

**IMPRO**

**Action**

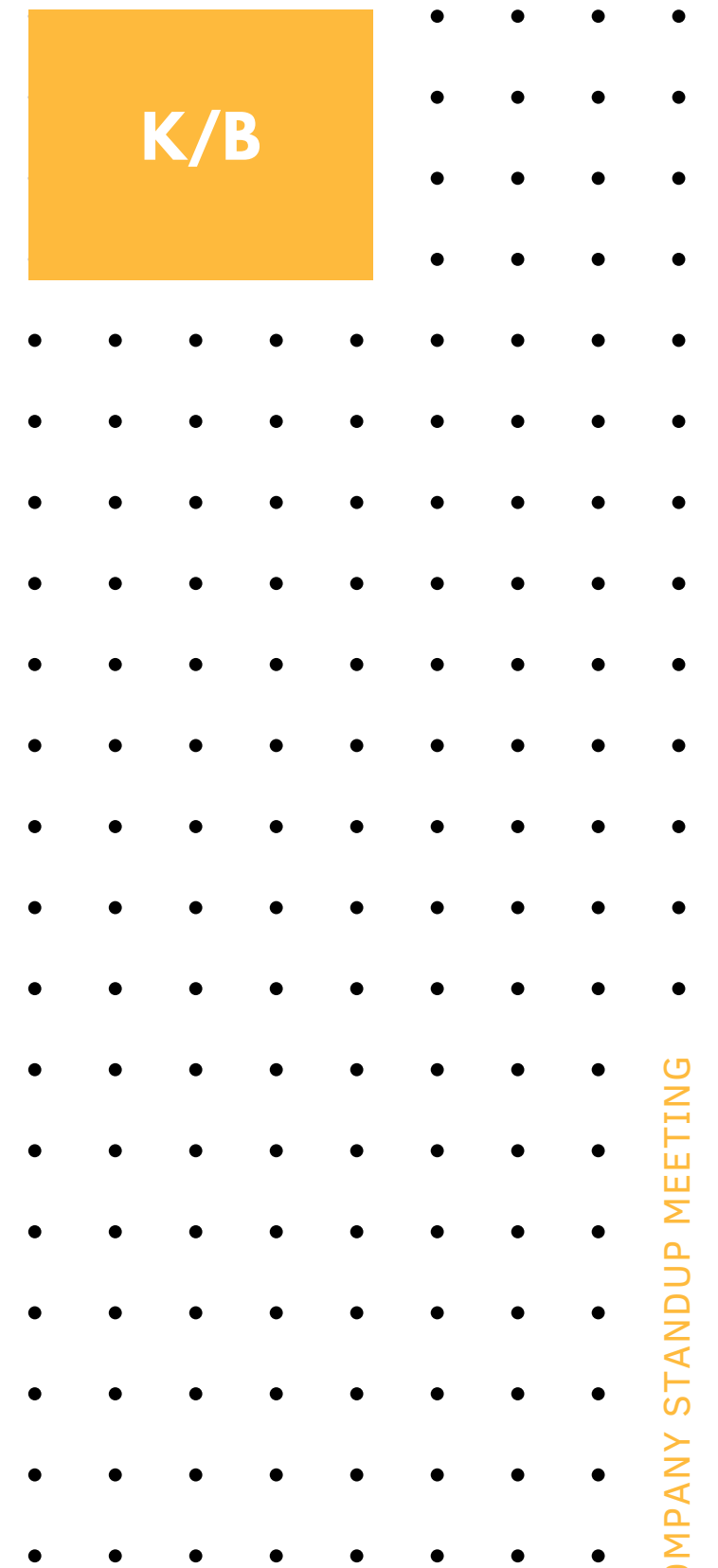
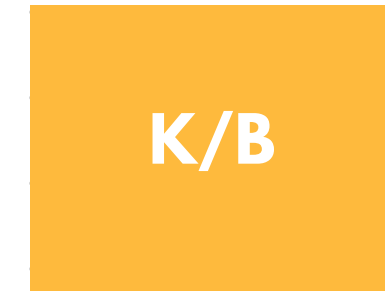
**4.0**

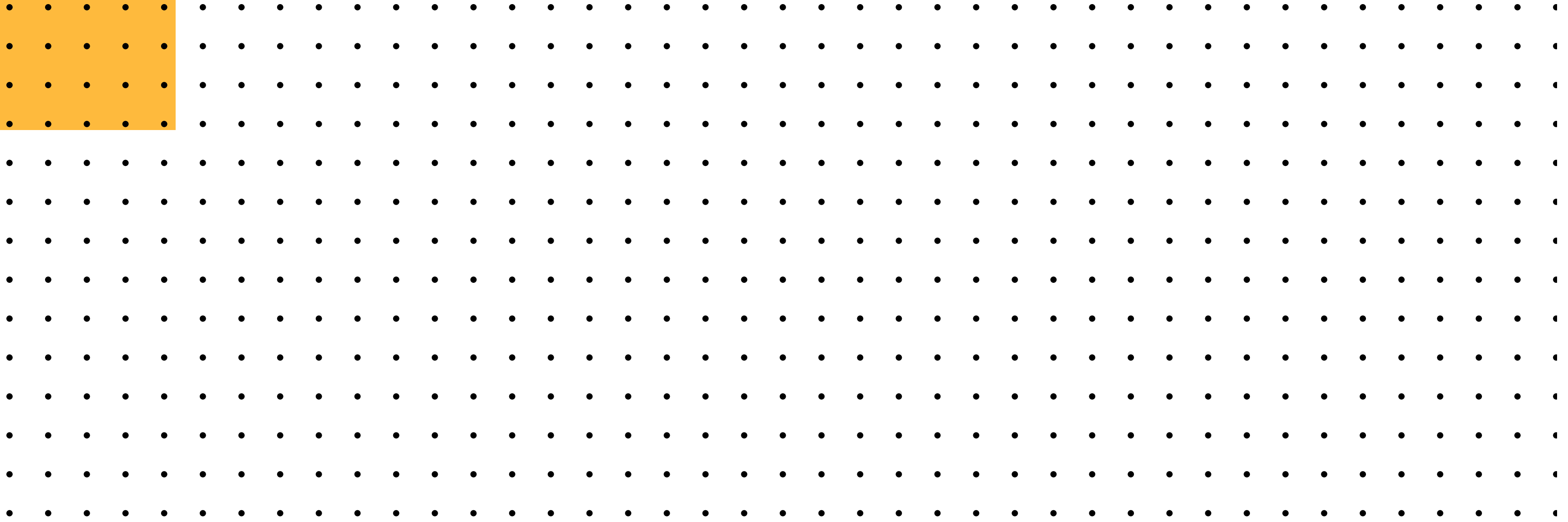
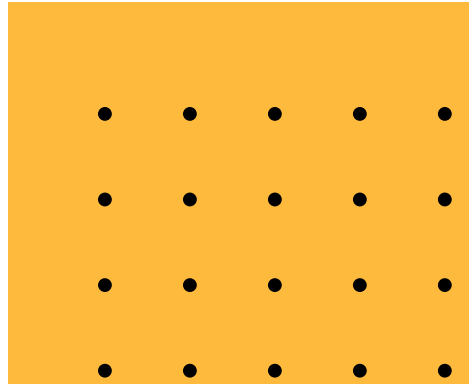
**TOOLBOX**

Youth Come on

# content

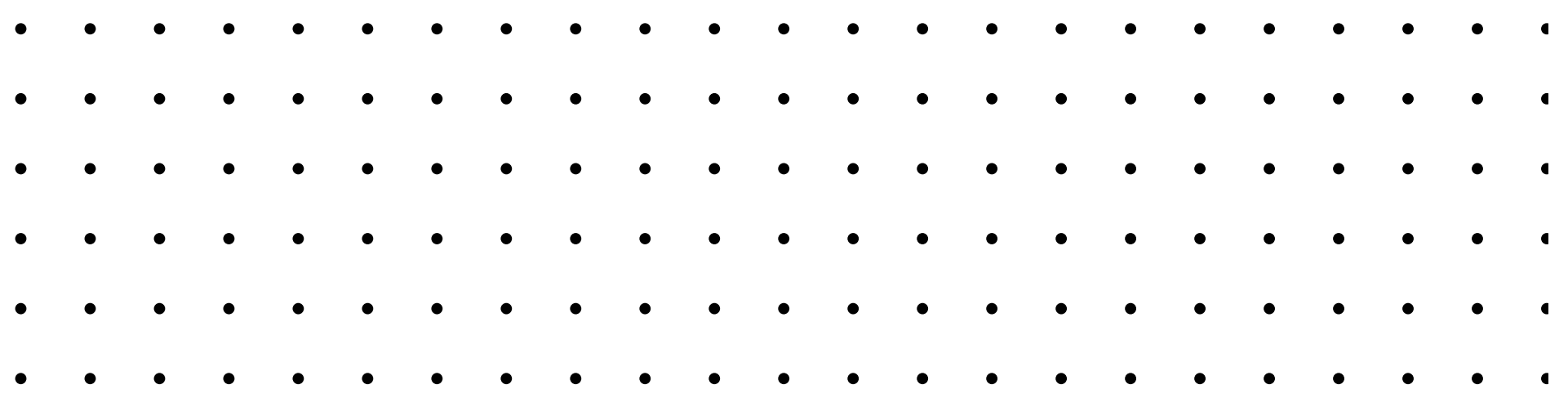
- 01** About the project
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# TOOLBOX

IMPROaction 4.0



# 01

# About the project

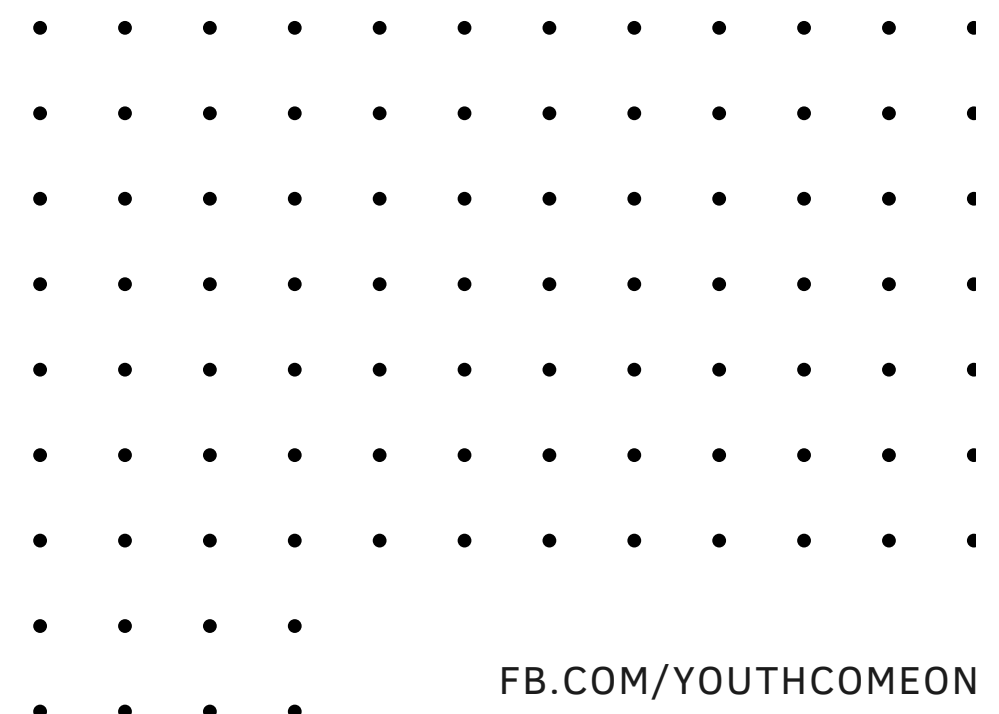
## **IMPROaction 4.0**

The project IMPROaction 4.0 is a next training of trainers in the family of improaction. The project aims to develop the trainers competances among participants in field of using theatrical methodology as mime, physical theatre and body storytelling in youth work. The project involved 10 youth organisation from Germany, Poland, Greece, Croatia, Romania, Latvia, Czech, Spain, Italy, Bulgaria. The main activity of the project is training course which took place in Berlin between 14th and 24th of October. Which was attended by 30 participants and 3 trainers from 10 countries.

# 02

# Aim

Developing participants competances in field of mime, physical theatre and body storytelling as a non-formal methods for youth education in a fields of competence development, active citizenship, self-development, social inclusion, social competances, intercultural learning promoting tolerance, equality and lowering the youth radicalism.



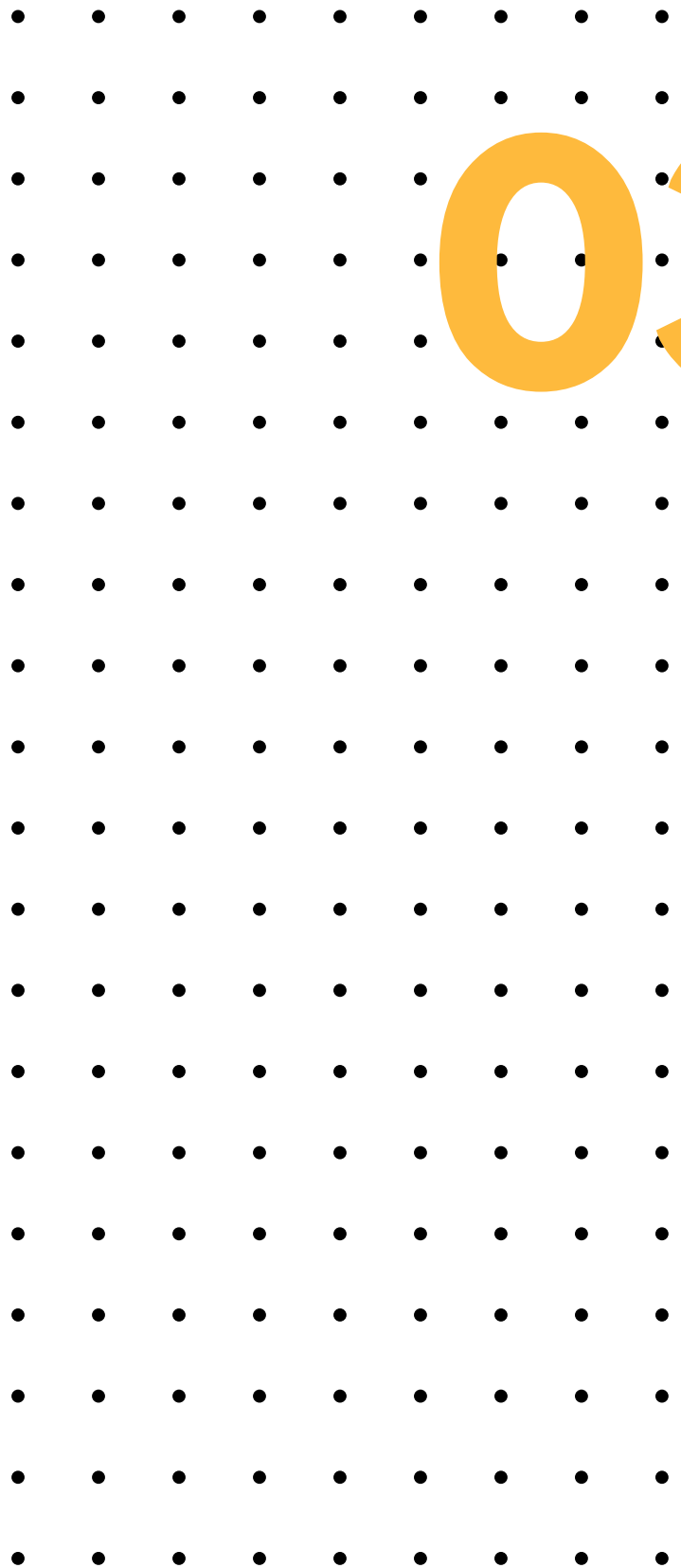


# 02

# Objectives

- 1-Creating opportunity for PAX(participants) to understand and learn about non-formal education, experiential learning and learning by doing as methods improving the youth education.
- 2-Giving opportunity to experience, learn, and use storytelling, mime, physical theatre as innovative non-formal and non-verbal methodology for youth education.
- 3-Providing an opportunity for participants to develop their competences, soft skills, self-development, self-awareness and self-esteem.
- 4-Giving opportunity to develop trainers competences and skills among PAX by creating and developing personal workshops as well as implementing and evaluating it.
- 5-Promoting active citizenship, social inclusion, intercultural dialogue, European values, solidarity, tolerance, human rights, entrepreneurship among youth.
- 6-Developing the methodology and competences to work with youth with fewer opportunities.
- 7-Fostering cooperation between partners and participants in the field of youth work and providing them space to share experience, knowledge and learn from each other.
- 8-Promoting NFE and Erasmus+ programme between youth and stakeholders.

# Activities



## 03

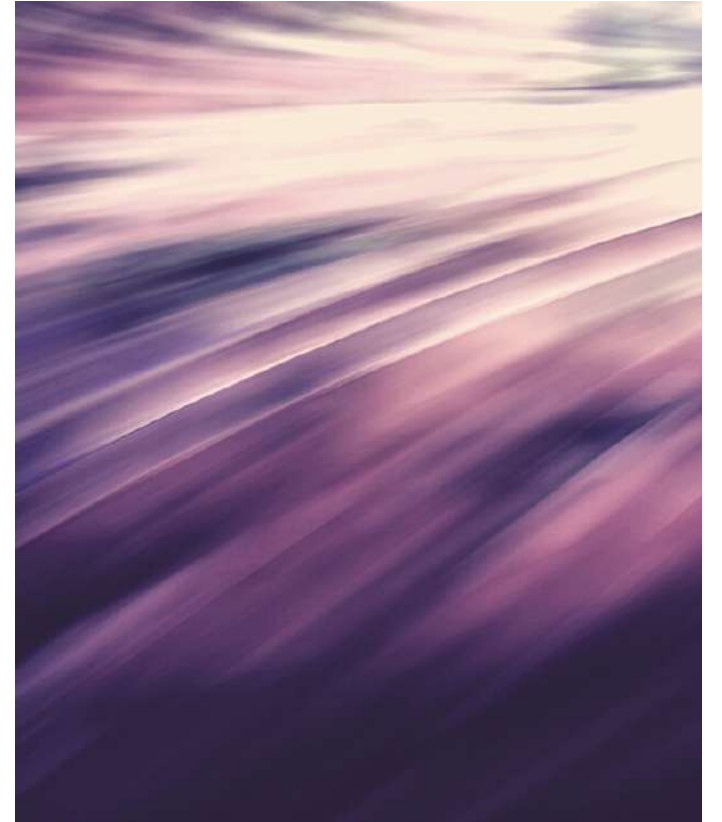
The training course IMPROaction 4.0 took place between 14 and 24th of October 2021 in Berlin where 31 participants and 3 trainers from 10 countries were developing their competences. Participants took part in workshops based on the non-formal education approach where they develop their competences in the theatre methodology as miming, physical theatre and body storytelling as a non-formal methods for youth education.

First part of training is dedicated to experiential learning where participants were developing their competences through the theatrical workshops based on mime, physical theatre and body storytelling methodology. Participants were discovering the theatre pedagogy and theatre approach for youth work. Activities were promoting active citizenship, social inclusion, intercultural dialogue, European values, solidarity, tolerance, human rights, entrepreneurship among youth. The workshops were supporting development of participants self-awareness, personal and professional development.

Second part was dedicated to development of trainers competences in creating, developing and implementing the workshops based on theatre methodology. Participants were learning about structure of theatrical workshop, non-formal activities and workshops based on experiential learning. Participants were developing and implementing their workshops and developing them based on feedback from the participants after its implementation.

# Methodology

# 04

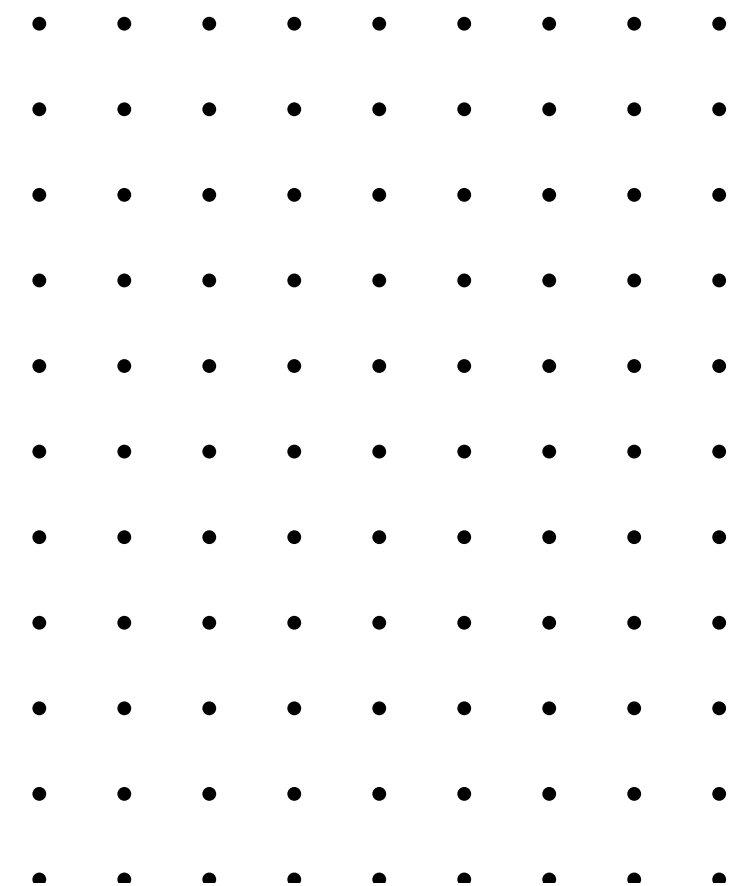


## Physical theatre & Mime

The art of telling the story without the words but with body movement and facial expression through classical or modern approach. Participants were discovering the world of mime, physical theatre, to communicate without words, to feeling and sharing 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 competances to use it for youth work.

## Body storytelling

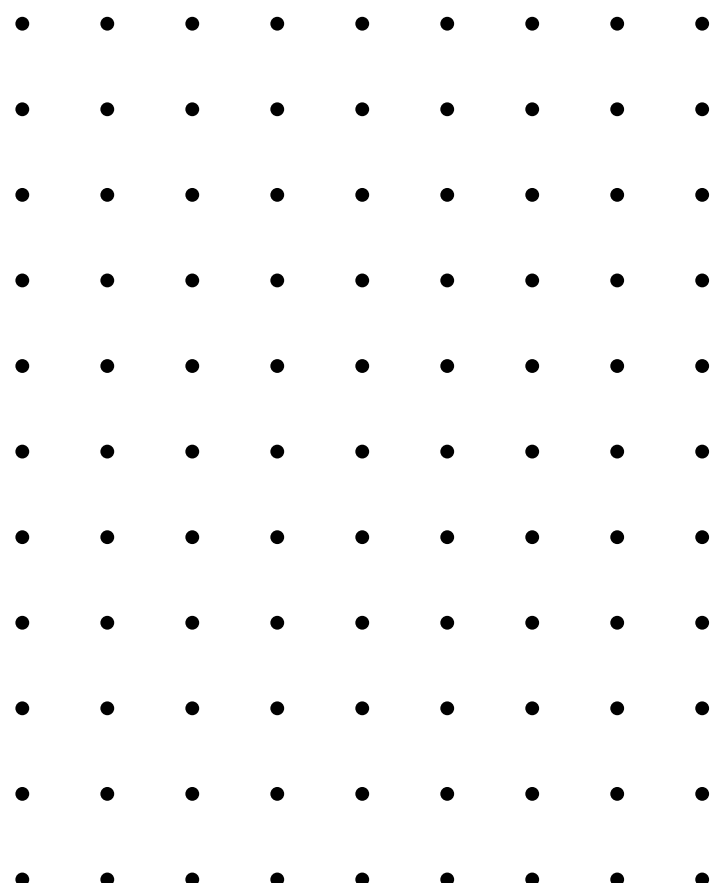
The art of using the body movement and its expression to create and develop the story. Inviting the public to the world of movement and the metaphore which creates and pass the story without the a word. Participants discovered how to communicate through the body movement with sharing their feelings and emotions to the viewers, to work with vulnerability and present it within the metaphore, to share their stories, to build the community through sharing whats the most important and cruitial for us. Particiapnts have been practising telling the stories through body movement and building the non-formal activities for youth.





# Experiential learning

# 05



## Experiential learning

It is the concept of learning through the experience known from ancient times, however popularised by David Kolb in 1970 and introduced it as one of the most effective forms of learning. In this approach it is important to go through all of its stages: experience, analyse, conceptualisation, practise.

## Experiential learning

Learning through experience, where participants first had the opportunity to go through the experience, then to reflect on that experience analyse it, then develop and or discover the concepts and theory which stands behind and in the end think how they could us this knowledge in future.

# Experiential learning

## Experience

Taking active part in the experience

## Analise

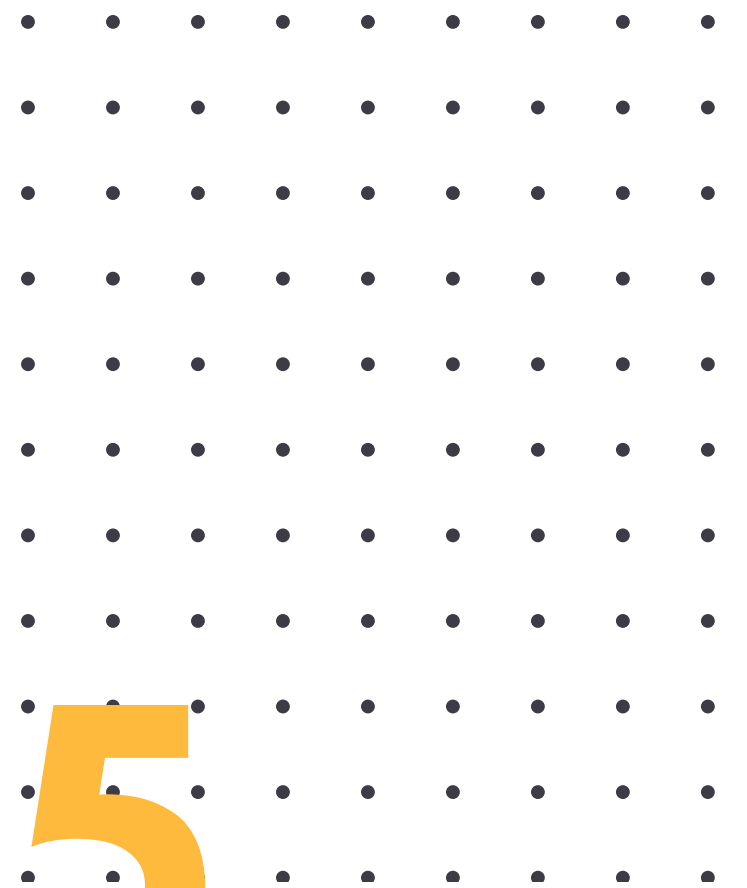
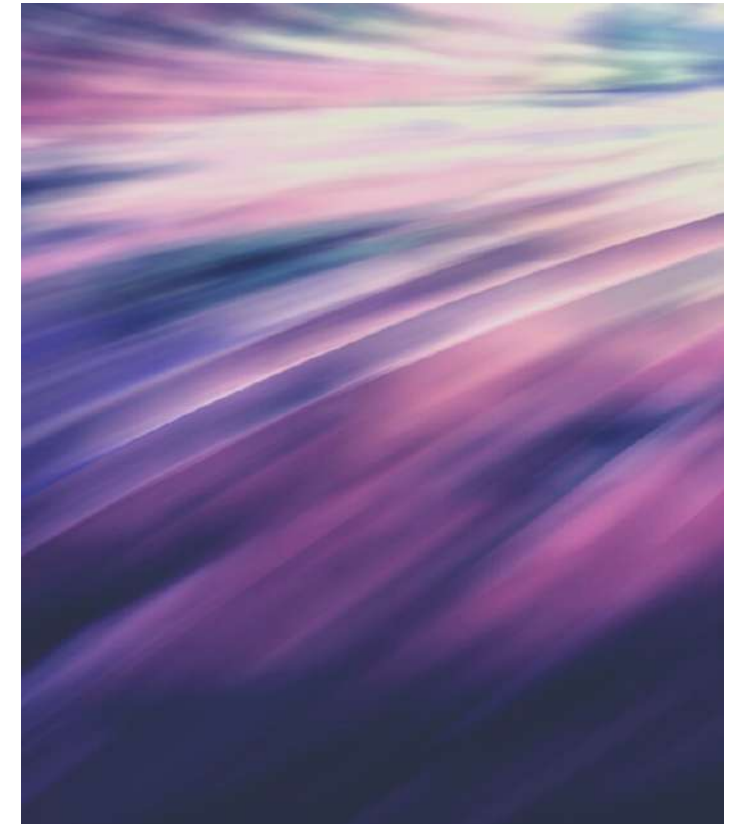
Analising the experience from different perspective

## Conceptualisation

Conceptualising the process from analise and building/understanding the theory or the universal laws

## Practise

Using the new knowledge in practise



05

06



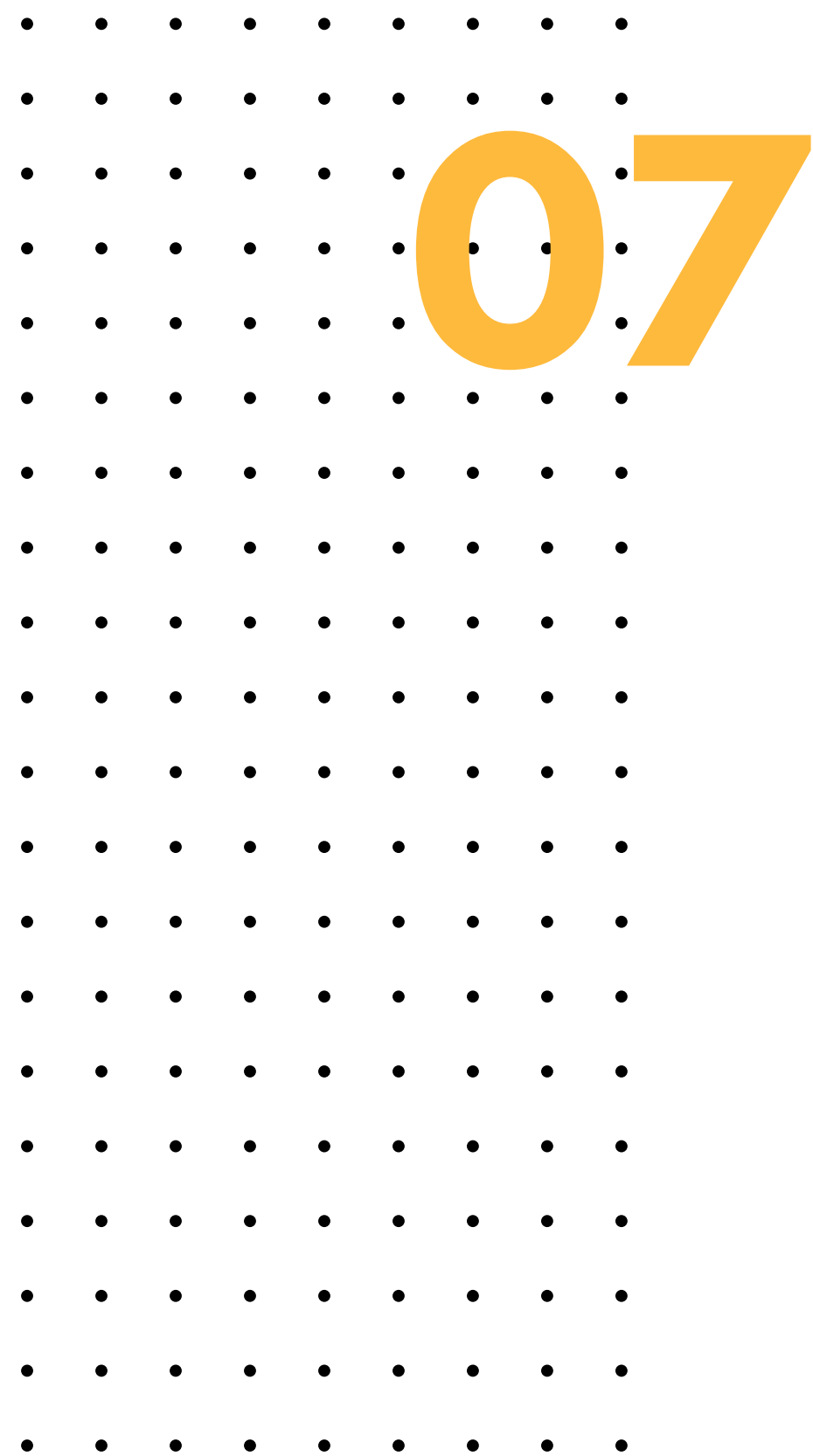
**Erasmus+ is the European Union program for education, training, youth and sport.**

**Programme aims to modernize 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+**

**MORE**



# Partners

## Germany

Youth Come On

## Poland

Fundacja Innowacyjnej Edukacji

## Italy

Oriel

## Spain

Globbers

## Lithuania

Tavo

## Croatia

LUMEN

## Romania

GEYC

## Latvia

KALM

## Greece

You in Europe

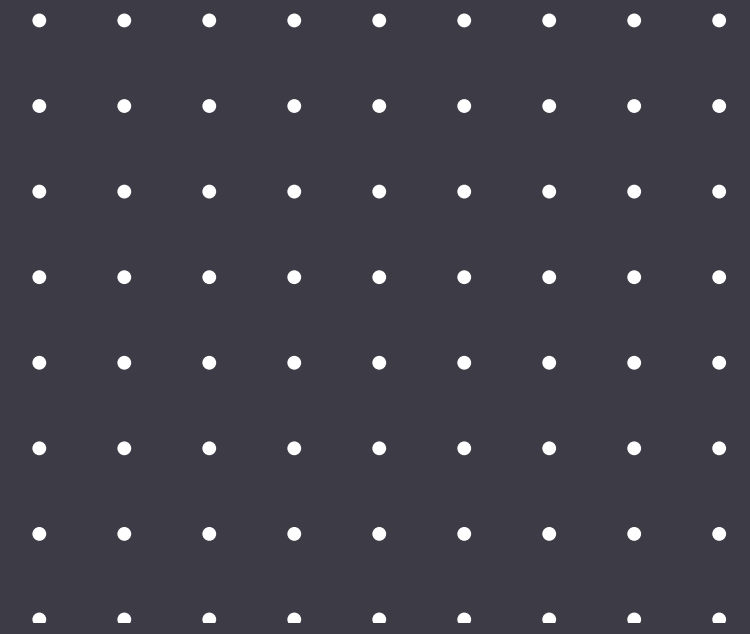
## Bulgaria

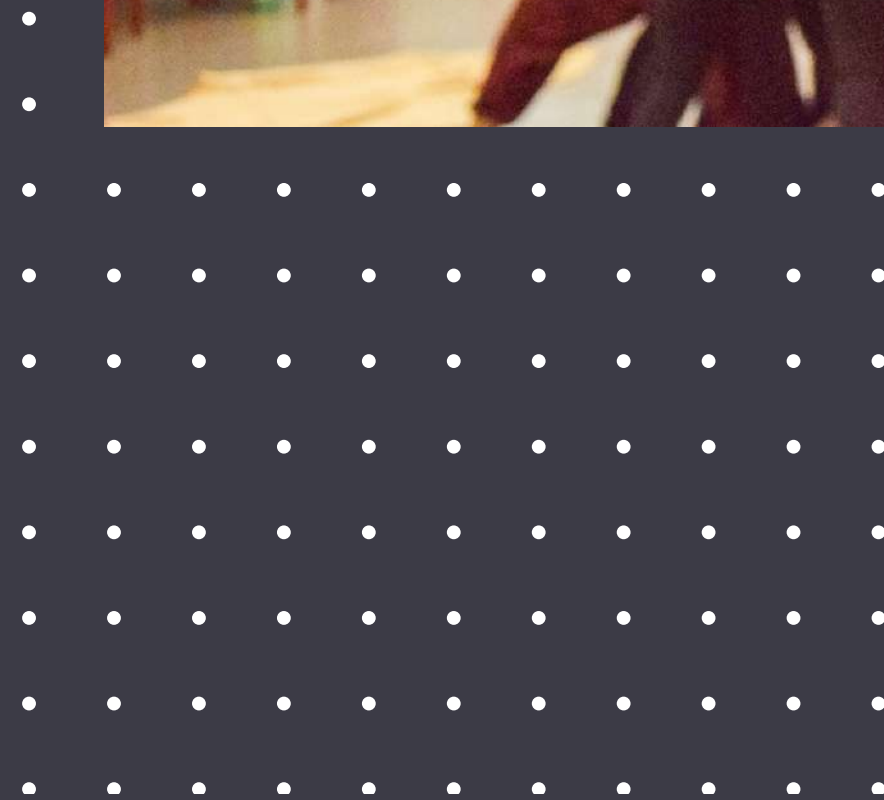
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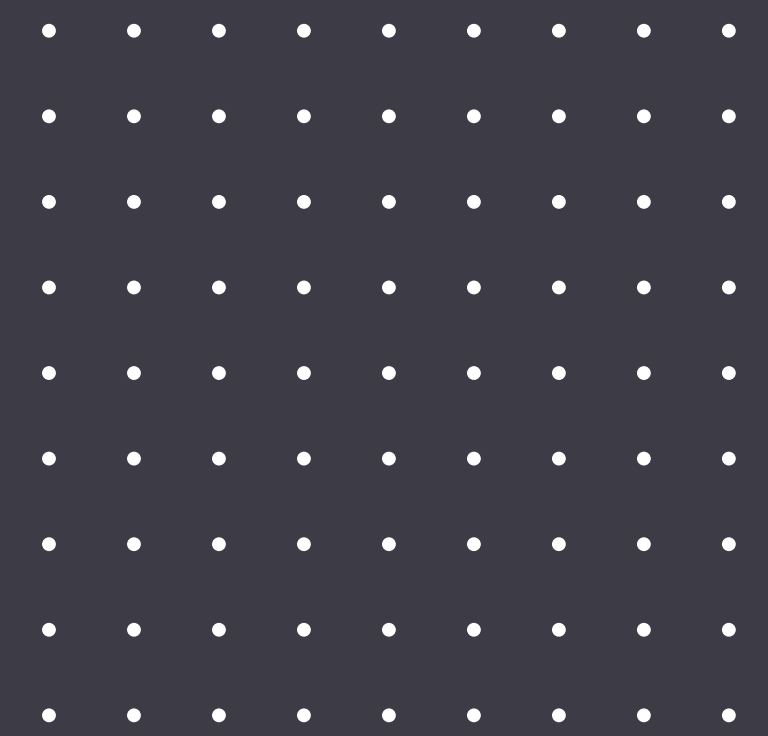
# Pictures

# 08



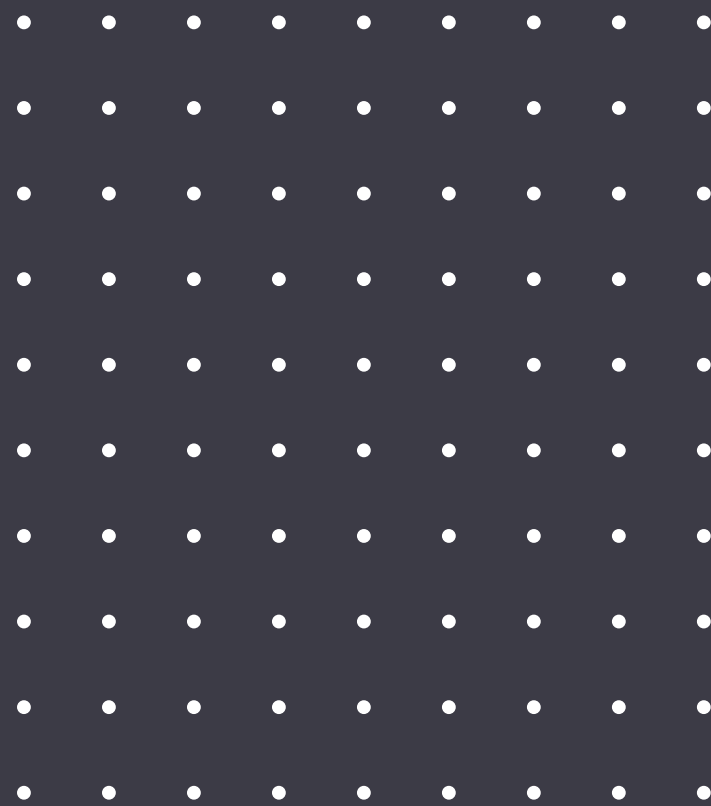


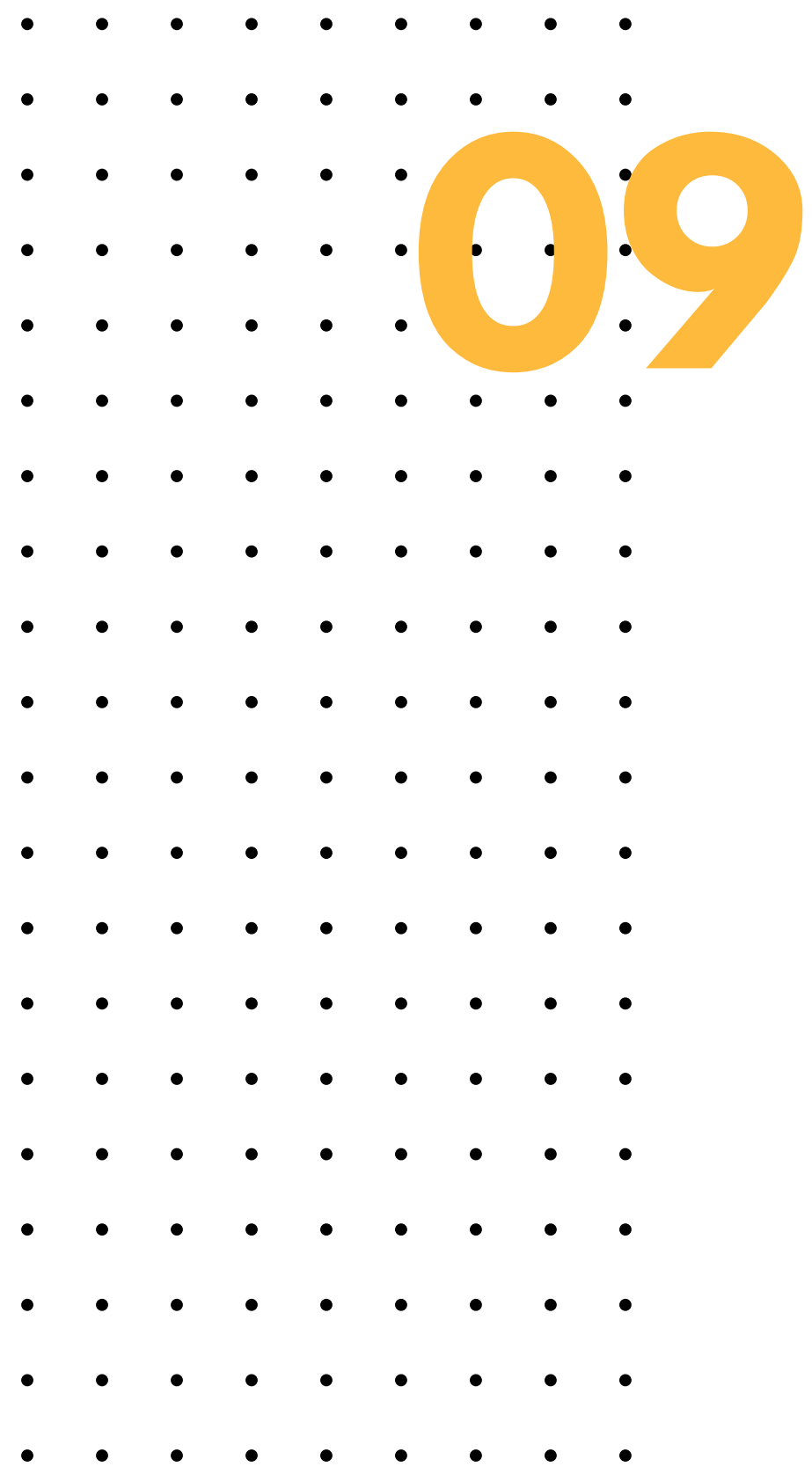












# Workshops

## Re-invention

Identity

## Inclusion workshop

Self-development

## Explore your qualities

Self-development; body awerness

## The Apple

Social inclusion

## Breaking Borders

Intercultural learning

## Kingdom of Grunewald

Social inclusion

## Do you wanna dance with my shoes?

Inequality, oppression and privillage

## What makes you feel?

Connection and Social inclusion

## Fusion

Intercultural learning

ANNA MARINA,  
ERICA, MARTA

# RE-INVENTION

WORKSHOP OUTLINE



# Topic: IDENTITY



## AIMS AND OBJECTIVES:

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- intercultural learning
- social inclusion
- improve self confidence
- develop collaboration skills
- promote team work

## TARGET GROUP & ROLES:

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14+ (age), refugees and locals,

20 participants

3 trainers (each one of the trainers leads one part of the course and the other two are observers.)

# INTRODUCTION 4 min

## TRAINERS

The workshop starts with the presentation of the trainers.

## THE STORY

One trainer tells that they would like to share a story with the group, at 3 parts during the workshop.

## RELATE

The trainer informs the participants that the story will be used during the course to reflect impacts on them.

1st part of  
the story

**“IN THE MID 1860S, AN ENGLISH COUPLE AND THEIR INFANT SON ARE SHIPWRECKED OFF THE CONGOLESE COAST. THE COUPLE BUILDS A TREE-HOUSE, BUT WERE KILLED BY SOME WILD ANIMALS. THE ORPHAN WAS ADOPTED BY CHANCE BY A GORILLA AND RAISED INTO THE FOREST AS ONE OF THEM,,**

«TARZAN OF THE APES» EDGAR RICE BURROUGHS

Think about it

## Questions related to the story: 3 min

- Where were you raised?
- How was the social environment that surrounded you?
- Think about a value that represent it and share one key word with the group if you feel comfortable.

## —ICE-BREAKER/ NAMES: 4 min

Participants asked to walk around the space, look at each other eyes, create an eye contact with someone else and come closer to them. They will work in these pairs for this excercise. They have 30 sec for each one to say their name and explain the origin of it to their partner. After the clap, they change the roles. After 1 minute each participant present in the team the other person's name and origins of that person's name in fisrt person



# ENERGIZERS: Shake your body 2 min

Participants asked to shake their body, starting from the hands and get into all the rest of the body increasing the speed. After that they stop, take a big breath and relax.

## Heart Beat: 5 min

**Participants create a circle. Hold each other hands. In this exercise they give the sign they receive. So, if they feel squeezed in the one hand, they squeeze the other. The trainer is the only one that can start a sign. They can receive a sign from both directions. They can close their eyes.**



# Mirror exercise: 10 min

Participants asked to create again eye contact with someone else from the circle and slowly start walking towards them until they stand in front of their partner while keeping eye contact. The one will do some movements and the other should be the mirror that follows the movement. They can start smoothly. Then, they can try some bigger movements also, faster and really slow. After 2 min they switch the roles.

Later, they create two lines while maintaining the same couples. The one member should be in the one line, and the other in the line across. They will create a sound mirror. Like an echo. Each one from the one line start making a sound and their couple will repeat it. Everyone will make a sound, one by one. After 2 min, they switch the roles. Afterwards, they will try to hear their partner and repeat the sound but all the couples at the same time.

**“YEARS LATER, THE BOY BE FRIENDED WITH OTHER ANIMALS. UNFORTUNATELY, HE FIND HIMSELF TREATED DIFFERENT BY GORILLAS BECAUSE OF HIS APPEARANCE, MAKING GREAT EFFORT TO IMPROVE HIMSELF AND FIT INTO THEM”**

“ Have you ever find yourself tried to fit somewhere?”

Why?

How did you feel?

7 min

# Human radio: 6 min

Participants make a circle. The trainers are out of it. They make one step in front and look at each other, take a deep breath and close their eyes. They listen to the sound around them for 1min. "What did you hear?" "Open your eyes and think about what you have heard. Now we are getting into the Congolese forest , so please close the eyes again. The forest is full of sound, be one of it and slowly share your sound with the others. Increase the volume, decrease it and feel the forest" After 5min the trainer will touch participants shoulders one by one to mute them one by one.

- How do you feel?
- Did you get to the jungle?
- Why?

# Number exercise: 5 min

Participants should count until 20 in the group in no particular order with their eyes closed. They should not repeat a number more than once. If two or more people coincide they start all over again. They close their eyes and have a breath together.



# Debriefing: 10 min

“One day a group of explorers that are looking to study gorillas come to the Congolese forest. One of them, a young lady found the human member of the gorilla’s family. Tarzan recognize that she is human just like he is.”

- **Where do you think Tarzan belong to?**
- **What does identify us?**
- **How do you feel?**
- **Where do you think you belong?**
- **How this workshop can reflect in your dailiy life?**

## LEARNING OUTCOMES FOR PARTICIPANTS

Identifying oneself as a reflection of a community and as part of it. Emphasizing in the uniqueness of one as an life-learner who changes constantly. Acknowledgment where do we come from and what are the values that have created us, while not underestimating that our past does not define us.



# Inclusion workshop

Imre van den Bosch  
Judith Rodriguez  
Zofia Lisowska



## **Aim:**

Self-development

## **Group and roles:**

Youth workers above 18 years old.  
| 22 participants | 70-90 minutes

Trainers collaboration:

- Trainer I leads the warm-up and the first activity of the main part.
- Trainer II leads the second activity of the main part and the close-up.
- Trainer III leads the third activity of the main part.

## **Objectives:**

- Raise awareness of diversity.
- Develop empathy among each other.
- Be conscious of our abilities and capacities.
- Have more control of our bodies.
- Raise the topic of inclusion.

## **Learning outcomes:**

- Reflection on the inclusion of different groups.
- Ability to better understand others' needs.





# 08'

## Warm-up

We welcome the participants asking them how they are, introducing ourselves and making sure about space safety.

Then, we stand in a circle and the trainer starts to give the instructions: *Slowly move your toes, now continue with fingers, knees, hips etc. We can start moving just one part of the body, then include more and finally, we will be moving all the parts. Look at each other. End this warming up with finding a partner that is close to you.*

This activity physically prepares the participants for the next parts of the workshop.

# 11'

## First exercise: follow the finger

The trainer gives an example by putting a finger 20 cm in front of someones' nose. The partner has to follow the finger keeping the same distance all the time. *The duo can explore the space. It is about working together, so you are both responsible for keeping the same distance. Slowly the trainer adjusts speed: slower, faster. Different height levels: high, middle and low. Find the dynamic.*

The trainer stops the group for a moment and shows how participants can take the pelvis (hips) with them to do this exercise more smoothly. This moment of reflection and improvement links us with Kolb cycle.



# 07' Second exercise: lifting up



*As we already practised with one finger, we can use it to do something different. With this words trainer invite one volunteer from the group, making sure it will be a person comfortable with others touching their body. The trainer puts a blanket on the floor and asks the volunteer to lay down on their back.*

The aim is to lift that person up, but each participant can use only one finger. Trainer emphasizes the importance of head safety. The first attempt to lift may be unsuccessful. The trainer asks participants to reflect, share ideas and to implement them. We experience Kolb cycle again. Eventually, groups succeed and it gives them a synergetic feeling. It draws us close to the next exercise.

# 19' Third exercise: performance preparation

Participants are divided into three groups and have eight minutes to prepare a one-minute performance. The performance is supposed to have a clear beginning, middle part and ending. What is more, it includes the sentence “I see”.

Each participant gets a card with a personal task that they have to develop during the preparation and the performance itself. They are asked not to show or explain their cards to anyone.

Some tasks represent diverse special needs, life situations, visible and invisible impairments. If the task is anyhow overwhelming, a participant is asked to approach the trainers.



## Cards – 1st group:

- You are an immigrant who recently arrived in a new country. Your task is to speak only your mother tongue while you are working with your group.
- You have depression. It affects your work with the group.
- You are mute. Even if you can't talk, try to actively participate in the group work.



## Cards – 2nd group:

- You are visually impaired. You can't see anything, but try to actively participate in the group work.
- You have severe autism. It's difficult to communicate with others verbally. You are scared of sudden movements and multiple sounds. You can't stand anyone touching you.
- You have no arms. Try to actively participate in the group work.

## Cards – 3rd group:

- You are deaf. Even if you can't hear anything, try to actively participate in the group work.
- You have Tourette syndrome. It's characterised by multiple movements and at least one vocal tic. Common tics are blinking, coughing, throat clearing, sniffing or facial movements.
- You are trying to actively participate in the group work, but today your period started and you are suffering from strong menstruation cramps.
- You are an asylum seeker. You recently arrived in this country but soon will be relocated to another one. Your task is to change the group every 3 minutes.

All the other participants in each group have a card “You are a member of the group”.

# 15'-35'

# Debriefing session



After watching three short performances, all the participants come back to the circle and the trainer asks them to stop doing their task - by taking off the imaginary coat of the role.

The trainer reveals that some participants had a task to develop and others were just members of the group. Then, asks participants how they feel, then the participants with a task talk one by one about their experience and how it relates to their real life. The group without special task talk about their experience during the simulation and about cooperation with others when they were not aware of the reason for different behaviour. Participants also reflect on how we as society include people with diverse special needs and how we would like to be treated.

As food for thought, trainer recalls lifting-up exercise and remind that we succeeded after including everyone.

# Materials needed:

- Cards for each participant with the tasks written on.
- A blanket for the one who is laying down during the lifting-up exercise.
- A speaker.

# References:

- Song for the warm-up: 'Dancing for the answers' by Nick Mulvey.
- During performance preparation and show, one of the trainers is supposed to carefully observe and make notes. It will help to notice potential issues and to lead a more profound discussion.
- We recommend to spend more time on debriefing and to address all the issues raised by participants.





# Explore your qualities

QUALITIES OF THE MOVEMENT AND  
BODY AWARENESS

Target group: 24  
teenagers 16-18 years  
old with previous  
experience in theatrical  
methodology and/or  
dance

AIM: Self development  
OBJECTIVES: Body  
awareness, body  
expression, discovery of  
the possible movements,  
extend the ranges of  
movement

LEARNING OUTCOMES FOR  
PARTICIPANTS: Flexibility of  
the body, connection  
between our movements  
and our feelings,  
association between the  
movement and the music



## EXERCISE QUALITIES OF THE MOVEMENTS 30 min

### ENERGIZER 10 min

Checking the energy level of the participants before and after the energizer, asking from 1 to 5 which is their level

Instructions: the group should run in a circle and follow the indication of the trainer that will give some commands: jump, change direction, slow motion, give a massage and shield (the group is running to the middle of the room creating a compact unit, being as close as possible)

Instructions: the trainer is leading a stretching session where each participant follows the movement bringing attention to the head, arms, shoulder, chest, hips and legs.

Example of how the exercise can be led: "start to rotate your head slowly on the right and on the left, up and down. Now let's do circular movements with the neck. When you feel warmed up let's move to the chest, open up the shoulders, raise one arm to the sky and later the other, do circular movements with the elbows. Try the possibilities of the extensions in your arms' joints. Stretch your hands, open, close, contract, finger by finger. When you feel you are done with the upper part let's move to the pelvis. Move the hips and start to create with your hip bones some circles, flex and extend your tights, explore the extension of the muscles and later the contractions, the same with the legs and feet, it's important to feel that we moved all the muscles and they feel warm and ready for the next exercise." Do a brief check in asking the participants how they feel after the warm up.

After the first exploration each person is finding a partner through eye contact. Each pair will have a chair that will be previously placed in the space. Through the interaction of the individuals and the chair they will explore the 5 qualities. It is important to keep eye contact and not to move or lift the chair. Again they will have 2 minutes per each quality with the support of the music.

The participants are in the end free to explore with the partner during one song using freely what they learnt before.

**SMOOTH** - "feel your body relaxed, gentle and start with slow movements, following the flow like a feather in the wind"

**STACCATO** - "freeze, pose after pose, very rhythmic steps"

## Movement qualities

**TENSION** - "body opposition, contraction, movement based on the muscles"

**SPIRAL** - "feel the vortex in your body, constant whirlpool, rotation"

**COLLAPSE** - "release of the tension, falling down, leaving the body parts to the force of the gravity"

**QUALITIES:** after the stretching explained above, the trainer explains and demonstrates the movements inside the range of possibilities, using the three levels in the space (down, middle, high), each participant is doing the exercise individually. Here there is a list of qualities that can be explored through the motion, using each part of the body to express a certain quality, there is no right or wrong and it's important to specify this during the exercise. The participants have 2 minutes to explore each quality feeling the sensation in the body that the movements arise with the help of songs that are leading through the process.

### IMPRO PERFORMANCE 5 min

The 24 people divided per couples will perform for one minute, in groups of 4 couples, while the others are watching.

There are no other instructions than exploring the qualities with the partner and the chair listening to the music chosen by the trainers.

### RELAXATION AND STRETCHING 5 min

The participants lay on the floor, on a blanket, following the indications of the trainer, releasing the tension of their bodies, focusing on the breath and spontaneous stretching. At the same time the trainer asks them to reflect about the experience, to feel in the body the emotions and the sensations that emerged during the session.

### Examples for stretching:

A. Start on your knees and stretch one leg out between your hands. Straighten your back while keeping your core engaged. Hold this pose for 30 seconds, focusing on your breathing. Then switch to the other leg and hold for 30 seconds.

B. Bring your knees close to your stomach. Do not lift your lumbar off the floor and do not lift your arms up. Stay in the position for 5 inhalations and exhalations. With each exhale, bring your legs closer to your stomach.

C. Start by lying down on your back. Raise your legs into the air at a 90-degree angle. Bend one knee outward, so your ankle is resting on the opposite knee. Place your hands behind the straightened knee and bring it closer to you. Hold the pose for 30 seconds and then switch legs.

## DEBRIEFING 10 min

How do you feel about your body after exploring the qualities of movement?

What helped you be more aware of your body?

Which qualities did you feel more comfortable to explore? And which were more difficult to express? Why?

How did you feel during the interaction with the partner and the chair?

Materials needed:  
chairs, amplifiers  
with a music  
playlist



### Music



Portico Quartet - Knee-Deep in the North Sea

Paul Kalkbrenner - Aaron

BrunuhVille - Spirit of the Wild

Trentemoller - Vamp

Alt-J - Taro

The XX - Intro

Islandman - Agit

Quantic, El Buho - Cumbia Sobre el Mar (El Buho Remix)

Chelou - Halfway to Nowhere

Nils Frahm - Says

Anela, Sonja, Vanja/ October 2020

AUTHENTIC DIVERSITY

THE  
*Apple*  
WORKSHOP



Approaching the topic of social inclusion through theatrical methodology

"THERE IS ONLY ONE WAY TO LOOK AT THINGS  
UNTIL SOMEONE SHOWS US HOW TO LOOK AT  
THEM WITH *different* EYES"

PABLO PICASSO



STRENGTHEN SOCIAL & CULTURAL *awareness*  
AS WELL AS A SENSE OF *individuality*  
& *uniqueness* THROUGH

*theatrical* **METHODOLOGIES**

# AIMS & OBJECTIVES

# GROUPS & ROLES

- 01 Enforce imagination + creativity
- 02 Step out of comfort zone
- 03 Strengthen the sense of cooperation + solidarity
- 04 Recognition & exploration of individual body capacity + movements
- 05 Implementation of abstract ideas into real/daily life

*12 participants / 2 observers / 3 facilitators*

[number of each of them is adaptable]



# *Learning* OUTCOMES

Thanks to the obstacles which (might) occur during the energizer and the need of a comfortable, safe environment, participants' focus is being placed on the need of attention to themselves and the given surrounding. Detailed observation and careness is being enforced. Participants learn to memorize things through creative methods. Awareness of body movement is being increased. By presenting their interpretations of the words given, participants furthermore change perspectives and step out of their comfort zone.

STEP BY  
*instructions*  
STEP

# *Introduction*

1A Participants are being asked to join a circle and ensure the group is complete; participants asking the colleagues next to them about their well being and the willingness to contribute

2 MINUTES

# *Energizer*

## "PYJAMA PARTY"

18 MINUTES

18 Participants standing in a circle, building two teams (scheme 1,2,1,2... = team A,B,A,B...). One pillow is being handed all around by skipping the person next to you (person A hands pillow to next group member A, not to person B which is standing next to him/her; so in this round only team A contributes, B only observes). In a second round, another pillow is being added, now only team B keeps on handing it around, team A observes and only takes care about „their“ pillow. Participants can start slowly, but need to get quicker by time, as the goal is for the second pillow to surpass the first. Additionally, in a higher level, participants can not only observe while the pillow of the other team is surpassing them, but can also actively try to hinder or block the person next to them, so the other team loses time. Warn participants about the risk of injury, the need of carefulness and a clear space.

+ *Debriefing*

HOW DO YOU FEEL?

WHAT DO WE NEED TO TAKE CARE OF?

# *Sleeping + daydreaming*

2A: Participants are asked to imagine their own pillow now, explore it and use it for the next activity in which they are asked to fall asleep (ensure to have an underground as warm and comfortable as possible). With relaxing music in the background (optional) and oral lead like a short story for example, participants are being asked to close their eyes and relax. In the meantime, an apple per participants is being put in front of them.

# *Sleeping + Daydreaming*

15 MINUTES

2B Participants are asked to open their eyes and explore the object in front of them as detailed as possible, there are no specifications about what the apple actually represents; participants can be creative, no restrictions. Focus lays on memorizing the object with all its details. After a while, people are asked to put the apples back in a box which is placed in the middle, visible for everyone. With closed eyes again, participants are asked to remember their object as detailed as possible. The apples in the box, in the meantime, are being mixed by shaking the box. When ready, participants can search for their apple in the box.

*+ Debriefing*

WHO THINKS S/HE FOUND "HIS"/"HER" APPLE? WHY SO?  
WHAT HELPED YOU / MADE IT HARD TO MEMORIZE IT?

# Statues

15 MINUTES

2C: With apples as additional material (other materials can be added optionally), participants are being distributed in groups of 4-5 and asked to create statues/ frozen pictures of words given, such as „individuality“, „solidarity“, „exclusion“, „creativity“... Participants afterwards are asked to observe and explain their/ the other's creations by observing (presenting one after another)

# Goodbye

3 MINUTES

Participants are asked to say „goodbye“ to their apples individually, if wanted, they can share.

*Link to main topic*

3 MINUTES

DO YOU SEE ANY RELATION TO THE TOPIC OF  
**SOCIAL INCLUSION?**

CAN WE LINK TODAY'S EXERCISES AND INSIGHTS TO  
**DAILY LIFE AND HOW?**

*Debriefing*

10 MINUTES

HOW DO YOU FEEL?

WHAT WOULD YOU LIKE TO SHARE?



# Required materials

- Pillows (at least two; more are optional)
- 1 apple per participant
- a box big enough for all apples

+ If needed

- additional materials of all kind for the „statue“ part
- music as auditive/ creative support
- flip chart for additional visualisation.



# Breaking borders

## **Topic: Intercultural Learning**

**Aim: raise awareness about the value of verbal and non- verbal communication and help youngsters develop an understanding of their culture and cultural differences, through reflecting on personal experience and beliefs. Implementation of tools for openness & curiosity, self-awareness, self-esteem, initiation, creativity**

# 1 INTRODUCTION

▶ introductory words / safety regulations / resenatation of the facilitators and the workshop  
▶ opening questions to check the level of the energy & how the group is feeling

## 5-minute energizer

participants start by freely moving (shaking head, hands and legs) around the space following instructions that are introduces one by one: number 1 – squat, number 2 – jump and turn around, number 3 – high five with another participant, number 4 – hug another participant(s)in the meantime, participantscontinue to move around the space following instructions that are changing in random order and speedby the end, participants are asked to sit in a circle and take a deep breath before starting the next exercise

# 2 MAIN BODY

 *association exercise*      **10 minutes**

The facilitator explains the rules of the exercises to the group:

One person in the circle starts by saying a random word, the person next to that person continues with saying another word that associates him/her/it to the one previously said and so on. The word should be always associated to the last word (e.g. yellow->lemon). 1-by-1 every person in the circle says a word which is related to the last. Based on the speed, the facilitator allows the group to make 2 or 3 rounds of association circles.

After 2 – 3 rounds of associations are done the circle “unfolds”: going backwards the circle tries to remember what was the order of the words by using the phrase: “I said..., because you said...” (e.g. I said lemon, because you said yellow.)

After the exercise the facilitator asks the group about their observations:

“What the group observed?”

“What helped to progress the process?”



## let's do exercise

**10 minutes**

Another facilitator asks participants to make an eye contact with someone in the circle, come closer to each other, and stand up. Then facilitator explains the rules: First round one person in the pair starts by saying "Ok, let's do...", the other one replies, starting with "No, let's..." and says something completely unrelated. Second round the one who replied starts and the other has to take turn by saying "Yes, but...". The aim is to make an opposition to what your partner says. Third round the one who just replied starts and the other has to continue by saying "Yes, and...". They take turns again, each saying one sentence. The aim is to make a cooperation.

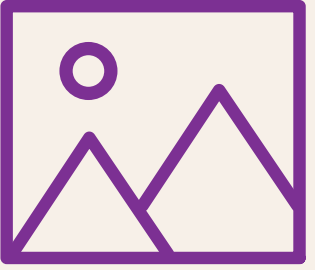
**10 minutes**



The other facilitator asks the participants to form pairs for the next exercise and each of the people from the pair to decide for the number 1 or 2. Then, the inner circle is made out of people who chose number 1 and the outer circle is made out of people who went for number 2. So, two circles are made with people standing across but facing their pair. The task is to talk in gibberish (invented language) about the certain topic that is later given for 1-2 minutes. After 2 topics and conversations, the outer circles moves one step to the right and forms a new pair. The topics for the conversation are the following:

- 1) What was the last time you did something wrong?
- 2) What are your plans for tonight?
- 3) What was the last time you were angry about something?
- 4) Describe the last time you got lost.
- 5) What does love represent to you?
- 6) Describe your biggest dream.

After the conversations, participants are asked about how did they feel during the exercise and what learnings did they get out of it.



## group photo - small groups

10 minutes

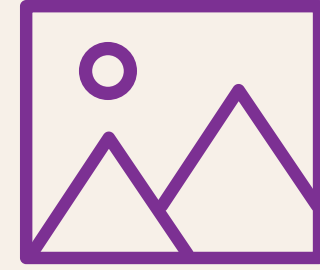
The facilitator invites the group to stand in a circle and informs the group that the intention of the next exercise is to build group photos of 3 people:

Participants are asked to enter the middle of the circle – 1 at a time – and to say a word that they will embody. Participant number 1 enters the middle of the circle, says a word, embodies it and stays there. (e.g. “I’m a tree” -> the participant stands in tree position.) After that, participant 2 enters the middle of the circle, says a word that is related (e.g. “I’m an apple”) to the first participant, embodies it and joins

participant 1. Followingly, participant 3 enters the middle of the circle, says a word that can be related to the prior two participants (e.g. “I’m an apple picker person”) and joins them. Hence a group photo of 3 people is formed. The facilitator does not give orders about who should join the middle of the circle, but the people in the circle can join the middle when they feel inspired. Once the “group photo” of 3 people is formed a new “group photo” should be formed, using 1 item from the previous group photo. This should be initiated by someone standing in the circle (not in the middle), asking one participant in the middle to stay and other two to leave (e.g. “Apple stay, tree and apple picker leave). The newly joining participant says a word which is related to the participant which stays in the circle (e.g. “I’m a hedgehog carrying the apple). Followingly, another person joins the middle of the circle and says a word which is related to the previous two items (e.g. “I’m the grass below the hedgehog which is carrying the apple”). Hence, a new “group photo” of 3 people is formed again.

This can go on for 7-8 rounds

**7 minutes**



## *group photo - big groups*

The facilitator divides the participants to 3 groups – so each group will have 7-8 people. This time each group will form a “group photo” with all the participants of the group joining 1-by-1. While one group is forming the group photo, the other 2 groups can watch.

The facilitator gives a suggestion, a “title” for each group for their group photo, e.g:

Group 1: Rainy night by the fireplace

Group 2: Picnic in the park

Group 3: Cooking a delicious meal for a big group

This time, while the participants forming the “group photo”, they should not talk, but embody an obvious item/person that fits to the topic of the photo (e.g. for Group 1 – a participant could embody the fireplace, a different participant could embody a sleeping dog by the fireplace etc.) The participants joining 1-by-1, until all the members of that particular group are part of the photo. When the group photo is formed, the participants can look at each other and enjoy the moment for 5-10 seconds.

All the 3 groups should create their group photo after each other, so 1 group is doing the exercise while the other 2 groups are watching.

For this exercise, the facilitator can choose to put a music/song for each group photo, which is related to the mood/title of the group photo.

# 3 CLOSING

Participants are asked to form a circle sitting and are then asked some follow-up / close-up questions. There are no calling out names, but everyone is welcome and encouraged to speak if they want to.

The questions are:

- 1) How do you feel after this workshop?
- 2) What did you find the most / least useful?
- 3) What, if any, will you take away from the workshop?





# KINGDOM OF GRUNEWALD

**AIM** Increase social inclusion in kids with theater and mimic techniques

**GROUP** Up to 25 kids, 9-12 years old

**ROLES** 2 facilitators, one for intro and closure and one for the main activity

**OBJECTIVES** Increase empathy & understanding  
Improve cooperation skills  
Increase self knowledge and acceptance

**LEARNING OUTCOMES** At the project participants will learn mimic activities and get out of their comfort zone through them.  
They will learn the importance of inclusion, group work & diversity, the value of uniqueness and equality in society



**1** Welcoming, hello (3')

**2** Energy level check (1')  
Show us the energy you have right now with a gesture or a movement.

**3** Name game (8')  
In a circle, one by one start telling your name and make an animal movement that expresses you. In the second round, you repeat the name & movement of the person standing on your left. In the third round, one by one again goes with their name & movement and the whole group repeats.

I  
N  
T  
R  
O

**4** Warm up (8')  
Walk around the space. You will be told some animals which you have to immitate. The speed will increase gradually. Keep walking around. Now you will hear an animal and a number. You need to create groups with that number of participants, e.g. 4 pandas.  
The last time create 4 equal groups amd stay with this groups for the next activity."



Suggested :  
Kolb's circle for the result of the first or/ and the second round of names (how are you feeling, do you know all the names, how it could flow better, retry)

## 5 MAIN ACTIVITY (30')

We create 5 "islands" on the floor (with tape, with chalk paint...). One for each group and one empty.

- Step 1

We give the 4 groups one animal per each, e.g. panda, eagle, crocodile, kangaroo. We make sure that the animals we choose have different physical abilities (fly, swim, run e.t.c.). We lead the participants to the islands.

"Take some time to experiment with your group your movements. Be conscious of your abilities. Notice your strengths and flaws"

- Step 2

Meanwhile we give to one of the group, preferably one of the slowest or less strong ones (e.g. pandas) the following instruction:

"Each group is on its own island. Unfortunately the islands will disappear soon and all your lives are at risk. Only the empty island will stay, the "Safeland". You are the only ones that know the truth. You have to pass the message to the other groups and find a way to make it all together to Safeland".



- Step 3

After the first attempt and some time we stop the participant and go through a Kolb's circle :

What is going on?

How is it going so far?

Why?

How it could be improved?

We give the participants a second try to ensure fluid communication, and then a third try to focus on team work- for example 2 eagles have to work with 1 panda and carry it.

- Step 4

"You made it, you are all alive ready to create a new safe space that fits all of you. Suddenly, light, slow and delightful rain comes and turns you in humans again."

Discussion - Kolb's circle suggested :



How are you feeling now?

Why?

What happened?

How?

Real life examples?

How could it work better in the workshop/ in society?

## 6 CLOSURE (8')

On a whiteboard or on a flipchart are written down the lyrics of the Maori song "Epo e tai tai" : <https://youtu.be/bicHR49Wf4Y>

"Now that we are on our new island, we need something, a song, a dance, to connect us. For this, we borrowed a song from the Maori tribe. Lets try to learn it together."

The participants for the first attempts read the lyrics from the whiteboard and copy the facilitators' moves.

"We open a Kolb's circle : "How are you doing? , How does it feel?..."

Once they feel confident, the lyrics are taken away.

Now the participants walk around, still singing and doing the choreography.

For the last part, the participants form 2 lines facing each other with equal number of people. In the last verse, they give a hug at the person cross to them. After the hug, the person at the front of the left line goes at the back, they repeat till they find themselves in the original position. We close with a group hug.

EPO E TAI TAI E  
EPO E TAI TAI E  
EPO E TAI TAI  
EPO E TUKI TUKI  
EPO E TUKI TUKI  
E



## 7

## DEBRIEFING (12')



We sit in a circle.

We ask the participants what they remember from this day, ideally in a chronological order.

Then we ask them how they feel now, what feelings they had during the activities, if they can describe what they were doing. What they experienced, what could be done differently for them, what they experienced.

In the end, we ask them to tell a colour that reflects their feelings at the moment.

**THANK YOU!!!**



## MATERIALS NEEDED



### Intro

Gong (for the changes)

---

Speakers

---

Fun, fast music

---

### Main activity

Tape, chalk or any other material  
to form the islands on the floor

Pictures of animals

---

Adventurous music

---

### Closure

Flipchart or whiteboard

---

Markers

---

LUIGI PIGNATELLI, BARTEK ZARZYKA AND GRACIA SÁNCHEZ



# Do you wanna dance with my shoes?



**TOPIC:** INEQUALITY; OPPRESSION AND PRIVILEGE.

**TARGET GROUP:** 18+ (MINORITY ORIENTED OR NOT)

**NUMBER OF PARTICIPANTS:** MAXIMUM 15 PEOPLE.

**AIM:** SELF-DEVELOPMENT.



## **Objectives**

To promote empathy: self perception, and perception of our role/place in society.

To raise awareness about inequality of opportunities in society.

To promote socio-cultural awareness.

To promote intercultural learning.

To enable learning to learn.

To promote active citizenship.

To promote social entrepreneurship.

## **Learning outcomes for participants**

Participants will learn and reflect on the concepts of identity, privilege and oppression.

Participants will reflect on the social inequalities that exist in modern day society.

Participants will learn to empathize with the realities of others.



# Instructions step by step

## INTRO

**(5 MIN) DANCE** \_ *Track: Dance Monkey, Tones and I.*

- Participants are invited to come to the session with a valuable personal object and wait outside the room door.
- Participants are slowly and selectively invited (according to the material value of their object) to enter the room, where the other facilitators are freely dancing and inviting the participants to dance with them.
- Finally all participants are freely dancing together.
- We applaud each other while forming a circle.

**(5 MIN) CIRCLE: PRESENTATION OF NAME, PRONOUNS AND SUPERPOWER.**

- Each participant introduces themselves by name, personal addressing pronoun and superpower, accompanied by an action.
- All participants repeat each superpower and gesture.

### **(5 MIN) IMPRO ACTIVITY: I AM .... / I AM NOT....**

- Participants get into a circle.
- Someone from the circle goes to the middle and says something unusual that they like.
- All other participants who agree go inside while saying «so do I» and everyone needs to go back while finding a new place.

### **(5 MIN) BREATHING**

- Facilitators invite the participants to walk around the room trying to regulate their breathing and listening.
- Explanation of diaphragm: where is it, what does it do, how does it work.
- Participants are invited to do a circle touching each other's shoulders.
- We look at each other.
- We put our hands on our chests and diaphragm.
- We close our eyes and take three slow deep breaths.
- We put our left hand on the back of the person to our left and take three breaths.

- We open our eyes, look around and find someone to keep eye contact with and take two last breaths.
- We take a breath and let the air out while also letting it become a sound, almost guttural.
- The facilitator explains that during the next breath during the exhalation we will whisper our name until we have no more air left, and all of our identity with it. We take it in our hand and put it in our pocket.

## **MAIN BODY**

The facilitator invites the participants to turn around and encounter the objects placed on the floor. The facilitator asks them to take in their hands the object that calls their attention the most, any other than their own.

Facilitator arranged personal objects with role cards during the previous exercise.

## **(8 MIN) CHARACTER CREATION**

*Track: Haegt kemur ljósið, Olafur Arnalds.*

- Each participant chooses the object that calls their attention the most.
- Each participant finds a place in the space.
- They are reminded of the value of the object they are holding.
- They're asked to listen to certain questions and answer them internally, in order to create their character.

### **Questions asked by the facilitator:**

1. What was your childhood like? What sort of house did you live in? What kind of games did you play? What sort of work did your parents do?
2. What is your everyday life like now? Where do you socialize? What do you do in the morning, in the afternoon, in the evening?
3. What sort of lifestyle do you have? Where do you live? How much money do you earn each month? What do you do in your leisure time? What you do in your holidays?
4. What excites you and what are you afraid of?
5. What is your name?

## **(2 MIN)**

- Participants are asked to open their eyes and move around the space as their character would. They are asked to look at each other and walk.
- Finally, the participants are asked to stand in a line shoulder to shoulder.

## **(10 MIN)**

- The facilitator reads a list of statements: if the character you embody can do / could say yes to the statement they are asked to take a step forward, if not, they stay where they are.

## **Statements read by the facilitator:**

1. You have never encountered any serious financial difficulty.
2. You have decent housing with a telephone line and television.
3. You feel your language, religion and culture are respected in the society where you live.
4. You feel that your opinion on social and political issues matters, and your views are listened to.
5. Other people consult you about different issues.
6. You are not afraid of being stopped by the police.
7. You know where to turn for advice and help if you need it.
8. You have never felt discriminated against because of your origin.
9. You have adequate social and medical protection for your needs.
10. You can go away on holiday once a year.

11. You can invite friends for dinner at home.
12. You have an interesting life and you are positive about your future.
13. You feel you can study and follow the profession of your choice.
14. You are not afraid of being harassed or attacked in the streets, or in the media.
15. You can vote in national and local elections.
16. You can celebrate the most important religious festivals with your relatives and close friends.
17. You can participate in an international seminar abroad.
18. You can go to the cinema or the theatre at least once a week.
19. You are not afraid for the future of your children.
20. You can buy new clothes at least once every three months.
21. You can fall in love with the person of your choice.
22. You feel that your competence is appreciated and respected in the society where you live

At the end of the list of statements we have a visual picture of where each character stands regarding their «privilege» / «oppression».

### **(7 MIN)**

- The facilitator asks the participants to take a look around them at the other «characters».
- We invite the participants to share the story of their character. (each participant - max 2 min)

### **(10 MIN)**

- We ask the participants to get into a circle as their characters in order to do a cleaning ritual, to get rid of their character.
- Ritual is: participants leave the object on the basket while saying «I am not -----», then take their name out of their pocket and say «I am -----, and my superpower is.....».



# DEBRIEFING

Facilitator asks one or multiple open questions to generate a group reflection on the experience.

How do you feel? (one word round)

How did you feel when you were waiting to enter the work room at the beginning of the session?

(open answer + Kolb cycle)

How did you feel when you looked around at the other participants after the statement exercise?

What, if anything, do you take away from this session?

## **(3 MIN) MIRROR AND GRATITUDE CIRCLE**

- The participants are invited to take their own object from the middle, and then seat closer together, touching knees the participants on both sides.
- They are invited to put their hands on the knees of the people to their sides.
- Finally, they are asked to close their eyes and to think of a word that expresses what they are grateful for.

- They will be told they will do it one by one, opening their eyes, and once they do it, they can keep their eyes open and observe the rest of the group.
- Meanwhile the facilitator puts a mirror in front of the participant, so they see themselves as they say the word.

## **MATERIAL**

- Mirror
- Role Cards
- Speaker
- Pillows/ Blankets
- Participant's personal objects
- Some other extra objects (just in case)



# Connection and Social Inclusion

WORKSHOP: What makes you feel ?



**AIM:** To give tools for youth workers to connect people with differences

## OBJECTIVES:

~ Awareness of our senses and our cooperation with others

~ Body connection and exploration through others

~ Better understanding blindfolded people and reflect on our behavior.

# GROUPS AND ROLES:

Target group:  
Youth workers 18-30.      20-25 participants.      3 trainers.

One person responsible for introduction, energiser and music settings, other person is responsible for warming up activity, time management and debriefing and the other is responsible for main activity and closing activity.

## LEARNING OUTCOMES

- ~ Different ways of expressing themselves rather than verbal communication.
- ~ Learning to work and function in a group. Consciousness of decisions, acts and
- ~ clarifications and their impact on others.

## INTRO

Welcoming participants and setting up a positive atmosphere for the upcoming workshop. Clarifying and asking about the possibility of touching, getting touched and being with eyes closed for some moments. Energiser. We invite participants to run in the room and connect with other participants with smiles, sights and interactions. The music is energetic to get them into the move. Gradually we add some moves to make the articulation flowing. Frog(squats), Kangaroo(jumping and knocking in the air), Swimmer(arms stretching). 5'

## WARM

Slowly the mood of the song is changing into more melodic and smooth vibes. Trainer asks participants to walk in the room at their own pace, silently. There are invitations for deep breaths, observing the others and feeling the moment of now. After one minute we asked them to stop, stand still and close their eyes.

## UP

Trainers are forming them into pairs after making sure they know it and then the trainer invites them to explore their partner gently and in any way they feel comfortable. After a minute and a half the trainer asks participants to open their eyes and look at their partner. There is an invitation to show their feelings through any way they feel like. 7'

# MAIN ACTIVITY

## TASK 1

The other training is taking the floor and asking participants to split in groups of three. Trainer is introducing the activities in 3 tasks. We start with the first task which is following and running away from the touch. Participants were in pairs and the trainer is asking them to make groups of three. One person has closed eyes and the other is touching the eye closed person and then after some seconds the third one is coming. First round the eye closed person should follow and feel the touch. This will take 1 and a half minutes and the second round is trying to get away from the touch, again for 1 and a half minutes. The last 1 minute they can choose or combine following or running away from the touch.

## TASK 2

Then we go to the second task which is explained by the participants and other trainers' support on timing and setting up the space. We will have a maze made of random things we have in a training room eg. chairs, tables ,bottles, blankets etc). Now in the same groups they choose another to be blindfolded and we put them already into blindfolds so we can start creating the maze. The other two from the group are clapping from left and right side of the maze, left clap indicates left direction and right side right direction for the blindfolded. Talking is not allowed unless it is an emergency where they can say STOP to prevent any accident. At the end of the maze they help the blindfolded person and this happens group by group.

**TASK 3** Third task, participants are asked to choose the person who hasn't been blindfolded and the other will be the guide one by one. The task of the blindfolded is to draw a picture that the guide will try to explain. Then the trainer will switch the guide with the other member of the group.

(all three tasks) **30'**

PLAN OF  
THE  
WORKSHOP



# DEBRIEF

Later participants are invited to join the circle and take a moment to reflect on their experience. There will be debriefing questions for participants:

- 🌱 How was your experience when you were in pairs and exploring each other?
- 🌱 How did you feel as blindfolded?
- 🌱 How did you feel as a guide?
- 🌱 How relevant do you find this experience in your real life, personal and professional? What would you do or experience differently after having this experience now?
- 🌱 How can you use this experience and activities in your youth work? **15'**

PLAN OF  
THE  
WORKSHOP

You can add questions in between depending on the answers you will get from the participant. Your questions should enhance their understanding of their thoughts and feelings. To make them conceptualise their learning outcomes from it.

# CLOSING

Trainer is asking participants to stand up and take a walk around the room slowly. There will be a sort of dynamic meditation going through the experience of the activities. This includes walking in the room calmly and reliving some moments of the activities through the trainer's guided talk. In the background will be soft and relaxing music. At some point trainers will invite participants to direct themselves into the centre of the circle and express their feelings in any way they feel. 3'

## MATERIALS NEEDED

Speakers, blindfolders, random objects from the room (chairs, books, bottles, blankets etc) for the maze, A4 papers, pens

PLAN OF  
THE  
WORKSHOP

Workshop implemented  
on TC "Impro4", Berlin,  
14-24-10-2020

## Trainers

Maria Giangkampoziou (Greece)  
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Lorenzo Cammareri (Italy)  
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Bartek Kulagowski (Poland)  
B.kulagowski@wp.pl



# Fusion

Zuzana Bartoskova, Pejo, Martina Dyakova

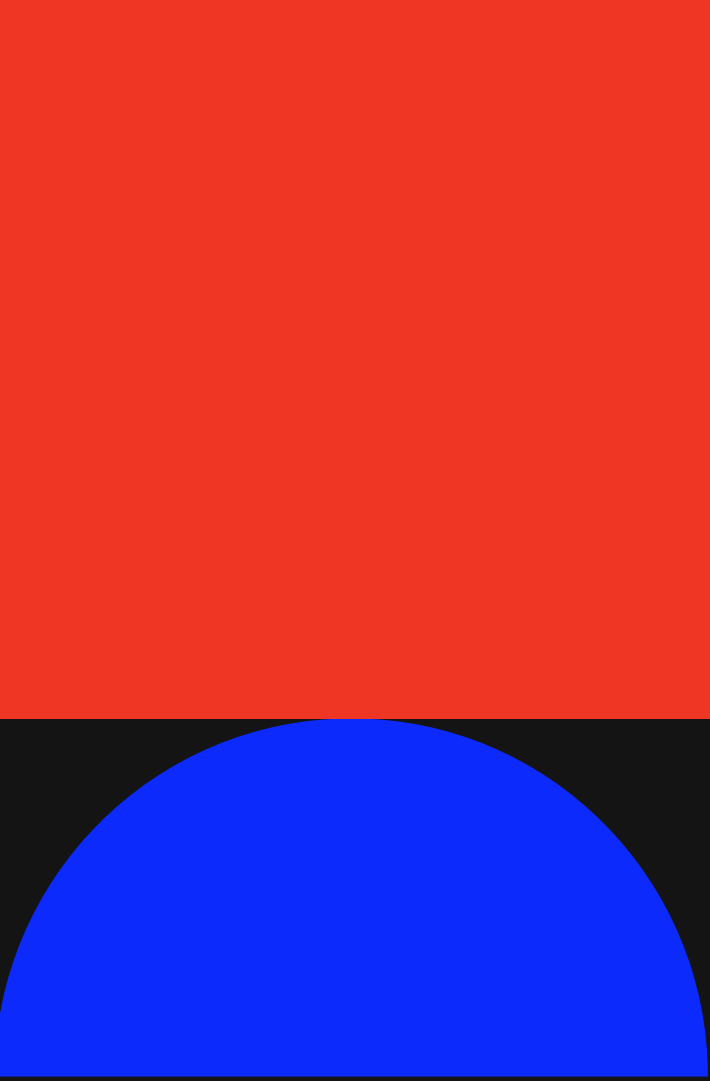


# Topic: Intercultural Learning



# Aims and Objectives



A red square is positioned in the top-left corner. Below it, a blue semi-circle is partially visible on the left side of the frame.

To introduce  
people to  
different cultures

To inspire them  
for continuation

To broaden their  
theatrical  
horizons

A yellow circle is located in the bottom-right corner, overlapping a green triangle that points towards the center of the page.

Pejo: takes care  
about the timing,  
Istanbul energizer,  
Charlie Chaplin  
story

Zuzana: Name  
game and  
debriefing

Martina: Body  
energizer and main  
activity



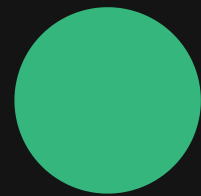
GROUP  
AND  
ROLES



# OUTCOMES



Delegates  
are inspired  
for the next  
activities



Delegates  
have their  
horizons  
broaden



Delegates  
are  
introduced to  
different  
cultures

Instruction

step by

step given

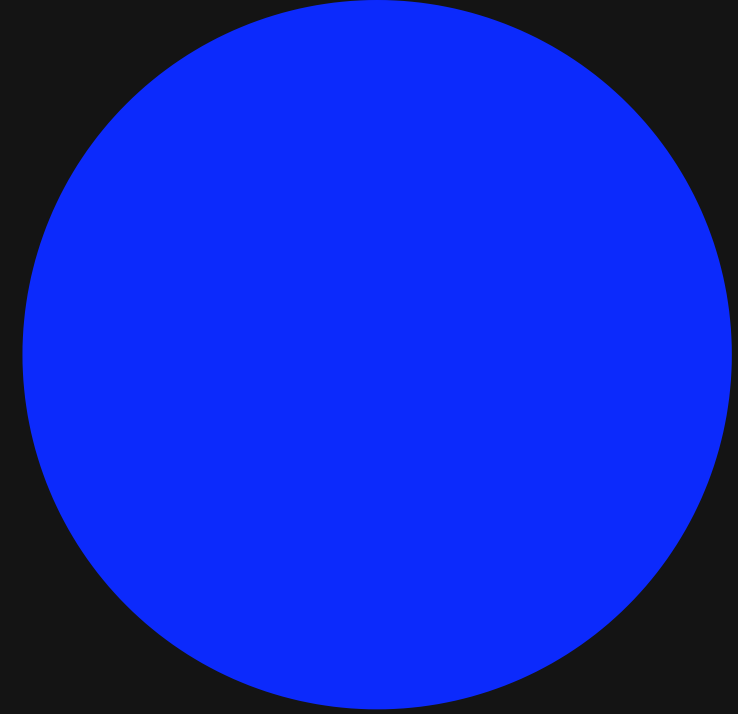
to the

participant

S

Blanket: Delegates are in two groups. Groups choose one representative in each round who will try to quickly guess other representatives name in the moment the blanket is lowered. Trainers are lowering the blanket when the groups are ready. Next phase of the game was similar but the representatives were facing their groups (not each other) and were being told by the group who the opposite representative was.

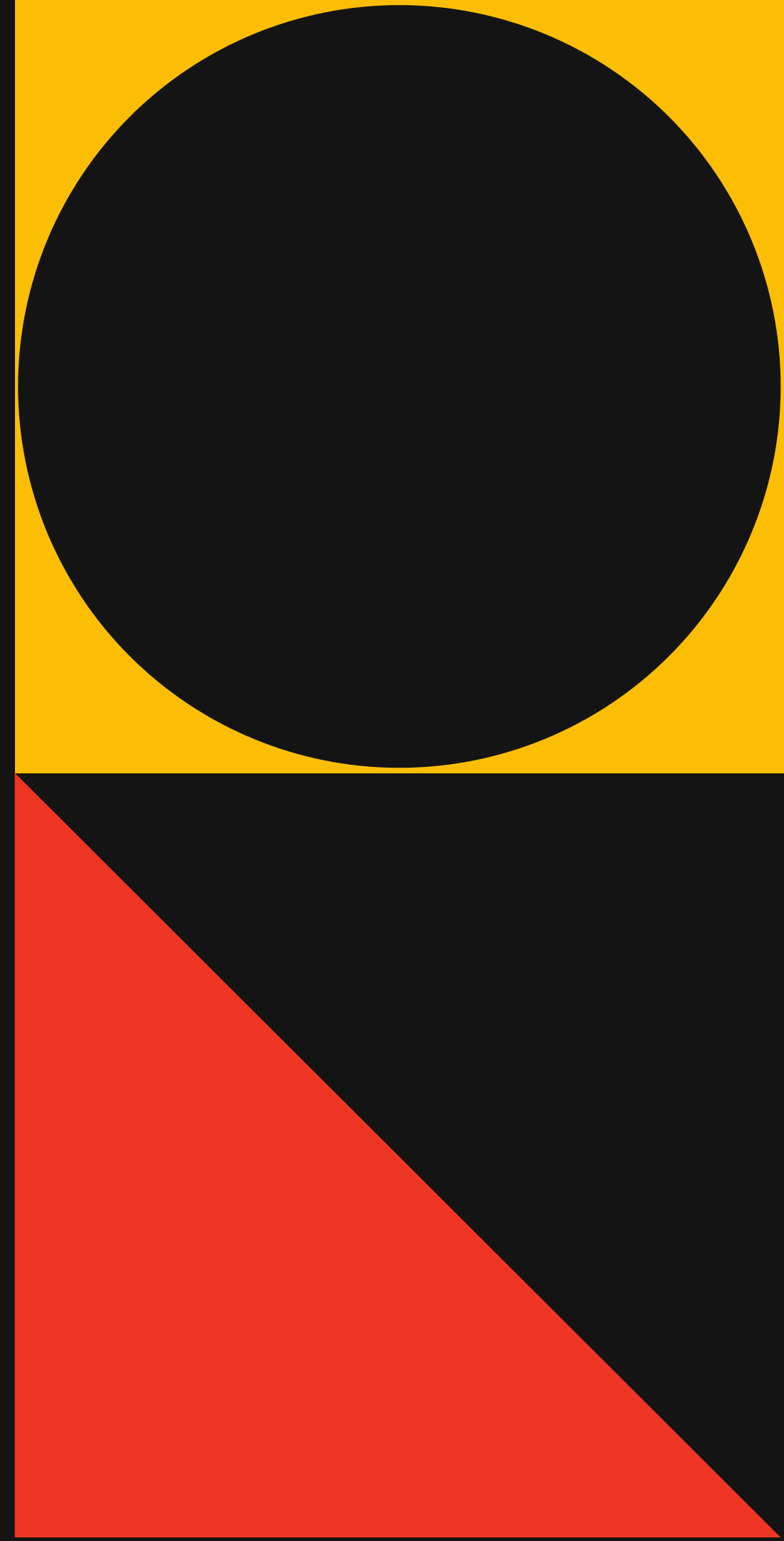
**Istanbul energizer:  
Through the anecdote  
of Istanbul delegates  
are guided towards  
energizer which uses  
voice and body  
movement to prepare  
them for next activities**




Body energizer:  
Shaking each hand and  
leg in a specific order  
for 7 counts, for 6 for  
5,4,3,1 (left hand ,right  
P hand, left foot, right  
foot) Reverse the  
direction

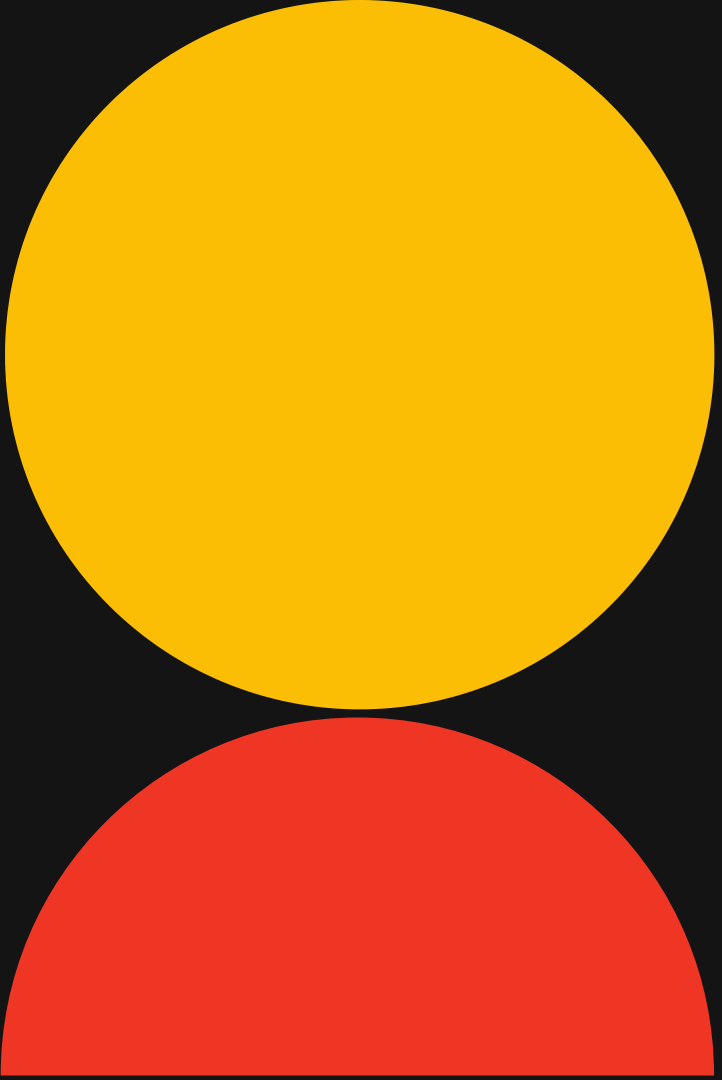
# Main activity

Spreading children into their national teams. Each team has to prepare a traditional song from their country and then perform it. Each person has to describe their song with one word, they also have to pick one more word for the group. Then each team has to guess what was the word of the other teams and collects each groups points.



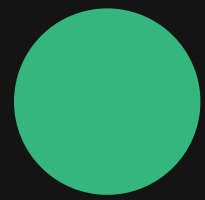


Charlie Chaplin story: delegates were invited to sit in the circle with their eyes closed. After few deep breaths, trainer started reading Chaplin biography. After the story is done, delegates open their eyes and see a type of hat that Charlie was wearing. Then they put the hat on the head while giving promise to themselves. Promise can be spoken out loud or kept inside.



During the debriefing we asked participants how did they feel, what activities they remembered and which ones they liked the most. We also asked how could we improve for the next time. We ask the participants why did they feel this way and what could have been done differently in order for them to feel better or to feel better.

# MATERIALS NEEDED



12 pens, 12  
papers, ,  
stopwatch,



1 blanket,  
cylinder

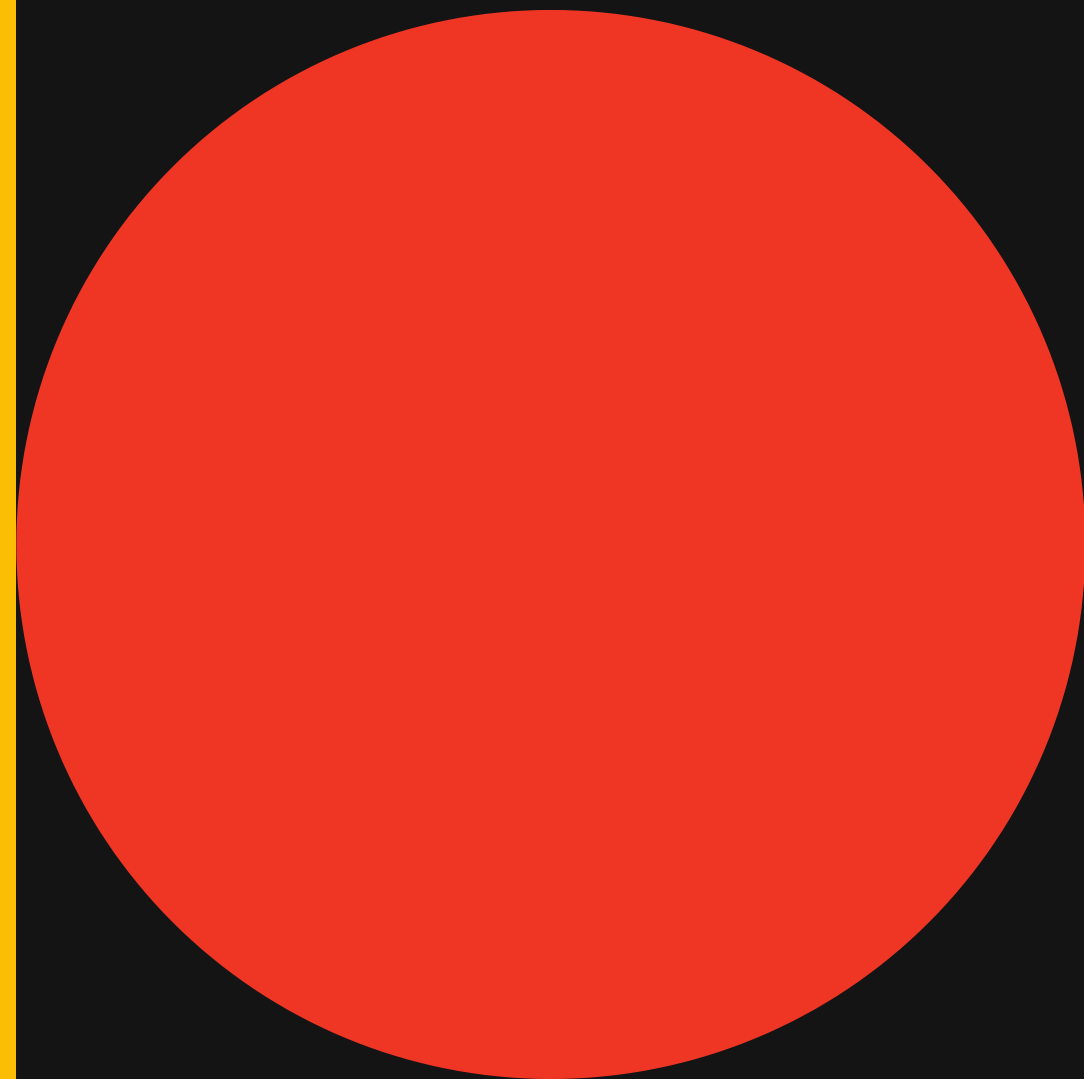


prize for the  
winner of the  
singing  
exercise.



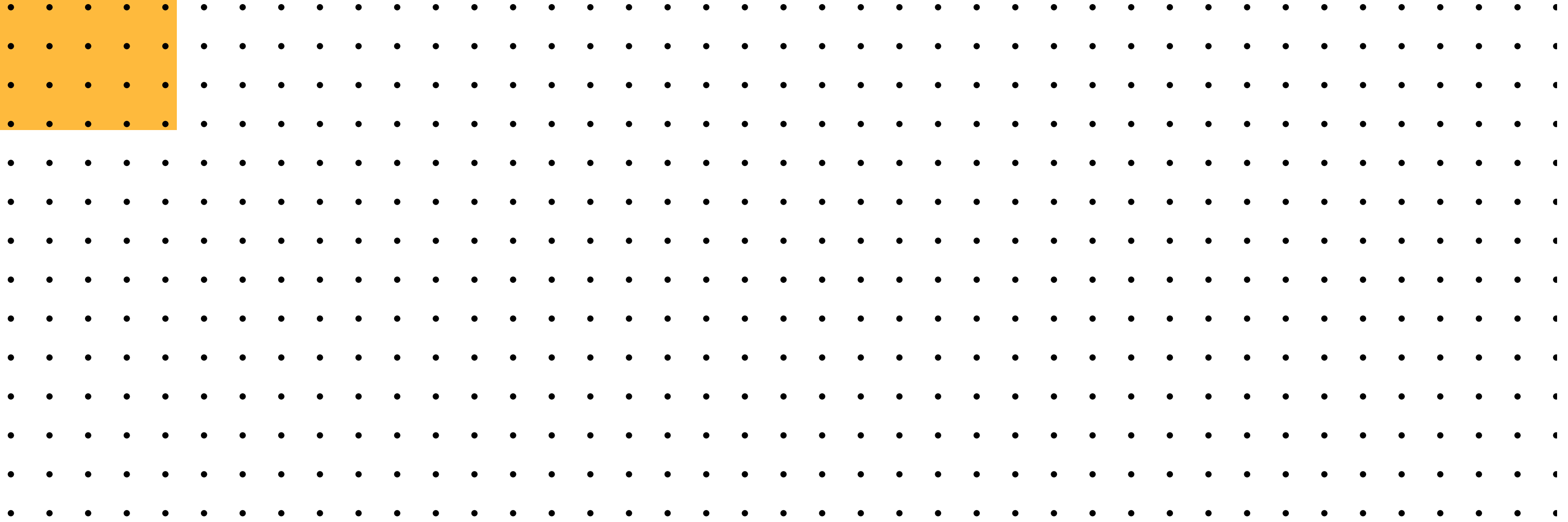
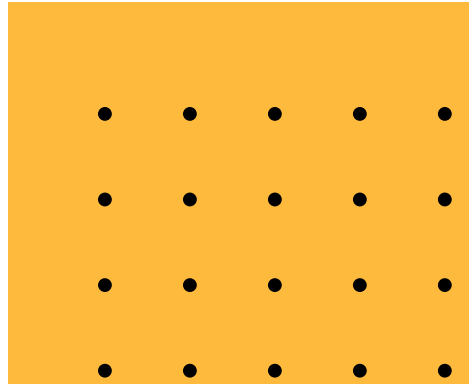
# REFFERENCES

Charlie Chaplin  
Biography



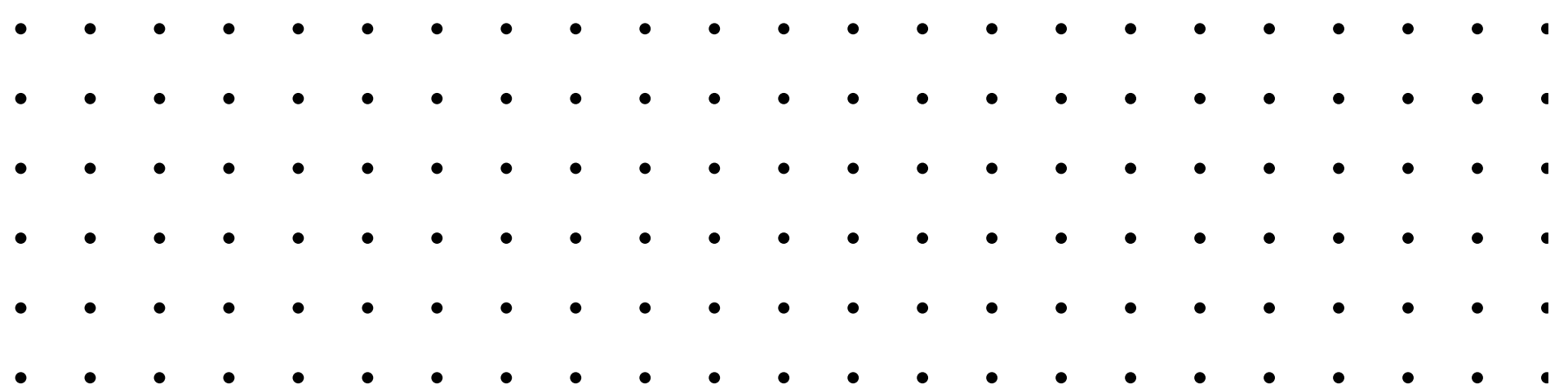


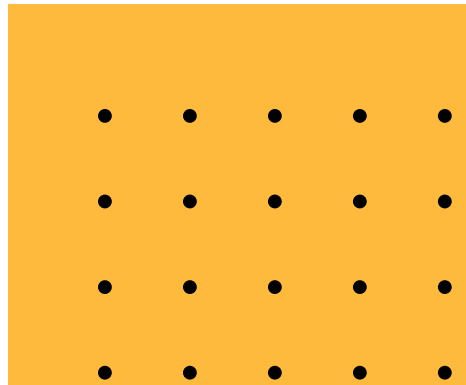
THANK YOU FOR  
YOUR ATTENTION!



# TOOLBOX

IMPROaction 4.0





**Thank you !**

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