

FUNDACJA INNOWACYJNEJ EDUKACJI

# IMPRO WISE 3.0



Co-funded by  
the European Union





# **DISCLAIMER**

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# ABOUT THE PROJECT

Training based on equipping youth workers with tools and methods for social inclusion based on physical theater, drama and improvisation, took place between 4th and 12th of October in Tatra Mountains/ Poland.

The "improWISE 3.0" project was a multiplier effect of the two previous editions coordinated by Fundacja Innowacyjnej Edukacji. The project consortium was created from 9 international non-governmental organizations from France, Poland, Lithuania, Portugal, Spain, Greece, Hungary, Bulgaria and Romania. As part of the project, we wanted to achieve the creation of effective tools for social inclusion of marginalized groups, young people with fewer opportunities, on the basis of nonverbal communication - theater, mime, improvisation.

# OBJECTIVES

- 🌸 Equipping 27 youth workers with tools and methods for social inclusion, and for mixing social radicalization of young people with fewer opportunities, based on physical theater, drama and improvisation
- 🌸 Creating 8 unique tools to counteract radicalization of young people, based on a combination of non-formal education methods and drama / improvisation
- 🌸 Developing a portfolio with a record of anti-radicalization methods that can be disseminated among other organizations, youth workers and people working with the topic of counteracting radicalization and including young people with fewer opportunities
- 🌸 Exploration of own, group and social values underlying radicalization tendencies

**"IMPROVISATION, WHEN PROPERLY TAUGHT, IS REALLY A COURSE IN ATTITUDE ADJUSTMENT, PROBLEM-SOLVING, AND COMMUNICATING."**



Viola Spolin



# PART 1

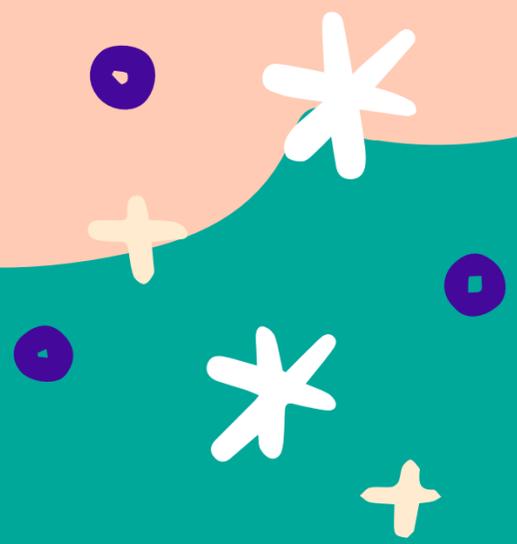
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Theoretical introduction



# YOUTH WORK

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Youth work is a broad term used to describe a range of activities and programs that aim to support the social, emotional, and personal development of young people. Youth work can take many different forms, including after-school programs, youth clubs, mentoring programs, and community outreach initiatives.

At its core, youth work is focused on providing young people with opportunities to learn and grow in a safe, supportive environment. Youth workers may use a variety of approaches and techniques to engage young people, including games, sports, art, music, and drama.

The goals of youth work can vary depending on the specific program or initiative. However, common aims of youth work may include:

- Promoting positive social and emotional development: Youth work programs often aim to help young people develop important social and emotional skills, such as empathy, communication, and self-awareness.
- Fostering resilience: Youth work can help young people develop resilience and coping skills that will serve them well in the face of challenges and adversity.
- Encouraging positive behaviors: Many youth work programs aim to promote positive attitudes and behaviors, such as responsible decision-making, healthy relationships, and community engagement.

- **Building self-confidence:** Youth work can help young people build their self-confidence and self-esteem through positive feedback, recognition of their achievements, and opportunities to take on leadership roles.
- **Supporting educational and career goals:** Youth work programs may provide young people with academic support, career guidance, and other resources to help them achieve their goals.

Overall, youth work plays an important role in helping young people navigate the challenges of adolescence and prepare for a successful future. By providing young people with a safe, supportive environment and opportunities for growth and learning, youth work can help to build stronger, more resilient communities.



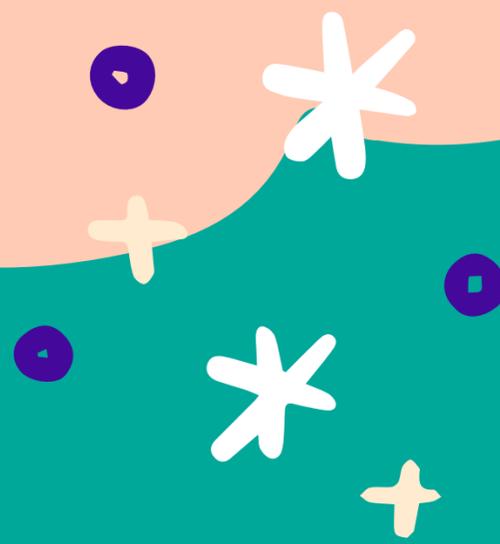
**"IMPROVISATION IS A WONDERFUL WAY TO CULTIVATE FLEXIBILITY, CREATIVITY, SPONTANEITY, AND COLLABORATION - ALL SKILLS THAT ARE HIGHLY VALUED IN TODAY'S RAPIDLY CHANGING WORLD."**



Kat  
Koppett



# IMPROV IN YOUTH WORK



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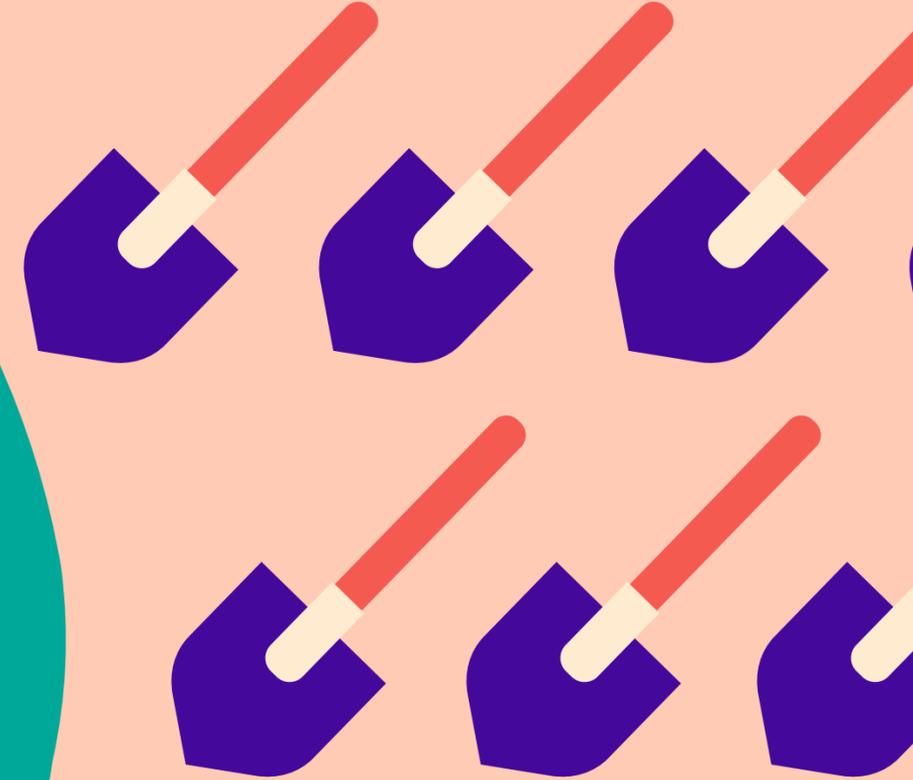


## Improv in Youth Work



Improvisation (improv) in youth work is a methodology that involves spontaneous and creative performance without pre-planning or scripting. Improv is often used in youth work as a tool for promoting creativity, teamwork, self-expression, and personal development. Improv games and exercises involve participants engaging in creative expression through physical movement, voice, and imagination. Improv in youth work is often used in the context of drama and theatre, but it can also be applied to other areas such as music, dance, and storytelling.

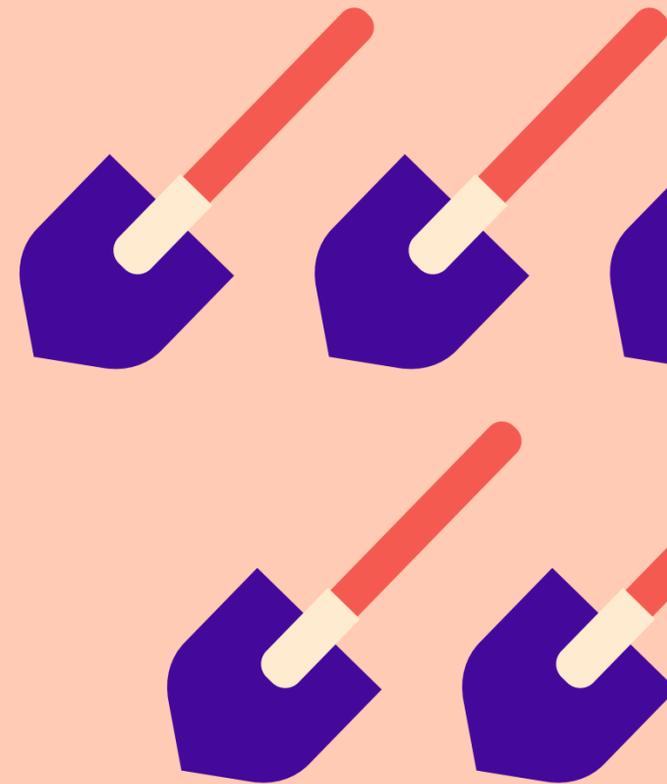
In youth work, improv can help young people to develop their communication and social skills, build confidence and self-esteem, and explore complex ideas and issues in a safe and supportive environment.



## Improv in Youth Work

Improv can also be used as a tool for addressing social and political issues, such as prejudice, discrimination, and marginalization, by creating spaces for young people to explore and challenge these issues through creative expression.

Overall, improv in youth work is a flexible and dynamic methodology that encourages young people to take risks, be creative, and collaborate with others. It provides a platform for young people to explore their emotions, experiences, and identities, and can be a powerful tool for personal growth and social change.



**"IN THE SAME WAY THAT IMPROVISATION ALLOWS ACTORS TO DISCOVER NEW TRUTHS ABOUT THEIR CHARACTERS AND THEIR WORLD, IT CAN ALSO HELP STUDENTS TO DISCOVER NEW TRUTHS ABOUT THEMSELVES AND THEIR LEARNING."**



Rachel  
Friedland



# NON- FORMAL EDUCATION

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# Non-Formal Education



Non-formal education refers to learning that takes place outside of formal schooling environments such as classrooms and lecture halls. It is a structured and intentional form of education that is designed to meet the learning needs of individuals who may not have access to formal education, or who may require a more flexible and personalized approach to learning.

Non-formal education is often delivered through structured programs, workshops, and training sessions, and it is typically less structured and more flexible than formal education. It is designed to be learner-centered and to promote active participation and engagement, allowing learners to take ownership of their learning and to tailor their education to their specific needs and interests.



## Non-Formal Education



Non-formal education can take many forms, including experiential learning, project-based learning, and peer-to-peer learning. It is often used in the context of youth work, community development, and adult education, and it can be used to address a wide range of issues and challenges, from social exclusion and inequality to environmental sustainability and health and well-being.

Overall, non-formal education provides a valuable alternative to formal education, offering learners a more flexible and personalized approach to learning that can help them to develop new skills, knowledge, and competencies, and to become more engaged and active members of their communities.



**"IMPROVISATION IS NOT JUST A TECHNIQUE FOR ACTORS, IT IS A WAY OF THINKING AND BEING THAT CAN BE APPLIED TO ANY AREA OF LIFE, INCLUDING EDUCATION."**



Keith  
Johnstone



# PHYSICAL THEATRE IN EDUCATION

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# Physical Theatre in Education

Physical theatre methodology in education is a way of teaching drama and theatre through physical movement and expression. It is an approach that emphasizes the use of the body as a primary means of communication and expression, rather than relying solely on verbal language.

In physical theatre, the body is seen as an instrument that can be used to tell stories, convey emotions, and explore complex ideas and themes. It involves a wide range of physical techniques, including dance, mime, acrobatics, and martial arts, as well as vocal and musical elements.

In education, physical theatre can be used to promote creativity, self-expression, teamwork, and personal development. It can help students to develop a greater understanding of their bodies, their emotions, and their relationships with others. It can also be a powerful tool for exploring social and political issues, such as prejudice, discrimination, and inequality.

# Physical Theatre in Education

Physical theatre methodology in education typically involves a range of exercises, games, and activities that encourage students to explore physical expression, movement, and gesture. These may include improvisation exercises, movement-based storytelling, and physical exploration of character and emotion.

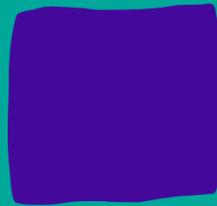
Overall, physical theatre methodology in education is a dynamic and engaging approach to teaching drama and theatre that can help students to develop a greater awareness of their physical and emotional selves, and to become more confident and expressive communicators.

Examples of  
activities based  
on physical  
theatre for social  
inclusion



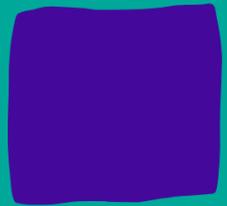


Body Mapping: In this activity, participants are asked to create a physical map of their bodies using movement and gesture. They can do this individually or in pairs, and can use any movements or gestures that feel natural to them. The aim of the activity is to encourage participants to explore their bodies and develop a greater sense of bodily awareness, while also promoting creativity and self-expression.



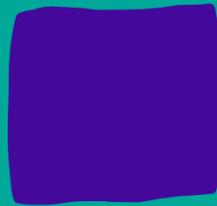


Mirror Games: Mirror games involve pairs of participants mirroring each other's movements and gestures. The aim is to develop empathy, cooperation, and trust, as well as to promote physical coordination and communication. Participants can take turns being the leader and the follower, and can experiment with different types of movements and gestures.



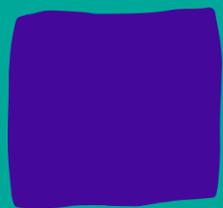


Movement-Based Storytelling: In this activity, participants work together to create a story using only physical movement and gesture. They can do this in small groups or as a larger group, and can use any movements or gestures that help to tell the story. The aim of the activity is to encourage participants to use their bodies to communicate and express ideas, while also promoting creativity and teamwork.



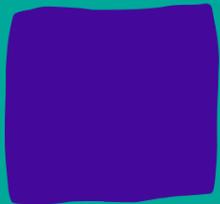


**Character Exploration:** In this activity, participants are asked to develop a character using physical movement and gesture. They can do this individually or in pairs, and can use any movements or gestures that help to bring the character to life. The aim of the activity is to encourage participants to explore different aspects of themselves and to develop empathy and understanding for others.





Improvisation: Improvisation involves creating spontaneous movement and gesture in response to a given stimulus, such as a word or a piece of music. Participants can do this individually or in groups, and can experiment with different types of movements and gestures. The aim of the activity is to promote creativity, spontaneity, and self-expression, while also promoting teamwork and communication.



**"IMPROVISATION IS AN EXCELLENT WAY TO PROMOTE CREATIVITY AND INNOVATION IN EDUCATION, AS IT ENCOURAGES STUDENTS TO TAKE RISKS, THINK OUTSIDE THE BOX, AND WORK COLLABORATIVELY."**



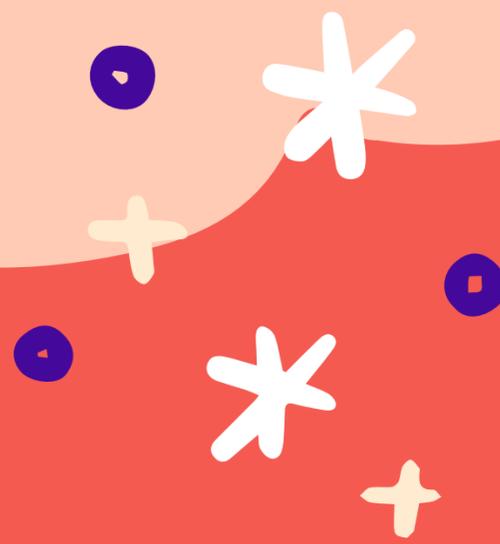
Tina Blythe



# PART 2

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Workshops



# WORKSHOP

Improv for Conflict  
Resolution



Aim and Objectives: The aim of this workshop is to promote conflict resolution through improvisation. The objectives of the workshop are to help participants develop their communication and problem-solving skills, build their confidence, and promote positive attitudes towards conflict.

Target Group: This workshop is suitable for young people aged 14-19 who are interested in developing their improvisational skills and promoting conflict resolution.

Description: Introduction (10 minutes): The workshop facilitator introduces themselves and explains the aims and objectives of the workshop. Participants are invited to introduce themselves and share their reasons for attending the workshop. An icebreaker activity is conducted to get to know each other and build a positive group dynamic.

Warm-up (20 minutes): Improvisation games that promote teamwork, creativity, and communication are introduced. These games may include activities such as "Yes, and..." where participants must build on each other's ideas, "One-word story" where each participant says one word to create a story together, or "Zip, Zap, Zop" which is a concentration game that involves passing a sound or action around the circle.

Main Activity (60 minutes): Participants work in small groups to create improvised scenes that reflect a conflict situation, such as an argument between friends, a disagreement with a teacher, or a misunderstanding with a parent. Each group has 20 minutes to prepare their scene and then perform it for the rest of the group.

After each performance, the facilitator leads a reflective discussion where participants explore the communication styles used in the scene, the feelings and needs of each character, and the possible solutions to the conflict. The scenes are then replayed with different solutions to the conflict. Participants are encouraged to explore different communication styles and to find creative ways to resolve the conflict.

Debrief (20 minutes): A reflective discussion where participants share their thoughts and feelings about the workshop and what they have learned about conflict resolution. The facilitator may ask questions such as "What did you learn about conflict resolution?" "How did the improvisation help you to understand the situation better?" "What can you do differently in a real-life conflict situation?" Participants are encouraged to share their insights and learn from each other.

# WORKSHOP

Improv for Cultural  
Awareness



Aim and Objectives: The aim of this workshop is to promote cultural awareness through improvisation. The objectives of the workshop are to help participants develop their empathy and understanding of different cultures, explore their own cultural identities, and promote positive attitudes towards diversity.

Target Group: This workshop is suitable for young people aged 16-25 who are interested in developing their improvisational skills and exploring different cultures.

Introduction (10 minutes): The workshop facilitator introduces themselves and explains the aims and objectives of the workshop. Participants are invited to introduce themselves and share their cultural backgrounds. An icebreaker activity is conducted to get to know each other and build a positive group dynamic.

Warm-up (20 minutes): Improvisation games that promote teamwork, creativity, and communication are introduced. These games may include activities such as "Mirror" where participants must mirror each other's movements, "Foreign Language" where participants must speak gibberish to each other, or "Charades" where participants act out different cultural customs.

Main Activity (60 minutes): Participants work in pairs or small groups to create improvised scenes that reflect cultural differences. The scenes may explore cultural stereotypes, misunderstandings, or differences in communication styles. Each group has 20 minutes to prepare their scene and then perform it for the rest of the group. After each performance, the facilitator leads a reflective discussion where participants explore the cultural differences presented in the scene, the feelings and needs of each character, and the possible solutions to the conflict. The scenes are then replayed with different solutions that promote cultural understanding and empathy.

Debrief (20 minutes): A reflective discussion where participants share their thoughts and feelings about the workshop and what they have learned about cultural awareness. The facilitator may ask questions such as "What did you learn about cultural differences?" "How did the improvisation help you to understand the situation better?" "What can you do differently to promote cultural awareness in your community?" Participants are encouraged to share their insights and learn from each other.

# WORKSHOP

Improv Music for Self-  
Expression



Aim and Objectives: The aim of this workshop is to use improvisation techniques to help participants explore their emotions and express themselves through music. The objectives of the workshop are to help participants develop their musical skills, learn how to use improvisation as a tool for self-expression, and promote a positive and supportive environment for creativity and self-discovery.

Target Group: This workshop is suitable for young people aged 12-18 who are interested in exploring their creativity through music and learning how to use improvisation as a tool for self-expression.

Introduction (10 minutes): The workshop facilitator introduces themselves and explains the aims and objectives of the workshop. Participants are invited to introduce themselves and share their experiences with music. An icebreaker activity is conducted to get to know each other and build a positive group dynamic.

Warm-up (20 minutes): Musical improvisation games that promote teamwork, creativity, and communication are introduced. These games may include activities such as "Freeze" where participants must freeze and start playing their instrument when their turn comes, "One Word at a Time" where participants take turns to create a musical sentence, or "Musical Chairs" where participants create a sound and switch instruments when the music stops.

Main Activity (60 minutes): Participants work in pairs or small groups to create improvised musical pieces that express a certain emotion or feeling. The facilitator provides prompts such as "Happiness", "Sadness", "Anger", "Hope", etc. Participants have 20 minutes to prepare their piece and then perform it for the rest of the group. After each performance, the facilitator leads a reflective discussion where participants explore the emotions expressed in the music, the musical techniques used, and the feedback from the audience. The pieces are then replayed with different techniques or emotions to promote creativity and exploration.

Debrief (20 minutes): A reflective discussion where participants share their thoughts and feelings about the workshop and what they have learned about improvisation and self-expression through music. The facilitator may ask questions such as "What did you learn about your own emotions?" "How did the improvisation help you to express yourself better?" "What can you do differently to continue exploring your creativity?" Participants are encouraged to share their insights and learn from each other.

# WORKSHOP

Improv Ecological  
Education for  
Sustainable Living



Aim and Objectives: The aim of this workshop is to use improvisation techniques to help participants learn about ecological sustainability and inspire them to take action towards a more sustainable lifestyle. The objectives of the workshop are to help participants develop their knowledge and understanding of ecological sustainability, learn how to use improvisation as a tool for educational purposes, and promote a positive and sustainable lifestyle.

Target Group: This workshop is suitable for young people aged 16-21 who are interested in learning about ecological sustainability and exploring the topic through improvisation and non-formal education.

Introduction (10 minutes): The workshop facilitator introduces themselves and explains the aims and objectives of the workshop. Participants are invited to introduce themselves and share their experiences with ecological sustainability. An icebreaker activity is conducted to get to know each other and build a positive group dynamic.

Warm-up (20 minutes): Improvisation games that promote teamwork, creativity, and communication are introduced. These games may include activities such as "Eco-Rap" where participants create a rap song about ecological sustainability, "Eco-Charades" where participants act out ecological scenarios and others have to guess the problem and solution, or "Eco-Improv" where participants improvise a scene about an ecological issue.

Main Activity (60 minutes): Participants work in small groups to create improvised skits or scenes about various ecological issues such as waste reduction, sustainable energy, or biodiversity conservation. The facilitator provides prompts and resources such as images or articles to inspire creativity and provide factual information. Participants have 30 minutes to prepare their piece and then perform it for the rest of the group. After each performance, the facilitator leads a reflective discussion where participants explore the ecological issues raised in the skit, the solutions proposed, and the feedback from the audience. The pieces are then replayed with different techniques or scenarios to promote creativity and exploration.

Debrief (20 minutes): A reflective discussion where participants share their thoughts and feelings about the workshop and what they have learned about ecological sustainability through improvisation and non-formal education. The facilitator may ask questions such as "What did you learn about ecological sustainability?" "How did the improvisation help you to understand the issue better?" "What can you do differently to promote sustainability in your daily life?" Participants are encouraged to share their insights and learn from each other.

# WORKSHOP

Improv LGBT+  
Education for Inclusion



Aim and Objectives: The aim of this workshop is to use improvisation techniques to educate participants about LGBT+ identities and promote inclusion and acceptance. The objectives of the workshop are to help participants develop their understanding of LGBT+ identities, learn how to use improvisation as a tool for educational purposes, and promote a positive and inclusive group dynamic.

Target Group: This workshop is suitable for young people aged 16-25 who are interested in learning about LGBT+ identities and exploring the topic through improvisation and non-formal education.

Introduction (10 minutes): The workshop facilitator introduces themselves and explains the aims and objectives of the workshop. Participants are invited to introduce themselves and share their experiences with LGBT+ identities. An icebreaker activity is conducted to get to know each other and build a positive group dynamic.

Warm-up (20 minutes): Improvisation games that promote teamwork, creativity, and communication are introduced. These games may include activities such as "Yes, and" where participants have to accept and build on each other's ideas, "Gender Switch" where participants switch genders in a scene to explore gender roles, or "Queer One-Liners" where participants create one-liners based on LGBT+ identities.

Main Activity (60 minutes): Participants work in small groups to create improvised scenes that explore various LGBT+ identities such as gay, lesbian, bisexual, transgender, and non-binary. The facilitator provides prompts and resources such as images or videos to inspire creativity and provide factual information. Participants have 30 minutes to prepare their piece and then perform it for the rest of the group. After each performance, the facilitator leads a reflective discussion where participants explore the issues raised in the scene, the experiences of LGBT+ individuals, and the feedback from the audience. The pieces are then replayed with different scenarios or characters to promote creativity and exploration.

Debrief (20 minutes): A reflective discussion where participants share their thoughts and feelings about the workshop and what they have learned about LGBT+ identities through improvisation and non-formal education. The facilitator may ask questions such as "What did you learn about LGBT+ identities?" "How did the improvisation help you to understand the issue better?" "What can you do differently to promote inclusion and acceptance of LGBT+ individuals?" Participants are encouraged to share their insights and learn from each other.

# WORKSHOP

Improv Against  
Xenophobia Education  
for Inclusion



Aim and Objectives: The aim of this workshop is to use improvisation techniques to educate participants about xenophobia and promote inclusion and acceptance of people from different cultures. The objectives of the workshop are to help participants develop their understanding of xenophobia, learn how to use improvisation as a tool for educational purposes, and promote a positive and inclusive group dynamic.

Target Group: This workshop is suitable for young people aged 16-25 who are interested in learning about xenophobia and exploring the topic through improvisation and non-formal education.

- Introduction (10 minutes): The workshop facilitator introduces themselves and explains the aims and objectives of the workshop. Participants are invited to introduce themselves and share their experiences with xenophobia. An icebreaker activity is conducted to get to know each other and build a positive group dynamic.
- Warm-up (20 minutes): Improvisation games that promote teamwork, creativity, and communication are introduced. These games may include activities such as "Yes, and" where participants have to accept and build on each other's ideas, "Foreign Accent" where participants have to speak in a different accent to explore language barriers, or "Culture Clash" where participants act out scenarios that highlight cultural differences.

Main Activity (60 minutes): Participants work in small groups to create improvised scenes that explore the issue of xenophobia. The facilitator provides prompts and resources such as images or videos to inspire creativity and provide factual information. Participants have 30 minutes to prepare their piece and then perform it for the rest of the group. After each performance, the facilitator leads a reflective discussion where participants explore the issues raised in the scene, the experiences of people from different cultures, and the feedback from the audience. The pieces are then replayed with different scenarios or characters to promote creativity and exploration.

Debrief (20 minutes): A reflective discussion where participants share their thoughts and feelings about the workshop and what they have learned about xenophobia through improvisation and non-formal education. The facilitator may ask questions such as "What did you learn about xenophobia?" "How did the improvisation help you to understand the issue better?" "What can you do differently to promote inclusion and acceptance of people from different cultures?" Participants are encouraged to share their insights and learn from each other.

# WORKSHOP

Drama for Inclusion:  
Exploring Xenophobia  
through Theatre



Aim and Objectives: The aim of this workshop is to use drama techniques to explore and educate participants about xenophobia, and promote inclusion and acceptance of people from different cultures. The objectives of the workshop are to help participants develop their understanding of xenophobia, learn how to use drama as a tool for educational purposes, and promote a positive and inclusive group dynamic.

Target Group: This workshop is suitable for young people aged 16-25 who are interested in learning about xenophobia and exploring the topic through drama and non-formal education.

Introduction (10 minutes): The workshop facilitator introduces themselves and explains the aims and objectives of the workshop. Participants are invited to introduce themselves and share their experiences with xenophobia. An icebreaker activity is conducted to get to know each other and build a positive group dynamic.

Warm-up (20 minutes): Drama games that promote teamwork, creativity, and communication are introduced. These games may include activities such as "Mirror" where participants have to mimic each other's movements, "Statues" where participants have to hold a pose, or "Freeze" where participants have to create a scene and freeze when prompted. These games are designed to promote group cohesion and creative expression.

Main Activity (60 minutes): Participants work in small groups to create short plays that explore the issue of xenophobia. The facilitator provides prompts and resources such as images or videos to inspire creativity and provide factual information. Participants have 30 minutes to prepare their play and then perform it for the rest of the group. After each performance, the facilitator leads a reflective discussion where participants explore the issues raised in the play, the experiences of people from different cultures, and the feedback from the audience. The plays are then replayed with different scenarios or characters to promote creativity and exploration.

Debrief (20 minutes): A reflective discussion where participants share their thoughts and feelings about the workshop and what they have learned about xenophobia through drama and non-formal education. The facilitator may ask questions such as "What did you learn about xenophobia?" "How did the drama help you to understand the issue better?" "What can you do differently to promote inclusion and acceptance of people from different cultures?" Participants are encouraged to share their insights and learn from each other.

# WORKSHOP

Non-Verbal  
Communication for  
Prevention of  
Radicalisation in Youth



Aim and Objectives: The aim of this workshop is to provide participants with an understanding of non-verbal communication and its role in preventing radicalisation in youth. The objectives of the workshop are to help participants develop their skills in reading and interpreting non-verbal cues, raise awareness of the ways in which extremist groups use non-verbal communication, and explore strategies for preventing radicalisation through non-verbal communication.

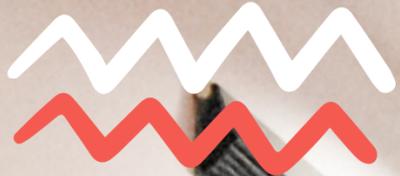
Target Group: This workshop is suitable for professionals and volunteers working with youth, such as teachers, youth workers, and social workers, who are interested in learning about non-verbal communication and its role in preventing radicalisation in youth.

Introduction (10 minutes): The workshop facilitator introduces themselves and explains the aims and objectives of the workshop. Participants are invited to introduce themselves and share their experiences with working with youth who may be vulnerable to radicalisation. An icebreaker activity is conducted to get to know each other and build a positive group dynamic.

Warm-up (20 minutes): Drama games and exercises that focus on non-verbal communication are introduced. These may include activities such as "Charades" where participants have to act out a word or phrase without speaking, "Emotion Walk" where participants walk around the room expressing different emotions with their body language, or "Silent Storytelling" where participants create a story using only non-verbal cues. These games are designed to promote awareness and understanding of non-verbal communication.

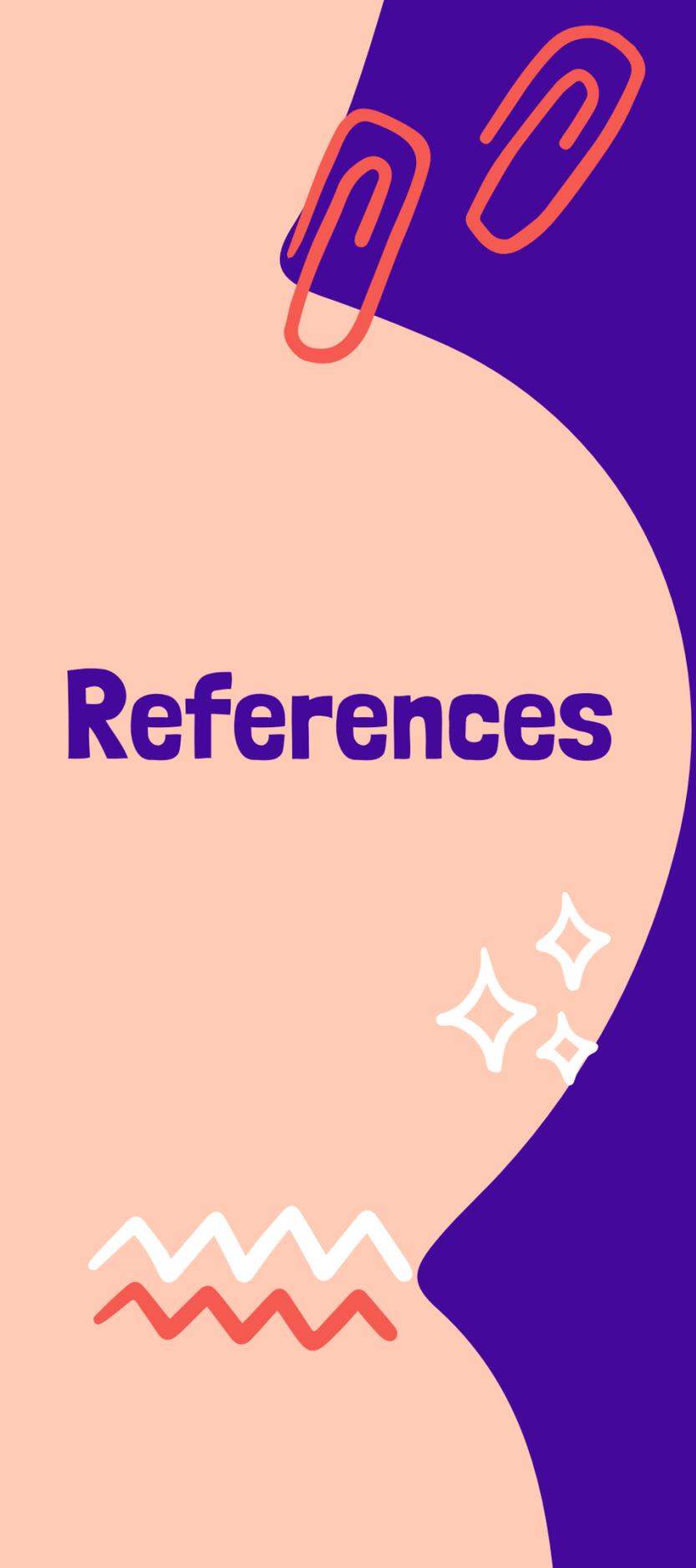
Main Activity (60 minutes): Participants work in pairs or small groups to analyse and interpret non-verbal communication in video clips or images related to radicalisation. The facilitator provides guidance and resources to help participants understand the non-verbal cues used by extremist groups to recruit vulnerable youth. Participants then work together to create their own video or image to demonstrate how non-verbal communication can be used to prevent radicalisation. The facilitator leads a reflective discussion where participants share their thoughts and feelings about the activity and how they can apply the skills learned to their work with youth.

Debrief (20 minutes): A reflective discussion where participants share their insights and learn from each other. The facilitator may ask questions such as "What did you learn about non-verbal communication?" "How can you apply these skills to prevent radicalisation in youth?" "What strategies can you use to counter extremist groups who use non-verbal communication to recruit vulnerable youth?" Participants are encouraged to share their thoughts and experiences and learn from each other.



Erasmus+  
Zmienia życie, otwiera umysły





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# ERASMUS+

ERASMUS+ IS THE EU'S PROGRAMME TO SUPPORT EDUCATION, TRAINING, YOUTH AND SPORT IN EUROPE. IT HAS AN ESTIMATED BUDGET OF €26.2 BILLION. THIS IS NEARLY DOUBLE THE FUNDING COMPARED TO ITS PREDECESSOR PROGRAMME (2014-2020). THE 2021-2027 PROGRAMME PLACES A STRONG FOCUS ON SOCIAL INCLUSION, THE GREEN AND DIGITAL TRANSITIONS, AND PROMOTING YOUNG PEOPLE'S PARTICIPATION IN DEMOCRATIC LIFE. IT SUPPORTS PRIORITIES AND ACTIVITIES SET OUT IN THE EUROPEAN EDUCATION AREA, DIGITAL EDUCATION ACTION PLAN AND THE EUROPEAN SKILLS AGENDA. THE PROGRAMME ALSO SUPPORTS THE EUROPEAN PILLAR OF SOCIAL RIGHTS IMPLEMENTS THE EU YOUTH STRATEGY 2019-2027 DEVELOPS THE EUROPEAN DIMENSION IN SPORT



# Contact us



Project's coordinator:

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