

ATHENA

**Youth Work Tools and Artistic
methodologies on Gender sensitive issues**

TOOLKIT OF THE TRAINING COURSE 1

17 – 23 April 2023

**Casa Laboratorio Il Cerquosino, Orvieto
(TR), Italy**

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PROJECT DESCRIPTION

AIM: ATHENA project aims to develop skills and technical competences, on specific artistic methodologies, to strengthen the actions within the gender sensitive-framework and targeted to young people.

TARGET: the project, foresees to empower activists, youth workers and facilitators in the use of the two specific theatre-based techniques, to use them on their local context and at international level

PROJECT

WHAT: ATHENA project includes a set of two international Training for Trainers – T4Ts on gender and using:

Forum Theatre techniques
Labyrinth Theatre techniques

The T4Ts are conceived to boost trainers' capacities, to share, test and upgrade methodologies and approaches.

**ATHENA is a project
realized within the
Erasmus+ programs,
including:**

1 TRAINING COURSE
Forum Theatre
April 2023

1 TRAINING COURSE
Labyrinth Theatre
December 2023

MAIN TOPICS

GENDER

The training main focus was gender-sensitive issues, within an individual and more systemic perspective. A specific attention was dedicated to gender based conflicts, on their analysis and possible ways to manage them.

YOUTH WORK

The training was also focused on youth work and on its different methodologies and approaches to tackle gender sensitive issues. Specific sessions were dedicated to understand how to use and master non formal education methods and forum theatre techniques.

METHODOLOGIES USED

NON FORMAL EDUCATION

The activities implemented during the training courses are set within the non-formal education framework.

“NON-FORMAL EDUCATION – NFE was defined in 1974 as any organized, systematic educational activity, carried on outside the framework of the formal system (schools-university). Thus NFE is the macro-umbrella including any organized educational activities both outside the formal educational system and outside the formal educational curriculum”.

Accordingly to the Council of Europe, “Non-formal education refers to planned, structured programmes and processes of personal and social education for young people designed to improve a range of skills and competences, outside the formal educational curriculum. Non-formal education is what happens in places ... where young people meet, for example, to undertake projects together ... Non-formal education achievements are usually difficult to certify, even if their social recognition is increasing.”

From: <https://www.coe.int/en/web/european-youth-foundation/definitions>

Non-formal education should be also:

- voluntary based
- open and accessible to everyone
- participatory
- learner-oriented
- based on active participation and exchange
- based on experience and action
- holistic and process-oriented

In the NFE, the learning process grounds on specific educational objectives previously identified, then monitored during the process and eventually, modified according to the learners 'needs.

METHODOLOGIES USED

FORUM THEATRE

This methodology, part of the techniques under the umbrella term of “Theatre of the Oppressed”, is a tool where actors and spectators, both called “spect-actors”, can engage in the performance. The issues dealt are often related to areas of social justice, exploring solutions to oppression featured in the performance.

The Theatre of the Oppressed was born in Brazil in the 1960s, by the actor, director and social researcher Augusto Boal.

It is a method made up of seven techniques (Games-Exercises, Image Theatre, Forum Theatre, Invisible Theatre, Rainbow of Desires, Aesthetics of the Oppressed) that have the common purpose of investigating the oppressions, of individuals and of the group, and of staging them to elaborate possible emancipation actions. In the TdO technique, theatre represents a tool for collective elaboration and experimentation of social change.

WHITE CLOTHES

During the training course, and more specifically for the theatre-based activities, we chose to ask participants to wear white clothes.

White clothes are chosen as a symbol: they can be used to “remove the social mask” human being sometimes wear, before to enter the workshop room. They are the symbol of entering the workshop space without any of the typical ‘masks’ we might use in the everyday like, such as makeup, colourful clothing, accessories ...

White clothes metaphorically represent a blanked canvas, where everything can be written restarting from the ground zero and where participants can be free to express themselves, their feelings and thoughts without any imposed or pre-determined judgement.

LEARNING

In the Non-Formal Education activities applied during the training, Learning was articulated accordingly to a set of specific pillars:

Learning by doing approach: specific aims well fixed and clearly defined in each activity proposed, in order to ensure a coherent learning process

Learner centred: pedagogical approach centred on the person who is learning and based on the promotion of participatory processes

Life-long-learning-LLL approach: human beings never stop learning and we all learn and acquire different competences and skills in different moments and spheres of our life

Shared learning path: among the learners and within the group, encouraging the horizontal exchange of knowledge within and among the learners/experts

Flexibility: methods to be re-adapted all along the process, taking into account the learning needs of participants and of all the involved actors

Horizontal interaction

among trainees,
facilitators and
trainers

**Soft skills and key
competences**

analysis and
recognition

Personal empowerment

enhancement of the self-
esteem and of the self-
confidence

KEY WORDS

**Participative
methods**

permanent testing,
development and
upgrading

Exchange

of feelings, feedbacks,
experiences and knowledge

Transmission

of knowledge and
methods to other
beneficiaries

Learning assessment

of individuals and
groups

HOW TO USE THE TOOLKIT

The Toolkit aims to show the activities run during the Training Course held in April 2023.

ACTORS

the Toolkit is targeted to the participants involved in the training course, their sending organizations, other youth workers and associations interested to develop new actions within youth work framework, to promote gender equity.

FORMAT

ATHENA project and the Toolkits part of it, are conceived as an “open format” that can be used with different shapes and duration and could be replicated in the involved partner countries and in new ones, not directly participating in the project. Moreover, the Toolkit, thanks to its participative methodologies, can be used in different setting and backgrounds.

FLEXIBILITY

the Toolkit is conceived as a flexible tool. By this, we mean that the activities presented can be used and readapted accordingly to the needs of the different target groups and local backgrounds.

It can be used to build up an entire training course, as well as smaller workshops or to propose a single activity during an event or a project. For this reason, in case you will decide to pick some of the activities to work with youth workers and/or people coming from different backgrounds and experiences, we recommend you to have a clear picture of the target group needs and profiles to be able to bring adaptations, when and where needed.

TRAINING AGENDA

1

NAME GAMES

Name and object
Portrait

GETTING TO KNOW

Speaking passport

EXPECTATIONS, CONTRIBUTIONS, FEARS

Collective drawing

TEAM BUILDING

The spider net

2

ME & MY BODY

Me and myself

COMMON BACKGROUND

Cafeteria on Theatre of the Oppressed and Gender issue

STORIES ON GENDER ISSUES

Little story, big story: me in the community

ME & THE GROUP

Me and others

3

GENDER ISSUES AND THEATRE

Image theatre

STEREOTYPES AND PREJUDICES ON GENDER

One step forward

EMOTIONS

Exploring emotions

4

POWER

The line

CRITICAL THINKING ON GENDER ISSUE

Canadian box

LEARNING AND EXCHANGE

Open Space

5

FORUM THEATRE 1

Intro on Forum Theatre

FORUM THEATRE 2

Role of "Joker"

Role of "Actor"

FORUM THEATRE IN ACTION

Preparation of the scenes

Sandwich model

6

FORUM THEATER

Implementation
scenes 1 and 2

FORUM THEATER

Implementation
scenes 3 and 4

7

LEARNING

Assessment of the Forum Theatre

FINAL PERFORMANCE

Questucssion, the open questions

FINAL EVALUATION

Stations
Circle of word
Human machine

ACTIVITIES INDEX

The Index of Activities is conceived to present the activities not in a chronological order but in alphabetic order, according to the topic addressed, including the reference page number.

TOPIC ADDRESSED:

Group Dynamic - indicated with: GD

Gender Issues: GI

Methodologies Testing and Upgrading - indicated with: TiA

Final Evaluation - indicated with: FE

| ACTIVITIES | GD | GI | TiA | FE | PAGE |
|--|----|----|-----|----|------|
| Assessment of the Forum Theatre | | | X | | 45 |
| Cafeteria on Theatre of the Oppressed and Gender issue | X | x | | | 20 |
| Canadian box | | X | | | 32 |
| Circle of word | X | | | X | 49 |
| Collective drawing | X | | | | 17 |
| Exploring emotions | X | | | | 29 |
| Human machine | X | | | X | 49 |
| Image theatre | | X | | | 23 |
| Implementation scenes 1 and 2 | | X | X | | 43 |
| Implementation scenes 3 and 4 | | X | X | | 43 |
| Intro on Forum Theatre | | X | X | | 35 |
| Little story, big story: me in the community | X | X | | | 21 |
| Me and myself | X | X | | | 19 |
| Me and others | X | X | | | 22 |
| Name and object | X | | | | 14 |
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ACTIVITIES INDEX

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|----------------------------------|----|----|-----|----|------|
| Open Space | X | X | | | 34 |
| Portrait | X | | | | 15 |
| Preparation of the scenes | | X | X | | 40 |
| Questcussion, the open questions | X | X | X | | 46 |
| Role of "Actor" | | X | X | | 38 |
| Role of "Joker" | | X | X | | 36 |
| Sandwich model | | | X | | 41 |
| Speaking passport | X | | | | 16 |
| Stations | | | | X | 47 |
| The line | | X | | | 30 |
| The spider net | X | | | | 18 |

TOOLKIT OF THE TRAINING COURSE

NAME GAMES

| TITLE | NAME AND OBJECT |
|-------------|--|
| TOPIC/S | Name games |
| AIM | To learn each other's names |
| TOOL TYPE | Name games |
| DURATION | 30 minutes |
| MATERIAL | / |
| DESCRIPTION | <p>Participants are standing in a circle. Starting with the facilitator and moving in a clockwise direction, each person should take a turn saying their name, 'shouting out and acting out' an object that starts with the first letter of their name. (EG Anna might say "Apple" while making a gesture representing an apple).</p> <p>Once everyone has said their name and gesture, the second round begins. This time, participants should repeat their name and gesture and then repeat the name and gesture of the four people who came before them in the circle. For instance, Anna says "Anna and gestures the apple; John and gestures Jelly, Sarah with Sunflower, David with Dolphin, and Maya with Mango."</p> <p>Please note that participants should continue this process until everyone has had a turn and the activity is complete.</p> |

| | |
|--------------------|--|
| TITLE | PORTRAIT |
| TOPIC/S | Ice breaker and getting to know each other |
| AIM | To learn each other's names and start developing comfort and connection within the group |
| TOOL TYPE | Name Game and Getting to know each other |
| DURATION | 30 minutes |
| MATERIAL | A4 papers and coloured markers |
| DESCRIPTION | <p>The activity includes the following steps:</p> <p>Step 1. Introduction of the activity Participants stand in a circle and are given an A4 paper and a pen. They are informed that they will be drawing portraits of each other. To begin, they should write their name at the top corner of the paper and throw it into the middle of the circle.</p> <p>Step 2. Drawing the portrait When the trainer says "go," participants should go to the centre of the circle and pick up another person's paper. They should then draw the part of the face that the facilitator calls out. After completing their drawing, they should throw the paper back into the middle of the circle and wait for the next prompt. This process will be repeated several times, with participants being asked to draw different parts of the face each time.</p> <p>Here is an example of the steps for building the portrait:</p> <ul style="list-style-type: none"> • Step 1: Draw the outline of the face • Step 2: Draw the person's nose • Step 3: Draw the person's left eye • Step 4: Draw the person's lips • Step 5: Draw the person's right ear • Step 6: Draw the person's right eye • Step 7: Draw the eyebrows • Step 8: Draw the person's left ear • Step 9: Draw person's hair - including facial hair • Step 10: Draw any extra details you notice. <p>After the end of the activity, all the drawings can be put up on the wall to decorate the workshop room.</p> |

GETTING TO KNOW

| | |
|--------------------|--|
| TITLE | SPEAKING PASSPORT |
| TOPIC/S | Getting to know each other and active listening |
| AIM | To offer participants an opportunity to get to know one other person in the group whilst cultivating active listening and reflection/communication skills |
| TOOL TYPE | Storytelling and active listening |
| DURATION | 90 minutes |
| MATERIAL | Optional : Dixit Cards Stool or something to sit on |
| DESCRIPTION | <p>The activity includes the following steps:</p> <p>Step 1. Card selection Participants are asked to choose a dixit card that represents the reason that they chose to participate in the training course.</p> <p>Step 2. In pair Participants are then asked to pair up with someone they have yet to get to know.</p> <p>Step 3. Sharing In their pairs, they choose partner A and partner B. They then have 10 minutes each to speak about the reason they chose the card and anything else they wish to share about themselves/their life. It is important that when Partner A is speaking Partner B is only listening - after 10 minutes they switch and Partner B speaks for 10 minutes whilst Partner A only listens.</p> <p>NOTE: for this part of the activity, they are asked to find a quiet space with their partner (inside or outside) and they are to spend 10 minutes each talking about their card and themselves. Participants are in charge of the time. Facilitators will inform participants when they have 2 minutes remaining.</p> <p>Step 4. Plenary Everyone returns inside and sits in a circle. The facilitator explains that every pair will have a turn to present what was said during their sharing time. Here's how it works: Partner A will sit on a stool and hold their Dixit card so that the rest of the room can see it. Partner B will stand exactly behind Partner A, also facing everyone. The bell will ring, and Partner B will have two minutes to share something they learned about Partner A. During this time, Partner B will speak as though they are Partner A, using "I" to represent them. For example, if Anna is Partner A and Joseph is Partner B, Joseph might say, "I am Anna. My Dixit card represents..., I chose to be at this training because..., and in my life, I learned that..., etc. After two minutes, the bell will ring again, and the partners will switch roles. This time, Partner A will represent Partner B, and the process will repeat.</p> |

EXPECTATIONS, CONTRIBUTIONS, FEARS

| | |
|--------------------|--|
| TITLE | COLLECTIVE DRAWING |
| TOPIC/S | Expectations, fears and contribution towards the training course |
| AIM | To gather expectations, fears and contribution from the participants towards the training course |
| TOOL TYPE | Visual art |
| DURATION | 40 minutes |
| MATERIAL | Big flipchart that can cover a wall, markers |
| DESCRIPTION | <p>Facilitators have prepared in advance, a big flipchart on the wall.</p> <p>Participants are invited to reflect on their EXPECTATIONS, FEARS, CONTRIBUTIONS towards the training. Participants are given some time to express themselves with drawing or key words on the flipchart: they are asked to choose a starting point in the flipchart and write their name or draw a symbol. From the starting point they can draw a line/curve and where they want they can add symbols, key words, drawings representing their expectation, fears, contributions.</p> <p>Once everyone has added their expectations, fears, contributions, facilitators can go through them and present a summary back to the group.</p> |

TEAM BUILDING

| | |
|-------------|--|
| TITLE | THE SPIDER NET |
| TOPIC/S | Team building and group interaction |
| AIM | <ul style="list-style-type: none">• To make participants interact in a funny and stimulating way• To encourage the group dynamics analysis• To reflect about the different roles in the group and the importance of communication and cooperation |
| TOOL TYPE | Team building - Outdoor Activity |
| DURATION | 90 minutes |
| MATERIAL | Ropes |
| DESCRIPTION | <p>Setting: one spider net is built in the space outside, using ropes. In the spider net there should be enough holes for all the group members. The net can also have one hole more than the number of the participants to give the group "a choice" to avoid the very difficult hole.</p> <p>The activity includes the following steps:</p> <p>Step 1. Introduction and rules Two groups are created and are assigned two facilitators each. Participants of each group are informed about the activity 'rules: they have to cross the spider net, passing through the holes. After a participant crossed by passing through one hole, it's not possible for the other participants to use it any more. No other equipment is allowed during the activity. Each group receives "3 bonus" and each time they touch the rope they lose one. In the case the "3 bonus" is used, the whole group should start again to cross the spider net.</p> <p>NOTE: facilitators have to underline that, if someone does not feel comfortable to be touched or to cross the net, can also say it and avoid to be involved, but should help their group and the other members to cross. Moreover, it should underline the importance of safety and protection and of taking care of the other group' members.</p> <p>Step 2. Activity The two groups start simultaneously to cross the spider net, with the supervision of the two facilitators, also in charge of applying the rules of the activity.</p> <p>Step 3. Debriefing Back in plenary, the debriefing is run. In order to have a better analysis, it could be useful to divide the debriefing in different steps:</p> <ul style="list-style-type: none">• OBSERVATION: what facts did you observe?• FEELINGS: what did you feel seeing people crossing the net and then, being you crossing the net?• THINKING: what is your reflection upon the activity?• ROLE: what was your role in the team?• PARTICIPATION: did you think you have actively participate in the activity? |

ME & MY BODY

| | |
|-------------|--|
| TITLE | ME AND MYSELF |
| TOPIC/S | Body awareness |
| AIM | To connect to the self and the body |
| TOOL TYPE | Body-movement workshop |
| DURATION | 60 minutes |
| MATERIAL | White clothes |
| DESCRIPTION | <p>The activity includes the following steps:</p> <p>Step 1. Space and body senses Participants are invited to enter the room and to find a space to themselves. This is a moment to sense into the space and the body senses. They are then invited to:</p> <ul style="list-style-type: none"> • close their eyes or lower their gaze and bring their awareness to the breath and start to notice how, with attention and presence, the rhythm of the breath starts to deepen • notice the quality of their breath and the difference in temperature between the inhale (cold) and exhale (warm). • bring their attention to the sounds in the room. The facilitator can ask questions as: 'What do you hear? How many sounds can you hear?' • bring attention to the temperature in the room • shift their focus to the point of contact between the foot and the floor, feeling into the support beneath their feet. <p>Step 2. Free walking Once participants are present they are then asked to start walking around the room, staying present with each step, bringing their attention to their breath, staying with themselves and not making eye contact.</p> <p>Step 3. Different rounds</p> <ul style="list-style-type: none"> • <u>First round</u>: With a clap they freeze! And 1 person is asked to describe their body position and experience in that moment. The facilitator can ask the following questions: "Where is your right foot? And your left? Where is the tension in the body? How are you holding yourselves up?" • <u>Second Round</u>: With a clap they freeze. This time everybody is asked to describe their position, where the tension is through whispering to themselves fast. On the clap - they move again. • <u>Third round</u>: Participants are asked to walk around the room, facilitator claps and calls out a shape example: apple and the participants assume the position, making random shapes with their body. |

COMMON BACKGROUND

| | |
|-------------|---|
| TITLE | CAFETERIA ON THEATRE OF THE OPPRESSED AND GENDER ISSUES |
| TOPIC/S | Gender issues and Theatre of the Oppressed |
| AIM | <ul style="list-style-type: none">• To share about gender issues in the respective country contexts• To create a common ground on terminology related to gender• To start to explore the methodology of Theatre of the Oppressed |
| TOOL TYPE | Discussion in groups |
| DURATION | 100 minutes (5 minutes for the presentation + 20 minutes for each table * 4 tables = 80 + 15 minutes for the final restitution) |
| MATERIAL | Flipchart, markers, A4 papers, post-it, pens and in case it's decided to extra "decorate" the cafeteria, all the stuff that can evoke a cafeteria |
| DESCRIPTION | <p>Setting: the room is organised as a cafeteria, there are four tables with chairs, nice tablecloths, one flipchart in the middle of each table, with post-it and markers. Some of the trainers are dressed up as waiters, possibly with aprons and notebooks where to take the customers' orders.</p> <p>NOTE: all the details, being a simulation, are important, so if we want to add flowers, candies or any other stuff reminding a cafeteria it's fine.</p> <p>Waiters welcome participants in the cafeteria and ask them to join a table. In order to encourage active participation, it's important to have groups of equal size per each table. Once all the participants are sitting at their table, the activity is presented: in each table there is a specific topic to discuss. The topics are not presented before in plenary, but the group members discover the new topic when they join the new table. While participants are discussing, waiters are joining the tables taking the customers' orders and bringing them coffee, tea, biscuit, candies and fruit. At the same time, there is a table host in each table, who is keeping track of the main points in the discussions.</p> <p>After each slot of time, participants can decide what is the next table they want to join. They cannot stay two rounds on the same table. It can be also kept the same group for the rotation to the next table. 4 themes are chosen for the cafeteria and facilitators are assigned a theme and sit at a table to report the discussion. Below the themes identified:</p> <ul style="list-style-type: none">• Theatre of the Oppressed: what is and what is not?• Gender and activism• Gender and oppression• Gender & definitions: define what is sex/ gender identity/ orientation/ gender expression, heteronormativity, binarism, intersectionality.• How are those concepts perceived in your reality? <p>It follows a restitution in plenary by the table host to sum up the main outcomes of all the elements appeared by participants.</p> |

STORIES ON GENDER ISSUES

| | |
|-------------|---|
| TITLE | LITTLE STORY, BIG STORY: ME IN THE COMMUNITY |
| TOPIC/S | Gender Identity, systemic approach of gender |
| AIM | From the sharing of personal experiences, we look for what is common and different, identifying "models" or "system" |
| TOOL TYPE | Discussion in little groups |
| DURATION | 60 minutes |
| MATERIAL | Pen, 1 flipchart per group and few post-it per participants |
| DESCRIPTION | <p>This activity has to be conceived as a first step to identify the story representing gender oppression from a systemic point of view and to work on it with the methodology of the Image Theatre.</p> <p>The activity includes the following steps:</p> <p>Step 1. Individual time Participants are asked to write one personal experience about their personal story (Little history) or about the collective story (Big story) which is meaningful in their own gender construction. One idea per post it</p> <p>Step 2. Sharing in groups Different groups are created and they start to share the experiences. The facilitator has to underline that, in this phase, nothing is compulsory and that participants are free to participate/contribute according to the level they feel/want.</p> <p>Step 3. Still in group - story selection Starting from the sharing, participants analyse what there is in common and what is different and they look for a synthesis. Each group has to choose one story they feel is relevant and they would like to work on in the following activities.</p> <p>NOTE: it is important the participants are aware and agree that the story they choose will be afterward worked out using the methodology of the Forum Theatre with the whole group.</p> |

ME & THE GROUP

| | |
|--------------------|---|
| TITLE | ME AND OTHERS |
| TOPIC/S | Connection with the self and the group |
| AIM | To cultivate a sense of trust and deepen connections within the group |
| TOOL TYPE | Theatre and body movement |
| DURATION | 110 minutes |
| MATERIAL | / |
| DESCRIPTION | <p>Participants are asked to fulfil the following tasks:</p> <ul style="list-style-type: none"> • to enter the room one by one and walk around the space • to look around them, to observe the space they're in (noticing all the details). The facilitator can ask the following questions: "Where does the light hit the walls? What is the difference in temperature when you are close or far away from the windows? How does the volume of the music change depending on where you are in the room?" • to stop walking, to close their eyes and to assume a protective position with their arms • to start walking around the room with their eyes closed, paying attention to the sounds, the footsteps, the light, the sound. To really engage their senses. • to stop walking, at one point, and keeping their eyes closed they are asked to guess whether anyone is standing to their right, left, front or behind them. Once they have guessed, they are asked to open their eyes for a moment and see the reality. Then, they close their eyes and start again. Repeat this stage 3 times • to remain with their eyes closed and make a line at the very back of the room. All the group must be facing forward and fit in a single line. • to form circles between 4 people, keeping their eyes closed and then 1 whole circle with everyone facing inside the circle • once the circle is formed, to open their eyes and look at each other • the group moves into 15 rounds of facial expressions: 1 person covers their face with their hands, and then opens them and reveals a facial expression, then everyone mimics the facial expression. Then someone else goes, until 15 rounds are complete. <p>Activity ends with no debriefing forecast.</p> |

GENDER ISSUES AND THEATRE

| | |
|-------------|--|
| TITLE | IMAGE THEATRE |
| TOPIC/S | Gender issues |
| AIM | To work on gender related conflicts through theatre |
| TOOL TYPE | Theatre workshop, Image Theatre |
| DURATION | 210 minutes |
| MATERIAL | White clothes |
| DESCRIPTION | <p>The activity is structured in two parts: preparatory phase and image theatre technique.</p> <p>PART 1: PREPARATORY PHASE</p> <p>This step is conceived to be a warm up and to prepare participants to the second step.</p> <p>Step 1. Walking</p> <p>Participants enter the workshop room one by one and they are asked to keep walking in the space.</p> <p>Step 2. Eye contact</p> <p>After a while, the facilitator invites the participants to keep walking and as soon as they meet someone else they can exchange eye contact. They don't have to stop one in front of the other, but keep waking, maintaining the eye contact until they feel too. Everybody should meet everybody in the room.</p> <p>Step 3. Face expressions</p> <p>Participants are gathered in a circle and whoever wants, one by one, has to cover their face with the hands and open them to show an emotion with the facial expression. All the others have to repeat the face expression.</p> <p>Step 4. Exploring emotions with eyes</p> <p>Each participant receives a piece of paper with an emotion written on it. They have to read it and cannot show to the others. Participants are asked to walk inside the room, covering their face with the paper (not showing the emotion written there) and showing only their eyes to the others. They have to keep eye contact and transmit, using only their eyes, the emotion written on their paper.</p> <p>Step 5. Growing an emotion</p> <p>Participants keep the paper with the emotion (still secretly) and they are divided in pairs. In the pair they have to show, now using all the body, the emotion they have on their paper. When they represent the emotion, it has to be done in a crescendo, starting from the softer version of the emotion, to the most intense.</p> |

DESCRIPTION

PART 2: IMAGE THEATRE

This step is conceived as a continuation of the workshop "Little story, big story".

Step 1. In groups identification of gender sub-topic

Participants are divided into groups. The groups are the same as the workshop "Little story, big story". The task is to select one story about gender, among the ones shared during the workshop "Little story, big story" and afterwards identify the sub-topic within the macro umbrella of gender issues tackled within the story.

Step 2. Image creation

Participants in each group have to create an image using their body, in order to show the sub-topic related to gender. The result has to be a living picture, where participants take a position and express with their body and their facial expression a situation and the related emotions.

Step 3. Representation

Each group presents the image to the others. After each scene, the facilitator ask the audience:

- **Observation:** what do they see in the image presented?
- **Interpretation:** what do they think the image represents/what is about?

After these two questions, for each team, a diversity of techniques is introduced to analyse the image and to propose possible changes in order to improve the situation presented.

- **Group 1:** the actors can give voice to their character, but they cannot use the words, therefore they can only say numbers with the intention and emotion their character is feeling
- **Group 2:** some members of the audience can enter one by one the scene taking a new position to change and make the situation improving
- **Group 3:** some members of the audience can enter one by one the scene taking a position behind one of the character and giving voice to the character to express how they feel and why they are acting this way
- **Group 4:** some members of the audience can enter one by one the scene taking a new position adding their body to those already on the scene.

STEREOTYPES AND PREJUDICES ON GENDER

| | |
|-------------|---|
| TITLE | ONE STEP FORWARD |
| TOPIC/S | Building a character, Critical Thinking, Perception of others |
| AIM | <ul style="list-style-type: none"> To embody a role To try to anticipate how other people benefit or suffer in the system |
| TOOL TYPE | Building a character; Critical Thinking; Perception of others |
| DURATION | 90 minutes |
| MATERIAL | Preparation of characters - 1 for each participant |
| DESCRIPTION | <p>The activity includes the following steps:</p> <p>Step 1. Entering the room The facilitator asks participants to take a position in the room and to close their eyes. Then is handed to each of them a piece of paper with their role on it. When everyone has a paper they can open their eyes and look at their character. The facilitator asks them to close their eyes again and tell them that they will be taken on a journey into their lives through the years.</p> <p>Step 2. Character building The facilitator asks everyone to begin to imagine their character; their life, their childhood, where they grew up, who their friends were, how the relationship with their parents developed along the years. The following extra questions can be asked, if needed:</p> <ul style="list-style-type: none"> "Did you have a sense of belonging?" "Where did you go to school?" "What were your dreams?" "Where are you living now?" "What is your situation like?" <p>It is important that after each prompt, the facilitator gives some space for the participants to imagine and integrate in the scenario they are creating.</p> <p>Step 3. One step forward Participants are then asked to form a line or to stand in a row. The facilitator explains that a series of statements will be read out. For each statement, if it applies to their character, they should take one step forward. If the statement does not apply, they should remain in their place.</p> <p>The facilitator will start by reading out lighter statements to get the participants accustomed to the activity.</p> <p>The facilitator will then move onto more complex statements that encourage self-reflection and group discussion. Some examples might include:</p> <ul style="list-style-type: none"> "Take one step forward if you have ever felt excluded from a group" "Take one step forward if you have ever struggled with mental health issues," "Take one step forward if you have ever experienced discrimination." |

DESCRIPTION

Step 4. One step forward & gesture

After approximately 6/7 questions, participants are asked to introduce mini gestures or specific movements as they walk forward or stay in place. Eg. If they are proud that they get to step forward they might straighten their shoulders and raise their head high, maybe they're feeling injustice as they move forward and start to hunch over'. This, in order to further emphasise living the experience.

Step 5. Observation

Once all statements have been read out, participants are asked to look around them and see where they are in comparison to the rest. They are also asked to take a mental note of where they are standing.

Step 6. One step forward & meeting

Staying in their role, participants are asked to move from their place and go to meet and greet other participants, saying "Hi, nice to meet you my name is..." (not obviously exposing their character but answering any questions they are asked).

Step 7. Observation and character revealing

Participants are asked to go back to where they were originally standing and look around them one last time.

Step 8. De-roling

Participants are then taken through a short activity to take them out of their role, before to finally they can reveal their characters to the rest. It is important at this stage, before to go in the debriefing to ask participants to de-role and be back to themselves, taking a deep breath, and exiting from their character.

Step 9. Debriefing

Once all the statements have been read, participants are given some time to reflect on the experience as a group.

The facilitator can ask some questions to guide the reflections. Below some example:

- How did you feel stepping forward - or not?
- How did you imagine your character?
- For those who stepped forward often, at what point did you begin to notice that the others were not moving as fast as they were?
- Does this activity mirror society in some way? If yes, how?

See Handouts below.

HANDOUT - CHARACTERS

I AM A TEACHER WORKING IN SEX EDUCATION IN GREECE

I AM A TEENAGER QUESTIONING MY GENDER IDENTITY IN SPAIN

I AM A YOUNG TRANS ACTOR LIVING IN ROMANIA

I AM A QUEER UNIVERSITY STUDENT

I AM A HETEROSEXUAL MALE ACTIVIST FIGHTING FOR WOMEN'S RIGHTS IN ITALY

I AM A HETEROSEXUAL SPANISH STUDENT WORKING IN A QUEER BAR

I AM NON-BINARY GROWING UP IN A STRICT CATHOLIC COMMUNITY

I AM A TRANS-MUSLIM LIVING IN PORTUGAL

I AM A LGBTQ+ ACTIVIST LIVING IN TURKEY

I AM A BUSINESSMAN WORKING ON WALL STREET

I AM A CHILD LIVING IN THE FAVELAS IN BRAZIL

I AM A SEX WORKER IN THAILAND

I AM A FEMALE POLITICIAN IN FINLAND

I AM A MALE POLITICIAN

I AM AN ELDERLY BLACK WOMAN IN A WHEELCHAIR

I AM A 40 YEAR OLD HOMELESS PERSON

I AM A WHITE GAY MAN WORKING FOR THE INSTITUTIONS IN TEXAS

I AM A TRANS WOMAN RUNNING FOR MAYOR IN MY LOCAL RURAL COMMUNITY IN ITALY

I AM A WHITE CISGENDER MIDDLE-CLASS MALE LIVING IN PARIS

I AM A PREGNANT ASYLUM SEEKER ARRIVING IN ITALY

I AM AN ADOPTED TEENAGER QUESTIONING MY GENDER AND MY PARENTS ARE VERY RELIGIOUS

HANDOUT - STATEMENTS

YOU DON'T HAVE FINANCIAL DIFFICULTY

YOUR LANGUAGE, RELIGION AND CULTURE ARE RESPECTED

YOUR SOCIAL AND POLITICAL OPINIONS ARE LISTENED

YOU ARE NOT AFRAID IF THE POLICE STOPS YOU IN THE STREET

YOU FELT EXCLUDED FROM A GROUP

YOU HAVE STRUGGLED WITH MENTAL HEALTH ISSUES

YOU HAVE EXPERIENCED DISCRIMINATION

YOU CAN GO ON HOLIDAY ONCE A YEAR

YOU CAN STUDY AND CHOOSE THE WORK YOU LIKE

YOU ARE AFRAID TO BE HARASSED DURING THE NIGHT

YOU CAN VOTE IN NATIONAL AND LOCAL ELECTIONS

YOU ARE FREE TO TRAVEL ABROAD

YOU CAN FALL IN LOVE WITH THE PERSON OF YOUR CHOICE

YOU ARE POSITIVE ABOUT YOUR FUTURE

EMOTIONS

| | |
|-------------|---|
| TITLE | EXPLORING EMOTIONS |
| TOPIC/S | Emotions |
| AIM | To explore, in an interactive and stimulating way, the importance of understanding and acknowledging our individual emotions |
| TOOL TYPE | Clowning workshop |
| DURATION | 60 minutes |
| MATERIAL | A big workshop room |
| DESCRIPTION | <p>The activity includes the following steps:</p> <p>Step 1. Walking - emotions</p> <p>Participants enter the workshop room, one by one, walking. Then, they are asked to keep walking in the space, individually, exploring all the surrounding space. Then, the facilitator asks everybody to stop, to close their eyes and to create smaller groups. Now the groups have to find different positions in the space and create a circle.</p> <p>Step 2 - The socks</p> <p>Each group will receive one emotion. They have to enter the workshop room, in physical contact (one touching the other) and, changing their position (without losing the physical contact), they have to make this emotion grow till its climax, arriving in front of the other groups, who are now spectators. At this moment, they have to stop all together and keep the neutral position. Then, still keeping the physical contact, they have to go backwards to the initial starting point, this time making the emotion de-growing. Arriving at the initial point they have to stop all together and keep the neutral position.</p> <p>Different rounds can be performed, according to the time at disposal and the group energy.</p> <p>Below, the list of possible emotions to propose:</p> <ul style="list-style-type: none">• Disgust• Desire• Arrogance• Sadness• Happiness• Anger• Admiration• Relief |

POWER

| TITLE | THE LINE |
|-------------|---|
| TOPIC/S | Power |
| AIM | To detect the links between power and oppression |
| TOOL TYPE | Simulation |
| DURATION | 90 minutes |
| MATERIAL | A big workshop room |
| DESCRIPTION | <p>The activity includes the following steps:</p> <p>Step 1. Instruction The group is divided into two groups, one stays inside the workshop room and one is accompanied outside. One facilitator is assigned to each group. The facilitator following the group inside explains the rules to the group: they have to stand in line, to keep a neutral position and to keep walking in line from one side of the room to the other side. Then, they have to turn and start again. The line cannot be broken, therefore participants, while walking in line, have to find a way to be well connected. Their goal is to keep walking without having the line being broken. Whatever is happening ... The facilitator following the group outside, does not provide any explanation of what to do, once entered in the workshop room.</p> <p>Step 2. Simulation The group inside the workshop room starts to walk in line. Then, in a moment the group outside enter the workshop room. At this point of the activity, being a simulation based on the reactions of participants, it's never possible to say what will happen. For example, there could be participants from the group outside simply watching what it's going on, they can try to break the line or to walk with the other group Many other things might happen and facilitators should carefully watch at what is going on during the simulation: indeed it's important to keep the activity going on for a while (because participants from both the groups need to experiment what it's happening) but it cannot be for a very long time (otherwise the dynamics might be compromised and it could start to be boring). Moreover, the facilitators should be ready to stop the activity if something unpleasant might appear.</p> |

DESCRIPTION

Step 3. De-rolling

At a specific moment, the facilitators stop the activity. They call for all the participants, asking them to stand in a circle, to relax and to keep some deep breathing. It's important that participants will steam out from the energies and emotions they felt during the activity and that are back on themselves (if they feel they are still wearing the shoes of the characters they performed before, the debriefing won't be effective at all and it will simply generate confusion).

Step 4. Debriefing

It follows in plenary the debriefing, with the following key-questions:

- observation: what facts did you observe?
- feelings: what did you feel during the activity (from the group inside and the group outside)?
- thinking: do you see any parallel between what happened during the activity and everyday life?
- facilitator hat: why did we do this activity?

CRITICAL THINKING ON GENDER ISSUE

| | |
|--------------------|--|
| TITLE | CANADIAN BOX |
| TOPIC/S | Critical thinking on gender issues |
| AIM | To enhance critical thinking toward the subject of gender |
| TOOL TYPE | Simulation |
| DURATION | 90 minutes |
| MATERIAL | Statements |
| DESCRIPTION | <p>The activity includes the following steps:</p> <p>Step 1. Setting Two groups are created and two lines are created. Participants are asked to stand in line, one in front of the other.</p> <p>Step 2. Canadian Box The first statement is read, the facilitator/moderator is saying in each round who is the group "agree" with the statement and the group "disagree" with the statement. Then the groups are left 60 seconds to gather and to find common statements and arguments to defend or to contrast the statement read. Back on line, another 180 seconds are allocated to defend or contrast the statement. Facilitators can challenge the groups, proposing, for every new round of discussion (after the new statement is read), extra rules for the debate, as the ones below:</p> <ul style="list-style-type: none"> • the group members of the two groups take the speech when and how they prefer • ping pong: one person from a group takes the floor, then one from the second, then the floor goes back to the first and then to the second ... • ping pong + twenty second speech for each group member • ping pong + body gestures: while augmenting the person, make a step forward from the line and use also the body to explain the argument • the facilitator decides who speak <p>Step 3. Debriefing and Model It follows in plenary the debriefing, with the following key-questions:</p> <ul style="list-style-type: none"> • One key word to describe what you felt during the activity • How was it to defend a statement you felt represented by? • How was it to defend a statement you did not feel represented by? • Do you see any parallel between what happened during the activity and everyday life? <p>See Handout below.</p> |

HANDOUT - STATEMENTS

WE SHOULD ALWAYS BE POLITICALLY CORRECT

YOU CANNOT STAND FOR LGBTIQ+ RIGHTS IF YOU DO NOT BELONG TO THE COMMUNITY

OPPRESSION IN SOCIETY IS INEVITABLE

VIOLENCE IS AN ANSWER

WE ARE ALL EQUAL

INTEREST OF THE GROUP PREVAILS OVER THE INTEREST OF THE INDIVIDUAL

LEARNING AND EXCHANGE

| | |
|-------------|---|
| TITLE | OPEN SPACE |
| TOPIC/S | Learning and exchange |
| AIM | To encourage participants in sharing workshops, activities, tools and actions they know and related to the subject of the training |
| TOOL TYPE | Work in smaller groups |
| DURATION | 180 minutes |
| MATERIAL | A4 paper, pens, flipcharts, paper, markers, post-it |
| DESCRIPTION | <p>The activity includes the following steps:</p> <p>Step 1. Preparation</p> <p>Since the day before, participants are asked to share, if they want, some workshops, activities, tools and actions they know and related to the subject of the training. Facilitator leaves on the wall a big flipchart with different time slots, where participants can include their proposals.</p> <p>To include a proposal, the following information should be specified:</p> <ul style="list-style-type: none"> • Workshop title • Workshop aim • Synthetic description (in couple of lines) • Name of the facilitator <p>Step 2. Proposals and organisation</p> <p>Then, when the activity is finally launched, facilitators read back the different proposals and different slots of 60 minutes each, run in parallel, are created. During the same slot there can be different workshops run simultaneously. Participants can choose, positioning their name on the flipchart, the workshop/s they are interested to join. The person proposing the workshop has to remain all the time in the workshop to present/facilitate.</p> <p>GENERAL REMARK ON THE TECHNIQUE: the Open Space is a technique allowing participants to discuss sensitive topics, to go in depth on relevant aspects, to share methodologies and activities they know about a specific, given subject.</p> <p>During the Open Space different thematic workshops are organised. Participants, following the principles of this technique, are free to move from one to another workshop according to their interest to work on one or more aspects. Where participants should remain in a workshop for the entire 60 minutes (according to the workshop specificity) it has to be initially specified in the synthetic description.</p> <p>In the Open Space Technique, the main pillars are:</p> <ul style="list-style-type: none"> • bottom up approach: workshops have to be proposed by participants • self-organization of the workshops: participants themselves are those proposing and facilitating the workshops • time it's time: it's important to keep attention to the time at disposal for the workshop and to respect it • butterflies and bees: in a group we can be silent and listen, as we can also speak and share our opinions. |

FORUM THEATRE 1

| | |
|-------------|--|
| TITLE | INTRO ON FORUM THEATRE |
| TOPIC/S | Forum Theatre methodology |
| AIM | <ul style="list-style-type: none">• To define what Forum Theatre is and is not• To define the purpose of Forum Theatre techniques |
| TOOL TYPE | Brainstorming and plenary discussion |
| DURATION | 120 minutes |
| MATERIAL | Flipchart and markers |
| DESCRIPTION | <p>The activity includes the following steps:</p> <p>Step 1. Defining Forum Theatre Participants are asked to brainstorm on Forum Theatre answering the questions “What is Forum Theatre?” and “What is Forum Theatre not?”. It follows a presentation in plenary starting from the outcomes of the brainstorming, describing also the techniques, the role of the “spect-actor”, the “joker”.</p> <p>Step 2. Gender related subjects Participants are asked to brainstorm on possible gender related subjects relevant for them and that they would like to explore with this technique. At the end of the brainstorming four most relevant subjects for the group have to be identified.</p> <p>Step 3. Group creation Four groups are created according to the four subjects identified. Participants can freely decide their groups, ensuring the balance of the number and the heterogeneity of groups. The groups will work on the chosen subject with the technique of the Forum Theatre in the following session.</p> |

FORUM THEATRE 2

| | |
|--------------------|---|
| TITLE | ROLE OF “JOKER” |
| TOPIC/S | The role of “Joker” |
| AIM | To define and understand the role of the joker |
| TOOL TYPE | Brainstorming and Q&A |
| DURATION | 120 minutes |
| MATERIAL | Flipchart with the outline of a Joker, markers |
| DESCRIPTION | <p>Before the beginning of the activity, the group of identified Jokers gathered, supported by two facilitators, to better detect/collect information on how to act during the scenes.</p> <p>The activity includes the following steps:</p> <p>Step 1. Defining the joker’s role The facilitator explains to participants that they will be exploring and unpacking the role of the Joker for their role in Forum Theatre. It’s displayed the diagram of the Joker and participants are asked to outline what role they think the Joker plays, writing the answers down on the paper.</p> <p>Step 2. Sharing and explanation Following the brainstorming, the facilitator should go through the various aspects mentioned by participants, adding clarifications/adjustments and then following with a full explanation of the role as follows:</p> <p>1. The Joker is the facilitator or conductor of the Theatre of the Oppressed workshop or performance. They are responsible for guiding the participants through the theatrical exercises and activities. They are there to create a safe and productive space for exploration.</p> <p>2. Breaking the Fourth Wall is a key role of the Joker. In traditional theatre, there’s an imaginary “fourth wall” separating the actors from the audience. In the Theatre of the Oppressed, the Joker actively breaks this fourth wall. They encourage audience members, referred to as “spect-actors,” to become participants in the performance. Spect-actors are encouraged to intervene, change the course of the action, and even take on roles in the scenes to explore possible solutions to the issues presented.</p> <p>3. Empowerment and Critical Thinking: the Joker’s role is not to impose solutions but to empower participants to think critically, express themselves, and collectively explore possibilities for change. The process encourages dialogue, empathy, and understanding among participants as they grapple with complex issues.</p> |

DESCRIPTION

4. Multiple Perspectives: the Joker encourages the exploration of multiple perspectives and solutions to the problems presented in the theatre pieces. This helps participants see that there are no easy answers and that real-world issues often involve complex dynamics.

5. Catalyst for Change: ultimately, the goal of the Joker is to inspire action beyond the theatre space. Participants are encouraged to take what they've learned and experienced in the workshop or performance and apply it to their real lives, working towards social and political change.

TIPS IN THE TECHNIQUE MANAGEMENT:

- it is important to highlight that all roles can be changed except that the one of the oppressor
- the first representation of the scene takes place without any interruption
- then, spect-actors can ask questions to understand the scene and roles, identifying who is the oppressor and the oppressed
- then, the scene is repeated one more time from the beginning till the end
- the third representation of the scene is repeated but this time the spect-actors can ask the joker to stop the scene with a clap. This when they want to intervene and change a response of the actors in order to propose a different way of acting/potential solution. This step can be repeated as many times the spect-actors have proposals to include in the scene.

| TITLE | ROLE OF “ACTOR” |
|-------------|---|
| TOPIC/S | The role of “Actor” |
| AIM | To work on the role of the Actor for the Forum Theatre technique |
| TOOL TYPE | Theatre technique |
| DURATION | 120 minutes |
| MATERIAL | White clothes |
| DESCRIPTION | <p>Before the beginning of the activity, the group of identified Actors gathered, supported by two facilitators, to better detect/collect information on how to act during the scenes.</p> <p>This activity is conceived to work on the role of the actor for the Forum Theatre technique. The activity is a combination of exercise in different steps.</p> <p>The activity includes the following steps:</p> <p>Step 1. Walking, warm up, focus Participants enter one by one the workshop room and they are asked to keep walking. Once everybody is in the room a quick body scan (from the feet to the head) is guided by the facilitator, to bring the focus on the different parts of the body and on the breath.</p> <p>Step 2. Tension - Intention The facilitator names some daily life actions (drinking a coffee, talking on the phone, waking up etc) and participants, keeping walking in the room, have to embody the actions, the intention and tension of the actions using all the body, face expression and attention in each movement.</p> <p>Step 3. Voice in a line Participants stand in a line and they have to walk until the other side of the room saying their name. Each step they make the volume of their voice has to increase. This exercise can be repeated several times to train the voice. It can be repeated also asking a few participants to move and the other to stay.</p> <p>Step 4. Voice and eye contact Participants stand in a line. The first person in the line has to pass in front all the other participants keeping eye contact and saying their name. All the others have to keep the neutral position.</p> <p>Step 5. Shift of roles and power Participants are divided in pairs. All receive a specific situation of oppression. In each pair they have to decide a character “A”, the oppressor, and a character “B”, the oppressed. Once everybody is ready each pair has to act the scene. Another one is read by the facilitator and the participants have to switch the roles: now who was the character “A” became the “B”, the oppressed, and who was “B” became “A”, the oppressor.</p> |

DESCRIPTION

Possible situations:

Work place

A: You are the director of an enterprise and you receive an candidate that you don't like at the first look

B: You are the candidate. you have all the characteristic requested for the job, but you are not selected

Couple

A: You want to break up with your partner because you are not in love anymore

B: You don't want to accept breaking up with your partner and you try to change their mind. You love the person and you cannot believe it is happening

Party

A: You are at a party and you meet a person you like and you want to get to know the person better. You insist and you pretend to have the telephone number and the Instagram account

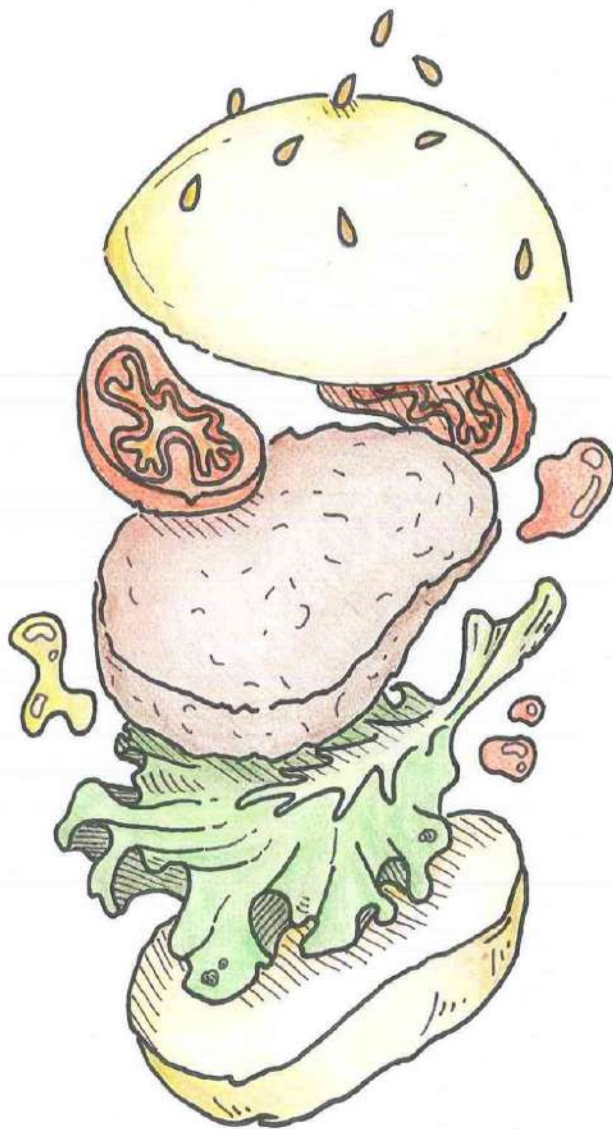
B: You don't want to give your contacts to the person "A" and you want just to enjoy the party.

FORUM THEATRE IN ACTION

| | |
|--------------------|--|
| TITLE | PREPARATION OF THE SCENES |
| TOPIC/S | Preparation of the Forum Theatre scenes on gender issues |
| AIM | To prepare the Forum Theatre scenes on gender issues |
| TOOL TYPE | Work in group and theatre technique |
| DURATION | 180 minutes |
| MATERIAL | White clothes and whatever else material might be needed for the theatre scenes |
| DESCRIPTION | <p>Participants were divided in the groups previously identified in the step “Forum Theatre 1 – Intro on Forum Theatre”.</p> <p>All the groups were asked to prepare the scenes that would have been afterwards represented.</p> <p>More specifically, these have been the tasks of each group:</p> <ul style="list-style-type: none">• to better design the conflict situation tackled within the scene• to clearly identify the roles of: oppressor, victim, bystander and of other possible characters• to identify the actors and the Joker• to rehearse the scene. |

| | |
|--------------------|--|
| TITLE | SANDWICH MODEL |
| TOPIC/S | Feedback |
| AIM | To make participants reflect on how to give positive feedback |
| TOOL TYPE | Interactive presentation |
| DURATION | 20 minutes |
| MATERIAL | Flipchart, markers to represent the sandwich |
| DESCRIPTION | <p>Before starting the implementation of the scenes, it is proposed to the group a session about feedback: this part is shaped to make participants reflecting on how to give positive feedback to the others after the end of the representations. Indeed, after performing each scene, extra 30 minutes will be allocated to give feedback about the implementation of the Forum theatre's scene.</p> <p>The Sandwich model is presented in plenary and participants can ask questions and clarifications. The main elements that have to be analysed are:</p> <ul style="list-style-type: none"> • your feelings • something to improve • something good. <p>See Handout below.</p> |

HANDOUT - SANDWICH MODEL



HOW I FEEL



SOMETHING
TO IMPROVE



SOMETHING I
LIKE



FORUM THEATER

| TITLE | IMPLEMENTATION |
|-------------|--|
| TOPIC/S | Gender based conflicts |
| AIM | <ul style="list-style-type: none"> • To analyse gender based conflict • To promote active participation |
| TOOL TYPE | Forum Theatre |
| DURATION | 360 minutes (60 minutes for the scenes of each group + 30 minutes for the feedback) |
| MATERIAL | / |
| DESCRIPTION | <p>Group 1: Education <u>Setting:</u> office of the head of the school <u>Characters:</u></p> <ul style="list-style-type: none"> • Mr Anderson, the head of the school= Oppressor • A Father = Oppressor • a Mom = Bystander • 15 year old boy = Oppressed <p><u>Story:</u> the scene shows an oppression towards the 15-year-old boy for his gender expression. The oppression is performed by the head of the school and his father. The head of the school calls the parents to tell them that, if their son doesn't stop wearing skirts at the school, he would be expelled.</p> <p>Group 2: Economical oppression <u>Setting:</u> home <u>Characters:</u></p> <ul style="list-style-type: none"> • Pregnant mother = Oppressor/oppressed • 2 daughters = Oppressed • 1 son = Oppressor <p><u>Story:</u> the scene represents economic problems in a family and how they affect the gender issue in the interaction among family members. The scene takes place in a family house during a meal. There is a single pregnant woman, the mum, who has a drinking problem.</p> <p>Group 3: Objectification of the body <u>Setting:</u> bar/ nightclub <u>Characters:</u></p> <ul style="list-style-type: none"> • 1st man = Oppressor • 2nd man = Bystander • 1st woman = Oppressor • 2nd woman = Oppressed |

DESCRIPTION

Story: the scene represents two level of oppression, two men toward a couple of girls and one girl toward the other. There are two women embracing each other and close by two men. The two men approach the women to ask them if they are a couple, but they don't believe them when they reply positively. Then, the man asks for proof "can you kiss?". Then one of the women starts pressuring the other one for them to kiss, but the second one is refusing. There's some back and forth between them with one pushing and the other one refusing. The scene finishes when the first woman shouts "kiss me!".

Group 4: Heteronormativity

Setting: home

Characters:

- Mum = Oppressor
- 1 queer teen – part of the family = Oppressed
- 1 queer friend of the teen = Oppressed
- Sister of the queer teen – part of the family = Bystander

Story: the scene represents the oppression toward two queer youngster friends in the family context. There are two queer friends relaxing and talking in the bedroom. They discuss about a dating app, the pros and cons of using it as queer, in comparison to the feeling of safety meeting and interacting with people in public spaces. They create a profile and then they go for a drink in the kitchen where there are the mum and the sister, washing the dishes. The two friends keep talking and they say a triggering word that catches the mother's attention. The action escalates with the mum taking the phone and asking about what's going on. She invades their privacy. She sends the friend away because of their bad influence. She sends her daughter to do this task. The conflict escalates with "why can't you be normal?". The sister is doing housekeeping work.

LEARNING

| | |
|--------------------|--|
| TITLE | ASSESSMENT OF THE FORUM THEATRE |
| TOPIC/S | Learning about the use of Forum Theatre |
| AIM | <ul style="list-style-type: none">• To assess the Forum Theatre implementation• To reflect on the learnings |
| TOOL TYPE | Discussion |
| DURATION | 40 minutes |
| MATERIAL | All the feedback gathered after each implementation of the Forum Theatre |
| DESCRIPTION | <p>Participants are gathered in the same group in which they work in the Forum Theatre workshop. They have to read all the feedbacks received on the sandwich and to reflect on their learning from the Forum Theatre technique implementation.</p> <p>It follows a plenary where each group presents their learning and a it's run a discussion on the possible future use and adaptation of the technique.</p> |

FINAL PERFORMANCE

| | |
|-------------|--|
| TITLE | QUESTCUSSION, THE OPEN QUESTIONS |
| TOPIC/S | Open reflection on the experience |
| AIM | To let the space to open questions that the raised during the training |
| TOOL TYPE | Theatre |
| DURATION | 40 minutes |
| MATERIAL | / |
| DESCRIPTION | <p>The activity includes the following steps:</p> <p>Step 1. Individual work Participants are asked to walk in the workshop room and to think about one open question they have after all the experiences they have passed through the training. Once they choose the question, keeping the silence and walking, they are asked to start moving in the space using all their body to express their question. A bit of time is left to the participants to experiment.</p> <p>NOTE: the facilitator has to clearly express that the question will be afterward shared with other people in a final performance (involving the whole staff of the training). So it should be a question the participant wants to share with the others.</p> <p>Step 2. Performance preparation At one moment, participants are asked to stop and take a seat in the room where they feel comfortable. One facilitator is passing around and when they touches the head of a participant, they have to express the question with the body and the voice. Once they finishes, they have to sit again. Then, the facilitator will touch the head of another participant. At one moment, the facilitator asks the participant to take the role of touching the head: one says and expresses the question, and before sitting again they touch the head of someone else. For the final performance, the facilitator will not start to touch the head: it should identify the participant who starts as first.</p> <p>Step 3. Performance Participants are seated in the room where they feel comfortable. The audience is invited to the workshop room. Once all the audience is seated, the performance starts. Participants one by one express their question with body and voice, before to seat again.</p> |

FINAL EVALUATION

| TITLE | STATIONS |
|-------------|---|
| TOPIC/S | Final, overall evaluation of the project |
| AIM | To run the final, overall evaluation of the project, running the analysis of the different main elements (food and lodgement, learning, group dynamics, logistic, pool of trainers) |
| TOOL TYPE | Artistic and interactive session, individual work |
| DURATION | 60 minutes |
| MATERIAL | All the material needed to arrange the different spaces and settings (accordingly to our fantasy) |
| DESCRIPTION | <p>Setting: we need a very big workshop room that can be divided into different spaces or different rooms or spaces outside (if there is good weather). In case we are going outside, we need to take care that the spaces are separated but not too distant. Soft music and good decorations are welcomed to create the atmosphere. The activity includes the following steps:</p> <p>Step 1. Storytelling and introduction The facilitator makes a short recap of what happened during the week, using the story telling technique. Then it follows a short introduction on the activity' tasks. After that, participants enter the different settings for the evaluation and are invited to discover the surroundings. They can stay as long as they want in each space answering the questions and expressing themselves, they can move and then be back if they want to add something.</p> <p>Step 2. Stations</p> <p>1. Food and lodgement</p> <ul style="list-style-type: none"> • <u>Instruction</u>: comment with post-it and messages how the accommodation and food was • <u>Methodology</u>: a drawings representing food and accommodation and post-it to leave comments and feedbacks <p>2. Topics/contents</p> <ul style="list-style-type: none"> • <u>Instruction</u>: write, for each day, which activity, topic, methods were used. You can also leave comments. • <u>Methodology</u>: on the wall, papers indicating the day of the training are stuck (day 1, day 2 ... day 7). On the floor, there are pens and coloured markers to comment on. <p>3. Tools and methods</p> <ul style="list-style-type: none"> • <u>Instruction</u>: leave comment, using the pieces of paper, on what you have learnt and you would like to bring back home • <u>Methodology</u>: on one side of the workshop room are gathered the weekly agenda and all the flipchart produced during the training. Here it's possible using post-it, to add comments concerning the tools and methods used in the different sessions |

DESCRIPTION

4. Training Objectives

- Instructions: stick a cloth peg on the rope-specific objective according the level of achievement
- Methodology: three ropes are fixed in vertical on one side of the room, each rope represents a specific objective of the TC (on the top of the rope, stick an A4 paper where the specific objective is written) and under the ropes on the floor several clothes pegs are put.

5. Pool of trainers

- Instruction: write a feedback, comment, suggestion you would like to leave to the pool of trainers and leave it inside the envelop
- Methodology: post boxes (represented with envelopes) on the ground with pieces of paper and pens to write down the comments/feedbacks

6. Group dynamic

- Instruction: use drawings, symbols and key words to comment on group dynamics. Try to use fantasy and to be as creative as possible!
- Methodology: a big flipchart with coloured pens and pencils

7. Learning

- Instruction: write on a letter to yourself, to share the learning achieved all along the training course
- Methodology: laundry (represented with ropes tied and pieces of paper handed there with cloth pegs) on the ground pens to write down the letters

8. What is the next?

- Instruction: draw your footprint on a A4 paper and write what is your next step after the training course
- Methodology: drawing and writing. A4 for papers and pen, markers in a side of the room.

| TITLE | CIRCLE OF WORD |
|-------------|--|
| TOPIC/S | Final, collective evaluation |
| AIM | To run the final, collective evaluation in plenary |
| TOOL TYPE | Evaluation tool |
| DURATION | / minutes (the time necessary for each person to share, freely, their feelings, impressions, comments and ideas) |
| MATERIAL | / |
| DESCRIPTION | <p>Setting: participants are sitting in a circle in the workshop room and the facilitator is presenting the activity. Participants are invited to take the floor one by one, saying: “something to themselves” and “something to the group”.</p> <p>NOTE: when the turn to speak arrives, if the participant does not feel ready to express, can skip the first round, but then in the second round has to take the floor and express.</p> |

| TITLE | HUMAN MACHINE |
|-------------|---|
| TOPIC/S | Group dynamic |
| AIM | To harmonise the group |
| TOOL TYPE | Body movement |
| DURATION | 30 minutes |
| MATERIAL | / |
| DESCRIPTION | <p>Participants are gathered on one side of the room. One by one they are asked to go on the other side of the room (facing the rest of the group) and do a repetitive movement and sound representing what was the experience of the training for them. The movement and sound should be repeated always in the same way, like a machine. Participants enter one by one and they are invited to observe what the others are doing, finding a position and a gesture that could interact with what is already going on.</p> <p>The facilitator, before entering at last, let the machine going on for some second to have a collective rhythm and movement of the group as a whole.</p> |







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At the local, national and international level, Lunaria performs and stimulates social change, carrying out advocacy initiatives, political and cultural events, non-formal education and communication activities, and leading networking as well as information and raising awareness campaigns.

The core of Lunaria's work and commitment is made of international volunteering and mobility, youth programmes, migrations and the struggle against racism and inequalities, sustainable development, the analysis of economic, social, and public spending policies.

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