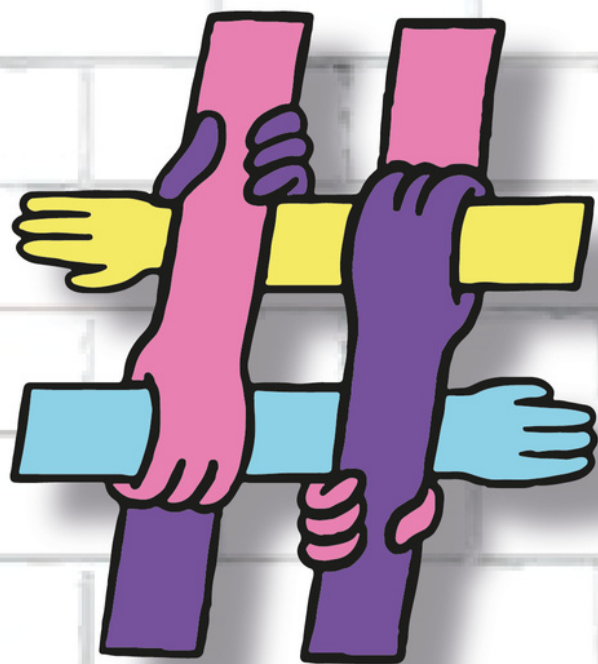




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SIEP 2.0

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ROLE MODELS CURRICULA

CONSORTIUM PARTNERS



CONTENT

WHAT IS SIEP 2.0?

SIEP 2.0 - Social Inclusion through Educational Pills and Gamification is a project co-financed by the European Commission through the **Erasmus+ programme**.

It aims to counteract **bullying and cyberbullying** among European adolescents and young people, especially those with disabilities or fewer opportunities than their peers, developing the best practices done in the field and using new methodologies in the area of education.

WHAT WILL YOU FIND HERE?

In this document you can find a thorough **description of each of the methodologies** designed by the SIEP 2.0 project: Put yourself in my shoes, Educational Pills and SIEP Game.

In each **chapter** you will encounter some introduction and objectives of the methodology, an approach to how to use these good practices, techniques of communication, learning by doing guidelines, some practical advice and tips on how to create your own workshop.

The **aim** of this document is for teachers, parents and youngsters to be able to develop their own workshops using this methodologies. That is why after the theoretical framework you will find one chart for each workshop, with the activities and timing, both for face-to-face and online versions of them.



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INTRODUCTION

The project "Put yourself in my shoes" consists of a series of awareness-raising workshops that propose activities in which participants approach the reality of people with disabilities. It is designed to be developed in the field of education and is intended as an activity that facilitates students' reflection on physical, social, communication, social inclusion or equal opportunities barriers.

Schools are a fundamental pillar for forming citizens who are committed to the diversity that surrounds them. This workshop therefore offers students the opportunity to experience in their own skin the barriers that can be encountered by young people with disabilities, thus developing their capacity for empathy, training them in respect for diversity and promoting the elimination of social barriers that people with disabilities may encounter.

"Put yourself in my shoes" uses the methodology of role-playing, in order to increase the empathy of the students towards the situation of people with disabilities, specially people of their same age.

This workshop has a fundamental role in the project "SIEP 2.0", as it helps reducing bullying and cyberbullying in educational centers and promotes inclusion among young people in the European community.



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1

PUT YOURSELF IN MY SHOES





OBJECTIVES

Main objective:

- The goal of Put Yourself in my Shoes is aimed at promoting the inclusion of young people with disabilities and raising awareness among young people without disabilities.

Specific objectives:

- to promote the normalization of disability among young people through awareness-raising workshops in the school context.
- to increase empathy in young people towards people with disabilities
- to start conversations about accessibility, social inclusion and prejudices
- to start conversations about bullying and cyberbullying, the causes and consequences of them.
- to raise awareness about stereotypes that usually take place in school contexts, to reflect about them and make students understand them, be aware of them and try to eliminate them.
- to use the methodology of role-playing to increase motivation for students to think about these topics.





APPROACH TO GOOD PRACTICES

Both disability and bullying are complex topics which can be difficult to approach with students, as it can be possible for them to be a part of these discriminated against groups (young people with disabilities or young people suffering from bullying).

The best way to approach these topics is to be natural about them, normalizing talking about them and caring about how the students might be feeling.

How to approach these topics?

Approach to disability:

- Holistic view: disability is not composed only by limitations in the body or mind, it is composed by limitations, support systems, social barriers, physical barriers.
- Respect: always try to talk in a respectful manner, using the right words and being polite, but in a natural way. Do not patronize the topic or the people, treat people as people.
- Barriers are in society, not the person: if the barriers in society did not exist, disability would not exist, as it always depends on the limitations of the environment and the support that the person has.
- Give examples of types of disability and compare them to other "usual" conditions, as wearing glasses.
- Normalize disability, give people the opportunity to talk freely about it and break the stereotypes from there.

Approach to bullying:

- Watch out who is in your class – Be aware of the situation of each student, and look for signals of discomfort.
- Trigger warning: warn about the topic and keep it clear that we can stop talking about this at any moment, and explain our goals, what we are trying to do.
- Talk properly, use the right words and emphasize that – explain why you say some words and not others.



TECHNIQUES FOR COMMUNICATING

A correct communication is essential to convey a message and to shape or conceptualize a problem. In workshops like this one, with sensitive topics, communication has a special importance.

Some **tips** are:

- Closeness: try to be close to the people that you are talking to, do not take a "superior" position or think that you know more than them.
- Openness to suggestions: If someone suggests a different approach, do not reject the proposal, talk about it and consider it.
- Don't stop the debate if it emerges naturally. Be open to the possibility of changing the course of the workshops, encourage the debates and discussions about the topic, always with respect.
- Give them space and time to think about things and express their opinions. Do not judge their opinions, try to talk about them naturally.
- Use your voice clearly, try to make yourself clear with your voice and words.
- Have a relaxed attitude and body expression, to make clear that these topics are normal and we can be comfortable talking about them





LEARNING BY DOING

Divide the workshop in parts and analyze each one:

DISABILITY

1. **Concepts:** disability, types of disability, bullying, cyberbullying.
 - a. Disability: according to the Convention on the Rights of Persons with Disabilities, disability is recognized as “an evolving concept resulting from the interaction between people with impairments and attitudinal and environmental barriers that prevent their full and effective participation in society on an equal basis with others”.
 - b. Types of disability: physical, intellectual and sensorial (visual and auditory).

How to explain these concepts? Ask them first, try to build a definition collaboratively. Give examples. Emphasize the importance of how we understand disability.

2. Role-playing



- Visual limitation: blindness. Cover the eyes and make a route from one side of the classroom to the other with different obstacles.



- Physical involvement / reduced mobility or spinal cord injury: wheelchair user. In this activity we organize the space, placing obstacles that hinder mobility. Each participant will be provided with a wheelchair and will have to perform routine actions such as moving within the classroom or outside. This activity aims to highlight the need to eliminate architectural barriers, promoting accessible spaces. Students can also learn about the limitations that a student with reduced mobility may face.
- Hemiplegia and affectation of fine motor. To simulate the motor limitation of the hemiplegia each student will have immobilized an arm in the back. You will be asked to untie a plastic bag and then asked to cut a sheet in half as best as possible.





Let them have fun and experiment and then promote their critical thinking, make them think about how they felt and that this is how every person with disabilities feel every single day. Promote the reflection and debate about how we can make everyone's life easier.

Have a debate about this in the training.

BULLYING

1. Dynamic - stereotypes

A piece of paper is distributed to each participant, in which there is a written word, but they do not see it and place it on their foreheads. Each person can see the words of the rest, but not their own, and they will act according to what they see, but we must not indicate "how they should act".



We'll leave 10 minutes for them to interact and then we'll have a little debate about how each person's role in the school group conditions us when it comes to dealing with each other, and how the labels and attitudes we see at school perpetuate discrimination and often create and maintain situations of bullying. As words we can use: popular, geek, nerd, friendly, bully, introvert, flirt...

2. Concepts

- a. Bullying: Aggressive and unwanted behavior among young people, where there is an inequality of powers (real or perceived).
- b. Cyberbullying: is the use of electronic technologies to intimidate or harass another person through the internet.

Emphasize the importance of why bullying happens and give a "solution" approach. Focus on how to solve it from two points of view: from the root of the problem and after it happens - how to act.



ONLINE VERSION

Sometimes we need to adapt to an online setting, so it is important to be prepared for that.

- The workshop will begin with the presentation of a brief Project Power Point.
- For the brainstorming: use mentimeter.
- To connect types of disability with definitions: use flippity or other. What tools do you know?
- Practice part:
 - Visual disability. Participants will have to cover or close their eyes while the facilitator explains a drawing with geometric shapes that they have to draw. When finished, we will compare the original with the one that the rest of the people have done.
 - Fine motor. Participants will have to tie or wrap their fingers with tape and will have to try fastening a shirt with buttons or tying shoes.
 - Hemiplegia and affectation of fine motor. To simulate the motor limitation of the hemiplegia each student will have immobilized an arm in the back. You will be asked to untie a plastic bag and then asked to cut a sheet in half as best as possible.
- At the end of these practical exercises, we will have a small reflection on the limitations they have encountered.
- To work on the topic of bullying and cyberbullying, we will project a video.





PRACTICAL ADVICE

Due to the complexity of the subject it is important to have at all times an empathic and reflective attitude. We need to be able to create a space of trust and comfort where students can express themselves and feel comfortable and calm.

To keep the focus of the group and to understand the concept of bullying and cyberbullying and the problems and barriers by people with disabilities is important to ask **questions**. Some that can help us are:

- Do you think your school environment exists in bullying or cyberbullying?
- Do you think people with disabilities are more likely to be bullied and cyberbullied in the classroom?
- How do you think you could prevent bullying and cyberbullying in the education system? Some answers we can give are:
 - Prevention begins through education, especially about the harmful effects of bullying and cyberbullying.
 - Prevention is achieved through the creation of safe spaces.
 - The prevention of bullying and cyberbullying is also the giving the appropriate tools and resources to youth workers, educators and teachers.



HOW TO CREATE MY OWN WORKSHOP

When creating our own workshop we have to be very clear about the space we have and the materials we need to create those role-playing situations. It is important to know how we will develop it, the objective we have and to be trained in aspects such as bullying, cyberbullying and disability. We must give prominence to the other and always create spaces for reflection that invite us to question the model of society we have and want.

To create your own workshop, you can follow the **steps** below.

1. Study the subject and have everything clear before you start planning. Make sure you understand the topics and you know what you need to achieve.
2. Set your objectives.
3. Analyze your target group: age, context, situation, relationships among them, adaptations you may need, etc.
4. Gather and prepare the materials that you need for the workshop.
5. Book the place and time that you need for your workshops and organize the logistics. Talk to the school representatives, teachers.
6. Talk to the students about the workshop you are going to do, so they have anticipation about the topic.
7. Develop the workshop and observe.
8. Create spaces for reflection.
9. Analyze it and evaluate it. Think about how you would improve it.
10. If necessary, talk about it with the students, how they felt, if they need to talk about it again.



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2

EDUCA- TIONAL PILLS





INTRODUCTION

This stage of the SIEP 2.0 presents a combination of two different methodologies, whose final result, when it comes to personal and social learning and improvement, is outstanding for two main reasons:

- the transformation of the participants into active protagonists tackling issues that concern them and aiming of its resolution, as a community;
- the empowerment of the participants who can, later on, lead the same process with others who wish to overcome the same issues.

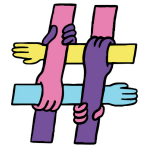
THEATRE OF THE OPPRESSED

"Created by the Brazilian theatologist Augusto Boal in the 1970s, the Theatre of the Oppressed is a scenic-pedagogical method and model that aims at social awareness."

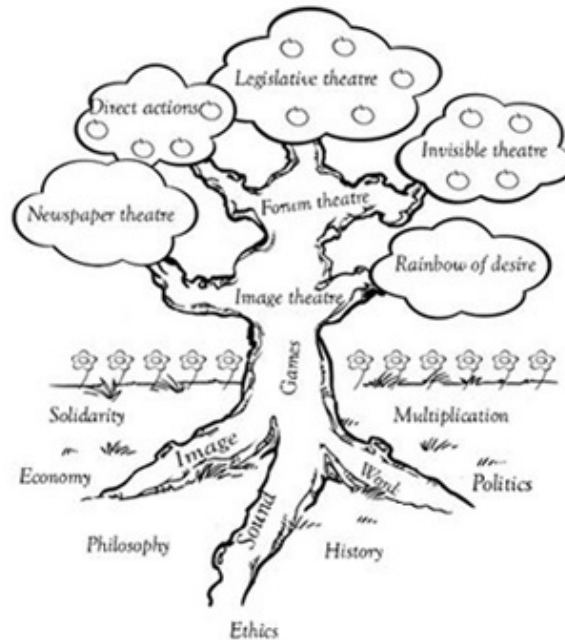
According to Boal himself, the Theatre of the Oppressed aims to transform the spectator into an active subject, transforming the dramatic action that is presented to him, so that he becomes the protagonist and transforms it."



The Theatre of the Oppressed (TO) aims to use theatre as a tool for political, social, ethical and aesthetic work, contributing to social transformation. It was developed throughout Boal's different experiences, both in Latin America (where the author lived through the Brazilian military dictatorship) and in Europe. It is still being developed around the world in the hands of those who know how to use this method.



Tree of the Theatre of the Oppressed



The "**Tree of the Theatre of the Oppressed**" is an important imagetic resource to understand the plurality of techniques and the richness of TO as a methodology of liberation.

- Each *branch* of the *tree* corresponds to a technique developed at a specific period to overcome limitations and make transformation possible.
- The games and exercises of sensorial activation and de-mechanisation of the body are part of the *trunk* and are also *branches* and each one serves concrete functions.
- The people who use TO and disseminate it are represented by *birds* and, in fact, the participants are the best mean of diffusion.
- Ethics and solidarity are its foundations and guides, so, at its *roots* we find various forms of knowledge, like philosophy, history, politics or sociology...
- The *sap* that feeds the *tree* of TO is "Aesthetics of the Oppressed" which aims at the promotion of concrete and continued social actions pursuing the transformation of reality.



The Theatre of the Oppressed is based on three main principles.

1. The re-appropriation of the means of theatrical production

Assuming that the theatrical language is the human language used by individuals in their daily lives, everyone can develop it and make theatre, expanding their possibilities of expression. By recovering the means of theatrical production for the people and the access to the less favoured social layers, it becomes possible another way of analysing the exploitation of oppressive situations, giving value to the creative and creative capacity of people, particularly the oppressed.

Its purpose is social awareness and the transformation of reality, in which theatre works as a vehicle for organisation and for the debate of problems, empowering social subjects/actors in the defence of their rights and encouraging their civic participation.

It is a double commitment: the *denunciation* of the excluding reality (represented in the TO scenes of oppression), as well as the commitment to the creation of social conditions that allow possibilities for change, done through the participation of the performers in the scene.

2. Breaking the "fourth wall"

In theatre, the "fourth wall" is the invisible barrier that separates the actors from the audience, the stage from the audience. In conventional theatre, this division between actors and audience gives some the power to speak and act, while the rest are confined to muteness and observation.

In TO, each play it is intended to destroy the barrier between stage and audience and to implement the dialogue - the direct and active communication between the spectators and the actors.



In TO sessions, one (or several) problems are presented to the audience, in the form of theatre, and the audience is stimulated to enter the scene, by replacing the protagonist and/or by participating in a direct way in the creation of an ending or of several possible endings. These acting experiences that assemble interaction scenarios presenting problems experienced by the communities and giving them the possibility of changing the end of the stories presented, is a very interesting means of dialogue between the communities.

3. The theatre-forum inserted in a wider social and political intervention

For Augusto Boal, the Theatre of the Oppressed must always end in the construction of a model for future action. So the production of a play from people's stories and experiences and the *breaking of the fourth wall*, are not enough. The activation of people is intended beyond the stage and this is what makes TO a method for emancipation:

- going beyond the scene,
- transforming interventions into effective changes,
- creating forms of collective action of the oppressed,
- concretising modalities through which the oppressed struggle to change their lives,

this is probably the main objective of Theatre of the Oppressed, now used worldwide as a pedagogy for social and personal transformation.

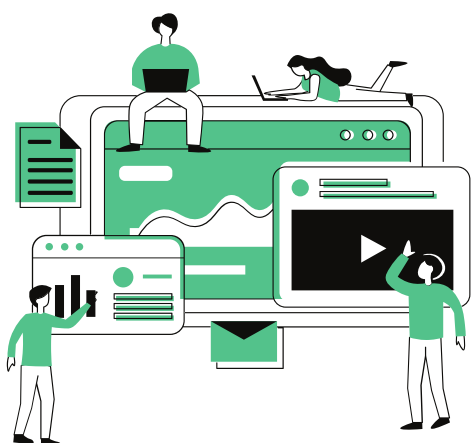


PILLS OF KNOWLEDGE – EDUCATIONAL PILLS

The Knowledge Pills Methodology (KPM) is a recent method of education that strengthens professional and/or personal competences by using short pieces of multimedia content: the knowledge pills. It uses a set of tools designed to easily and effectively share knowledge and skills among participants of an event or members of a learning community.

Activities recorded as the Knowledge Pill, can be easily understood and multiplied by the viewers/learners, whether they are less qualified or highly qualified. The electronic format allows easy distribution, therefore, it can be made available on-line for access by people with physical disabilities and become a part of efficient distance learning.

The Knowledge Pills Methodology brings a new approach to training that has the following main **innovations**:



- It follows the Social Learning theory, according to which people can learn with others, now using the social tools available.
- It delivers training according to the specific need of each person in a “just-in-time” manner.
- It empowers people to take action.
- It uses multimedia as the way to create Knowledge Pills.
- It creates true learning organisations by using knowledge shared across the organisations, big or small.



ROLE MODELS

What's Role Models?

A Role Model can be any member of our society who is willing to share its history, experience or skills with a specific audience and should participate in it on a voluntary basis. A common set of characteristics defined by the European Commission is required for Role Models:

- adherence to the values enshrined in Article 2 of the Treaty on European Union and values promoted by the Paris Declaration;
- readiness to engage in the initiative on a voluntary basis;
- the person should have a personal story or an occupation/activity they are passionate about to share;
- the person should be a good communicator and able to facilitate a dialogue in an audience;
- preferably coming from a background to whom the target group can relate to.

How Role Models Activities work?

The activities should be chosen according to the audience for this initiative and to the objective of each intervention. Here are some examples:

- occasional interventions such as lectures, classes, performances, training, seminars and meetings;
- long-term activities such as a series of linked events or as taking on the role of mentors or activities in schools or other bodies
- activities should cover different sectors (e.g. education, training, youth and sport);
- approach the target audience and be interactive and participative.

In general, these activities – in whatever format – are intended to trigger positive behaviours in the target audience (i.e., to inspire positive personal, socio-educational, and professional development patterns).



CONCLUSION

The combination of these two methodologies brings innovation by addressing social sensitive issues with the involvement of the citizens that deal with the issues, on a daily basis.

Theatre of the Oppressed brings the participants together in a safe relational and learning environment that enables the tackling of issues of their own interest and working for its transformation by themselves.

First of all, the playing of theatre is an intuitive and rewarding action for the human being. Secondly, giving life to the different steps of the TO methodology which lead to group cohesion, mutual learning and social transformation.

The Knowledge Pills, by definition, provide a methodology for fast and adjusted learning to the participants's needs and interests. Also, the combination of their previous knowledge and experience with the new learnings will, for sure, broaden their horizons and, hopefully, enable and capacitate them to make a change in their lives and/or communities.

The once "spec-actors" in TO, now empowered, can lead and multiply their learnings by using the KP to reach others.





APPROACH TO GOOD PRACTICES

GOOD PRACTICE is generally defined as practice which makes a positive contribution, adding value to the learning experience and which is worthy of wider dissemination. This being said, let us reflect on how educational good practises embrace EXPERIENTIAL LEARNING.

*"Learning is the process whereby knowledge is created
through the transformation of experience."
(Kolb, 1984, p. 38).*

Kolbs' Experiential Learning framework is an holistic approach that emphasises on the engaged learning process whereby participants "learn by doing" and by reflecting on the experience. By definition, the "hands-on" well-planned and supervised experiential learning sessions will promote interdisciplinary learning, civic engagement, social and cultural awareness, leadership, and other personal skills. This learning style theory is typically represented by a four-stage learning cycle in which the learner "touches all the bases": Experiencing, Reflecting, Learning and Acting.

This cycle is so natural and organic that people engage in it without being aware that they are learning. It happens almost effortlessly all the time and is constantly transforming our lives.





CONNECTING WITH TO

Theatre of the Oppressed puts all of this into practice, as a methodology that helps individuals and communities to detect, analyse and resolve situations of social inequality, aiming for their empowerment and both personal and collective transformation.

This methodology tackles real life situations, allowing people to experiment it in a theatrical way and then reflect on it, thus achieving a better understanding about the situation, about themselves, about the others and about the roles we all play in society. As a result, each participant is engaged intellectually, emotionally, socially, and also physically, which gives authenticity to the learning. Among the group, relationships are developed and nurtured at different levels: learner to self, learner to others, and learner to the world at large. Finally, as a result of empowerment and growth, each individual and/or the group is motivated to act for change and innovation, concerning the real life situation they worked on, which is the ultimate goal of TO: the resolution of a situation of oppression within a community.

CONNECTING WITH KPM

The main element of a Knowledge Pill is to be a short instructional video, presented in an attractive form, showing how to perform various actions within particular tasks or guidelines. The fact of providing rapid and brief information on a specific topic, means that this content has to be, from the beginning, a good practice that can be followed and replicated. Small and accessible formats of information enable learners to get knowledge on the level of "I know how it works", "I know what to do", "I know what questions I have to ask".

It is important that Knowledge Pills are good practises from the beginning, since it will allow the learners to: (a) level up their knowledge; (b) acquire theoretical knowledge on the basis of examples; (c) repeat some or all of the proposed activities; and (d) support their acquisition of skills and attitudes.



TECHNIQUES FOR COMMUNICATING

*"Being able to communicate effectively
is one of life's most important skills."*

As humans, we are drawn to one another and communicate with each other in a variety of capacities. There are several roles that each individual fills on a daily basis, depending on the context of an interaction. What every interaction has in common is the need for clear and effective communication.

Communication goes beyond the messages we send – it also includes how we receive messages. When listening, it is important to consider both these nonverbal and verbal cues as they lead to a true understanding of the message that is being delivered.

Principles of Communication:

Clarity. The communicator should use such a language which is easy to understand, e.g., the words used should be simple and unambiguous and the language should not create any confusion or misunderstanding.

Adequacy and Consistency. To take into account that the information to be communicated should be complete and adequate in all respects, in order to avoid confusion and delay the action to be taken.

Integration. To insure that, through communication, the efforts of human resources are integrated towards achievement of the educational session objectives.

Feedback – the confirmation of the receipt of the message in its right perspective from its receiver fulfils the object of communication.



LEARNING BY DOING

*"Tell me and I will forget;
teach me and I may remember;
involve me and I will learn."
(Confucius)*

It was the American philosopher, John Dewey who first used the expression *learning by doing*, meaning an heavy emphasis on the learner's engagement. This approach upended the traditional notion that learning happens through lectures and rote memorization and made path to a whole new concept: the best way to achieve effective learning was to create a practical curriculum that had relevance to learners' lives and experiences.

Instead of lonely and passive learning, this methodology proposes active engagement for a deeper and effective learning, among the peers. Here are some **benefits**:

Engaging and memorable. Every action provides personalized learning experiences, because the learning is relevant, meaningful and adjusted to the learner's needs and desires. Also, "learning by doing" allows learners to go through the learning cycle that involves extended effort, mistakes, and reflection, followed by refinement of strategies (true experiential learning).

Personal. Stemming from the reason mentioned above, learning by doing offers a personal experience filled with personal emotions, as the motivation and realisation of knowledge of a particular topic tying into your values and ideals. Also, this personal connection is more important as it encourages exploration and curiosity from learners.



Community-Connected. “Learning by doing” involves the world at large rather than sitting alone in a room or in a library. Nowadays, the whole city is technically a classroom, giving each one of us the possibility to gather local assets and partners and connect local issues to larger global themes.

Integrated Into People’s Lives. This form of learning is deeply integrated into our lives as well. Deep learning occurs best when learners can apply what they’ve learned to answer questions around them that they care about.

It Builds Success Skills. The final *benefit of learning* by doing is that it builds up skills for success, because it acts as an encouragement for learners to step out of their comfort zone, discover something new and try things out for the first time. It can also lead to team management and collaboration skill growth, which are vital things in personal growth as we move towards the future.

CONNECTING WITH TO



Within the Theatre of the Oppressed, each individual is involved physically, mentally and emotionally in a collective process sustained by personal experiences and/or real life situations. This alone brings out engagement and motivation because the ultimate goal is the social transformation desired by the individuals and the group. The different steps of TO promote a learning cycle that involves reflection, mind changing processes, decision making and a call for action. All of this meets the “learning by doing” definition and benefits.



PRACTICAL ADVICE

THEATRE OF THE OPPRESSED

There are some main concepts to bear in mind when implementing Theatre of Oppressed with a group: it is a community-based education technique that uses theatre as a tool for transformation (community building, political activism and conflict resolution); its purpose is to develop critical thinking through analysing community situations; it implies the engagement of the participants and the audience in an active dialogue. So, when making it happen, here are some practical advices:

THE SPACE.

Explore the space where your TO sessions would be held before you begin. Walk around the space. Go fast. Go slow. Feel the space. Is the lighting enough? Is it well ventilated? Is it the right temperature? Is it empty and free from obstructions? Can you move around with your eyes closed and not be afraid of hurting yourself? Does it allow silence? Is the floor clean? Can participants and you sit on it comfortably? Can you lie on it? Does it allow privacy? Can you hold performances or talk about personal stories without being heard outside the room? Check if the restrooms and water is nearby.

THE GROUP.

If the members of the group and the facilitator already know themselves, the welcoming and starting of the session will not require as much as welcoming a group of people who have never met. So, before going into the TO techniques, take some time to "break the ice" among the participants. The TO offers several introductory activities that, simultaneously, put people more at ease with each other and prepare each participant to the next steps of the session. [Here](#) are some examples of such activities.



THE FACILITATOR (THE JOKER).

The word "Joker" had, in Boal's mind, the same significance as the "Joker" playing card, a card which has more mobility than any of the other cards in the deck. In his methodology, the joker plays different roles within varying contexts and combinations, including director, referee, and workshop leader.

Essentially, the joker/the facilitator is a neutral party to be at the centre of proceedings, that takes responsibility for the logistics of the process and ensures a fair proceeding, such as making sure that the staged story of oppression is not presented as solved. This way, giving room to the participants (the "spect-actors") to focus on solving the problem in as realistic and plausible a way as possible, even though it is being played out in a fictional theatrical piece.



THE SPECT-ACTOR.

This is a term created by Augusto Boal to describe those engaged in TO: it is the dual role of those involved in the process as both spectator and actor, as they both observe and create dramatic meaning and action in any performance.

DEBRIEFING.

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done. It is important to start the debrief by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts.



Here some examples of **Debrief Questions**:

What was that like for you?

How did you feel when you saw/heard/did that?

What came to your mind when you saw/heard/did that?

What connections did you see, if any?

What did you notice about yourself while doing this?

Can you elaborate on that or talk more about it?

How does that affect our lives, our relationships?

What did you notice about others?

When did it get difficult? When was it easy?

How can you make it different?

What variations can you think of?

How does that affect our lives, our relationships?

What could be the history behind this?



THE EDUCATIONAL PILLS

The Educational/Knowledge Pills can be created by anyone who has access to the software, equipment and knowledge necessary for its creation. Always remember that the basic element of this methodology is its simplicity, so that the decisions on the technologies to be used should take this premise into account.

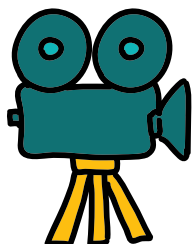
Regarding the process, there are four stages which can be distinguished in creating Knowledge Pills. These are: Analysis and Diagnosis; Design and Creation of content; Digitization and Dissemination; Testing and Assessment. Also, before anything else, the two following questions must be answered:

- 1) What is the purpose of the Knowledge Pill?
- 2) What do we want to achieve through our Knowledge Pills?

[Here](#) are some Educational Pills made in the context of SIEP.



Next, some details to pay special attention when capturing sound and image for the pills.



Sound & Image Equipment. To be aware of the ambient sounds, moving away from sources of noise; to test the equipment and make sure there are extra batteries; whenever possible, a tripod should be used to prevent shaking or sudden changes in the plane of view, which cause distractions; to check to see if the quality of the footage is acceptable immediately after the first recording, and if so, proceed with the other recordings.

Actors & Speakers. To ensure a proper diction and velocity of the person(s) speaking; if the sound recorded is not eligible, introduce voice-off; to use the widest possible angle of view, in order to present a general view of the non-verbal language of the participants in the video.

Final product. To choose a support program/platform for editing the final pill that is user friendly, attractive enough to foster dissemination and coherent with issues addressed (not too childish, not too distractive...); the file format should allow the videos to be properly viewed on the selected supports; To ensure that the validation of the content is always done by someone who was not directly involved in the creation of the Knowledge Pills; to limit the duration of the Educational Pill to no more than 3 minutes.

CONCLUSION

Bringing TO and Knowledge/Educational Pills together, makes it easier to learn the methodologies. Together, they become attractive due to the use of multimedia and technological tools that bring appealing software for an engaged, "just-in-time" and motivated learning. As stated before, there is adjusted learning to the participants' needs and interests, as well as based on experiential and collective interaction.



HOW TO CREATE MY OWN WORKSHOP

Most sessions can be divided into the following **phases**:

WARM UP. The aim is to help the participant transition into the TO workshop. It can take from 5 to 15 min, depending on the goal. This moment contains different dimensions:

- the “ice-breaking” that brings people together by using interaction games and techniques;
- the setting of the “ground rules” for basic understanding and communication, such as Respect, Safety, Relevance and Engagement between everyone in the room (both the participants and the facilitator/s);
- the “setting of the mood” for experiential and meaningful learning, that is, the use of the whole body during the activities. In a simple way: have the brain available to process new knowledge, the heart available to explore all types of feelings and also the muscles to be active, as in facial and body expression.





MAIN ACTIVITIES

1. FACILITATOR(S). Many times, it is advisable to have 2 facilitators presenting the session. They can take turns in front of the group, for example, while one is working with the group, the other is taking notes or observing the group's performance or preparing some material.

Also, as the sessions can be very intense emotionally, therefore it is wise to have a team of facilitators to deal with the situations. For instance, to give support to a certain participant, while the group keeps on working.

2. ACTIVITIES. All together, these activities should take about 60-70 minutes. While preparing the activities, here are some concerns to bear in mind:

- some TO activities must happen in sequence, as they are related;
- TO activities can be long and demanding, so it is advisable to stop or have a break, before continuing (or even, close the session);
- as mentioned before, both the room and the group must be prepared previously;
- the facilitator(s) must be very sure about the development of the activities in order not to have awkward moments in which the group may feel lost or confused.

DEBRIEF.

At the end of each TO session, there must be a defrieffing moment. This is the moment to reflect on what was done, how people felt, what happens next, and so on. However, this type of question must not be answered with a simple "yes" or "no". These open questions will require greater thought and reflection by your participants. Also, this synthesis moment allows participants to move on to the next step, as the different TO techniques are often connected to one another and happen in sequence.

BREAKS. Depending on the duration of the sessions, breaks must be considered, wisely and practically. Either to allow the group to get some rest, to make a change in topics or dynamics, to prepare and introduce new material, or to change to a different room.

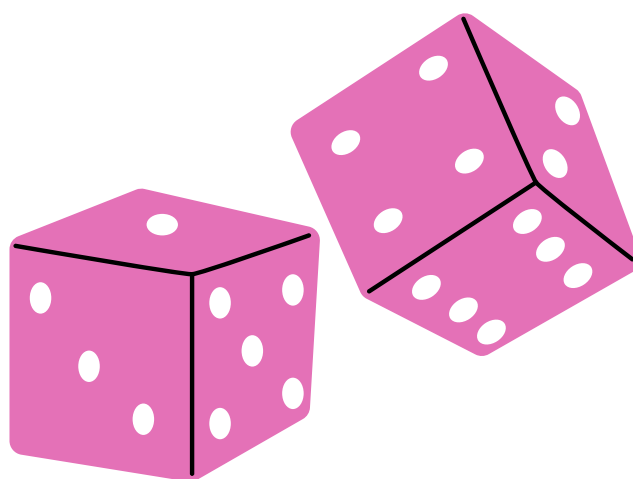


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3

SIEP GAME





INTRODUCTION

The term **Gamification** usually refers to the adaptation of tools, methods and techniques that belong to game design into other non-game fields of application. Over the last decade (and more) this process of mixing game design elements within other mechanisms is arousing much interest in business, marketing, corporate management, and wellness initiatives – whereas its application in the education department is still an emerging trend.

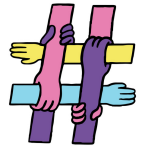
For instance, from a business perspective, gamification can boost users' engagement into product/service/brand design processes as well as to foster client retention and brand loyalty. Generally, the emotional factor is powerful, embracing all the spectrum (e.g., anxiety, happiness, satisfaction); in fact, a reward-based scoring system helps motivate a change in people's behaviour. Indeed, **motivation** is one of pillars that gamification is built on, and conventionally falls into one of these two categories:

- Intrinsic motivation is driven by inner pulse, interest, emotion
- Extrinsic motivation is usually outcome-related; therefore, it moves people to perform actions to achieve specific results.

One downside of gamification is that the effect is temporary. To overcome this issue, the application of gamification principles combines with motivation to retain the users' attention in the long term. Specifically, individual motivation emerges from four **types of interaction**:

1. **Hard Fun** – Motivation to mastery, achievement, and challenge.
2. **Easy Fun** – Players want to be immersed into fantasy worlds, exploration, and adventure.
3. **Serious Fun** – People play games for excitement and relief in a social context.
4. **People Fun** – Players play games to cooperate, compete or perform with other participants.





According to Lee and Hammer (2011), motivation in games has an impact on the cognitive, emotional and social areas of players; hence, gamification in education should also focus on those three areas. About the cognitive area, a game is played by a set of rules and operations that guide users to master the mechanisms. Usually, these operations are built on cycles of smaller tasks that encourage the application of certain expertise; in the attempt to complete them through a trial-and-error process, players develop the necessary skill level required to succeed. Instead, the success-and-failure logic mainly impacts on the emotional area; the successful completion of those cycles of tasks triggers positive emotions recognised by a reward system that give immediate recognition (points, trophies, or items). On the other hand, when it does not happen, it provokes anxiety. It is important to avoid the transformation into frustration, for instance by adapting game levels to users' skill level, with low penalties on failure to promote experimentation and task repetition. Lastly, the multiplayer interactions are those that have an impact on players' social area. These are ruled by mechanisms that allow players to cooperate, compete, improve, or just socialise. Even though games are structured to have their own reward systems, most times peer-to-peer recognition and socialisation are what brings together users playing the same game.

Here some **gamification concepts** applicable to external fields:

- **Create the 'flow'** - Creating a flow means finding the right balance between obstacles and benefits. A task should be challenging, yet doable, to avoid arousing frustration.
- **Complete a task** - Uncompleted tasks encourage people to complete them – ex. the LinkedIn message 'Your profile is 75% complete...' –. Exploit the mechanism, make sure that part of the task is already done, or at least easy to complete.
- **Set up appropriate challenges** - Small easy-to-do challenges are perfect to get people going. Because these challenges are so simple, people can't help but try them out. Think about challenges like Facebook's; 'Invite your friends and get the first 100 likes for your page.' Tiny objectives like these will engage people. Because people will spend time playing, they will appreciate the experience more and they will keep playing to see what's next...



- **Allow players to customise things** – Every human being has an urge for self-expression. When you allow users to use their creativity to create something (e.g. a page, profile, content, etc.), they will invest time, have fun, and find your product/service more valuable.
- **Allow users to 'unlock' stuff** – Being able to unlock items (e.g. interesting content, secret elements, or special superpowers) can be an interesting way to motivate people to 'play your game'. Make sure to show a preview of these secret items upfront, so players know that there is something to unlock. This will help to spark their curiosity and fanaticism.
- **Make people curious** – Curiosity is a compelling way to keep people engaged. You can make people curious by creating a sequence (e.g. 'this is challenge 1 of 6') or by using a 'cliffhanger', so users want to know how the story ends.
- **Use the element of surprise** – Make sure the basic game elements are recognisable (e.g. the arena, characters, missions, game-play, etc.). This way, players understand and will get used to the game. They discover how to play and what to expect. However, once in a while you'll need to add unexpected and new elements to keep the game exciting.
- **Recognise achievements** – If you praise users for their achievements (e.g. 50 likes on a message, 12 posts, etc.), you will make them feel proud. And this will lead to more game-play. When they don't expect encouragement, the effect will be even bigger!
- **Start a competition** – By letting players compete with each other, you will add an extra layer to your game. It's often much more fun to win (or beat someone) than to play all by yourself. Besides, a 'battle' can lead to more playing because players will keep challenging each other for a rematch.
- **Let users collaborate** – Competition is powerful, but so is collaboration. Let players work together. It's more positive than playing against each other and it's great for team building. Players will also learn to communicate better.



APPROACH TO GOOD PRACTICES

In order to be able to talk about good practises in the context of using gamification in the learning process, we should start with **motivation**. The word motivation comes from Latin (moveo, movere) and means to set in motion, push, move. The general characteristics of the incentive process are defined by the following phenomena: energy boost & focusing the effort on a specific goal (<https://psychologia.edu.pl/slownik/id.motywacja/i.html>). We can divide motivation into external and internal. Psychologists (especially those interested in cognitive-behavioural studies) were analysing the process of acquiring new skills using the stimulus-response cycle. To put it in a simple way, each of us strives to achieve our own goals through efforts to avoid negative evaluations. In formal education, based mostly on external motivation, it means striving to obtain the best grades and avoiding the penalty of not passing the next grade.

In **informal education** (more about informal education: <https://erasmus-plus.ec.europa.eu/>), based mainly on intrinsic motivation, the most important thing is to offer participants interesting tasks that they will want to perform not for a positive assessment, but for the willingness to learn something new. Participants of various simulations, games and energizers need to consider participation in the proposed activities as interesting, important and intriguing. Therefore, a good practice in preparing gamification-based workshops is to know your target group. When designing activities for young people, it is worth considering the participant's profile - what does this person do on a daily basis, what are his/her hobbies, what are his/her interests. We can acquire knowledge on this subject through surveys, discussions in schools, creation of flipcharts on a given topic (for example, expectations and concerns about proposed workshop).



If you want to deepen your knowledge of the group for which you are preparing exercises, it is a good practice to create a **persona** (more about this topic: <https://www.productplan.com/glossary/persona/>). Persona will represent "typical" (sometimes even stereotypical) participant who want to take part in your workshops. Thanks to the analysis of persona, you will be able to better design a game / task / exercise in which young people will be involved.



Another good practice is to **test the proposed activities** with representatives of your target group. Check especially whether the rules of the game are clear, whether the participants are involved in carrying out the tasks, whether proposed tasks are adjusted to their age, knowledge, experience and needs. Remember also about **Kolb Cycle** (<https://www.simplypsychology.org/learning-kolb.html>), which is necessary to create games that engage participants and lead them to new reflections.



When creating games related to **sensitive topics** (such as discrimination, violence, bullying), it is worth focusing on working methods that will arouse in participants empathy and the willingness to help fictional person overcome difficulties. The ideal technique in this case is the Forum Theater, or creating board/computer/ simulation games where participant(s) help the main character break out of oppression.

The last, very important issue is the principle of **transferring** what happened in the "fictional reality of the game" to everyday life. For this purpose, it is good to prepare questions that stimulate the discussion (preferably questions that do not only assume short "yes / no" answers) and help participants to see "the bigger picture". At the very end of the workshop, it is also worth doing activities that allow participants to get out of the roles they had played and - especially in the case of difficult topics - take time to share and work through heavy emotions or simply rest and spend time together nicely (for example by using breathing exercises, relaxation or dance)





TECHNIQUES FOR COMMUNICATING

WHAT IS COMMUNICATION?

Communication is simply the act of transferring information from one place, person, or group to another.

A communication, therefore, has three parts: the sender, the message, and the recipient.

The sender 'encodes' the message, usually in a mixture of words and non-verbal communication. It is transmitted in some way (for example, in speech or writing), and the recipient 'decodes' it.

Of course, there may be more than one recipient, and the complexity of communication means that each one may receive a slightly different message. Two people may read very different things in the choice of words and/or body language. It is also possible that neither of them will have quite the same understanding as the sender.

In face-to-face communication, the roles of the sender and recipient are not distinct. The two roles will pass back and forth between two people talking. Both parties communicate with each other, even in very subtle ways such as through eye contact (or lack of) and general body language. In written communication, however, the sender and recipient are more distinct.

There is a wide range of ways in which we communicate and more than one may be occurring at any given time.



CATEGORIES OF COMMUNICATION

The different categories of communication include:

Spoken or Verbal Communication, which includes face-to-face, telephone, radio or television and other media.

Non-Verbal Communication, covers body language, gestures, how we dress or act, where we stand, and even our scent. There are many subtle ways that we communicate (perhaps even unintentionally) with others. For example, the tone of voice can give clues to mood or emotional state, whilst hand signals or gestures can add to a spoken message.

Written Communication, which includes letters, e-mails, social media, books, magazines, the Internet and other media. Until recent times, a relatively small number of writers and publishers were very powerful when it came to communicating the written word. Today, we can all write and publish our ideas online, which has led to an explosion of information and communication possibilities.

Visualisations: graphs and charts, maps, logos, and other visualisations can all communicate messages.

TECHNIQUES FOR COMMUNICATING

Introduction of the best techniques for communicating:

- Correct your body language
- Clear away distractions
- Listen without judging
- Don't make it about you
- Be present
- Pay attention to nonverbal cues
- Avoid offering solutions
- Don't downplay their concerns
- Reflect back their feelings
- Don't worry about getting it wrong





LEARNING BY DOING

METHODOLOGICAL FRAMEWORK

Learning by Doing is a learning methodology, theorised by the American philosopher John Dewey, which focuses on the use of teaching systems related to practice.

The category of educational approaches in which it falls is that of Action Learning, or those methodologies within which the pragmatic part prevails over the theoretical part. Usually, the learning process could take place in three ways: reading, listening, or directly doing. Here, when you decide to apply the third method you are putting into practice a kind of Learning by Doing.

Over the years this methodology has given a lot of positive feedback becoming a method very used within different training courses, such as ITS. Learning by doing, gaining experience, is among the most important learning methods in the context of training, and not only at school level. John Dewey, said:

"the ideal of using the present solely as a preparation for the future in itself is contradictory. We always live in our time and not in another: only extracting at all times the full meaning from every present experience we prepare to do the same in the future".

This means that the educational action must first be meaningful and satisfactory for the student, and not an end in itself. The principle of learning by experience meets these requirements: for the student to know by interacting with the outside world means actively elaborating ideas, exploiting the present time and not limiting himself to passively receiving notions. The way we teach our kids influences their learning skills: how well can they remember the information they receive every day? Edgar Dale theorised it in a "learning cone":



- read: we store 10% of what we read
- listen: 20%
- look at images: 30%
- see a movie or a demonstration: 50%
- discuss, debate and write: 70%
- play a simulation, a role-playing game, a real experience: 90%

As you can see, the involvement of the senses and experience have an important influence on human memory (<https://elearningindustry.com/cone-of-experience-what-really-is>)

The teaching methodology of learning by doing allows learning not only through "doing", but accompanies the experiential moment to a phase of thought and reflection. The steps of the learning by doing path are four:

- 1.memorise cognitive processes through mechanical actions;
- 2.understanding cognitive processes through reflection and thought;
- 3.internalise the actions to be carried out by executing them mentally;
- 4.acquire awareness of actions.

Practical acts, therefore, must be accompanied by a reflection on what has been done: action and thought are closely related to the success of the experience as a formative moment. In this way some of the advantages of learning by doing are:

Increases the attention of students, because it allows them to learn through engaging and dynamic experiences; helps to fill the training gap resulting from an exclusively theoretical approach; helps to reduce the notions in real situations, encouraging the application of principles and instruments studied in theory; allows to put to the test immediately the competences object of the formation.



LEARN TO FIGHT BULLYING, PLAYING SIEP BOARD GAME

Now it is the moment to practice learning by doing and we will try it by playing the SIEP board game.

- **The story:**

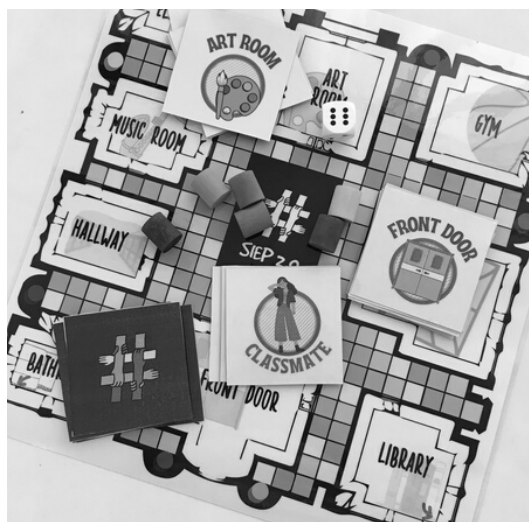
It is autumn 2021 the city of Cologne is slowly recovering from the Covid19 pandemic that began in 2020. Trees are beginning to lose their leaves and the days are getting shorter. At Marie Curie high school, the students found some changes since the beginning of a new academic year. The classrooms were modernised and became more technological. Filippo looks at all that from a corner of the courtyard. Michela, her best friend, is alone on the other side of the courtyard, but she does not look at him. Since the school started Filippo has noticed that she does not talk to him as often, changes the subject as if she hid a secret. She is avoiding him and she looks very tired. She wanders around the art room and often asks to go to the bathroom during lessons.

Filippo wants to help Michela, but he does not know how to. He thinks there is something she is not telling him, that something is happening, which is making her suffer. He is thinking about talking to a teacher, or the school counsellor... What will be the best way to address the problem?

- **Rules:** See rulebook

- **Play one session**

- **Debriefing:** Most important part! From this session will arise youth thinking and strategies about how they felt and the most winning strategies to fight bullying.





PRACTICAL ADVICE

First of all, it is necessary to explain the **definitions** of bullying, cyber bullying and define the term disability in its contemporary meaning. Please note that the understanding and terminology may vary from country to country as well as social groups. That is why it is important to introduce the terms that are going to be used during the game to ensure a smooth, positive and respectful dynamic in the group.

Additionally, the terminology's introduction will contribute to a better **understanding** of the nature and causes of bullying, evoke personal and group reflections as well as discussion on its prevention. In its turn, that will lead to a better **integration** of anti-bullying **methodologies** in everyday practice of both educational professionals and young people.

One can also achieve a wider transferability and application of the methodology by providing the participants with **useful links and on-line resources**.

Remember to leave your **contact details** for further communication, reflections or feedback.





HOW TO CREATE MY OWN WORKSHOP

Always start with introducing yourself to the participants, professional merits relevant to the theme and your relation to the subject of the workshop i.e. bullying. Let participants introduce themselves in a similar manner, minding the time limit.

Providing there is extra time necessary for the preparation of the participants of the workshop one can choose a shorter or a longer introduction and various tools. Below are some examples.

- **Terminology cards.**

Having defined the terminology, one can create cards to be used for a discussion with a group. Division into smaller groups is recommended as it creates a more intimate and trustworthy atmosphere, encouraging the participants to speak more freely on the delicate subject and about personal experience.

As the workshop facilitator you can produce the cards in advance, but offer them to the participants after discussion (see Practical Advice).

- **Situation cards.**

Not to be stuck and with the aim to secure an effective usage of time, you can develop situation cards that describe different bullying situations in short and ask participants to reflect on them in smaller groups and later in a bigger circle.



TERMINOLOGY CARDS

BULLYING

Bullying is an ongoing and deliberate misuse of power in relationships through repeated verbal, physical and/or social behaviour that intends to cause physical, social and/or psychological harm. It can involve an individual or a group misusing their power, or perceived power, over one or more persons who feel unable to stop it from happening.[1]

[1]<https://www.ncab.org.au/bullying-advice/bullying-for-parents/definition-of-bullying/>

CYBERBULLYING

Cyberbullying is with the use of digital technologies. It can take place on social media, messaging platforms, gaming platforms and mobile phones. It is repeated behaviour, aimed at scaring, angering or shaming those who are targeted.

Examples include:

- spreading lies about or posting embarrassing photos or videos of someone on social media
- sending hurtful, abusive or threatening messages, images or videos via messaging platforms
- impersonating someone and sending mean messages to others on their behalf or through fake accounts.

[1]<https://www.unicef.org/end-violence/how-to-stop-cyberbullying>



DISABILITY

Persons with disabilities include those who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others (UNCRPD).

The UN Convention on the Rights of Persons with Disabilities recognises that 'disability' is a constantly evolving concept.

BULLY

Someone who hurts, harass and harm other people.

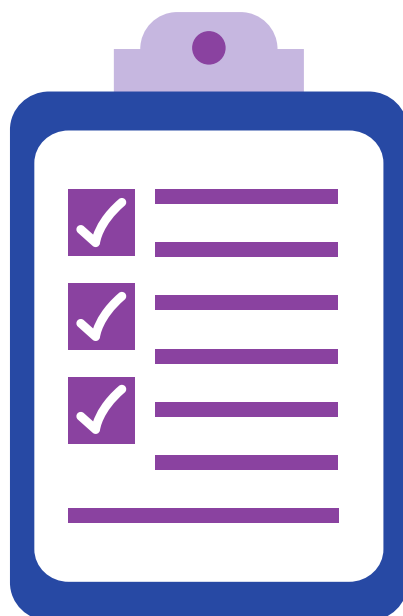


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4

WORKSHOPS CHARTS





PUT YOURSELF IN MY SHOES

FACE TO FACE VERSION

PART 1: DISABILITY

15 min

Concepts (disability, types of disability)

1. Ask them what they know about them and try to build a definition collaboratively.
2. Explain the concepts giving examples and emphasizing the fact that disability is caused by the interaction with the environment.

30 min

Role playing (rotating small groups)

1. **Visual limitation:** blindness. Cover the eyes and make a route from one side of the classroom to the other with different obstacles.
2. **Physical involvement / reduced mobility or spinal cord injury:** wheelchair user. In this activity we organize the space, placing obstacles that hinder mobility. Each participant will be provided with a wheelchair and will have to perform routine actions such as moving within the classroom or outside.

Hemiplegia and affectation of fine motor. Each student will have immobilized an arm in the back. You will be asked to untie a plastic bag and then asked to cut a sheet in half as best as possible.

PART 2: BULLYING

30 min

Stereotypes (dynamic)

1. Deliver a piece of paper to each participant and explain (10 min)
2. Act according to the rest of the characters (10 min)
3. Debate: labels, stereotypes, attitudes, discrimination (10 min)

15 min

Concepts (bullying, cyberbullying)

Define the concepts and emphasize the importance of why bullying happens and give a "solution" approach.



ONLINE VERSION ADAPTATIONS

Concepts brainstorming	Use mentimeter.
Concepts explanation	Use a presentation (ppt).
Connecting concepts	Use flippity or other tools.
Role-playing	<ul style="list-style-type: none">• Visual disability. Participants will have to cover or close their eyes while the facilitator explains a drawing with geometric shapes that they have to draw.• Fine motor. Participants will have to tie or wrap their fingers with tape and will have to try fastening a shirt with buttons or tying shoes.• Hemiplegia and affectation of fine motor. Each student will have immobilized an arm in the back and untie a plastic bag and then asked to cut a sheet in half as best as possible.
Bullying part	Project a video about bullying and generate the debate from that.



EDUCATIONAL PILLS

FACE TO FACE VERSION

5 min	Warmup - energizer Try different energizers to release tension and start the movement in the body.
15 min	T.O. technique: Sculptor and sculpture They will first play one role and then the other. Represent concepts relevant to the subject: power, discrimination, emotions, help... <ol style="list-style-type: none">1.sculpt moving the other's body2.sculpt using the mirror technique
40 min	T.O. technique: Group image Divide the participants into groups of 4-6 people and tell them to represent a bullying situation with an image, using their bodies as sculptures like before. After that, tell them to represent the solution to that situation. Discuss every image with the rest of the group.
30 min	Debriefing Create a space to discuss and debate the issues that have appeared in the last exercise, which kind of situations we encounter in the school and which possible solutions we can find.



ONLINE VERSION ADAPTATIONS

Energizer	Use an energizer that requires to move the body and/or gets the participants to know each other.
Sculptor and sculpture	Use the mirror technique to sculpt in pairs.
Group image	Divide the participants into separated rooms to work together. They can create the image with their separate cameras or take pictures of themselves and compose an image with them.
Debriefing	Create the same reflection space. You can use platforms as jamboard or miro to write the main ideas collaboratively.



SIEP GAME

FACE TO FACE VERSION

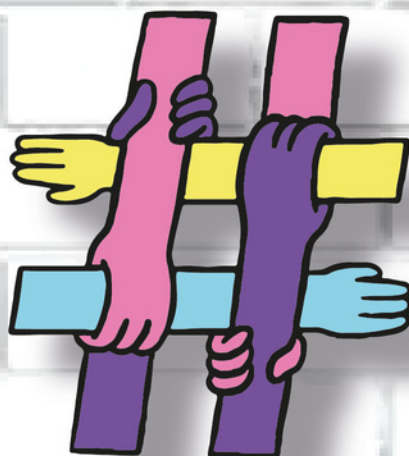
10 min	Story Read the story with the participants and solve any questions. Try to set an environment where the participants can feel the ambience of the story.
10 min	Rules Explain the rules of the game and answer any questions. Make sure the participants understand the mechanics.
40 min	Play the game Divide the participants into groups of 6 or 12 (playing in couples) and let them play one session. Help them with any doubts and always keep the story present - we are talking about bullying.
30 min	Debriefing Debate with the participants about how they felt and the better strategies to fight bullying - who is more likely to help? which are the best tools?

ONLINE VERSION ADAPTATIONS

Game	Use the web version of it. As it is played player-against-machine, divide the participants into groups and they can compete against other groups.
Debriefing	You can use platforms as jamboard or miro to write the main ideas collaboratively.



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