leaders, the second actors with the same numbers are their followers. The Joker calls out a number, and the first actor designated with this number starts moving about the space slowly, in or out of the circle; his opposite number must move in such a way as to keep the circle/ saucer balanced. So if the leader moves in towards the pivot, the follower must move in the same distance; if the leader moves towards his right, his follower must move towards his own right – if they both moved in the same direction (i.e. the leader's right and the follower's left) the saucer would overbalance.







Some people have trouble with left and right, particularly in the following exercises, which some confuse with mirror exercises. The easy way for people to check they are doing it right is to remember that, at all times, there should be a straight line between the three points of leader, pivot and follower. Gradually, the Joker calls out other numbers, till all the pairs are playing at the same time. Once the moving pairs have developed a working relationship, the leaders can start to vary their movements, going fast and slow, back and forth, crawling, jumping, etc.

At a certain point, the Joker can shout 'Change leaders' and, without any break in continuity, the leaders become the followers, and vice versa. The Joker can also eventually shout 'No leader' and the pairs have to keep moving and working together without either leading.

At any point, the Joker can encourage the players to introduce vocal sounds, which must be mirrored or balanced by their partners.

At the end of the game the Joker can bring the pairs out one by one, shouting a number at a time, till all are out.

**Instructions:**

1. The animals are hungry. The actors must show how their animals eat. Greedily? Slowly? Secretly? In a stationary position? On the move? Timorously? Aggressively?
- 2 The animals are thirsty. How do they drink? In great gulps or little sips? With their mind on other things or with total concentration?
- 3 The animals fight among themselves. The actors must show how each animal manifests its rage, its aggression, its violence, its hatred.



## **8 PARTNER ORGANIZATIONS**

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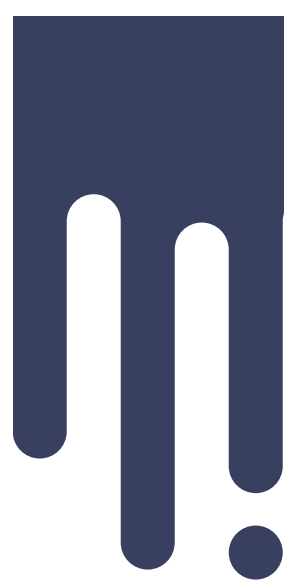



**POLAND, CROATIA,  
PORTUGAL, SPAIN,  
MACEDONIA, GREECE,  
ROMANIA, ITALY**



**Fundacja**  
Innowacyjnej  
Edukacji

Fundacja Innowacyjnej Edukacji was established at the end of 2015. It is a young but thriving organization. It supports youth activities (aged 13–30) mainly from disadvantaged areas, poorly developed areas and those affected by long-term unemployment from Bielsko-Biała and areas of southern Poland, in particular Silesia. Its main sectors of activity are: streetworking, creating an open civil society attitude, supporting grassroots activities of excluded youth, healthy lifestyle, sport, social entrepreneurship, systematized and intercultural dialogue. Currently, it operates with 6 youth groups (three from Bielsko-Biała, one from Czechowice, one from Dąbrowa Górnicza, one from Katowice), co-creating projects with both local and international reach. Organization members and volunteers are active both in the field of local and international projects and initiatives. By participating in organizational training and networking, they gain knowledge and skills that they then use to implement workshops, activities and social campaigns.

# NOVO MUNDO



Novo Mundo (New World) - is a non-profit organization, its main purpose is to provide tools and opportunities for young people with fewer opportunities, with whom they work as part of the increase of activity and involvement on the local and international level. This is done by means of various voluntary activities organized by the organization on a regular basis. These activities include the following issues: - Working with innovative social inclusion tools.

They work with proprietary methods of social inclusion based on their experience in working with groups of refugees from northern African countries and Muslim minorities. They mainly work with people from ethnic minorities and religious backgrounds. Currently, they form a youth center in the fight against cultural and social radicalization. Their target groups are young people, long-term unemployed who engage in the main activities of the organization.



# LAS NIÑAS DEL TUL

Las Niñas del Tul ("Girls of the Tulle") non-governmental organization operating in Granada and nearby towns. The main objectives of the action are to promote the value of respect for human life, empathy, and mutual respect regardless of gender differences, origin. The organization works with youth groups in 6 centers, including 240 young people. The organization creates the basis for activities related to the first pre-medical help - a group of young people who are familiarized with the tools of cardiopulmonary resuscitation, bandaging and providing necessary support to the victim in life-threatening situations and preparing the accident victim for the arrival of the ambulance. They base their activities on the assumptions of non-formal and theatrical education, focusing on "recasting" and adapting them to the needs of young people. They work with young people with fewer opportunities, excluded for economic and social reasons, as well as with refugees - with particular emphasis on economic and ethnic refugees - from North Africa.



# SPORTSKO VOLONTERSKA ORGANIZACIJA NATURALISTA




SPORTSKO VOLONTERSKA ORGANIZACIJA NATURALISTA is a non-profit organization, its main purpose is to provide tools and opportunities for young people with fewer opportunities, with whom they work as part of the increase of activity and involvement on the local and international level. This is done by means of various voluntary activities organized by the organization on a regular basis. These activities include the following issues:

- Working with innovative social inclusion tools. They work with proprietary methods of social inclusion based on their experience in working with Serbian groups and Muslim minorities in the eastern regions of the country.



# ASOCIATIA EDULIFELONG

ASOCIATIA EDULIFELONG- is a Romanian NGO whose mission is to enable young people to work for the change of their local community. Objectives: to support education at the local, national and international level; promoting social networks and new media technologies for the personal and professional development of young people at local, national and international levels; the defense of human rights, especially of young people at local, national and international level; stimulating social activity of young people at local, national and international levels; supporting entrepreneurship at the local, national and international level; The organization promotes active participation in social and civic life among young people, with particular emphasis on excluded people and migrants.

# UNITED SOCIETIES OF BALKANS



UNITED SOCIETIES OF BALKANS ASTIKI ETAIREIA is a non-governmental organization dynamically operating in the field of non-formal education and social inclusion. They mainly work with people from ethnic minorities and religious backgrounds. Currently, they form a youth center in the fight against cultural and social radicalization. Their target groups are young people, long-term unemployed who engage in the main activities of the organization. They organize "help fairs", in which, through open workshops and activities, they involve the local community in the process of increasing awareness of respect for human life. They work with proprietary methods of social inclusion based on their experience in working with Albanian groups, migrants from Syria and Christian minorities in the eastern regions of the country.





# SFERA MACEDONIA



SFERA Macedonia - Bitola is a non-governmental organization from Bitola, which was founded in 2007 as the first informal group, and in July 2009 received an official legal framework - registration as a non-governmental organization. The general goal of SFERA Macedonia is to work with excluded / disadvantaged young people, both in Bitola and in its suburbs. Their main areas of activity / interests are: - Inclusion of young people with fewer opportunities - Developing key competences - Activating young people in the field of medical aid and self-help - Creating a framework for a common European society - Co-creating youth policies - Human rights - CSR - Promoting democratic attitudes - Organization workshops related to entrepreneurship / creativity / assertiveness - Work for social change The organization has practical experience in many youth projects because of their work in the field of non-formal education for over 6 years.



# ASSOCIAZIONE EUROPALMENTE



ASSOCIAZIONE EUROPALMENTE The work of the organization puts special emphasis on working with young people because it has a deep faith in building an active civil society, participating in a real dimension in working for the good of the uniting Europe. The Italian organization is experienced in dealing with issues related to the subject of our project. Currently, he works in the context of social inclusion and workshop activation, in the area of first premedical aid in 5 refugee centers, three aimed at activating and assisting Africans, two dedicated directly to people from Syria. They work with proprietary methods of social inclusion based on their experience in working with Albanian groups, migrants from Syria and Christian minorities in the eastern regions of the country.





# INFORMATION



**Fundacja**  
Innowacyjnej  
Edukacji

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

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**Erasmus+**