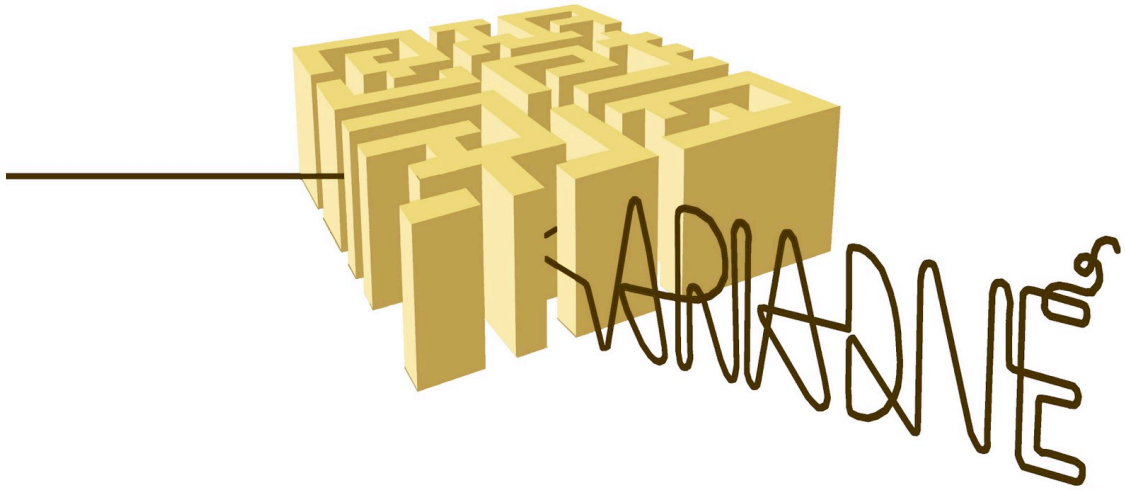

COURSE PACKAGE FOR THE TRAINERS'TRAINING
"ARTS AND ADAPTING TO A NEW CULTURAL ENVIRONMENT"

Project Number: 510255-LLP-1-2010-1-FR-Grundtvig-GMP

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Prepared by the University of the Peloponnese Faculty of Fine Arts Department of Theatre Studies in collaboration with members of the ARIADNE project. Version updated after the trainers'training held in Naflplio 10-14 September 2012

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Day-to-day program

Day 1 Introductory session			
Time frame	**Title**	**Specific trainers' skill in focus**	**Material needs**
10.00-11.30	Introduction activities and activities for discussing participants expectations (plantgarden of desire)	Feeling the rhythm of the activities – not making them slow nor hurrying them Making it easy for participants to engage in the playful propositions	Chairs Post-it of different colors, markers
11.30-12.10	Presentation of Ariadne project outcomes of the pilot sessions implemented (mini sessions)	Avoiding too long presentations, keeping it as a "teaser"	Projector, laptop, prepared presentations
12.40-14.00	Presentation of the training & logistics-practicals– training materials		Projector, printed info-guide and day-to-day program for the participants
15.30 -17.30	Intercultural adaptation-interactive activity	Familiarity with basic notions and theories of crosscultural adaptation **(**sociocultural adaptation, psychological adjustment, acculturation, interculturation)	- interview transcripts of one page based on the homework of participants, role cards of expert team - A3 paper for drawing the migration path, pencils, oil pastels for drawing - presentation or cards with key concepts of adaptation
17.30-18.00	Debriefing & Day evaluation	Making sure there is an occasion to debrief possible problems, tensions, and that everybody's voice is heard.	

Day 2 : Arts in Intercultural Adaptation 1			
Time frame	**Title**	**Specific trainers' skill in focus**	**Material needs**
9.30-11.00	Culture and Intercultural Competence through theatre	Familiarity with basic notions connected to the anthropological definition of culture (enculturation, ethnocentrism, identity, cultural relativism, transmission, exchange etc.)	- objects brought from home (representing one's relationship with one's cultre) - flipchart paper for drawing metaphor / visual representation of culture, oil pastels, markers etc.
11.20-12.30	Creative writing in migrant settings	Acquaintance with different traditions of creative writing (e.g. Haiku, concrete poetry etc.)	Paper and coloured pens, poetry templates, photos (visual stimuli), box of words
12.30-13.30	Exercise about identity with theoretical debriefing	Familiarity with basic concepts related to identity from a social psychology perspective	A4 paper and pens for everyone
15.30- 18.30	Visual Arts and identity exploration techniques	Creating a safe space, trust, management of intense emotions if they surface.	Photo cameras (one for each couple), computer and beamer brushes, pens, ink, … suitable for body writing (hipoallergic), soap and water to clean bodies, body cream
18.30 -19.00	Day evaluation		

Day 3 : Arts in Intercultural Adaptation 2			
Time frame	**Title**	**Specific trainers' skill in focus**	**Material needs**
9.30-11.00	Creative Connection	Dance skills	CD-player
11.30- 14.30	Pedagogical traditions of person-centered and critical education models. Facilitation techniques. Non-formal adult education issues	Knowledge of: -adult education theory and how to combine it with intercultural education, -person-centred and critical adult education principles,	Flip-chart, post-its, markers
14.30-15.00	Day evaluation		

Day 4 : Intercultural Competence for adult trainers			
Time frame	**Title**	**Specific trainers' skill in focus**	**Material needs**
9.30-12.30	Drama and creative writing for developing empathy and active listening	Creating a safe space, trust, management of intense emotions if they surface. Dynamic adjustment of the planned programme to the group's processes.	Peculiar objects and materials, long stripes of paper, markers
15.00-18.00	Forum Theatre	"Demechanisation" to facilitate the engagement in the theater exercises. Finding the proper level of difficulty that is both interesting and accessible for participants.	CD-player, bamboo sticks, chairs, table.
18.30-19.00	Day evaluation		

Day 5 : Evaluation – Conclusions – Dissemination			
Time frame	**Title**	**Specific trainers' skill in focus**	**Material needs**
9.30-9.45	Introduction to "the task"	Facilitation of building the teams	Flipchart paper for writing the themes to chose from. Markers.
9.45-12.00	Work in sub-groups (workshop or exercise plan)	Facilitation amongst participants working together, support in establishing dialogue and preventing domination by a minority of team members	Having accessible a variety of training materials if the groups request them.
13.00-16.00	Presentations	Observation, giving accurate and detailed feedback from different points of view (adaptability, feasibility etc)	
16.30-18.00	Evaluation / map of the workshop		Large sheets of paper, markers, soft music
19.00 – 20.30	Dissemination activity: Public presentation of Ariadne & the training	Public speaking (focus on short, visually backed up presentations)	Presentations, projector, large room, posters, camera

Selected excercises

1. Creating a net: intercultural communication and empathy

Circle of Friends
Responsible organisation' s name: TAN Dance
Facilitator's name: Carol Brown

Pedagogical objective:
Games/Exercises designed to put people at ease and introduce them to each other.

Time required: 15 minutes

Optimal number of participants: 10-20

Materials: CD player

Preparation: Wear comfortable clothing you can move in and soft or no footwear

Instructions:

Circle game 1: Greetings – The facilitator passes a greeting to the person next to her/him in the circle who passes it on etc. "Hello" in the language of the host country is the first greeting to be passed around followed by "Hello" in all the languages of the participants. There is no need to wait for the greeting to return; several greetings can be active in the circle at the same time.

Circle game 2: A "wave" movement is instigated by the facilitator which travels the circle; at the same time a stamp is sent in the other direction. There is usually confusion when the wave and the stamp meet causing laughter which is a great ice breaker. This exercise is repeated several times until the wave and stamp can pass each other smoothly.

Circle game 3: a ball is thrown around the circle. Each possessor of the ball calls out their name.
The game is repeated with the thrower calling out their name and also the name of a person they are throwing the ball to.

Energy sticks
Responsible organisation' s name: University of the Peloponnese & Osmosis
Facilitators' names: Christina Zoniou & Naya Boemi

Pedagogical objectives:
To develop:
- Empathy
- Non-verbal communication
- Trust
- Body awareness

Time required:
15 -25 minutes
Optimal number of participants: 12-20

Materials:
Sticks (bamboo sticks or broom sticks etc, approximately 1.5 metres long), soft music

Preparation:
Create a relaxed atmosphere using concentration and relaxation games.

Instructions:

- Divide participants into pairs. Each pair takes a stick. The partners rest the stick on open palms and walk around the space, trying to keep the stick from falling down - at first with their eyes open. They move freely to the music, using the whole space. Gradually they use more complex movements, if they want to or are able to.
- Then one in each pair closes her/ his eyes and the other takes the lead, taking care to build up a relationship of trust.
- Both partners close their eyes and continue the exercise. The only link between the partners is now the stick.
- They open their eyes and continue to carry out the exercise, having attained a higher level of energy, trust and empathy from the previous stages.
- Finally they keep moving without the sticks, imagining they are still holding them.

Debriefing: After the activity the facilitator encourages participants to comment on their experience and emotions.

Suggested readings on the topic (background theory or methodology):
Alex Mavrokordatos (ed.) 2009. *mPPACT Manifest: Methodology for a Pupil and Performing Arts-Centred Teaching,* Gamlingay, Sandy: Authors OnLine .

Leaving and Arriving
Responsible organisation' s name: TAN Dance
Facilitator's name: Carol Brown

Pedagogical objective:
A physical exploration of travelling and arriving giving an opportunity for people to share their experiences, increase understanding of each other and begin to bond by working together on a simple task.
Time required: 30 minutes

Optimal number of participants: 10-20

Materials: CD player

Preparation: Wear comfortable clothing you can move in and soft or no footwear

Instructions:
The facilitator leads the participants to walk or jog to music landing on the beat. They are encouraged to explore all areas of the space. Then simple directional instructions are called out which everyone obeys in unison (if language is not common, different sounds can be used to instruct). A simple "dance" is constructed using just these changes of direction. The group is split into two. A "passive" group is invited to create their own version on the "active" group using only the same simple directional changes. The groups change over. A story can be layered onto the dance. (Individuals sometimes use this exercise to begin to reveal their own journey)

2. Opening to the new environment, Finding new home

Where Am I?
Responsible organisation' s name: TAN Dance
Facilitator's name: Carol Brown

Pedagogical objective:
To re-assure people they have the tools to complete the task. To construct a bonding exercise through an opportunity to connect with a place and its people by analysing features of the locale they find themselves in and embarking on a creative journey together with local people.
Time required: 40 minutes

Optimal number of participants: 10-20

Materials: CD player

Preparation: Wear comfortable clothing you can move in and soft or no footwear

Instructions:
The facilitator leads the group in a simple dance sequence which is actually a physical example of using features of a locality to create a movement sequence.
Participants are then placed in small groups of a mixture of incomers and locals and are invited to select features of the locality, create movement to describe either the feature or the response it evokes, and form a micro dance piece to be shared in performance if wished.

Haiku: Capturing a Sense of Place
Responsible organisation' s name: Momentum Art
Facilitator's name: Nancy Hogg

Pedagogical objective: An exercise designed to encourage participants to reflect on their environment whether this is their new environment or that of their home. The poem should aim to marry images of nature/place and their associations between these.

Time required: 15 minutes

Optimal number of participants: eg. 10-15

Materials: Paper and coloured pens. Photos (visual stimuli). Box of words.

Instructions:
Haiku: A brief introduction to haiku poetry followed by each participant being encouraged to write their own poem. The participants will be given visual stimuli and encouraged to look out the window for inspiration from their surroundings. They will also be encouraged to pick a 'seasonal word' out of a box of words and incorporate them into the poem.

Hints for facilitators: These are simple introductory exercises - haiku has a strict form (5 syllables, 7 syllables, 5 syllables) however, it is more important in this instant for participants to take part and flexibility with regards to form should incorporated. If any of the participants are interested in haiku they could research the history of haiku in their own time.

Suggested readings on the topic: The Haiku Handbook, How to Write, Share and Teach Haiku, William J Higginson, 1989 First Kodansha International Printing.

Concrete Poems
Responsible organisation' s name: Momentum Art
Facilitator's name: Nancy Hogg

Pedagogical objective / Instructions: To encourage participants to create visually shaped poems on the theme of 'What is Home' using either the previous written poems or a repetition of one word. This is a good exercise for those with limited written English. This is also a way of traversing a movement from written word to visual art in order to encourage further arts engagement.

Time required: 15 minutes

Optimal number of participants: eg. 10-15

Materials: Paper and coloured pens.

Instructions: Draw a sketch of a simple image that comes to your mind when you think of home or somewhere you have travelled to. Now collect words and begin to form your poem. Lines with similar syllable count or that have the same rhythm will add impact to your poem. However, the important thing is to create something that relates a mood or experience personal to you. Once you have written your poem rewrite it in the shape of your original sketch. If writing the poem is difficult you might find you want to use only a few words that are relevant to your sketch and just repeat them.

Hints for facilitators: If a participants has limited English they might choose to write poem repeating just one word.

3. Exploring identity and culture

Body Writing
Responsible organization' s name: University Complutense of Madrid.
Facilitators name: Marián López Fdz. Cao
References:3941035 Research Group: Art Implementation for social inclusion. University Complutense of Madrid.

Pedagogical objective:

- Describing a methodology based on situated artist´s biographies and their creation processes.
- Using the own body as a place of desires.
- Reflecting how our identity pass throughout our body and how culture inscribes prescriptions and proscriptions on it.

Time required:
Part 1: 15 minutes
Part 2: 30 minutes
Part 3: 20 minutes
Part 4: 2 hours
Part 5: 1 hour (including debriefing and feedback)

Optimal number of participants: 10 – 20
The group must work by couples

Materials:

a) Photo cameras (one for each couple)
b) Computer and beamer
c) Brushes, pens, ink, … suitable for body writing (hipoallergic)
d) Soap and water to clean bodies. Body cream.

Preparation:
The facilitator must make a presentation of the artist work.
A computer must be prepared to receive all pictures of the session and put them together in a nice and quick presentation.

Instructions:

Part 1: Identification of the methodology.
The facilitator explains the chance to observe the creative processes of artists, especially those that have passed a migration period in their lives. Through their artistic activity we can learn how to help other persons.

Part 2: Show of the artist's creation related to social inclusion/ migration: selected works of Shirin Neshat.
The facilitator exposes the work, life and thoughts of Neshat, concentrating on body inscriptions.

Part 3: The facilitator exposes the task.
Each person is invited to think on two types of desires about senses: Those related to what the Other wants you to do and those related to desires you want to do.

1) What do the Others (institutions, couple, government, religion, family, tradition, culture) want you to think, talk, hear, smell, feel, touch, walk to, swallow, drink, digest, go to,….
2) What do you really want to think, talk, hear, feel, walk to, swallow, drink, digest, go to,….

The facilitator invites the participants to focus on one par of the body (ears, mouth, nose, throat, stomach, arms, hands, legs, feet,…) and to write sentences or words in a paper.

Part 4: Body writing
The facilitator uses a breathing technique to relax the body before starting this part.
The facilitator suggests to work in couples to help and write the other's desires on the body of the couple and vice-versa. Make photos of all.
This activity can be very intimate or happily collective. The facilitator must combine the possibility of different reactions in the group and hold emotions and feelings.
The facilitator picks up photographs of participants´cameras and uploads them into the computer.

Part 5: presentation in plenary: transfer pictures to the computer and see all of them.
After part 4, the group come together and sees the pictures of the whole group.
The facilitators invite participants to think/feel what happened during the process (writing in a paper, writing/be written on the body, see the images)
The result: the inscription of desires in/on our own body.
A session of feedback, discussions, comments, questions follows the presentation.

Debriefing:
After each presentation the facilitator(s) give feedback to the task presented.
Facilitators can also ask questions / give recommendations to help the group refine the exercise.
Facilitator can ask questions about the group process too.
Facilitator must invite to think all the dimensions that arise from the exercise: individual/interpersonal/social/cultural/intercultural and the reaction of the individuality towards external/internal impositions and elaboration of our own personal and collective desires.

Hints for facilitators:
The facilitator must provide different rooms where the shyest people can feel comfortable enough and has to keep an atmosphere of trust and safety.

She/he must be available all the time to help, give trust and care. It is a non directive activity where the participants should move in couples to find the good place to make the writing and the photos.
It is recommendable to ask them to bring swimwear, to feel more comfortable if they want to photography some part of the body usually hidden.
Probably women feel more comfortable in a only-women-group, even more if there are cultural prescriptions and prohibition.
A only-men-group can also help to arise male prescriptions and proscriptions on male bodies.

Suggested readings on the topic:
http://www.ted.com/talks/shirin_neshat_art_in_exile.html
LÓPEZ FDZ. CAO, M. ; MARTÍNEZ DÍEZ, N. (2009) *Shirin Neshat. Transformar el deseo en el cuerpo*. Eneida, Madrid.

I am poem
Responsible organisation' s name: Momentum Art
Facilitator's name: Nancy Hogg

Pedagogical objective: An exercise designed to encourage participants to reflect on how they perceive themselves as individuals despite of or because of their current cultural environment. The headings are merely starting points and can be changed / discarded– the idea is to introduce, by gentle guidance, the idea of reflecting on self and identity within the individual.

Time required: 15 minutes

Optimal number of participants: 10-15

Materials: Paper and coloured pens – poetry templates will be pre-prepared.

Instructions:

This is a quick and relatively simple exercise designed as an introduction to writing short poems. Each participant is given a template to complete which asks them to fill in the following information:

I am
I wonder
I hear
I see
I want
I am

If the participants are happy to do so they will be encouraged to read the poems aloud and discuss how these poems might be of value to understanding an individual's sense of identity in their new cultural environment. It is also an examination (in very simple terms) of how we may inhabit multiple identities and roles depending on our environment and how these are not fixed.

Hints for facilitators: These are simple introductory exercises. If any of the participants are interested in creating longer pieces then they could, for example, research the poetry of Derek Walcott or Ruth Padel as extension activity.

Suggested readings on the topic:
Writing Across Worlds – Literature and Migration: John Connell, 1995 Routledge, UK

What is culture?
Responsible organisation' s name: Elan Interculturel
Facilitator's name: Vera Varhegyi
References: exercise inspired by a proposition from LTS Consulting Bath

Pedagogical objective:
Exercise n° 1: The object

- Reflection on our own relationship with a given culture
- Reflection on different layers of culture: visible layers (such as objects) and invisible layers such as values, norms, cultural practices etc.

Exercise n°2: The metaphor of culture

- Start discussion on the notion of culture, become aware of different aspects of culture (e.g. its mechanisms, characteristics, origins, relationships to the individual etc)

Exercise n° 3: Transforming the object into art

- Encourage an emotional connection with the host culture, reflection on our relationship with the host culture
- Enhance creativity, link creativity to culture

Time required:
Exercise 1: 5 minutes / participant
Exercise 2: 20 minutes of preparation + 10 minutes / small group for presentation + 30 minutes discussion
Exercise 3: 40 minutes-1 hour

Optimal number of participants: 6-15

Materials: Drawing paper, color pencils / pastels / pens, journals for collage, scissors, glue.
Flipchart paper, markers

Preparation:
Exercise 1: This task should be proposed as a pre-course task weeks before the actual training so that participants have the time to chose the object they would like to bring.

Exercise 2: The facilitator has to prepare on aspects of the notion of culture that may be relevant to the group. Ideally this does not become a "presentation of culture" delivered by the facilitator, but s/he can highlight the relevant aspects linked to the presentation of the drawings of one or another group's drawing.

Instructions:

Exercise 1: Prior to the meeting ask every participant to bring an object that reflects their relationship to their culture (or if you work with foreigners: the host culture).

In the training ask everybody taking turns to show the object and share why they brought this particular object. If there are more than 10 people you may want to create small groups. In this case later on make sure to offer a space for display so that everyone can see everyone else's object.

Exercise 2: Create small groups of 3-4 people, ask them to draw an illustration of "culture" – not one particular culture but culture in general. They can draw on the objects they brought (if they did that exercise). The illustration can be schema, a model or a metaphor. After 20 minutes the group has to present their work. After each presentation the facilitator can highlight important aspects that appear in the illustrations or precisely that seem to be missing.

Exercise 3: This is the artistic component of this series of exercises on culture, which closes the work. We propose participants to create an artwork around the object they brought. They can physically include the object if it is such (e.g. a piece of bread, a postcard etc.) or just symbolize the object by drawing / paining it in the picture. When finished participants can present their work if they wish to.

Debriefing:

The three exercises can build on each other, or can be used separately. If used together there is no need for big debriefing after exercise 1. Otherwise the trainer should offer her/his points on culture after the presentation of the objects. S/he could look for common patterns (whether the objects are similar or precisely very different, whether they refer to similar domains of life etc)

Hints for facilitators:

Some aspects of culture worth mentioning - explaining also the usual difficulty of finding one common definition (see Kroeber, A. & Kluckhohn, C. 1952) due to the many possible angles:

- Types of cultures: national, regional, gender, age, subculture, sexual preference etc..
- Dynamics of culture: transmission and exchange
- Characteristics: dynamic, always changing, subjective

- Manifestations of culture: art, science, writing, objects..
- Origins of culture (eg. See Tomasello: cumulative learning or Terror Management Theory)
- Relationship of culture and the individual (cultural identity, reciprocal construction, enculturation, ethnocentrism, cultural relativism etc)
- Culture and politics

Some common metaphors often used to illustrate aspects of culture: iceberg, eyeglasses, onion etc.

Suggested readings on the topic:

Some references on "culture":

Eriksen, Thomas Hylland 1995 Small Places, Large Issues: An Introduction to Social and Cultural Anthropology London: Pluto Press
Geertz, Clifford 1973 The Interpretation of Cultures: Selected Essays. New York: Basic
Geertz, Clifford 1984 Anti-Anti-Relativism. 1983 Distinguished Lecture. American Anthropologist 82:263-278
Hall, E.T. 1990 (orig 1959) The Silent Language. Anchor Books
Hall, E.T. 1999 (orig 1966) The Hidden Dimension Anchor Books
Hall, E.T 1989 Beyond Culture. Anchor Books
Kroeber, A. & Kluckhohn, C. 1952. Culture. New York: Meridian Books

Creative Media and presentation of self

Responsible organisation' s name:Artemisszio Foundation
Facilitator's name: Veronika Szabó

Pedagogical objective:

Introduction into visual communication using manual and digital techniques as well. The aim is to reach a universal approach through visual language, mixing true human stories and playful, humorous elements.

Time required:
3 hours

Optimal number of participants: 10- 20

Materials:

Preparation:

Instructions:

Exercise n° 1 (10 mins.) Energizer – Run, if you…
Pedagogical objective: To feel the group energy and dynamics again after the break, introduction into self presentation through group game. Finding common things in each other.
Instructions: Participants sit down in a circle on chairs, one person is in the middle of the circle who has to say a true statement about herself. For whom the statement is right as well, has to leave the chair and choose another one. The person from the middle wants to sit down as well.

Exercise n° 2 (30 mins): Self presentation by world café and drawing
Pedagogical objective: Presentation and representation, recontexctualizing personal stories.
Instructions: In world café system participants sit down in small groups and they get questions concerning different levels of their identities. After each question some people from one table has to go to another table, so this is how people will rotate. During discussions everybody has to draw things what came to mind during talking about themselves. Short discussion about the "onion" of identity.

Exercise n° 3 (60 mins.) Short films with green box
Pedagogical objective: Presentation and representation, recontexctualizing personal stories.
Instructions: First we show to participants how the green box techniques are working and we give them examples (projector).

Then in small groups of 3 people they prepare short films with green box techniques based on the drawings of world café. One person is the cameraman, one person is the storyteller and the other one is the interviewer. In these small groups they prepare their own identity film (Screen the drawing with a projector). Then the small groups edit together the film.

Presentation of films (20 mins.)

Excersise n° 4 (60 mins.) Short films with stop motion
Pedagogical objective: Creating stop motion films about stories based on personal and created elements by participants.
Methods: cutting out figures from newspaper or their own photos, drawing and live images.
Instructions:In small groups of 3-4 people create a story board based on questions. Then one is the cameraman , another will move the little pieces and one will say: GO.

Debriefing:

Hints for facilitators:

Suggested readings on the topic:

4. Exploring diversity & acquiring sense of empowerment

Sand writings, Creative writing workshop
Responsible organisation' s name: University of the Peloponnese, Department of Theatre Studies
Facilitator's name: Alkistis Kondoyianni

Pedagogical objective:

Aims at familiarising the participants with plain written speech, with its creative undoings and subversions, as well as with the emergence, and tracing, or a novel text. More specifically, the workshop aims at factual/tangible writing attempts on the part of the participants which are accompanied by individual or group subversive expressions capable to articulate and reveal the diverseness and the dynamics of human relations.

Time required: 3 hours

Optimal number of participants: no limit

Materials: peculiar objects and materials, long stripes of paper, markers

Preparation: none

Exercise n° 1:
Pedagogical objective: The first «creative writing» of the group is a transcription of ideas with materials in the space which aims at the familiarisation of the participants with the space and the body –understanding of the tridimensionality of the environment through objects.
Instructions: Observe the environment, choose the objects you like, take them and then put them in the place you think they match. Create a space of yours in the whole environment (using objects and materials). Observe again the whole «creative writing» of yours and of the group and write three titles for the whole creation (on long sheets of paper).
Exercise n° 2:
Pedagogical objective: The exercise aims at the development of the sensation of the space, of the others around and the first acting with the others as a unit.
Instructions: Create a scheme-design with your bodies, it is a «creative writing» with you and your bodies at the space. You can also choose objects and materials which are around you. Your body with these and with the other persons, altogether, perform a «creative writing» (music).
Exercise n° 3:
Pedagogical objective: This exercise aims at stimulating the creativity at a personal degree in relation with the objects around and at presenting herself/himself at the group.

Instructions: Everybody will take the material he/she likes and will make his/her own creation. He/she will present himself and will speak about his/her creation/construction (music).

Exercise n° 4:

Pedagogical objective: The exercises aim first at bringing everybody in contact with the other members and observe what they have made. Then it aims at living the value of the words, starting to explore what they mean and at forming a unit - a poem. Finally at creating a dialogue which promotes creativity.

Instructions:

1. Find a way to unite your construction with these of the others and make a big one. Inside this it's yourself. Please write words significant for you and put them in the right place, on one point of the whole construction (long sheets of paper).
2. Write a personal poem for the whole construction and use your words (special piece of paper).
3. Make a dialogical poem with your poem and your pair's poem. Presentation.

Exercise n° 5:

Pedagogical objective: This exercise aims at creating bounds with the members through their experiences, and finally express their ideas in dialogues.

Instructions: In pairs. Use your significant words with your pair. Explain to your partenr why this word (words) is significant for you through one experience that comes to your mind. Your partner does the same and finally you play a very quick dialogue using your words. Presentation.

Exercise n° 6:

Pedagogical objective: This exercise aims at the development of creativity through communication and interaction

Instructions: At the wall there is an empty paper which can be used by you. It's your newspaper where you can leave your print, you can write words or write a wish to somebody who faces something difficult.

Exercise n° 7:

Pedagogical objective: This exercise aims at expressing in a free way by writing down and giving solutions to personal problems

Instructions: At the wall there is an empty paper which can be used by you. It's your newspaper where you can leave your print, you can write words or write a wish to somebody who faces something difficult.

Exercise n° 8:

Pedagogical objective: This exercise aims at increasing the feeling of the body in the space, in relation with the sounds and the words as an expression which reflex the whole group

Instructions: Finish with the creative writing of your body on the floor and fill the space with your sounds. Create the song of the group.

Suggested readings on the topic:

- Adair, J. (2009). *The art of creative thinking: How to be innovative and develop great ideas.* London: Kogan Page
- Bowkett, S. (1997). *Imagine that... A Handbook for Creative Learning Activities for the Classroom*. Trowbridge: Redwood Books
- Craft, A. (1998). *Can you Teach Creativity?* Nottingham: Education Now Publishing Co-operative
- Foucault, M. (1984). *The Foucault Reader*. London: Penguin Books
- Goleman, D. (2006). *Emotional Intelligence: 10th Anniversary Edition; Why It Can Matter More Than IQ.* Bantam
- Gourevitch, Ph., (2006). Paris Review Interview Anthology, Paris: The Paris Review
- Kaufman, J. & Sternberg, R. (2006). *The International Handbook of Creativity*. Cambridge: Cambridge University Press
- Michalko, M. (2001). *Cracking Creativity: the Secrets of Creative Genius.* New York: Ten Speed Press
- National Advisory Committee on Creative and Cultural Education (1999). *All Our Futures: Creativity, Culture and Education*. DFEE (Department for Education and Employment)
- Taylor, C. (1988). Various Approaches to and Definitions of Creativity, in Sternberg, R. (Ed.). *The Nature of Creativity: Contemporary Psychological Perspectives*. Cambridge: Cambridge University Press
- National Campaign for the Arts (1997). *Theatre in Education: Ten Years of Change.* London: NCA
- Rodari, G. (1996). *The Grammar of Fantasy: An Introduction to Art of Inventing Stories*. Teachers & Writers Collaborative
- Sternberg, R. (1988). *The Nature of Creativity: contemporary psychological perspectives*. Cambridge: Cambridge University Press
- Sternberg, R. (1999). *Handbook of Creativity.* Cambridge: Cambridge University Press

Life maps
Responsible organisations' name: University of the Peloponnese & Osmosis
Facilitators' names: Christina Zoniou & Naya Boemi
References: Govas, N., 2009. "From the individual to the social: The 'life map' activities". In Alex Mavrokordatos (ed.), 2009. *mPPACT Manifest: Methodology for a Pupil and Performing Arts-Centred Teaching,* Gamlingay, Sandy: Authors OnLine
(pp.136 -140).

Pedagogical objectives:
This activity aims at reflecting the participants' stories, choices and identities; at developing self awareness; and at moving from the individual to the collective as part of the empowerment process.
In this activity participants are exposed to the dynamic, changeable and multiple features of personal identities, as well as the roles of self-determination and choice in forming them. It also aims at creating a sense of collectivity through the sharing of common elements in personal stories; and at enhancing cross-cultural interaction and the crossing of personal boundaries through the creation of collective artistic products that derive from them.

Time required:
2-3 hours or more

Optimal number of participants: 12-20

Materials:
Large sheets of paper, markers, soft music

Preparation:
Create a relaxed atmosphere using concentration and relaxation games.

Instructions:
This is an activity about mapping the personal stories of the participants, sharing them, and creating and enacting a new collective story, by means of the artistic methods of drawing, narrating and performing.

The activity is developed in five stages:

- **Mapping personal stories**: on a large sheet of paper, everyone draws their own "life map" as a journey from the birth (or another starting point) to the present. The participants try to represent who they are now and what led them be what they are. Using

abstract or concrete drawing, they depict a journey containing the most important events of their life - key turning points, moments of change and decisions, expectations and dreams, achievements, obstacles, moments of fear, oppression or injustice etc.

- **Sharing personal stories**: in subgroups of 4-6 persons, the participants share the stories in their "life maps". Key notions and important issues deriving from these stories are noted. Then the participants choose the most important notions and issues that they have in common.
- **Creating a new common story and performing it:** each subgroup devises a short performance based on the most important common notions and issues, using still images, improvisations, sounds, dialogue, movement, objects, music.
- **Responding:** the audience, made up of the other participants, gives feedback and reflects on the performances in terms of their objectives, plot and style. The facilitator may use discussion or interactive drama techniques, such as "thought tracking", "hot seating", "image theatre" and "forum theatre", tofor give feedback.
- **Re-creating and developing the story:** participants recreate their scenes, taking into consideration the audience's comments.

Variation 1: stage 1) "Mapping personal stories" can be replaced by narrating a story related to an object that has particular significance for the individual or that represents his/her culture.
Variation 2: the story to be depicted concerns a particular moment, for instance, 'arriving in a new cultural environment' or 'participating in the theatrical workshop' (see 'Maps of the workshop' as an evaluation activity)

Debriefing: After the activity the facilitator encourages participants to comment on the experience of reflecting on their personal stories, on sharing them and re-elaborating them with the others.

Suggested readings on the topic:
Alex Mavrokordatos (ed.), 2009. *mPPACT Manifest: Methodology for a Pupil and Performing Arts-Centred Teaching,* Gamlingay, Sandy: Authors OnLine.

5. Understanding challenges of adaptation

The migration path

Responsible organisation' s name: Artemisszio & Elan Interculturel
Facilitator's name: Veronika Szabo', Vera Varhegyi

Pedagogical objective:

e) To help participants get tuned on the subject of migration, understand what migrants go through
f) To have a basic understanding of basic concepts of cross-cultural adaptation

Time required:
Part 1: 1 hour
Part 2: 1 hour
Part 3: 1 hour
Optimal number of participants: 10- 20
The small groups work best with 3-5 participants, bigger groups should be split up.
Materials:
Flipchart paper and color pencils / chalks / markers for the migration paths
Preparation:
The interview transcripts should be checked beforehand. It is possible to use interviews prepared by the participants, then count the time for selecting / shortening / editing the interviews.
The interviews do not have to be longer then one page, including the following information:

- reasons behind to leave the home country
- situation at home country
- experiences about the journey
- present at the host country

Instructions:

Part 1: Drawing the migration path

1-2 pages long interview transcripts are distributed to the participants, 3-4 people can work on the same interview. Their task is to read the text and then create a visual representation of the path of the migrant, showing what happened before, how the decision to leave was taken, what happened during the transition, at arrival and how the person looks at the future.

The interview does not contain all information about the migrant situation, so the groups have to complete the stories at each station according to the following questions:

What kind of feeling can the protagonist have at the different stations?

What kind of important persons did he/she meet with during the journey?

What kind of institutions, offices did she/he go and what was their impact on the journey?

What kind of resources did she/he have?

What kind of difficulties did she/he face at the different stations

3 participants have a special tasks: they become interviewers: they take the role of a migration officer / journalist / psychologist and they can ask questions to the migrant (=participants talking from the perspective of the migrant)

Part 2: Becoming the migrant

Each group presents the migration path of their migrant. They must talk in 1st person singular (= from the perspective of the migrant). Each team member should have a part (everybody should speak).

Once they presented the migration path, the 3 experts (journalist, psychologist, migration officer) can ask their questions.

If the group is playful, have some experiences on drama or theatre field, it's possible to make the presentation in the style of a tv show. In this case the facilitator takes the role of the tv-show speaker and ask the migrants to tell their stories and then asks the experts to put question towards the migrants. It can be important to create an atmosphere where everybody is in role, the facilitator as well. It helps to play the game.

Part 3: Debriefing + basic concepts

A first quick debriefing aims at letting the roles go. Sometimes participants acting as migrants / experts get into their roles and get emotional. We should help them to step out of those emotions.

We can ask both migrants and experts how they felt.

We can ask the whole group how authentic / realistic the experts were.

The second part of the debriefing focuses on some basic concepts of adaptation. The facilitator can adjust the content according to the level of their group.

Some concepts worth tackling are:
Discussion on the motives migration in particular the push and pull factors:
What are the reasons, factors behind leaving the home country
Aspects of adaptation:

- psychological adjustment
- sociocultural adaptation
- acculturation

Some idées recues about adaptation worth to tackle:

- U curve hypothesis (stages proposed by Oberg then Lysgard, starting with honey-moon etc)
- Acculturation as a linear process

If the exercise is done in one country amongst people from the same country
Discussion about institution which can help migrants in their adaptation (psychological, legal, social problems).

Debriefing:
See above

Hints for facilitators:
It may be a good idea to go through the roles of the experts with the participants playing experts. What special position these occupations imply? How do these professionals behave? What is their goal? What is important for them?

Suggested readings on the topic (background theory or methodology):
Colleen Ward, Stephen Bochner, Adrian Furnham 2001. *The Psychology of Culture Shock* Routledge, East Sussex

Host and home
Responsible organisation' s name: Artemisszio Foundation
Facilitator's name: Veronika Szabo,
References (only if you did not invent the exercise):

Pedagogical objective:

a) To help to find and discuss common words, concepts, challenges and experiences related to the host country of migrants and their recent home
b) To go from the individual level into the collective one trough discussion if challanges
c) To find a common issue, challenge, difficulty to make it as the embrio of a forum theatre performance

Time need:
30 minutes
Suitable number of participants:
10- 12 divided into 2 groups first and then 3-4.
Material needs:
Flipchart paper and color pencils / chalks / markers for writing
Preparation needed:
Facilitators should prepare two tables with two big flipchart
Instructions:
The group should divide into 2 groups, A and B. In the A group they collect words, concepts related to the host country, in the B group they collect words, concepts related to home. After writing down the words on flipcharts the groups change their places and watch what the other group wrote on the flipcharts and the participants highlight those words which is true for them personally which they agree concerning the 2 main topic. After they discuss those words which have the most highlights and share cultural experiences related to these words. It can be also an introduction game to start to discuss also oppression situations and injust and build still images from that.

Debriefing:
There are several questions to discuss the concepts and words after their collection:
-For example: Tell a concrete experience about a word that you used?
-If there is any challenge around it how do you manage it?
-Discussion about the concept of culture and identity
Hints for facilitators:
Facilitators should call participant's attention to write just simple words, because then they have the possibility to share real experiences concerning that.
Suggested readings on the topic (background theory or methodology):
Provide:

For books: Augusto Boal, Games for actors and non-actors

6. Changing and envisioning a new life project

Image theatre as body-storming
Responsible organisations' names: University of the Peloponnese & Osmosis
Facilitators' names: Christina Zoniou & Naya Boemi

Pedagogical objectives:
Part 1 ***Sculptor and sculptures***

1. To express and analyse feelings, ideas, thoughts and relationships through body images
2. To share body attitudes and movements
3. To understand the relationship between image and spectator's perception (what I show and how others perceive it)
4. To understand the relationship between image and lived experience (what I feel and how I express my feelings through my body)
5. Personal and collective exploration of a topic

Part 2 ***Dynamic images***

1. To reflect on particular issues in order to develop innovative solutions
2. To interact by means of participants' bodies
3. To approach a topic dialectically
4. To encourage participation in decision making

Time required: Part 1 15 minutes - **Part 2** 30 minutes

Optimal number of participants: 10- 20

Preparation: Warm up and activation games, concentration techniques

Instructions:

Part 1 ***Sculptor and sculptures***

Participants are asked to 'mould' and 'sculpt' their bodies or those of others into individual representations of a particular situation, emotion or idea. Any kind of speaking is not permitted and the participant becomes like a sculptor, who must determine the position of each body including the mimics as if they are made of clay. This created statue or group of statues is presented to other participants for discussion.

Part 2 ***Dynamic images***

Participants "sculpt" images on their own and others' bodies depicting an issue of oppression. These frozen images are then "dynamised," or brought to life, through a sequence of movement-based and interactive exercises. The initial frozen image (known as the 'actual image') is then used as a prompt for discussion about how the situation can be changed – how the spectators themselves can change the situation. The participants rehearse this solution by moulding a new sculpture depicting the 'ideal image', in which oppression is dispelled. This is followed by an 'image of transition' between the reality of the oppression and 'the ideal image', encouraging insight into ways of overcoming real life oppression.

Debriefing:

Part 1 ***Sculptor and sculptures***

Through sculpting others or using our own body to demonstrate a body position, participants create anything from one-person to large-group image sculptures that reflect the sculptor's impression of a situation or oppression. By using the body rather than speech, the normal 'blockades' and 'filters' of thought can be bypassed. These bodily and physical expressions form a space to discuss the oppression that is seen visually.

Part 2 ***Dynamic images***

Image Theatre allows the communication beyond the confines of language, separate out objective and subjective thinking, and develops a language of representation. When viewing images participants are encouraged to be keen to understand the difference between what one sees and what one assumes. This is to disrupt the automatic thought processes of inference and to gain a stronger understanding of the way images can be interpreted. The process leads to reflection that produces proposals for solutions, which are ultimately tested in new images and thus leads to new experience and a new round of possible actions.

Hints for facilitators:
- maieutic attitude
- have in their mind that the ways people present their bodies and emotions are culturally formed
- connection with methodological-theoretical principles of Boal's and Freire's methods

Suggested readings on the topic (background theory or methodology):
- Boal, A., 1995, The Rainbow of Desire: The Boal Method Of Theatre and Therapy. London: Routledge
- Boal, A., 1992, Games For Actors and Non-Actors. London: Routledge
-

Introduction to Forum Theatre
Responsible organisations' names: University of the Peloponnese & Osmosis
Facilitators' names: Christina Zoniou & Naya Boemi
References: Boal 1992

Pedagogical objective:
To empower participants to face oppressive social conditions and to redesign their life project.

Time required: many sessions, a total of approximately 10-15 hours

Optimal number of participants: 12-20

Materials: props, costumes, music etc.

Preparation: The activity belongs to the final stage of a workshop, after the group is tried and tested, and the creative process initiated by previous activities. Note that Forum Theatre is a complex theatrical activity rather an exercise, taken from the Theatre of the Oppressed by Augusto Boal and needs a solid theoretical and practical preparation of the facilitator.

Instructions:

The group is introduced to the themes of *oppression*, *oppressor*, *oppressed*, *breaking of oppression* through various theatrical activities taken from the Arsenal of the Theatre of the Oppressed, es. from the chapters "The invention of space and the spatial structures of power" (see Boal 1992, p. 149 -150) and "Image theatre" (p. 164- 192) such as 'The Great Game of Power".

The participants are divided into subgroups of 5, in order to construct short scenes of oppression deriving from their personal experiences. The group selects an issue to deal with, one that concerns the participants themselves and the problems they face in their own lives, and produces several scenes on it, building a coherent story. The story is made up of elements from personal stories and fiction, and it represents an unresolved conflict or form of oppression, i.e. a scene that ends badly. The protagonist is the oppressed, someone who has the need and the desire to change the oppressive reality but finds obstacles by the oppressor (s) - antagonist. According to Boal (p.227), the scenes we choose to present in a Forum Theatre performance should give the opportunity for many alternatives, that is, they show oppression at a point when something is still to be done, rather than when everything is up to physical resistance. Otherwise we may depress and disempower the "spect-actors". As the performance is prepared, the group gradually moves from a personal to a social representation of the problem, changing, adding or omitting details according to the group's objectives. The scenes are rehearsed, using various techniques (p. 201-204), and are enhanced aesthetically by music, props and stage design. Decisions are made collectively, using the creative forces of the whole group.

The scenes are shown as a complete performance to an audience that watches it once. Then the facilitator (the Joker) asks the audience: in the event of the same thing happening again, what one could do? The scene is repeated. The audience can change the course of the

story, by saying 'stop', freezing the actors and substituting the character that they identify as the oppressed – protagonist of the story. The members of the audience become then "spect-actors" and by acting on stage, they do and say what they would do and say in an analogous situation, in the given conditions and with the given difficulties presented by the antagonist. The Joker coordinates the game and the substitution of characters, trying to deepen the discussion by asking critical questions. "Magic" solutions should be rejected.

Debriefing: Participants and audiences discuss possible solutions to real life situations

Hints for facilitators: Be prepared to deal sometimes with painful stories of oppression; move the focus to the social aspect of a problem; try to lead the participants to "conscientisation", to critical awareness of the social reality they face, as well as to empowerment and to finding meaningful ways out of oppressive reality; use a "maieutic" attitude and avoid manipulating the participants and the audience.

Suggested readings on the topic:
Boal, A. 1992, *Games For Actors and Non-Actors*. Trans. Adrian Jackson.
London: Routledge (2nd edition 2002).

7. Evaluating change

Narrative evaluation with images
Responsible organisation' s name: Elan Interculturel
Facilitator's name: Vera Varhegyi

Pedagogical objective:
This evaluation method is suitable for workshops which have some visual output that participants have created. The task serves the evaluation of the workshop, reflection on what happened and on the pedagogical objectives of the workshop

Time required: 1-2 hours outside of the workshop time as participants should do this after the workshop finished, ideally 1-2 weeks after

Optimal number of participants: -

Materials: Drawing paper, color pencils / pastels / pens, journals for collage, scissors, glue.
Flipchart paper, markers

Preparation: During the workshop the outputs of the participants have to be documented and connected to the chronology of the workshop. For each participant the facilitator must create a template with chosen images on the works of the given participant.

Instructions:
The evaluation template should have several images of the participant reflecting each session or each theme covered. For each image some space must be left so that participants answer three questions:

1) Description of the art work in question: please describe objectively what is represented, what do you see in this image
2) Context: please describe how it was prepared, in which part of the workshop, how did you feel about this activity?
3) How can you link this image to the theme of the workshop (e.g. migration, diversity, adaptation etc.. please write here the theme of your workshop)

The evaluation should be sent to the facilitator. Alternatively the evaluation could be done in an interview.

The hot chair evaluation
Responsible organisation' s name: Artemisszio Foundation
Facilitator's name: Veronika Szabo, Viktor Bori

Pedagogical objective:
1) To help participants to evaluate a process from different point of view

2) To help to express and define feelings and conclusion related to a theatrical workshop

Time need: Between 45 min and 1,5 hour (Depends on the number of participants).

Optimal number of participants: 10- 15 (The small groups work best with 3-5 participants).

Materials: Flipchart paper and color pencils / chalks / markers for the migration paths

Preparation needed:
The facilitators prepare two chairs in front of each other, one is the “hot chair”, the other is the “role chair”. The rest of the chairs are in a half circle in front of the two chairs.

Instructions:
The “hot chair” game is a theatrical evaluation method. It is a modified version of the game” hot seat” by Veronika Szabo of Artemisszio Foundation and Viktor Bori actor and drama in education teacher. The original game is invented by drama in education educators and its a narrative convention in drama in education lessons. One participant of the group takes a seat and a role of the character of a scene or story and is interviewed in character by the rest of the group. This excercise’s aim is to further explore the content and context of a story and the rest of the group trough questions can understand better the feeling, behaviour of a character.

In our modified version we use the roles in an opposite way and we use this for individual evaluation. The facilitators prepare two chairs in front of each other, one is the “hot chair”, the other is the “role chair”. One chair is occupied by a participant who will answer questions. This person does not play any role, just plays her/himself. On the other hand the rest of the group take a role of a:

- good friend
- mother
- a journalist
- a psychologist

Anybody of the group can take the “role” chair, but before sitting down they need to clarify which role of the 4 they will play. After this they ask question related to the workshop from the participant in “hot chair”. Each participant can take the hot chair.

Suggested readings on the topic:
Laszlo Kaposi: Játékkönyv, 2010

Workshop maps
Responsible organisation’ s name: Univeristy of the Peloponnese & Osmosis
Facilitator’s name: Christina Zoniou & Naya Boemi

Pedagogical objective: To evaluate change occurred

Time required: 30- 60 minutes

Optimal number of participants: 10 -20

Materials: Drawing paper, color pencils / pastels / pens / markers, flipchart paper or A3 papers

Instructions:
A “workshop map” is a visual evaluation technique. It is a variation of the exercise “Life Maps” (Govas 2009: 138-139), which is a pictorial representation of someone’s life, an autobiography recording significant events, which uses pictures and symbols to represent events and goals (see above). In “Workshop Maps”, participants and trainers use symbols, drawings, words, short phrases and so on to draw the route and experience of the workshop. About 15-20 minutes are required for each individual drawing. Then each participant talks about her drawing and the others can ask questions. The idea behind the use of this technique lies in the qualitative evaluation paradigm, which inspired us. Accordingly, researchers are allowed to evaluate the outcomes of a course basing on the personal narratives of participants’ experiences. Workshop maps as method of evaluation produces a lot of useful data that can be categorized and analyzed. Such an analysis

can be made by using a Grounded Theory Method, meaning that we let the categories of analysis derive from the open analysis of the data.

Suggested readings on the topic: Govas, N., 2009. "From the individual to the social: The 'life map' activities". In Alex Mavrokordatos (ed.), 2009. *mPPACT Manifest: Methodology for a Pupil and Performing Arts-Centred Teaching,* Gamlingay, Sandy: Authors OnLine (pp.136 -140).

Observation grid
Responsible organisation' s name: Research Group Art applications for Social Integration: art, therapy and inclusion (University Complutense of Madrid)
Facilitator's name: Marián López Fdez. Cao

Pedagogical objective:
To give facilitators a tool to observe, during the participants' art processes, items (attitudes, feelings, fears) that can be used in order to improve the psychosocial skills, sense of welfare and self esteem of participants to face new environments.

Time required: 1/2 hours outside of the workshop time as facilitators should do this after the workshop has finished, every time.

Optimal number of participants: -

Materials: Observation grid, pictures of art products made by facilitators, pencil.

Preparation needed:
During the workshop the facilitator has to have in mind the indicators of the observation grid. Those indicators are related to the way the participant react to art process, to consigns given, to his or her own work of art, to the relation to the other participants' works and to facilitators. All these outputs have to be documented and connected to the chronology of the workshop, through the observation grid. For each participant the facilitator must create a template with all these observations during the whole workshop.

Instructions:

An observation grid is not a mere closed instrument of evaluation. It is an invitation to common reflection. It proposes fields of reflection and analysis, moments where to stop and to analyse what happened in the workshop.

Observing how the participant associates him or herself with his/her work, observing his/her doubts about the work and processes, the influences of other participants or the facilitator, his or her resistances, acceptance or rejection of her/his work, can give facilitators hints of how the participant faces new situations. Observing how he or she takes into account his or her difficulties (or blames always the external factors) can help facilitators to realize cognitive patterns and can help facilitators to work through the sense of frustration and abandonment that sometimes participants have at the beginning of and art project.

In the same way, the way the participant expresses or refers to the work of others, his/her relationship of admiration or contempt, or simply of indifference, can help us to learn about how he/she sets the links with one another, through the works. Isolation, relationship, are key elements in the constitution of human beings and can help us to help our participants to reflect about attitudes which they had not noticed before.

A close look at the work of art, devoid of deterministic interpretations based on contents, can inform us about the way in which the participants "shape" their expressions and feelings. The observation of the use of space, of the repetition of patterns or stereotypes that helps participants defend themselves through learned forms, the observation of continued use of shapes and colours can help facilitators to show participants how they begin to be aware of their own "style", their own modes of communication and expression through art.

Finally, the interaction with facilitators, through the process of transference, helps facilitators to know what they embody for the participant. Knowing this can help facilitators to analyse the relationships of power, dependence, insubordination or submission that the participant projects on the facilitator. It is important for facilitator on the one hand to act being aware of these processes, and on the other hand, to let the participant be aware of them also.

As we have pointed out, the observation grid is an invitation to reflect on art processes, is not a diagnostic tool or a closed evaluation. On the contrary, its aim is to open to the careful, slow and delicate observation of the participant’s art activity and to force the facilitator to learn to "see" to "listen" to "feel" the participant. Some elements of observation are common to the whole group, but others must be, probably, adapted to the biography, situation, and needs of participant.

In this section an example is offered, made for a specific workshop. It is not a closed guide for all workshops, but can help to create new ones. The 1/5 categorization is not evaluative, as it is not better or worse, for example, make quickly or slowly a work of art. This offers us an observation tool, not an evaluation tool, because there are no "best" or "worst" ways to make a work of art. But it is important for a

good facilitator to see carefully how the participant faces the process, the work of art and the relation with the team and facilitator involved.

Categories of analysis:

- Uncertainty
- Tolerance to the Frustration
- Anxiety
- Loss of origins/identity/geographies