Intellectual Output 3

ACT-ON TRAINING OF TRAINERS CURRICULUM

INTRODUCTION

ACT-ON – Creative Methods Unlocking Opportunities is a two-year Erasmus+ project which aims to offer to youth workers (youth workers, youth trainers/ facilitators, youth leaders, and mentors of European Solidarity Corps' Volunteers) an opportunity for continuous professional development to support the young people reverse the effects of the pandemic. The project has 4 partners: Arista Deka – Coordinator (Cyprus), Sistema Cyprus (Cyprus), Fifty-Fifty – Social Innovation and Cohesion Institute (Greece) and Theatrical Youth Association On&Off (Spain).

The project provides youth workers with practical tools to use in their daily work when working in youth clubs, facilitating meetings with young people, delivering youth training at local workshops and international mobility projects, mentoring young people volunteering with the European Solidarity Corps (ESC) etc. Methodology wise, the project uses non-formal learning, creative methods, arts, participatory methods, and intercultural dialogue approaches.

The project proposes methods from four creative themes to help young people with fewer opportunities develop the Key Competences described by the Revised Framework of Key Competences for Lifelong Learning (2018) [1].

The proposed themes are:

1. **Community Music** as a path to positive youth development and empowerment of youth to integrate into society.

2. **Drama** to enrich youth's creative development, foster their creative engagement, and develop problem-solving skills.

3. **Photovoice** - an empowering and flexible process that combines photography with social action. It will empower young people, including those who are facing the risk of social exclusion.

4. **Lego® Serious Play®** methodology to support the youth to cultivate creativity and innovation, develop and express innovative ideas, and develop problem-solving, communication, and presentation skills.

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[1] https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:OJ.C_.2018.189.01.0001.01.ENG&toc=OJ:C:2018:189:TOC

The training curriculum addresses the need to improve the employability of youth workers, a need which is underestimated due to the paradox that it is the youth workers that focus their work on the employability of all the other target- groups and there are no initiatives towards their own.

The TRAINING OF TRAINERS CURRICULUM introduces 16 Creative Resources that are available on http://actonproject.eu and the 4 creative themes they address. The new resources are media-rich and interactive, and the Training of Trainers Curriculum familiarises the youth workers with the new approaches required to effectively use and integrate the new resources into everyday activities.

OVERVIEW OF CREATIVE THEMES

ACT-ON envisages a large-scale innovation where the provision of continuous professional development supports to youth professionals is concerned and also in the way that it proposes to support the acquisition of key competences within that cohort of young people who are most vulnerable and in danger of long-term exclusion. It must be acknowledged that there are no key competence learning resources that are built around creative themes like 1. Lego® Serious Play®, 2. Music, 3. Photovoice, 4. Drama in any of the partner countries. So, what ACT-ON proposes is breaking new ground.

LEGO® Serious Play®

The LEGO® SERIOUS PLAY® Method is a facilitated meeting, communication, problem-solving, and decision-making process in which participants are led through a series of questions, probing deeper and deeper into the subject. The method improves group problem solving. By utilising visual, auditory and kinesthetic skills, the method motivates participants to learn and listen, and it provides all participants with a voice. It is important that it can serve as a shared language regardless of culture or position.

Community Music

"Theatre of the Oppressed"[2] is a methodology, an artistic and pedagogical practice based on ethics and solidarity. It is a social, community and participatory theatre systematised from the '60s by

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[2] http://www.postgradoteatroeducacion.com/wp-content/uploads/2017/01/1Teatro_Oprimido_Master_TA_febrero_2017.pdf
https://www.lahojablanca.com/teatro-del-oprimido
http://biblioteca.clacso.edu.ar/Cuba/casa/20200419044829/Teatro-del-oprimido.pdf
https://dspace.uib.es/xmlui/bitstream/handle/11201/3932/Llado_Ensenat_Ana.pdf?sequence=1

Augusto Boal (Brazil), who proposes to "Humanise Humanity, analysing the past in the present to jointly invent the future we want" [Boal]. It is based on the idea that we are all artists, and we can use drama and other arts as a democratic tool to transform society. It seeks to break with the monologue culture, in which we live to build dialogues. It goes even further than Social Theatre in terms of audience participation

Theatre of the oppressed

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Photovoice

Photovoice is a qualitative method used for community-based participatory research to document and reflect reality. It is an empowering and flexible process that combines photography with grassroots social action. It will empower the young people regardless of status including those who are discriminated against due to language, gender, race, class, disability, etc. Through their art, they will bring new perspectives to raise awareness of hidden or overlooked issues and aspects of the society.

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[3] http://www.postgradoteatroeducacion.com/wp-content/uploads/2017/01/1Teatro_Oprimido_Master_TA_febrero_2017.pdf
https://www.lahojablanca.com/teatro-del-oprimido
http://biblioteca.clacso.edu.ar/Cuba/casa/20200419044829/Teatro-del-oprimido.pdf
https://dspace.uib.es/xmlui/bitstream/handle/11201/3932/Llado_Ensenat_Ana.pdf?sequence=1

WORKING WITH YOUNG PEOPLE WITH FEWER OPPORTUNITIES

Definitions

Inclusion and Diversity of young people with fewer opportunities is a core priority of the Erasmus Plus Programme. The Inclusion and Diversity Strategy[4] covering all fields of Erasmus Plus aims to help address the barriers different target groups may face in accessing such opportunities within Europe and beyond.

The term "people with fewer opportunities" describes people facing obstacles that prevent them from accessing effective education, training and youth work opportunities. A more detailed definition of people with fewer opportunities can be found in Part A of the Erasmus Plus Programme Guide 2022, Section" Inclusion and Diversity", p. 7.

In the field of youth, an Inclusion and Diversity Strategy[5] has been designed as a common framework to support the participation and inclusion of young people with fewer opportunities in Erasmus+.

The list of such potential barriers, catalogues below, is not exhaustive and is meant to provide a reference in taking action to increase accessibility and outreach to people with fewer opportunities. These barriers can hinder their participation both as a stand-alone factor and in combination with them:

Disabilities and health problems:
People with mental (intellectual, cognitive, learning), physical, sensory or other disabilities; physical, mental, intellectual or sensory impairments, in interaction with various barriers, may hinder full and effective participation in society[6].

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[4] Implementation guidelines - Erasmus+ and European Solidarity Corps Inclusion and Diversity Strategy: https://ec.europa.eu/programmes/erasmusplus/resources/implementation-guidelines-erasmus-and-european-solidarity-corps-inclusion-and-diversity_en
[5] More info can be found here: https://europa.eu/youth/d8/node/31266_en

[6] United Nations Convention on the Rights of Persons with Disabilities: https://www.un.org/development/desa/disabilities/convention-on-the-rightsof-persons-with-disabilities.html

Health problems:

Barriers may result from health issues, including severe illnesses, chronic diseases, or any other physical or mental health-related situation that prevents from participating in the programme.

Cultural differences:

While cultural differences may be perceived as barriers by people from any background, they can particularly affect people with fewer opportunities. Such differences may represent significant barriers to learning in general, especially for people with a migrant or refugee background (especially newly-arrived migrants), people belonging to a national or ethnic minority, sign language users, people with linguistic adaptation and cultural inclusion difficulties, etc. Being exposed to foreign languages and cultural differences when taking part in any programme activities may put off individuals and somehow limit the benefits of their participation. And such cultural differences may even prevent potential participants from applying for support through the programme, thereby representing an entry barrier.

Social barriers:

Social adjustment difficulties such as limited social competences, anti-social or high-risk behaviours, (former) offenders, (former) drug or alcohol abusers, or social marginalisation may represent a barrier. Other social barriers can stem from family circumstances, for instance, being the first in the family to access higher education or being a parent (especially a single parent), a caregiver, a breadwinner or an orphan, or have lived or currently living in institutional care.

Economic barriers:

Economic disadvantages like a low standard of living, low income, learners who need to work to support themselves, dependence on the social welfare system, long-term unemployment, precarious situations or poverty, homelessness, debt or financial problems, etc., may represent a barrier. Other difficulties may derive from the limited transferability of services (particularly support to people with fewer opportunities) that need to be "mobile" with the participants when going to a far place or, all the more, abroad.

Barriers linked to discrimination:

Barriers can occur due to discrimination linked to gender, age, ethnicity, religion, beliefs, sexual orientation, disability, or intersectional factors (a combination of two or several of the mentioned discrimination barriers).

Geographical barriers:

Living in remote or rural areas, on small islands or in peripheral/outermost regions[3], urban suburbs, less serviced areas (limited public transport, poor facilities) or less developed areas in third countries, etc., may constitute a barrier.

WORKING WITH YOUNG PEOPLE WITH FEWER OPPORTUNITIES WITH THE METHOD OF MUSIC

Music is a powerful tool for promoting the inclusion and integration of children with fewer opportunities, including marginalized children, migrants, asylum-seekers and refugees. Community music is a dynamic and vital force without any borders where everyone has the right and ability to make and create music[7]. Community music activities require students to participate in active music-making by performing, creating, and improvising[8].

Therefore, music can be a tool to build a strong social identity[9] by empowering healthy self-realization, which is important for engaging students in social inclusion and integration[10], which is "a path away from marginalization, violence and criminality"[11].

Community music activities have to be constructed to create a safe environment and support the participants as in a group therapy setting[12]. The focus of the activities is on the procedure and the overall engagement of the participants rather than a performance[13].

There are many benefits of participating in community music activities. First, community music develops the personal growth of the participants through the development of self-esteem and self-confidence, which leads to building an identity[14].

Second, community music can provide opportunities for self-expression[15] and opportunities for the development of inner strength that provides participants with tools to deal with difficulties in life[16].

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[7] Veblen, K., & Olsson, B. (2002). Community music: Toward an international overview. The new handbook of research on music teaching and learning, 730-753.

[8] Koopman, C. (2007). Community music as music education: on the educational potential of community music. International Journal of Music Education, 25(2), 151-163.

[9] Kleber, M., Lichtensztajn, D., & Gluschankof, C. (2013). Diverse communities, inclusive practice. In K. K. Veblen, S.J. Messenger, M. Silverman, & DJ Elliott (Eds.), Community music today, (pp. 231-248). Rowan & Littlefield

[10] Woodward, S. & Pestano, C. Marginalised Communities: Reaching those falling outside socially accepted norms. In K. K. Veblen, S.J. Messenger, M. Silverman, & DJ Elliott (Eds.), Community music today, (pp. 185-198). Rowan & Littlefield

[11] Kleber, et al. "Diverse communities, inclusive practice", 235.

[12] Scroope, S., & Signorelly, R. (2009). Music therapy helps refugees. Refugee transitions, summer, 36-39.

[13] Schippers, H., & Bartleet, B. L. (2013). The nine domains of community music: Exploring the crossroads of formal and informal music education. International Journal of Music Education, 31(4), 454-471.

[14] Koopman, "Community music as music education: on the educational potential of community music"

[15] Koopman, "Community music as music education: on the educational potential of community music".

[16] Woodward & Pestano, "Marginalised Communities: Reaching those falling outside socially accepted norms".

Third, participants feel unique, included, welcomed, and accepted for who they are and can be a part of and offer to the community they live in[17].

Fourth, the group dynamic and identity that emerges from community music activities can strengthen social cooperation and cooperative peer relationships[18]. Working n a group provides participants with a sense of individual responsibility to the group they participate in and a sense of group responsibility to the individual[19].

Fifth, activities that involve singing in a community music setting can assist in dealing with trauma and stress through deep breathing, which can slow the heart rate and calm the nervous system[20].

Sixth, the development of creativity which requires personal contribution and initiation, can create a sense of accomplishment which can further develop self-confidence and reduce anxiety, especially in a post-conflict situation.

Seventh, through community music activities, participants enrich their appreciation of the arts[21] and their artistic abilities and musical potential[22].

Finally, apart from the benefits for the participants, there are also benefits for the facilitators or teachers, which can become more reflective and better human beings and further increase their motivation for music teaching[23].

[17] Woodward & Pestano, "Marginalised Communities: Reaching those falling outside socially accepted norms".
[18] Woodward & Pestano, "Marginalised Communities: Reaching those falling outside socially accepted norms".
[19] Veblen & Olsson, "Community music: Toward an international overview".
[20] Agopian, "Using music in the classroom to help Syrian refugees deal with post-war trauma".
[21] Woodward & Pestano, "Marginalised Communities: Reaching those falling outside socially accepted norms".
[22] Koopman, "Community music as music education: on the educational potential of community music".
[23] Broeske-Danielsen, B. A. (2013). Community music activity in a refugee camp–student music teachers' practicum experiences. Music Education Research, 15(3), 304-316.

Session 1 – Community Music: An introduction

Time needed

60'

Resources and material

Computer, Projector, Sound

Learning Outcomes

Knowledge:

• The participants will learn how to develop a space where the target group feels safe to take the initiative.

• The participants will develop an understanding of the role of community music in social inclusion.

Skills:

• The participants will develop abilities in implementing community music workshops.

• The participants will learn to have a guiding (coaching) role to ensure their target groups will act independently and take over responsibility.

• The participants will be able to identify and apply appropriate community music activities based on the main attributes of various target groups.

Attitudes:

• The participants will be able to relate music to a range of social and educational contexts.

• The participants will be able to appreciate community music as a tool for social inclusion.

Instructions & schedule of the session activities

The first session can have the form of a lecture (with a PowerPoint Presentation) and some group discussions.

1. **Ask the trainees what the term "Community Music" mean to them.** (10 minutes)

   First, it is important to know that there are no wrong answers. It is important to let them freely share their first impression.

**some ideas of what can come up:

"Music for everyone, with everyone, in everyone."

"Getting people together with music."

"Music that is always here for each and every person in the community."

Note: You can run this activity either with sticky notes on a whiteboard or using mentimeter.com.

2. **Discussing "Why Music?"** (5 minutes)

• Music can be a powerful tool for promoting the inclusion and integration of children with fewer opportunities, including marginalized children, migrants, asylum-seekers and refugees.

• Music is a dynamic and vital force without borders.

Music can be a tool to build a strong social identity by empowering healthy self-realization, which is important for engaging people in social inclusion and integration.

3. **Music and Social Action** (20 minutes)

In groups, they can search online for different programmes or organisations that use music for social action and then quickly present them to the rest of the group (e.g. El Sistema, Lullaby Project, Arte Migrante, Musicians without Borders)

4. **Defining Community Music** (10 minutes)

In this training, you will focus on community music because it is the easiest to be implemented by non-musicians as it requires less musical skills than other forms of music and social action.

It is easier to start by explaining what community music is NOT. Community music workshops (1) are not organized top-down, (2) are not based on unidirectional didactic teachers and (3) are not just about having fun.

The focus of community music activities is on **how participants learn** rather than how facilitators plan, teach and evaluate their lessons. Therefore, community music activities often look like multifaceted task situations where participants learn by exploring.

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Community music focuses more **on the process** and the engagement of all participants rather than on the result. Community music activities are constructed in a way to create **safety** and support the participants.

The characteristics of community music include:

- Active music-making
    - activities are often delivered with non-verbal communication, and they are far different from structured teaching.
    - Performance
    - Improvisation
    - Creativity process which fosters personal delight and self-confidence
- Activities needed to reflect students' needs, abilities and interests
- Strong group dynamic
- Working with a mixed-ability group of people
- Authentic Learning Process (in this process, participants deal with complex task situations with the freedom to personal contribution through exploration and personal initiation)

5. **Benefits of Community Music** (5 minutes)

- Personal growth
- Development of self-esteem
- Self-confidence
- Building an identity
- Opportunities for self-expression
- Opportunities for the development of inner strength
- The realization that eases dealing with difficulties in life
- Increased and improved communication that extends beyond verbal means
- Feel unique, included and welcomed and acceptable for who they are and able to be a part of a community
- Fell they have something to offer to the society they live in
- Collectiveness, group dynamic and identity
- Sense of individual responsibility to the group they participate in and a sense of group responsibility to the individual

- Dealing with trauma and stress
- Sense of accomplishment which can reduce anxiety, especially in a post-conflict situation, or post-war phase
- Enrich students' appreciation of the arts but also their artistic abilities and musical potential

6. **Method of participation** (5 minutes)

Activities need to reflect students' needs, abilities and interests. Community music needs to be responsive to the Ambitions, needs and possibilities of the participants above the tastes and ambitions of the facilitator. The individual goals of participants, both social and musical, can vary and therefore, facilitators need to reflect on these individual needs.

Participants have the freedom to participate by exploring different roles and change between being observers, participants, shapers and creators. This method of participation allows participants to express themselves better. Participants can choose the participation method based on their abilities and comfort levels.

7. **The 6 priorities** (5 minutes)

- Creating a safe environment so that everyone is equal and included to participate at their own pace and level of comfort,
- The active music-making of the students through a self-directed learning process,
- Encouraging creativity through improvisation, personal contribution and initiation, always in a safe way, in order to unlock a creative process for every child, which is important for a solid self-development,
- Developing a sense of individual responsibility to the group and a sense of group responsibility for the individual,
- Students choose their method of participation (observer, participant, shaper or creator) based on their abilities and comfort levels and
- Quality music activities.

Guidelines for debriefing

Discuss again in a circle activity what the term Community Music means to them. Keep the outcomes for the next sessions.

Assessment activities

The assessment of the first session will include the formation of the facilitator in a community music setting. The Assessment tool is the "My Community Music Workshops Map" provided below in the handouts. The facilitators should list three goals that concern them (e.g. be inclusive, be a coach, not a teacher, build a safe environment, be flexible). Then the facilitators should list 3 goals that concern their participants and specifically how they want their participants to feel after a workshop (e.g. happy, safe, creative, closer to other people, motivated). Then, the facilitators should list 3 Do's (e.g. provide opportunities, allow students to take the initiative, make sure to have active involvement open to all, and recognise the desires of participants). Finally, the facilitators should list 3 Don'ts (e.g. be exclusive, make difficult activities that are difficult to follow, organize workshops top-down, and be a unidirectional didactic teacher).

Tips for Facilitators/ Trainers/ Mentors

Although the first session is introductory, it needs to set the foundation in order to be able to understand the purpose of community music. It is very important to focus on the 6 priorities as they will be the guidance for sessions 3 and 4.

Handouts

Also provided on the last page for you to print.

My Community Music Workshops Map

Name:

My Goals for me

My Goals for them

My Do's

My Don'ts
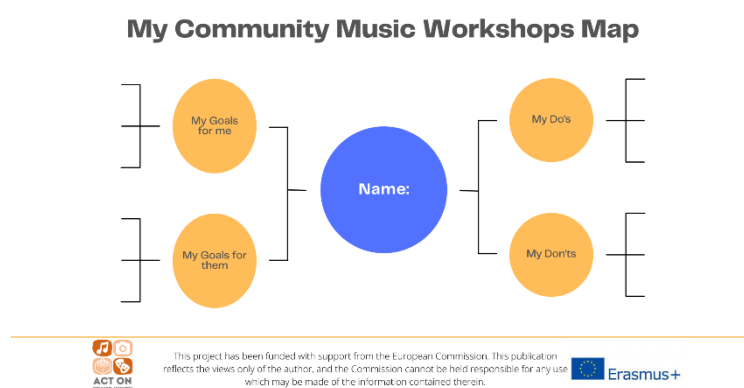
Resources for further exploration

Here you can find a MusEdX talk (similar to a TEDx talk) of Mohamed Diabagate (former unaccompanied refugee minor), that was engaged in Sistema Cyprus and was trained to run

community music workshops for children with a migratory background. Feel free to use this video as part of the first session.

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Session 2 – Basic Music Skills

Time needed

120'

Resources and material

- Suitable room with space to move around

- Flashcards

- Any Metronome Mobile Application

Learning Outcomes

Knowledge:

- The trainers will learn basic musical parameters to be used in community music workshop settings.

Skills:

- The trainers will develop abilities in implementing community music workshops.

- The trainers will develop skills in dealing with musical parameters in an experiential way.

- The trainers will be introduced to principles of structuring music in an experiential way.

- The trainers will be able to demonstrate, play and sing along with minimum verbal instruction rather than teaching.

- The trainers will have the opportunity to compose easy music phrases/ pieces by using these new musical elements.

Attitudes:

- The trainers will be able to relate music to a range of social and educational contexts.

Instructions & schedule of the session activities

Introductions to the topic of this session (5 minutes)

As many youth workers do not have adequate music experience, this session outline will focus on basic music theory skills that will assist the trainers in comprehending and implementing sessions 3 and 4 of this curriculum more easily.

1. **Beat** (10 minutes)

In music, the beat is the most basic form of time. It is responsible for providing the pulse and synchronizing musicians when playing together.

● For this activity, it would be a good opportunity to use background music with the aim of feeling the beat while using our bodies to make sounds.

● To begin with, background music is necessary to feel the beat and encourage the participants to move unconsciously with the beat.

● As a second step, it would be really helpful to walk based on the beat of this music while using their body to make sounds. Walking in a circle is preferable.

● This procedure could be repeated using a few types of music with different tempos.

Samples of music:

1. Summer Nights - Justhea | Royalty Free Music No Copyright Instrumental Music Download Free To Use
2. Soft Feeling - Cheel | Royalty Free Music No Copyright Instrumental Romantic Music Free Download
3. Fly Away - Otis McDonald | Royalty Free Music No Copyright Music Background Music Free Download MP3
4. Hawaii - Tobjan | Royalty Free Music No Copyright Instrumental Music Background Music Free Download
5. Where The Sea Flows - Vlad Gluschenko | Royalty Free Music No Copyright Chill Music Free Download
6. Background Music [No Worries - Scandinavianz] Free Royalty Free Music No Copyright Vlog | RFM - NCM

- Alternatively, instead of walking based on the beat, participants could stand or sit in a circle and pass a ball with the given beat. The participants who do not hold the ball can keep the beat while using their body percussion. For an extra challenge, there could be used more than one ball.

2. **Music Values** (10 minutes)

Note values represent the duration of a note/ sound. Note values' role is to enable us to follow instructions according to count.

- Note values will be initially presented and explained through flashcards (how many beats does each note value represent, etc.)
- Flashcards with both the note values and the number of beats will be used.
- Each trainee will have the chance to match each note value with its representative number of beats. When everyone repeats this procedure, we'll move on to the next rhythmic exercise.

Listen to the music values here

3. **Rhythm** (20 minutes)

The rhythm represents the way we place sound in time. According to Plato, rhythm is "an order of movement" that provides a sense of flow.

- Once the participants become familiar with the note values, they will get the flashcards which are going to represent the different kinds of playing each note value.
- The next step is to clap these note values one by one.
- It would be wise to practice them in a random order to get familiar with them.
- The final step is to compose their own rhythmic patterns by placing these flashcards in the order of their choice with the aim of performing them.
- If the participants are familiar with the time signature, they could also create rhythmic patterns based on specific time signatures (e.g., 4/4, 3/4, etc.)
- To make this exercise more interactive, the participants could be divided into smaller groups, and then each group will have to initially compose a small rhythmic pattern and play it, and then they can switch places with the other groups to play the other rhythmic patterns too.
- A digital metronome could be used at this point to encourage participants to maintain a steady beat from the beginning of this exercise until the end.
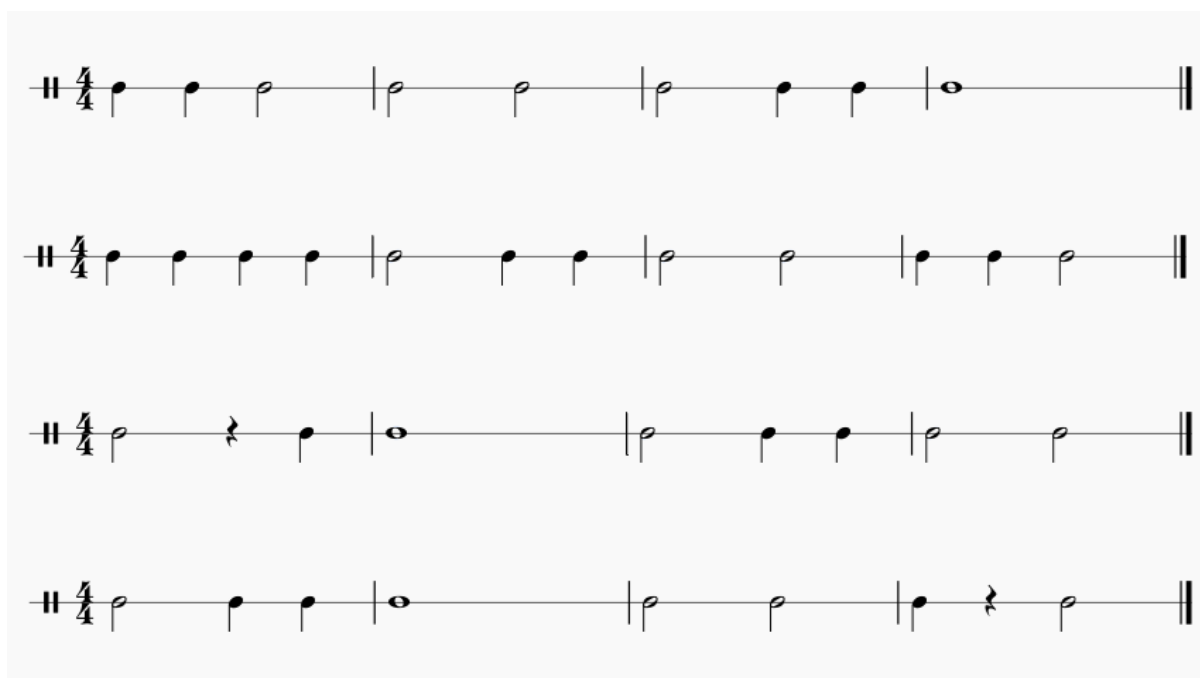
Listen to the rhythms here

4. **The Music Staff** (10 minutes)

The music staff is a set of five parallel lines and four spaces. The purpose of the staff is to identify the pitch of the notes.
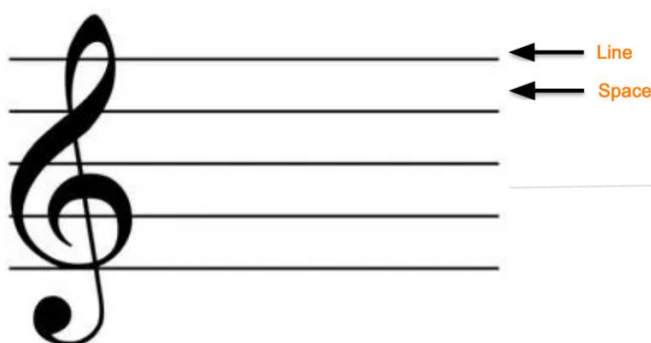
- The purpose of this exercise is to introduce the music staff to the participants by using a music score.
- In the beginning, the trainees will use this music score to observe the movement of the notes while listening to the song that the music score presents.
- Afterwards, trainees will have the opportunity to sing this song with the accompaniment of music.
- The final step is to sing this song again, but this time with no music.

Belle Mama
Song sung in the Torres Strait Islands

Listen to the song and follow the activity here

Assessment activities

Assessment activities are presented and explained in each activity as every activity is different.

Handouts

Flashcards

Resources for further exploration

https://www.sistemacyprus.com/resources/

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Session 3 - Creating a Safe Environment through Music

Time needed

120'

Resources and material

Suitable room with space to move around

Learning Outcomes

Knowledge

- The trainers will learn basic musical parameters to be used in community music workshop settings.

- The trainers will learn to develop a space where the target group will feel safe to take the initiative.

Skills

- The trainers will develop abilities in implementing community music workshops.

- The trainers will develop skills in dealing with musical parameters in an experiential way.

- The trainers will be introduced to the principles of structuring music in an experiential way.

- The trainers will be able to demonstrate, play and sing along with minimum verbal instruction rather than teaching.

- The trainers will learn how to have a guiding (coaching) role that will make sure that their target groups will act independently and take over responsibility.

- The trainers will be able to identify and apply appropriate community music activities based on the main attributes of various target groups.

Attitudes

- The trainers will be able to reflect on their practice critically.

- The trainers will be able to relate music to a range of social and educational contexts.

- The trainers will be able to appreciate community music as a tool for social inclusion.

Objectives addressing the end beneficiaries

- Create a safe environment in which everyone is equal and included.

- Strong Group dynamic and identity.

- Slow the heart rate and calm the nervous system.

- Development of a sense of individual responsibility to the group and group responsibility for the individual.

- Participants can choose their method of participation (observer, participant, shaper or creator) based on their abilities and comfort levels.

Instructions & schedule of the session activities

Introduction to the topic of this session (5 minutes)

This session outline will explore and experience various community music activities that can be used in youth workers' regular practice, focusing on creating a safe environment where everyone feels secure and included through music. All activities presented below are circle activities.

1. **Body percussion** (5 minutes)

Body percussion is one of the best ways to get in touch with the rhythm and feel the beat. This is a relatively easy exercise that includes body percussion. It can act as a warm-up activity. It is a short activity, and it can be introduced in two sections for the participants to be able to follow easily.

- As a facilitator, perform/demonstrate the first two bars in a loop.

- After the second time, invite participants to join. *If some of them do not feel comfortable joining from the beginning, it is important to assure them that they can join whenever they want to.*

- After the participants feel comfortable with the first two bars, introduce the next two bars in the same way.

- After the participants feel comfortable, practice from the beginning until the end.

Body Percussion

Snap   Clap   Stomp

Watch a video to watch the activity

2. **Belle Mama** (10 minutes)

Belle Mama is a catchy song sung in the Torres Strait Islands.

Listen to the song

The approach to introducing the song is the same as the previous activity. The song should be introduced in three phrases, as shown below in the music score.

- As a facilitator, perform/demonstrate the first two bars in a loop.

- After the second time, invite participants to join. *If some of them do not feel comfortable joining from the beginning, it is important to assure them that they can join whenever they want to.*

- After the participants feel comfortable with the first two bars, introduce the next two bars in the same way.

- After the participants feel comfortable, practice from the beginning until the end.

- After the participants get familiar with the song, add body percussion and movement.

- In the first and second phrases, clap and snap while in the circle.

- In the third phrase, start walking in the circle stepping and clapping.

Belle Mama
Song sung in the Torres Strait Islands

Watch a video to watch the activity

3. **Tue Tue** (10 minutes)

Tue Tue is a song that consists of three phrases.

Listen to the song

After participants are familiar with the song, you can add some rhythm. In the first phrase, participants are divided into pairs, and they clap their hands in the standard criss-cross motion. In the second phrase, they turn to the circle and step and clap. In the third phrase, they are again in pairs (from the other side), and they clap their hands in a criss-cross motion.

Tue Tue
Folk Song from Ghana

Phrase 1 - Criss cross claps in pairs
Phrase 2 - Step and clap in the circle
Phrase 3 - Criss cross claps in pairs (Other side)

Watch a video to watch the activity

4. **The Bucket-Card Game** (10 minutes)

This activity will use buckets (that can produce three different sounds), as seen in the picture below:

The first sound would be the base, which is in the middle of the bucket that produces a low sound. The second sound would be at the edge of the bucket, which produces a middle sound, and the third sound would be with the sticks, which produces a high sound.

Watch the video to listen to the different sounds

Divide the group into three groups. This decision will be made based on the groups' age and abilities. Count from 1-8 in quarter notes with all the groups and repeat:

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8 etc.

Add an instrument like agogo bells that has two levels and play along while counting by playing the low note on 1 and the rest (2 3 4 5 6 7 8) on the high note.

Then, give two **yellow** cards to each group. This will be the first sound which is the base. Each group should play on the specific beats that the card number shows. For example, if a group gets 2 and 5, they will play only in 2 and 5 and have rest in the rest of the numbers like this: 1 **2** 3 4 **5** 6 7 8.

2   **5**

Each group should have different numbers. Each group should practice alone and then join them together while you play the agogo bells so that it is clear when 1 is. After they get familiar with their

low sound, you give each group two green cards. This would be the second sound. You will place them above the yellow cards but in the correct order. The blue numbers should be different from the yellow numbers. Now, the group plays 4 numbers in total in two different sound levels of the instrument. For example:

<div align="center">

3   **4**

2   **5**

</div>

Each group should practice alone, and then all groups should play together. Remember that the numbers not shown are rests.

After the groups master their rhythms, you give two **red** cards of another two numbers. This would be the third sound played with the sticks. You will place those above the blue cards in the correct order. Now the group plays 6 numbers in a total of three different sound levels of the instruments and has 2 rests. In the next example, 1 and 8 beats are rests:

<div align="center">

6   **7**

3   **4**

2   **5**
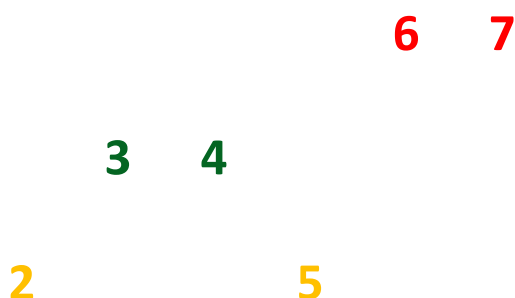
Watch a video to watch the activity

</div>

5.   **The relaxing circle** (10 minutes)

The aim of this activity is, first of all, to create a strong group dynamic and identity. It develops a sense of individual responsibility to the group and a sense of group responsibility to the individual. It also creates an environment where everyone is equal and included. There is an optional method of participation based on their comfort levels.

Put chairs in a circle or sit on the floor in a circle by holding hands. In the beginning, the facilitator has to explain that they have to sing the same tone with closed eyes. After a while, tell the participants with a soft voice that they can continue the same note or create a melody or sing other separate notes. After this, the leader asks them to open their eyes while they keep singing. Then the leader has to guide the dynamics of this song. The activity needs to have a big climax, and after a slow glissando, that will lead to a pianissimo. Then participants can, one by one, stop the singing. This has to be explained from the beginning.

This activity gives safety as long as it begins with closed eyes and gives a chance to continue with the same note. Everyone is part of the circle and takes part in the same way. The exercise also has a big amount of creativity.

6. **Assignment: Trainees develop their own activities** (minimum 60 minutes)

Guidelines for debriefing

Debriefing should occur after each activity. It is important to reflect on how the trainees felt after each activity and to identify the elements that made each activity safe and inclusive.

Assessment activities

In groups of three or four, the trainees should develop one activity that respects the guidelines learned so far. They can mix and match activities demonstrated during the session. They should spend at least 30' developing their activity and then demonstrating it to the rest of the group (time depending on the group size, but each activity can last around 10'). The importance of this assignment is not to assess their musical abilities but the philosophy behind where they need to create a safe environment through music.

Tips for Facilitators/ Trainers/ Mentors

The primary aim of the activities presented in this session is to create a safe, equal and inclusive environment. The facilitator's role is to engage the participants through demonstration and imitation. The session includes many songs, as singing facilitates deep breathing, which slows the heart rate and calms the nervous system.

Handouts

N/A

Resources for further exploration

https://www.sistemacyprus.com/resources/

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Session 4 - Fostering Creativity through Music

Time needed

120'

Resources and material

Suitable room with space to move around

Learning Outcomes

Knowledge:

• The trainers will learn basic musical parameters to be used in community music workshop settings.

• The trainers will learn to develop a space where the target group will feel safe to take the initiative.

Skills:

● The trainers will develop abilities in implementing community music workshops.

● The trainers will develop skills in dealing with musical parameters in an experiential way.

● The trainers will be introduced to the principles of structuring music in an experiential way.

● The trainers will be able to demonstrate, play and sing along with minimum verbal instruction rather than teaching.

● The trainers will learn to have a guiding (coaching) role to ensure that their target groups will act independently and take over responsibility.

● The trainers will be able to identify and apply appropriate community music activities based on the main attributes of various target groups.

Attitudes:

● The trainers will be able to reflect on their practice critically.

● The trainers will be able to relate music to a range of social and educational contexts.

● The trainers will be able to appreciate community music as a tool for social inclusion.

Objectives addressing the end beneficiaries

● Create a safe environment in which everyone is equal and included.

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- Development of creativity, personal contribution and initiation.

- Strong Group dynamic and identity.

- Slow the heart rate and calm the nervous system.

- Development of a sense of individual responsibility to the group and group responsibility for the individual.

- Participants can choose their method of participation (observer, participant, shaper or creator) based on their abilities and comfort levels.

Instructions & schedule of the session activities

Introduction to the topic of this session (5 minutes)

This session outline will explore and experience various community music activities that can be used in youth workers' regular practice, focusing on fostering creativity within a safe environment where everyone feels secure and included through music. All activities presented below are circle activities.

1. **The Colors** (10 minutes)

Place the five coloured cards (as shown below) in different spots in the room.
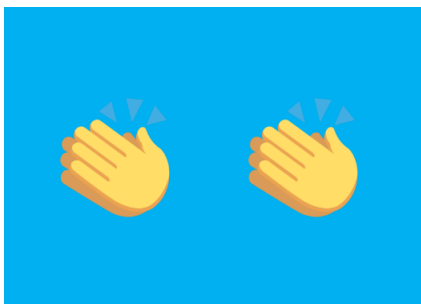
Clap 2 times in half notes

Stomp 4 times in quarter notes
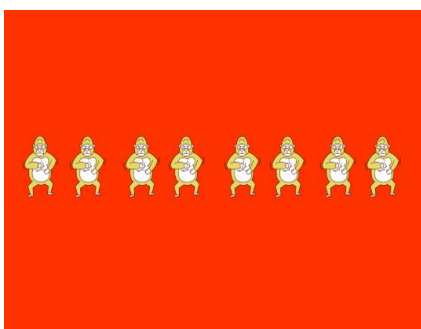
Hit chest 8 times in eighth notes

Rest

FREE CARD
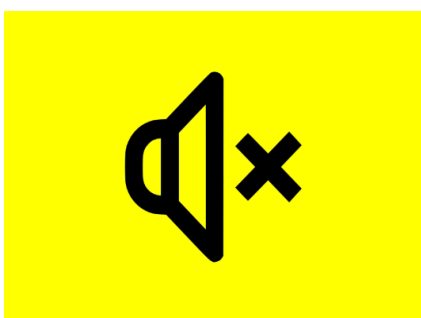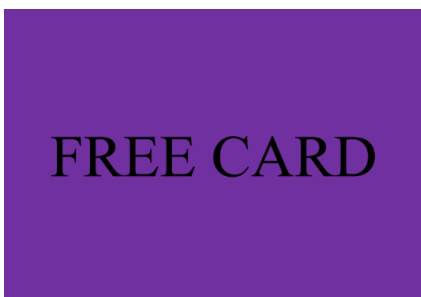
Free to create any rhythmic pattern

Watch a video on how they sound.

Demonstrate the sound of each colour card and ask the participants to imitate it so that everyone gets familiar with each card. Then, have six 30" sessions where the participants choose a colour and do the sound representing it. They can choose to remain in the same colour by standing in front of it, or they can change by moving to another colour.

Notes: In this activity, participants will be able to choose their participation method to make it safe for everyone. By choosing to stand in front of the yellow colour, they become observers. Blue, green, and orange cards allow them to become participants. Purple allows them to expand their creativity as they become creators. In this way, everyone is included as they are also given a safe option, and they are equal since they are all participating.

Watch a video to watch the activity.

2. **Senua de Dende** (10 minutes)

Senua de Dende is a Ghanian fold song.

Listen to the song.

After learning the song, split the group into 5 groups (always depending on the group size). In these groups, one (in turns) becomes the leader and makes some movements that the others copy.

Notes: The goal of this activity is to create a safe environment where everyone is equal and included. This will ease the process of developing creativity through personal contribution and initiation. Your role as a facilitator is after the participants learn the song to show easy dancing movements that will welcome any movement and create a feeling that they are all accepted and will feel safe to initiate their own movements.

Senua de Dende

Ghanian folk song

Phrase 1

Sen-ua   de Den – de   Sen-ua____   Sen-ua   de Den – de   Sen-ua____

Phrase 2

Sen-ua   de Den – de,   Sen-ua   de Den – de,   Sen-ua   de Den – de   Sen-ua____

Watch a video to watch the activity.

3. **Hakuna Matata** (10 minutes)

Hakuna Matata is a famous song from the musical Lion King.

Listen to the song.

The song should be introduced in two phrases, as shown in the score.

After the participants get familiar with the song, experiment with different simple body percussion and movement. The participants should copy you. As a next step, start moving in the circle, and each participant can do body percussion using the back of the participant in front of them, but the body percussion has to match the beat of the song.

Notes: The goal of this activity is to establish a strong group dynamic and identity. Each participant, while creating their own rhythm (creators), acts independently but also as a member of the group. It is important first to engage children by imitation.

Hakuna Matata
(From Walt Disney Pictures "The Lion King")

Music by Elton John
Words by Tim Rice

Phrase 1

Ha – ku – na   ma – ta – ta___   what   a won – der-ful   phrase!

Phrase 2

Ha – ku – na   ma – ta – ta___   ain't   no   pass – ing   phase.

[Watch a video to watch the activity.](#)

4. **Creative Rhythm Development** (10 minutes)

It is suggested that this activity is demonstrated by two facilitators (the main and the assistant).

First, perform a very easy rhythmic pattern with body movement or voice. The assistant (they sit next to you) imitates the facilitator's pattern and adds another pattern to it. The next person in the circle takes the last extension and adds something new. That continues until everyone participates. The activity will last for a couple of rounds.

Notes: It's extremely important that the facilitator and the assistant begin with very simple rhythms so that the participants feel safe and confident to participate. This activity includes imitation and initiation. Also, the role of the creator is obvious, as participants are invited to create their own rhythm patterns. The presence of two facilitators makes the activity more secure for the participants since they will understand how the exercise works during the process.

[Watch a video to watch the activity](#).

5. **Creative Sounds** (10 minutes)

Start with simple call-and-response rhythmic or melodic patterns. Ask the participants to close their eyes, and whoever wishes to participate by producing a sound or a rhythmic pattern shall clap before doing so. After listening to the improvisation of their peer, the rest of the participants should repeat what they have just listened to. Participants should be given the choice of repeating the examples of the facilitator.

Notes: The goal of this activity is to create a strong group dynamic and identity and to foster creativity. The choice of imitation can make the participants feel safer if needed as participants and not creators.

Watch a video to watch the activity.

6. **Balls Mirror Game** (10 minutes)

Ask the group to sit on the floor in pairs opposite each other with their legs crossed and touching. Give one ball to each participant. One has the leadership, and the other is the mirror. Use any relaxing - meditation music and follow these steps:

a) Both hands on each ball

b) Leader-switch

c) The right-hand moves freely, and the left-hand moves with the ball

d) Leader-switch

e) No leader, no mirror – Both balls are used, and both people touch each ball. Both participants move the balls with the goal of not dropping them. Leader and mirror interchange organically without any verbal agreement.

Notes: The goal of this activity is to explore empathy. Do not rush into changes. Allow time to express themselves.

Watch a video to watch the activity.

7. **Assignment: Trainees develop their own activities (minimum 60 minutes)**

Guidelines for debriefing

Debriefing should occur after each activity. It is important to reflect on how the trainees felt after each activity and to identify the elements that made each activity safe and inclusive.

Assessment activities

In groups of three or four, the trainees should develop one activity that respects the guidelines learned so far. They can mix and match from activities demonstrated during the session. They should spend at least 30' developing their activity and then demonstrate it to the rest of the group (time depending on the size of the group, but each activity can last around 10'). The importance of this assignment is not to assess their music abilities but the philosophy behind them, where they need to foster creativity within a safe environment.

Tips for Facilitators/ Trainers/ Mentors

Tips are presented in each activity in the Notes section, as each activity is very different. The aim of the activities presented in this session is to foster creativity within a safe environment where everyone feels secure and included through music. The facilitator's role is to engage the participants through demonstration and imitation.

Handouts

N/A

Resources for further exploration

https://www.sistemacyprus.com/resources/

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WORKING WITH YOUNG PEOPLE WITH FEWER OPPORTUNITIES WITH THE METHOD OF DRAMA

The partner organisation ON&OFF works with a dramatic and theatrical methodology, implementing activities, workshops, sessions, etc., for mixed and diverse groups of young people. Through their years of experience, ON&OFF has found performing arts to be a very important and useful tool for young people of all backgrounds, as theatre provides a safe and secure space in which everyone can explore and express their feelings, bringing down barriers and differences.

ON&OFF has a lot of experience regarding the use of this method with young people with fewer opportunities; being one of their main actions as an organisation implementing drama classes for associations that work with people with **disabilities**, such as ARPA (autism) and ARSIDO (down syndrome), local partner associations of ON&OFF. Working with these young people is always a challenge, as at first, it is difficult to identify their special needs and their barriers, but drama has offered a code of communication that unites everyone's different learning capabilities and allows them to feel included, no matter their background. Theatre has been proven to be an ideal non-formal way of acquiring useful skills such as public speaking, confidence, emotional intelligence and self-esteem, among others; which are skills that some young people inside this target group struggle with. Some of these young people also have health problems to consider when applying the methodology, as they require special mobility needs, have a high sensitivity to loud sounds, or need regular breaks from movement.

ON&OFF, to this day, imparts drama classes to mixed groups of people, with and without disabilities.

Apart from young people with diverse abilities, drama also acts as an important tool for other groups, such as young people at risk of exclusion because of **cultural differences**. Drama, in this case, brings a

group of people from different countries or cultures together to create something beautiful, despite the language barriers or cultural differences. Through drama, we can celebrate differences and provide a space for free expression without judgement or prejudice.

Since ON&OFF's headquarters are located in a small town in La Rioja named Camprovín, at risk of depopulation, where many immigrant families live with their children, language has proven to never be a barrier when practising theatre.

Drama has also proven itself to be of great help when it comes to **mental health** matters. Performing arts allow young people to find a new way to express themselves that some of them find easier than words. Through body expression, the young people talk about their issues and worries in the safe space that drama provides and express their needs to society through performances and plays.

Another of ON&OFF's main target groups is young people at risk of discrimination because of factors like **sexual orientation, gender identity**, or those who are part of the LGBTQIA+ community. Through their multiple actions, they have provided a safe space for young people to explore their sexuality, identity and expression without fear of judgement. Drama is a great tool to spread awareness, so it does not only benefit young people but the audience as well.

Theatre, music and dance workshops can also benefit **young people who have had trouble with the law** and those at risk of exclusion, working towards reintegration into society. Through drama workshops, these young people learn things such as inclusion, management of emotions, expression through words and body, etc. Furthermore, they acquire basic skills that greatly add to their formal education, such as public speaking.

The drama also brings people of **different ages** together, as everyone can do theatre. ON&OFF carries out workshops with mixed groups, with an age range of around 10 to 65, promoting inclusion and trying to get rid of prejudices and judgement.

Session 1 – Image Theatre

Time needed

Depending on the number of participants, the activity can take between 85 minutes and 2 hours. That is, the duration may vary depending on the number of participants.

Resources and material

A whiteboard or large piece of paper for brainstorming and a whiteboard marker.

Learning Outcomes

General Objectives:

To establish the appropriate exercises of the Theatre of the Oppressed (TO) that will be implemented with the groups:

● Include the selected exercises from the TO in the theatrical games of physical conditioning-acting of young people.

● Identify the behaviour of young people during the implementation of the exercises of the TO.

● Specify the results of the work carried out and its influence on young people's appreciation in the face of a conflict related to an issue that oppresses them.

● Compare the results obtained before and after in order to determine if there is an effect of change in the critical thinking of young people when using the TO exercises in their actions in future conflict resolution.

Specific objectives:

● To identify what oppresses the young participants.

● To share the oppressions they experience until they find a common topic they are interested in discussing.

● To interpret that selected oppression until solutions that liberate them are found, that allow us to have a freer attitude in the natural environments in which each participant moves.

Knowledge:

For the Poetics of the Oppressed to be understood, it is necessary to bear in mind its main objective: to transform the spectator, to be passive in the theatrical phenomenon, into a subject, into an «actor», into a transformer of the dramatic action.

It is important that the differences are clear: Aristotle proposes a poetics in which the spectator delegates power to the character so that they act and think in their place; Brecht proposes a poetics in which the viewer delegates power to the character so that they act in their place, but maintains the right to think for themselves, often in opposition to the character. In the first case, there is a "catharsis"; in the second, an "awareness." What the Poetics of the Oppressed proposes is the action itself: the viewer does not delegate power to the character either to think or to act in their place; on the contrary, they assume their leading role, change the dramatic action, rehearse solutions, discuss change projects, in short, they train for real action. In this case, it may be that the theatre is not liberating in itself, but it is surely a "rehearsal" for liberation. The liberated spectator, a person of integrity, launches into action. It does not matter that it is fictitious; all that matters is that it is an action!

The truly liberating theatrical activity must transfer the theatre's means of production to people so they can use them themselves. A theatre is a tool, and the people - all the oppressed, the humiliated and the offended - must handle it.

Skills:

Throughout history, young people have found themselves in 'oppressor-oppressed' situations. That is why one of the skills we want them to develop is for them to learn to identify the roles that are played in conflicts and to encourage a search for strategies where they themselves can individually and collectively provide solutions that seek one or more processes to eradicate social problems of oppression in their close environments and the future.

Attitudes:

In order to eradicate the social problems of oppression, it is necessary to use strategies that generate concrete learning in the workshops, which call for the generation of research and renewal instruments, especially at a practical level.
The fundamental attitude is one of mental and emotional openness, of searching through the usage of this tool, so that in an entertaining, fun and uninhibited way, young people become critical beings, knowledgeable and analytical activists of situations of oppression.

It is necessary that both facilitators and young participants understand that they can activate simple changes in their day-to-day actions based on the analysis of situations, a clear knowledge of the conflicts they are part of and what roles they are assuming within it to achieve a forceful change in the face of conflict.

Instructions & schedule of the session activities

1. In each exercise, we will start with some games in order to break the ice, become spatially aware, recognize the other participants, disinhibit, warm up the body and voice, etc. (10 minutes)

2. The facilitator invites the team to choose a topic. A brainstorming session opens. We seek to expose experiences of fear, marginalization or oppression of group members and analyze them to combat their negative effects. We must choose an issue by consensus or by the majority. (8 minutes)

3. After choosing the topic, the facilitator asks who wants to share and relate a lived experience of oppression, fear or exclusion related to the chosen topic. (7 minutes)

4. Transforming the story into a real image. The crucial moment of the narrated story is selected and specified in a static image - a fixed photo - created by the group members. One of the members has to be left out of the scene to perform the director role. The facilitator will invite the participants to enter the stage space one by one and present to the rest of the group an expressive body posture (using the full expressive potential of their body and face), which they are able to hold statically in balance and which is related to the topic. The participant will spend some time searching for exactly what they want to achieve on an expressive level with their body and face until they eliminate unnecessary tensions and until they feel satisfied with the image they finally offer to the rest of the participants, now spectators. Only this first participant will be absolutely free to make a first image since the others must allow themselves to be inspired by the image proposed by the first participant and find ways to engage, always with an expressive intention. (10 minutes)

5. Analyzing the real image. The constructed image - the central image - is examined from the spotlight, the status of the characters and the contradiction. The spotlight is understood as the point or points of the image where the viewer's attention is focused. The spotlight's

analysis shows us the images that become essential. The status tells us which characters or actions are preeminent and antagonistic and the relationship of dominance (oppressor-oppressed) that is established between them. And from the contradiction reflected, the scene begins to be designed. The facilitator will ask the spectators: What do you see in each static and expressive body? What happens to them? Who are they? Where do they come from? What emotional state are they in? Where are they? What characters are there? What is the conflict? What is the situation?, etc. (5 minutes)

6. The facilitator will lead the group to deliberate on the first idea of the story, seeking to specify with a word or a phrase the essential content of the situation being represented. (5 minutes)

7. Starting from the central (real) image, a sequence of images is elaborated that develops the story as a whole. It begins by creating a sequence of three images before the central image and another after it. (10 minutes)

8. Elaboration of as many triads of images as scenes the story that we want to represent can have. These images are later made more dynamic by adding dialogue and movement that connect them through improvisation. (10 minutes)

9. Rebellion in the face of oppression: ideal image. Once the sequences of images that tell the story have been created, the ideal image is proposed. This is the rebellion before the negative end, looking for another where fear, abuse or marginalization is overcome. This ending is the one that the group proposes to the real protagonist of the story and will be discussed in the forum. (10 minutes)

10. Final discussion in the forum. (10 minutes)

Guidelines for debriefing

In this text, we present the Image Theatre of Augusto Boal. It is a dramatic intervention tool based on the language of the body, which uses iconographies made through the postures adopted by the participants to analyse a specific state of personal or collective conflict caused by a real situation of oppression, fear or exclusion in order to collectively seek real solution alternatives to put them into practice. The images elaborated later are dynamized by means of different procedures in order to create dramatic scenes. In addition, Image Theatre can also be used in the educational field as a procedure for revitalizing texts and encouraging reading and even as a creative and intuitive

alternative for evaluation. The Image Theatre, a transversal and integrating modality of educational intervention focused on dramatization and corporal expression, is a complex space where aesthetics, citizenship, ethics, and psychotherapy converge.

Assessment activities

The questions are:

1. What do you understand by 'conflict'?

2. What do you know about the history of the conflict in the country?

3. What do you think of the conflict that the country is currently experiencing?

4. How do you see yourself in the conflict, and what role do you play in it?

5. How do you think you can intervene to resolve the conflict?

The purpose of the I.T. (Image Theatre) is to help the participants see better and discern the hidden images that are less evident. The richness of this theatrical modality lies in being aware that before the same image, we do not all discover the same thing. The interpretation depends on the subjectivity of each person. Visual language offers an original way, sometimes symbolic, and accessible to all, to apprehend reality.

Tips for Facilitators/ Trainers/ Mentors

For an Image Theater experience to be carried out successfully, it is necessary that the group of participants be homogeneous because a session of this modality starts from a theme of oppression, fear or exclusion that concerns the group, chosen unanimously by it. The animator, whose role is to incite and direct the performance, should only deal with its form and not its substance, inviting the participants to relate their lived experiences of oppression, fear or exclusion, related to the chosen theme and then become a sculptor of themselves in order to coherently engage with the other participants.

Resources for further exploration

Theatre of the Oppressed (2018) by Augusto Boal, from the Editorial Fund Casa de las Américas in Spanish.

http://biblioteca.clacso.edu.ar/Cuba/casa/20200419044829/Teatro-del-oprimido.pdf

In this link, you will find an introduction to the Theatre of the Oppressed by Augusto Boal, with exercises aimed at adolescents between 13 and 16 years of age from the student theatre group Movimiento Cuerpo Teatro of the Colegio Cafam in Colombia, with the aim of criticizing the social disposition in the problems of the country from the acting field.

https://repository.udistrital.edu.co/bitstream/handle/11349/5491/OsorioBarretoLorenaMildreth20 17.pdf;jsessionid=A9914A1A15523AB417E892C10D8659A7?sequence=1

Bibliography

Boal, A. (1974). *Teatro del Oprimido*. Buenos Aires: Ediciones de la Flor.

Boal, A. (2002). *Juegos para actores y no actores. Teatro del Oprimido.* (E. Alba, Ed.)

Session 2 – Journalistic Theatre

Time needed

Depending on the number of participants, the activity can take between 85 minutes and 2 hours. That is, the duration may vary depending on the number of participants.

Resources and material

Newspapers, magazines, or internet access on mobile phones to consult online newspapers. The starting material is the daily press, although magazines, brochures, TV recordings, texts of speeches, minutes of assemblies, chapters of religious books, etc., can also be used.
One marker per person.

Learning Outcomes

- To understand how the news influences public opinion.

- To demystify the alleged "objectivity" of journalism, showing that any news published in a communication medium can be a work of fiction at the service of the ruling class.

- To reflect on the content of a normative message, analyse the language used, especially identify what it says explicitly and what can be read between the lines.

- To contribute to the development of own ideas and critical thinking.

Knowledge:

It was initially developed by the Grupo Núcleo del Teatro Arena in São Paulo, Brazil. They consist of various simple techniques that allow the transformation of newspaper news or any other non-dramatic material into theatrical scenes.
The idea of the Journalistic Theatre is to critically reflect on scenes performed by young people, the role of the mass media in the creation of public opinion and to read any document that dictates "norms" and that allows us to analyze the oppressions that derive from them.
The Periodistic Theatre has 11 reading techniques. The objective is to activate the maieutic dialogue with the public: the truth is sought rather than shown.
1. SIMPLE READING. Read the news to see where it is located in the newspaper, see what the headline is like, and what strategy has been used to capture the audience's attention. In this technique, we

extract the news from the medium to begin to question it, trying to identify if it could be false or tendentious.

2. RHYTHMICAL READING. Read the news with a rhythm, underlining a critical element of the news: the repetition of the keyword to deconstruct the news. It is not sought to normalize the word since it is strange to us. It is read with the rhythm of samba, tango, Gregorian chant, etc., in such a way that the rhythm works as a critical "filter" for the news, revealing its true hidden content in the newspaper.

3. HISTORICAL READING. A piece of news similar to the one being analyzed that already happened in another historical moment, in another country or another social system is searched for and shared.

4. SUPPLEMENTARY READING. Read the news with everything that is missing inside, what completes it. Contrast the news with others to see what is missing. Data and information generally omitted by the newspapers of the ruling classes are added to the news.

5. CROSS-READING. Two news items are read crosswise, one shedding light on the other, explaining it, and giving it a new dimension.

6. READING WITH REINFORCEMENT OR SLOGAN. Mix an advertising slogan with the news to make it more impressive. The news is read, sung or danced with the help of slides, jingles, songs or material from the advertising world.

7. TEXT OUT OF CONTEXT. A piece of news is represented out of context. For example, an actor represents the speech on austerity delivered by the Ministry of Economy while devouring a large dinner. The real truth of the minister is thus demystified: he wants austerity for the people but not for himself.

8. PARALLEL ACTION. A small scene is made showing the truth behind the news. The actors pamper parallel actions while the news is being read, showing in what context the event described really occurred; you hear the news and see something else that complements it visually.

9. IMPROVISATION. Reading the news while a scene is improvised with the public: simultaneous dramaturgy. The news is reconstructed through the action of the actors. The news is improvised on stage to exploit all its variants and possibilities.

10. CONCRETIZE THE ABSTRACTION. What the news often hides in its purely abstract information is concretely staged: torture, hunger, unemployment, etc., are concretely shown, using real or symbolic graphic images.

11. INSERTION IN THE CONTEXT. An impressive, surprising piece of news is given, but nothing is said about the context or circumstances in which it occurred. For example, a doctor mistakenly causes the

death of a 9-year-old boy; without describing whether it was ignorance, a state of stress, unhealthy living conditions of the child, etc.

Skills:

The different techniques of the Theater of the Oppressed seek to identify the oppressor and the oppressed part within the person. Journalistic Theatre tries to develop the capacity of critical thought before the documents and normative texts; it is about making associations, looking for connections, reading between the lines, and generating critical thinking.

Attitudes:

The Theater of the Oppressed requires the participants to have an attitude of full attention to personal conduct in the face of inequalities and injustices since it is not about being a "good person" but about paying special attention to how each person uses their power, to identify and avoid paternalism, adultism, discrimination, exclusion, etc. in their own thoughts and actions of daily life.

The most important attitude required by the Journalistic Theatre Workshop is, ultimately, self-criticism.

Instructions & schedule of the session activities

1. Newspapers and magazines are distributed among the participants, with a marker for each. They are asked to choose news that catches their attention without asking why it is that news that catches their attention. The facilitator invites the participants to let themselves be carried away by the free impulses of reflection or judgement. (7 minutes)
2. In a big circle, each participant shows the news they have chosen and presents it to the others using the SIMPLE READING technique described above. (20 minutes)
3. The large group is separated into small groups. Each group chooses a piece of news from those presented in the large group to work together to carry out the PARALLEL ACTION technique described above. (15 minutes)
4. Each small group creates a scene based on the chosen news item, using the CONCRETIZATION OF ABSTRACTION technique described above. (10 minutes)
5. Each small group shows their scene to the other groups. The facilitator will invite the participants to identify oppressors, oppressed, situations of inequality, situations of injustice, etc. In these first steps, we are warming up without going into the depth of the technique. It is a preparation of the participants for the final moment. (8 minutes)

6. The large group chooses a single piece of news/scene from those seen so far to work on together. (5 minutes)

7. One part of the group starts the performance of the scene. The other part remains offstage. It must be clearly established who is the protagonist = oppressed and who is the antagonist = oppressor, at any time, the rest of the participants who are observers can stop the scene to enter to substitute a character in the scene of their choice, to offer different proposals of plot, conflict or outcome. (20 minutes)

8. Final discussion in the forum. (10 minutes)

Guidelines for debriefing

The richness of this theatrical technique lies in the dialogues that are generated. Encouraging debate, the confrontation of opinions, and asking questions will be a great challenge for the facilitator; they must take care that the dialogues do not become personal particularities. The great challenge is to identify the oppression in social groups and the use of power for the liberation of a human being and the elimination of inequalities.

Journalistic Theater is a technique to reach young people who are not interested in knowing what is happening in the world or the news. One of the main objectives is that such people can find their own perspective of the events around them.

Assessment activities

The evaluation will be carried out by answering the questions:

1. Who wrote the normative document? 2. At what point in history? 3. What was happening in the particular place and the world? 4. What oppressions do you feel? 5. How do you think you can intervene to reverse the oppressive situation?

Tips for Facilitators/ Trainers/ Mentors

In Journalistic Theater, the facilitator will accompany the group to identify the hegemonic discourses. Remember that the most important thing is to find documents that dictate norms and learn to identify common oppressions in social groups.

Resources for further exploration

In these links, we find the list of the 11 reading techniques of the Journalistic Theater:

http://lacomunicativacto.blogspot.com/2012/06/teatro-periodistico.html

http://biblioteca.clacso.edu.ar/Cuba/casa/20200419044829/Teatro-del-oprimido.pdf

In this link, you can find an experience carried out by social educators:

http://atreveteapensarensocial.blogspot.com/2015/05/el-teatro-periodistico_20.html

Session 3 – Emotional Gymnastics

Time needed

Depending on the number of participants, the activity can take between 85 minutes and 2 hours. That is, the duration may vary depending on the number of participants.

Resources and material

- Posters with the list of emotions in large font for exercise number 4.

- Photocopies with the list of emotions as copies as participants.

Learning Outcomes

Specific Goals:

- Enjoy experimentation and emotional gymnastics.

- Identify emotions in the gestures and body language of fellow participants.

- Increase awareness of the personal changes occurring when playing with specific emotions.

- Expand one's emotional vocabulary.

Knowledge:

By "emotional gymnastics", we understand the psychophysical training method that encompasses the two essential tools of an actor and actress - movement and emotions. This exercise simultaneously includes a rhythmic, unique, and time-based expression, which can be carried out individually and about other partners and objects.

It is important to note that psychologists still have not agreed on the basic primal emotions derived from all others. According to Robert Plutchik's (1927-2006, physician and psychologist) psycho-evolutionary theory of emotions, animals have developed different behaviours to survive in their environment, and each of these behaviours is produced by an emotion. These would be the eight basic emotions that facilitate an individual's adaptation to changes in their environment: Joy, Trust, Fear,

Surprise, Sadness, Dissatisfaction, Anger, and Anticipation. Each of these emotions has a specific purpose: protection (fear), destruction (anger), reproduction (joy), reintegration (sadness), affiliation (trust), rejection (dissatisfaction), exploration (anticipation) and orientation (surprise).

For example, fear's protective purpose is to prepare the body for withdrawal and flight behaviour. Thus, the function of emotion is to prepare the animal for a behavioural response appropriate to the situation. Emotions are neither bad nor good; they are all beneficial, as they allow animals to be in a state of readiness to react to given circumstances.

Paul Ekman, whose cross-cultural studies investigated Western and Eastern groups, found that certain facial expressions were common to all cultures. These facial expressions were related to basic emotions such as fear, sadness, anger, joy, surprise, and dissatisfaction.

Daniel Goleman (1995), psychologist, journalist, writer, and science educator famous for his book "Emotional Intelligence" has six basic emotions: fear, sadness, anger, happiness, surprise, and aversion.

Due to this lack of conclusions, we would like to suggest those from the book "The creative actor/the creative actress", which points out eight mother emotions. Each of them forms a family indicating other related emotions:

- ANGER: annoyance, rage, fury, indignation, irritation, hatred, hostility, exasperation.

- JOY: happiness, exhilaration, bliss, satisfaction, enjoyment, amusement, enthusiasm, jubilation, euphoria, delight.

- TROUBLE: bitterness, disconsolation, melancholy, regret, grief, sorrow, affliction, despondency, self-pity, depression.

- LOVE: adoration, affection, fondness, affection, attachment, direction, admiration, delight, infatuation, tenderness.

- FEAR: distrust, startle, dread, worry, insecurity, apprehension, anguish, terror, panic.

- EROTISM: sensuality, passion, excitement, pleasure, lust, desire.

- AVERSION: contempt, resentment, disgust, repulsion, antipathy, hatred, disdain.

- SHAME: modesty, embarrassment, shame, embarrassment, embarrassment, doubt, humiliation, guilt, remorse.

Eroticism can be considered a stepbrother of love, born of its extramarital relationship with instinct. Aversion and shame are first cousins of respectively anger and fear.

We want to emphasise that emotions are channelled and expressed mainly through the breath, the face, the body, and the voice.

Skills:

Participants will acquire emotional vocabulary and will be able to share their own opinion and perspective on the emotional list provided by the facilitator.

The facilitator should ensure that the workshop does not become a space for discussion about concepts and vocabulary, as this is different from the workshop's aim. Each participant can play with the emotions the way they understand them.

Attitudes:

These exercises demand participants' willingness to let emotions flow (crying, laughing, sighing, trembling...). They will also have to involve the whole body and let the emotional flow carry them along without voluntarily blocking what happens. A generous attitude encourages safe, passionate encounters where caring for and accompanying each other is essential. It is important to us to laugh and be carefree in games, as it is crucial to allow ourselves to play with tenderness, love, and erotism while taking care of each participant's sensitivity, only going as far as each one feels they can go.

Instructions & Schedule of the Session Activities

1. An imaginary line is drawn, dividing the workspace into two equal parts. All the people walk. The facilitator will mark out antagonistic emotions as a guideline for the work, assigning each emotion one side of the previously divided space, for example, a joy to the right and sadness to the left. All participants experience the emotion that corresponds to the place where they

are at that moment. First individually. Then, when the facilitator indicates it, connecting with others in the same space. Lastly, about others in the opposite space.

As they approach the dividing line between antagonistic emotions, the intensity decreases. The further they move away, the greater the intensity.

They are allowed to talk.

They can cross the border and work on the other side of the space whenever they feel like it. (15 minutes)

2. Each participant chooses an inconsequential sentence, for example: "the trees I see from my window are tall". At the same time, other participants wander around the space saying their sentences while performing the actions proposed by the facilitator: shaking hands, asking for directions because they are lost in a new city, begging, flattering others, and walking away. When the participants are performing the action, the facilitator will add an emotion: do it with joy, contempt, sadness, eroticism, etc.

   At a certain point, when everyone is well involved in the exercise, the participants will be the ones to change their feeling whenever they want, motivated by what is happening at any given moment (25 minutes).

3. The facilitator will place the large group in an imaginary space that will inevitably condition the emotions with which the participants will say the sentence of their choice. For example: In a mortuary, in the desert, on a football pitch, etc. (15 minutes).

4. The space is then divided into eight equal parts, each corresponding to one of the listed emotions. Each part will have an attached poster with the emotions to play.

   Then, the group will be divided into pairs and assigned a common action, for example, dancing, tidying up the house, loading a moving truck, etc.

   They will have to go through the eight spaces, modifying their dialogues and behaviours according to the emotional range of that specific place.

   During the improvisation and the emotional journey, they cannot stop the common task (dancing, tidying up the house, etc.).

   Each couple can start and end the emotional journey as they wish (30 minutes).

Guidelines for debriefing

With these exercises, the facilitator will encourage the participants to delirium and outburst, to experience playing like little children (when they are not yet very aware of the concepts behind the words) and a sincere introspection to identify which actions are inhibiting and which are driving. At a later stage, they will be able to verbalise and ask their peers what they can do to foster the connection with the more playful and expressive side.

Assessment activities

The evaluation will take place at the end of each exercise and will be individual and confidential. Only those who want to share will do so. The questions will be: Do you identify a body part corresponding to the emotion we have played? (e.g., fear, do you identify a body part which fits to fear? How does this emotion affect your heartbeat? Do you identify tension in any part of your body? What images or thoughts help you get into this emotion most? Do you identify pressure in any part of your body? What ideas or thoughts help you to get into this emotion?)

Tips for Facilitators/ Trainers/ Mentors

In these exercises, the facilitator will strongly emphasise creating a safe atmosphere, a hyper-respectful space, and giving feedback by sharing what they observe of bodily tensions and gestural expression to help the participants to become aware of their actions. The facilitator will invite each participant to reflect on whether they committed to the game and what obstacles they encountered in that process. Without judgement, the facilitator will invite them to identify and become more aware of body tensions, blockages, thoughts, etc. Remember that the most critical aspect is to find one's own satisfaction in emotional gymnastics as an opportunity for self-knowledge and self-expression.

Handouts

The emotions list posters and copies (Handout 2).

Resources for further exploration

El actor creativo / La actriz creative. Manual para conseguirlo.

de Jesús Jara y Alfredo Mantovani

Editorial Artezblai SL – (2008) Second Edition reviewed and extended.

Emocionario

Dí lo que sientes

De Cristina Núñez Pereira y Rafael R. Valcárcel

Editorial Palabras Aladas SL (2016) Third Edition.

Emotions and Life: Perspectives from Psychology, Biology and Evolution

De Robert Plutchik

Editorial: American Psychological Association; First edition (2 July 2003)

Unmasking the Face

De Ekman, Paul / Friesen, Wallace V

Editorial: Institute for Study of Human Knowledge (01-04-2015)

Inteligencia Emocional

De Daniel Goleman

Editorial Kairós (1997)

Session 4 – Spoken Expression

Time needed

Depending on the number of participants, the activity can take between 75 minutes and 2 hours. That is, the duration may vary depending on the number of participants.

Resources and material

- Newspapers and magazines.
- Printed copies of the proposed text for activity No 4. There should be one copy per participant.

Learning Outcomes

Specific goals

- To enjoy the musicality of words, releasing them from their meaning.

- To become aware of the actions that ease expression and those that inhibit it.

- To modulate and project the voice.

Knowledge:

When actors and actresses are prepared realistically, they cannot go beyond. Therefore, the interpretation is limited to everyday behaviours and speech is devalued to a mere saying. The following games encourage the whole body to participate in expressive movement as it is being uttered. We understand that reproducing the cadence of speech without concern about the content is a more imaginative approach to its use linked to gesture. By not worrying about meaning, we can concentrate much better on expression.

Voice modulation is a change in the volume, pitch, rhythm, pauses, cadences, pronunciation and speed of the sound of the voice. It is closely related to the intensity with which we want to express our feelings when transmitting a message.

To project the voice is to make the voice come out in such a way that the listeners or the audience can hear it clearly. There are different key aspects to projecting our voice intensely but without forcing it:

- A very good body posture: A good posture reduces muscle tension and improves breathing.
- Relaxing the head and neck.
- Diaphragmatic breathing.
- Proper articulation of mouth and facial movements.

Skills:

The different techniques of the Theater of the Oppressed seek to identify the oppressor and oppressed parts within the person. That is why it is so important that during the development of the exercises, the participants change partners and work teams. It will also be relevant that the facilitator repeats the sentence below and leaves the necessary time for reflection, letting the participants know in advance that they are NOT going to have to share it: that is to say, that the review will be private and intimate, with the only purpose of identifying what helps and what does not help the expressive fluency:

"Take time to identify what things your partner has done have helped you connect better with your self-expressiveness. Now take your time to identify what things your partner has done have inhibited you or made you feel insecure, doubtful, embarrassed, and limited in your self-expressiveness."

Attitudes:

These exercises require the participants to have an attitude of full attention and willingness to involve the body. An attitude of caring for others, saving them from falling, and allowing laughter and playfulness in the games. Allow expressive outbursts without ever losing the connection with ourselves, with what facilitates and inhibits us.

Instructions & schedule of the session activities

1. The large group of participants moves around the playing space: they walk, run, and jump over obstacles created with everyday objects (chairs, tables, mats, etc.) while reciting, over and over again, the lyrics of a simple song (it could be Happy Birthday or any traditional music of the place). The most important thing is that this exercise has no memorisation effort. However, looking for a good modulation of the words and voice projection is essential. (5 minutes)

2. We separate the large group into quartets; one person from each group of four takes the role of the speaker and chooses a topic from one of the newspapers or magazines. The other three people stand one behind, one to the right and one to the speaker's left. The speaker will begin to speak on the chosen topic, and when his speech becomes passionate, he will confidently drop to the back or any of the sides. The three people around him will be in charge of not letting him fall, involving the whole body in the act of holding him. (15 minutes)

3. We continue working in quartets. Now, this quartet will be separated into two pairs. One of the pairs will play a situation without speaking (only gestural), for example, two castaways on a

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desert island or two lovers in bed. The other pair will put words and sounds corresponding to the actions. It is crucial in this exercise to ensure that the couple that gesticulates does not fall into the game of "Say it with mimicry" or "in the mute office" but that they perform their movements and gestures as if the voices of the other couple were their own. (25 minutes)

4. Now that we have the team in pairs, it is interesting that the participants change people in the exercises so that, besides getting to know others, they will discover information about themselves (as they will be able to find which actions of the other person facilitate or inhibit their self-expression).

    The pairs are then given a print copy of the following dialogue:
    1: Did you do the exercises?

    2: What exercises?

    1: The exercises

    2: The exercises?

    1: Yes, the exercises.

    2: Did you do the exercises?

    1: What exercises?

    2: The exercises

    1: The exercises?

    2: Yes, the exercises (continues repeating).

    They will start with a common action, for example, one person waltzing, or one person doing sit-ups while the other person holds his legs, or hanging out clothes, etc. Then they will include the text by repeating it in different ways ad infinitum. The real work is to keep the dialogue making sense until the improvisation is exhausted.

    The aim of this exercise is for the performers to appropriate the words, dance them, feel their taste, swim in them, swallow them, digest them, vomit them, etc. (30 minutes).

Guidelines for debriefing

With these exercises, the facilitator will encourage the participants to rave, to burst, to experience playing like little children (when they are not yet very aware of the concepts behind the words) and also, in return, to sincerely introspect to identify which actions are inhibiting and which are driving; to, at a later stage, be able to verbalize and ask playmates what they can do to help the connection with the more playful side.

Assessment activities

The evaluation will take place at the end of each exercise and will be personal and secret. Only those who want to share will be able to do so. The questions will be:

- Do you identify what your partner has done that has helped you connect better with your own expressiveness?
- Do you identify what your partner has done that has inhibited you, made you feel insecure, doubtful, embarrassed and limited your expressiveness?

Tips for Facilitators/ Trainers/ Mentors

In these exercises, the facilitator will give feedback on the successes, which will help to reflect on whether each person has engaged in the game, what obstacles they have encountered not to commit themself and to see if, one step further if they can express the requests for facilitating accompaniment.

Remember that the most important thing is to find one's self-pleasure in using words as an expressive opportunity, freeing oneself from conceptualisations.

Handout

Dialogue for the printed copy of activity number four of the instructions (Handout 3).

Bibliography

El actor creativo / La actriz creativa. Manual para conseguirlo.

from Jesús Jara and Alfredo Mantovani

Editorial Artezblai SL – (2008) Second Edition reviewed and extended

WORKING WITH YOUNG PEOPLE WITH FEWER OPPORTUNITIES WITH THE METHOD OF LEGO® SERIOUS PLAY®

The LEGO® SERIOUS PLAY® methodology is a facilitated technique which unlocks the potential of all the participants in the workshop[24]. This methodology helps to solve various problems by building different models with LEGO bricks. It fosters creativity and encourages group discussion, knowledge sharing and problem solving.

The LEGO® SERIOUS PLAY® workshops are group processes led by a facilitator. A workshop can last from 3 hours to a couple of days. It is noted that longer workshops have better results as the strengths of the process lie in its cycles of building, reflection, and collaborative learning[25].

The LEGO ® SERIOUS PLAY® concept consists of:

- Process structure: A basic, step-by-step process structure

- Bricks: The use of the bricks as implements to create visible, tangible 3D models that represent thoughts, reflections, and ideas

- Participants' etiquette

- Facilitator's code of conduct.

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[24] https://www.lego.com/en-us/seriousplay/leverage

[25] LEGO Serious Play™ "Open-source. <Introduction to LEGO® SERIOUS PLAY®>"

The structure of the LEGO ® SERIOUS PLAY® process is based on a learning process that ensures that people take responsibility for their own learning. This learning process involves four steps that the participants of the workshop need to move iteratively:

1. To understand the context and meaning of what they are about to learn more about;

2. To create a product connected to the targets of exploration, involving their own knowledge and reflections and their own creative skills;

3. To reflect on what they have created and to discuss deeper their own reflections on their construction;

4. To connect their newly gained knowledge to new explorations they would want to pursue.

Following the described spiral process, the workshop participants get a very good understanding of the things being learned. This way, the participants take ownership not only for their own learning but also for the things learned and for developing the knowledge even more.

The LEGO® SERIOUS PLAY® methodology is beneficial for youth as it is an innovative way of expressing their ideas. The workshop participants do not need to have any special technical skills. Many young people are familiar with LEGO bricks; even if they are not, most people find it easy to build something meaningful. The attractiveness of LEGO bricks encourages youth to be more open and creative. It helps young people create and understand metaphors better, as research shows that people from diverse backgrounds feel comfortable creating and attaching diverse metaphors to LEGO bricks[26]. The need

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[26] David Gauntlett "Creative Explorations" https://davidgauntlett.com/portfolio/creative-explorations/

to present and discuss one's creature of LEGO bricks helps youth express themselves more freely while using storytelling elements.

The method supports the youth in expressing themselves and their ideas, but it also helps them understand other people better. It develops listening skills, which is very important for constructive discussion. As everyone has an opportunity to share their ideas and discuss others', it increases a feeling of ownership for the reflections and ideas expressed.

The LEGO® SERIOUS PLAY® method supports the youth in cultivating creativity and innovation, developing and expressing innovative ideas, and developing problem-solving, communication and presentation skills.

Session 1 - Introduction to LEGO SERIOUS PLAY

This session outline builds on LEGO® SERIOUS PLAY® Open-source guideline made available by the LEGO® Group under a Creative Commons licence.

Time needed

120'

Resources and material

Lego bricks, projector, laptop, chronometer.

Learning Outcomes

Knowledge:
Acquire an understanding of the LSP method and its process.

Skills:

- Become familiar with the bricks

- Learn how to introduce the LSP method to youth

- Learn how to incorporate the LSP method in youth work

Attitudes:

- Understand the benefits of the LSP method in youth work practices.

Instructions & schedule of the session activities

1. Welcome the participants. Start a discussion if they have ever used LEGO bricks for playing. Then, ask them if they have ever used it for team building or problem solving. (5 mins)

2. Show the participants the video "[ACT ON LEGO® Serious Play®. Introduction (session 1).](#)"

3. Ask the participants to reflect on the video they just saw. Ask them how they feel about using LEGO bricks. (3 mins)

4. Clarify the workshop objectives. Explain to the participants that the objective of this training session is to get familiar with the LSP methodology and explore how they could use it in their practices. (1 min).

5. Ask the participants to build a bridge. Set the timer (2 mins).

6. Make sure all the participants stop building and ask them to introduce their bridges to the group. Remember that there is no right or wrong bridge. If the group is big, ask just some people to share. If the group is smaller, you can ask all the participants to talk about their bridges (1 min per person, 15 mins total).

7. Ask the participants to reflect on this exercise. What have they noticed? You can suggest that everyone builds differently, similar bricks give different models, etc. (5 mins)

8. Show the participants this picture (Image 1) and ask them what they see and what this model could be. Possible answers could be a bench at an airport, a building, a straw holder, a ship with containers, letter L, etc. (10 mins)
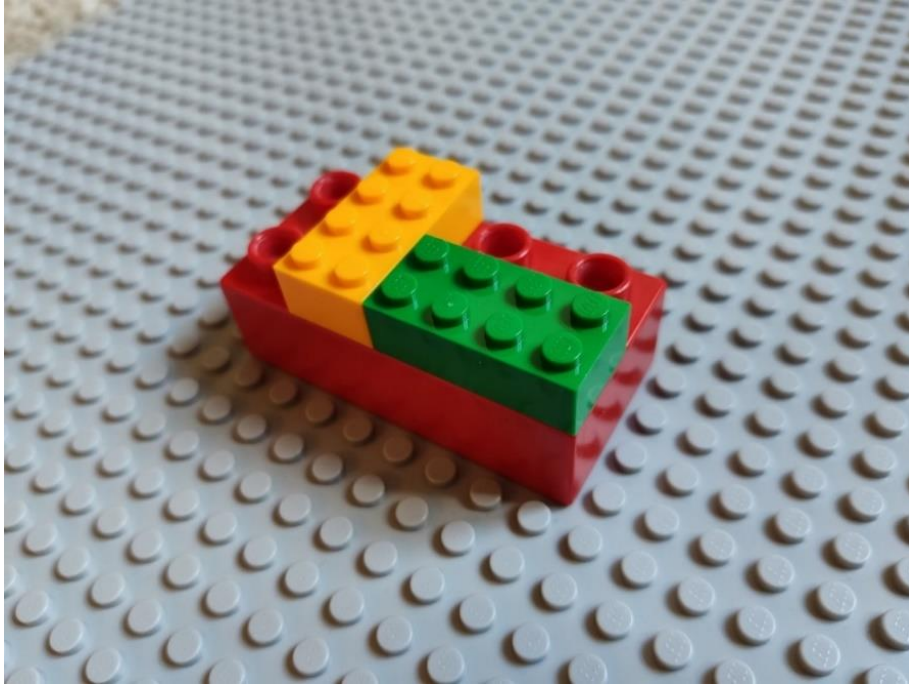
Image 1. *Anonimage, CC BY-SA 4.0 <https://creativecommons.org/licenses/by-sa/4.0>, via Wikimedia Commons*

9. Give the participants a task to build a random model of 5 bricks (2 mins)

10. Ask the participants to explain how their model is a power generator. If someone cannot explain, help them or ask other participants to help them (20 mins).

11. Explain to the participants that any brick might have multiple meanings and that a model might look nothing like the thing they want to build, but it is important to give metaphors, like in the previous exercise. Take a blue brick and explain that it might symbolise many different things: the sea, the sky, Facebook, calmness, etc. (5 mins)

12. Ask the participants to build a story about their work and their occupation. Give them 5 minutes (5 mins)

13. Ask the participants to share and explain their models. Make sure that everyone gets an opportunity to express themselves. (15 mins)

Guidelines for debriefing

By the end of the LSP workshop, it is important to ensure that all participants have expressed their opinions and have shared insight with the rest of the group. Therefore, at this point, if a participant

has not been active, the facilitator should encourage them to participate and give instructions, but at the same time, if the participant prefers not to share their thoughts and models, it is totally fine.

Assessment activities

Ask the participants to reflect on the LSP and the training session as well. What is their opinion on working with LEGO SERIOUS PLAY after the session? What was difficult, and what went well?

Tips for Facilitators/ Trainers/ Mentors

- It is very important to make everyone feel safe in the group and encourage them to share their ideas. There is no wrong or right answer. Everyone should respect and listen to the ones sharing their models.

- Warm-up activities are useful as they help participants feel safer in the group. You can have a round of introducing each other to the group.

- Note that even though some bricks may carry connotations (such as a wheel, a star, etc.), it is up to the participants to attribute meaning to them. Therefore, an element can have a totally different meaning than its shape would normally suggest.

Handouts

No handouts.

Resources for further exploration

https://seriousplaypro.com/about/open-source/ - The official website of LEGO® Serious Play®

Bibliography

Blair, S., Rillo, M., & Partners. (2016). *Serious Work. How to facilitate meetings & workshops using the LEGO® Serious Play® method.* PROMEET.

Open Source. (n.d.). Retrieved from Serious Play Pro: https://seriousplaypro.com/about/open-source/

Session 2 – Teambuilding

Time needed

1, 5 hours

Resources and material

- LEGO bricks,

- Computer,

- Projector

Learning Outcomes

Knowledge:

The training facilitator will learn how to implement a LEGO Serious Play workshop for team building.

The training participants will learn more about their team members and know what is important for a good team.

Skills:

The facilitator will learn to manage the group and ask the right questions to encourage the participants to open up.

The participants will practice how to use metaphors and express their ideas.

Attitudes:

The facilitator and participants of this session will get to know how LEGO Serious Play can help build a stronger team. The participants will have a better idea of their group as well as themselves within it.

Instructions & schedule of the session activities

1. Welcome the participants, and reflect on the previous introductory session (5 minutes).

2. Warm-up exercise. Ask the participants to randomly connect any five bricks in a meaningless way **in 30 seconds**. Ask the participants to explain their models using metaphors. All the explanations are correct! If some of the participants are struggling to explain the model, ask others to help or, as a facilitator, you can try to explain the model. (15 minutes).

3. Now the facilitator should explain to the participants the topic of the session, which is – team building. It might be needed to be adapted to the trainees' group needs (the approach to young people or youth workers might differ) (5 minutes).

4. The facilitator asks the participants to build a model representing how they see themselves. The facilitator should invite the participants to think about their values, competencies and what really matters to them. (5 minutes for building, 10 minutes for sharing).

5. The facilitator asks the participants to modify their model to show something that others do not know about them. (3 minutes to build, 10 minutes to share).

6. In the next step, the facilitator asks the participants to create a model to show how they see another participant; for example, it can be the person sitting on the right. The participants can try to build a model showing the whole impression of their peer or some specific strength. (5 minutes to build, 10 minutes to share).

7. Finally, the participants are guided to build a model representing the whole team of participants. This is important to get to know everyone's views and opinions about the group and identify what works well in the team and what needs to be improved. (5 minutes to build, 10 minutes to share).

Guidelines for debriefing

By the end of the LSP workshop, it is important to ensure that all participants have expressed their opinions and have shared insight with the rest of the group. Therefore, at this point, if a participant has not been active, the facilitator should encourage them to participate and give instructions, but at the same time, if the participant prefers not to share their thoughts and models, it is totally fine.

Assessment activities

Ask the participants to share what did not surprise them today and what was surprising. Encourage them to reflect and share if their views about the team have changed and how.

Tips for Facilitators/ Trainers/ Mentors

- It is very important to make everyone feel safe in the group and encourage them to share their ideas. There is no wrong or right answer. Everyone should respect and listen to the ones sharing their models.

- Warm-up activities are useful as they help participants feel safer in the group. You can have a round of introducing each other to the group.

- Note that even though some bricks may carry connotations (such as a wheel, a star, etc.), it is up to the participants to attribute meaning to them. Therefore, an element can have a different meaning than its shape normally suggests.

Handouts

The video accessible from https://actonproject.eu/ and https://youtu.be/PodHzbTkG60

Resources for further exploration

Read more about LEGO SERIOUS PLAY for Teambuilding for adults:

https://seriousplaypro.com/2014/09/11/team-building-activities-with-lego-bricks/

Bibliography

Blair, S., Rillo, M., & Partners. (2016). *Serious Work. How to facilitate meetings & workshops using the LEGO® Serious Play® method.* PROMEET.

Open Source. (n.d.). Retrieved from Serious Play Pro: https://seriousplaypro.com/2014/09/11/team-building-activities-with-lego-bricks/

Session 3 - FUTURE ME – a session to help young people build goals without pressure

This session outline builds on LEGO® SERIOUS PLAY® Open-source guideline made available by the LEGO® Group under a Creative Commons licence.

Time needed

1-2 hours, depending on the number of participants.

Resources and material

Lego bricks, chronometer, adequate space.

Learning Outcomes

Knowledge:

- LSP methodology

Skills:

- Implementation of LSP methodology

- Communication

- Creativity

- Problem-solving

- Planning

- Use of metaphors

- Developing and sharing the reflection

- Personal development

Attitudes:

- Self-awareness

- Confidence

- Respect towards the other participants

- Reflection

- Enthusiasm towards alternative methods for teaching

Instructions & schedule of the session activities

1. Re(acquaint) everyone with LEGO bricks (2 minutes)

   Ask the participants to build something using the same 6 LEGO bricks. After the two minutes have passed, each participant will hand their creation to the person on their right, who will improvise a description of the model.

   Next, each model will be handed back to its creator, who will tell their own idea of what they created.

   Debrief: Point out the differences in everyone's designs first, highlighting the uniqueness of the models created with the same exact pieces. Next, point out how different meanings can be attributed to each model and each brick in it.

2. Participants build a model representing an activity they practice that makes them feel excited and satisfied. (3-4 minutes)

   Everyone shares the story of their model with the team.

3. Participants build a model representing themselves: they should be encouraged to include their skills, responsibilities, resources, relationships, environment, etc. (5 minutes)

   Everyone shares the story of their model with the team.

   At the end of this activity, participants should not dismantle their model.

4. Participants build a model that represents where they want to be five years from that moment. They should be reminded to include the same elements as before: skills, responsibilities, resources, relationships, environment, etc. (5 minutes)

While they should imagine something feasible, participants should be encouraged to dream and set ambitious goals.

Everyone shares the story of their model with the team.

At the end of this activity, participants should not dismantle their model.

5. The models from activities 3 and 4 should be used for the next activity. Participants should build a connection between the two models and represent their journey towards the desired direction. They should ask themselves the following questions:

- What needs to happen to develop from model 3 to 4?

- How do they have to change to reach their goals?

- What should they learn during the journey?

Guidelines for debriefing

Have a brief discussion about how the participants perceived the activities of this session.

Assessment activities

Use Handout 1 for assessment.

Tips for Facilitators/ Trainers/ Mentors.

- No discussions or talking while building.

- Adhere to the timing constraints for each building step.

- When the time of a building step is up, specifically ask students to stop building.

- When a student tells their story, ask them to hold and show their model to the rest of the team.

- Make sure that everyone adheres to the timing constraints for sharing their stories.

Resources for further exploration

https://seriousplaypro.com/about/open-source/

Bibliography

Blair, S., Rillo, M., & Partners. (2016). Serious Work. How to facilitate meetings & workshops using the LEGO® Serious Play® method. PROMEET.

Open Source. (n.d.). Retrieved from Serious Play Pro: https://seriousplaypro.com/about/open-source/

Session 4 - MANAGING CHANGE - Work in teams and manage change

Time needed

60'

Resources and material

- LEGO sets for each team

- 1 tape measure and notebook or whiteboard to note tower measurements;

- 1 lego base for each 4-person team;

- When wheels are to be used, keep them in a separate bag for later distribution;

- 1 digital camera (optional);

- Timer (preferably one that may be referenced by the entire class).

Learning Outcomes

Knowledge:

- LSP methodology

Skills:

- Team building

- Communication

- Problem-solving

- Creativity

- Implementation of LSP methodology

Attitudes:

- Flexibility

- Enthusiasm

- Respect towards the other participants

Instructions & schedule of the session activities

1. Getting started (10 minutes)

   • Separate the group into teams of 4 people.

   • Distribute a set of Legos and a base plate to each team.

   • Present the rules for constructing the tower of Legos

     • The time limit is stated as 15 minutes.

     • Construction will take place in your designated work area.

2. Tower Building (25 minutes total)

Ask each team to create the tallest tower using LEGO bricks in 15 minutes. Once they complete this phase, announce that a change is required in the tower. The facilitator can choose between the following suggestions:

• No speaking

• People can only touch the legos with one hand

• Only one person may touch the legos, with the rest giving directions

• Place the tower on wheels, so it is mobile

At the end of the 10 minutes, allow students to see each other's towers and go around to each team to measure each tower. If towers need to roll, have a set and consistent start and finish point (e.g. across the diameter of the table or on the floor).

Guidelines for debriefing

At the end of the activities, the facilitator shall start a discussion with the teams, covering:

Strategy

• What process did you follow?

• What was effective? What was not effective? What would you change next time?

Communication

- Did you use roles? How effective were they? How well did people work together? Share information or design skills?

- What would you try differently next time?

Assessment activities

Ask the participants to give their feedback on the session.

Tips for Facilitators/ Trainers/ Mentors

- Warm-up activities are useful as they help participants feel safer in the group. You can have a round of introducing each other to the group.

- Adhere to the timing constraints for each building step.

Resources for further exploration

https://seriousplaypro.com/about/open-source/

Bibliography

Blair, S., Rillo, M., & Partners. (2016). Serious Work. How to facilitate meetings & workshops using the LEGO® Serious Play® method. PROMEET.

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WORKING WITH YOUNG PEOPLE WITH FEWER OPPORTUNITIES WITH THE METHOD OF PHOTOVOICE

PhotoVoice strives to create a world where everyone can represent themselves and share their own stories. Photography is accessible to people of all skill levels and transcends cultural and linguistic boundaries. It serves as a means of factual documentation as well as creative expression. It can convey viewpoints, describe realities, and increase public awareness of social and international problems.

The quickest and easiest way for someone to record the facts of their situation is through a photograph. The majority of people have some familiarity with photography, and people of all ages and skill levels can learn it fairly quickly. In addition to bridging cultural and linguistic divides, photography also serves as a powerful tool for fact-finding and creative expression. It offers a simple way to explain facts, share viewpoints, and educate various audiences about social and international issues. Even for those who have never picked up a camera before, its relatively low cost and ease of distribution encourage sharing, facilitating dialogue and discussion.

The PhotoVoice method is used for the purpose of enabling people with fewer opportunities to express ideas about social issues and public policy in words and images. Public policies have a big impact on the lives and health of people with fewer opportunities, yet these people are rarely given a voice in shaping these policies. People with fewer opportunities are often subject to commentary and exclusion by others. Rather than put them under the lens, it is hoped that through the method of PhotoVoice, these people would be put behind the lens and allow others to see the world through their eyes.

Through PhotoVoice, people will develop a sense of self-worth. Projects can occasionally have deeper therapeutic benefits, especially when working with vulnerable groups. Individuals may be able to work through the trauma they may have experienced and share complex emotions with others through the process of taking photographs and working with images.

The fact that PhotoVoice is not carried out individually is another crucial aspect. People frequently upload and share videos and photos from their daily lives online in the internet era. But with PhotoVoice, participants can more easily share ideas and offer support to one another because they regularly meet and share their photos. Members find that they can express their experiences and

thoughts verbally, learn from the varied viewpoints of other members, and gain new insights after viewing their photographs again in this new light.

We are also able to shed light on the true nature of societal problems, identifying the problem's cause, difficulties, and potential solutions by displaying these images and voices for the general public, politicians, policymakers, and media outlets. By giving participants a voice in public and political discourse, the PhotoVoice approach enables the photographers to bring attention to issues that directly affect them and propose solutions.
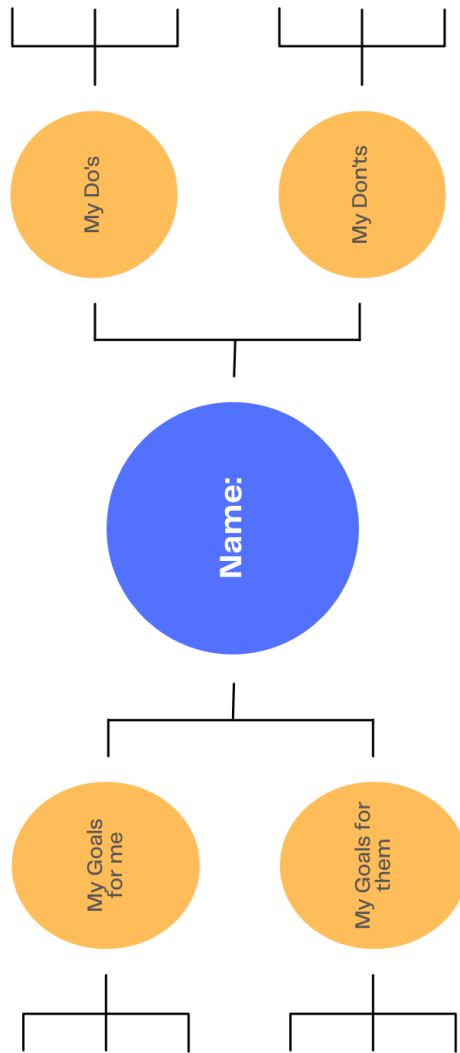
PhotoVoice projects must be customized to participants' developmental capacities to succeed. These skills can range widely for different people. A PhotoVoice program's main objective should generally be psychological or individual empowerment. Additionally, activities that emphasize developing individual competency can be combined with group efforts to strengthen one another and promote empowerment on several levels.

PhotoVoice programs created for people with fewer opportunities should put a priority on competency building through the acquisition of photography skills and other hands-on activities in order to achieve the goal of psychological empowerment. Learning to use a camera and create visually appealing photos enhances self-competence and builds self-esteem, both of which are crucial components of the empowerment construct. Participating in PhotoVoice can also be an excellent way to strengthen identity formation, which is another crucial cognitive step on the road to empowerment. Photographing one's loved ones, friends, and neighbourhood enables one to consider their identity and aspirations.

My Community Music Workshops Map

Name:

My Do's

My Donts

My Goals for me

My Goals for them

Erasmus+

ACT ON
CREATIVE METHODS
UNLOCKING OPPORTUNITIES

Emotions:

ANGER: annoyance, rage, fury, indignation, irritation, hatred, hostility, exasperation.

JOY: happiness, exhilaration, bliss, satisfaction, enjoyment, amusement, enthusiasm, jubilation, euphoria, delight.

TROUBLE: bitterness, disconsolation, melancholy, regret, grief, sorrow, affliction, despondency, self-pity, depression.

LOVE: adoration, affection, fondness, affection, attachment, direction, admiration, delight, infatuation, tenderness.

FEAR: distrust, startle, dread, worry, insecurity, apprehension, anguish, terror, panic.

EROTISM: sensuality, passion, excitement, pleasure, lust, desire.

AVERSION: contempt, resentment, disgust, repulsion, antipathy, hatred, disdain.

SHAME: modesty, embarrassment, shame, embarrassment, embarrassment, doubt, humiliation, guilt, remorse.

HANDOUT 3. Drama: Spoken Expression

1: Did you do the exercises?

2: What exercises?

1: The exercises

2: The exercises?

1: Yes, the exercises.

2: Did you do the exercises?

1: What exercises?

2: The exercises

1: The exercises?

2: Yes, the exercises (continues repeating).

Project "ACT ON- Creative Methods unlocking Opportunities"

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