# PEACE-BUILDING AND CONFLICT MANAGEMENT THROUGH NON FORMAL EDUCATION

# TRAINING COURSE

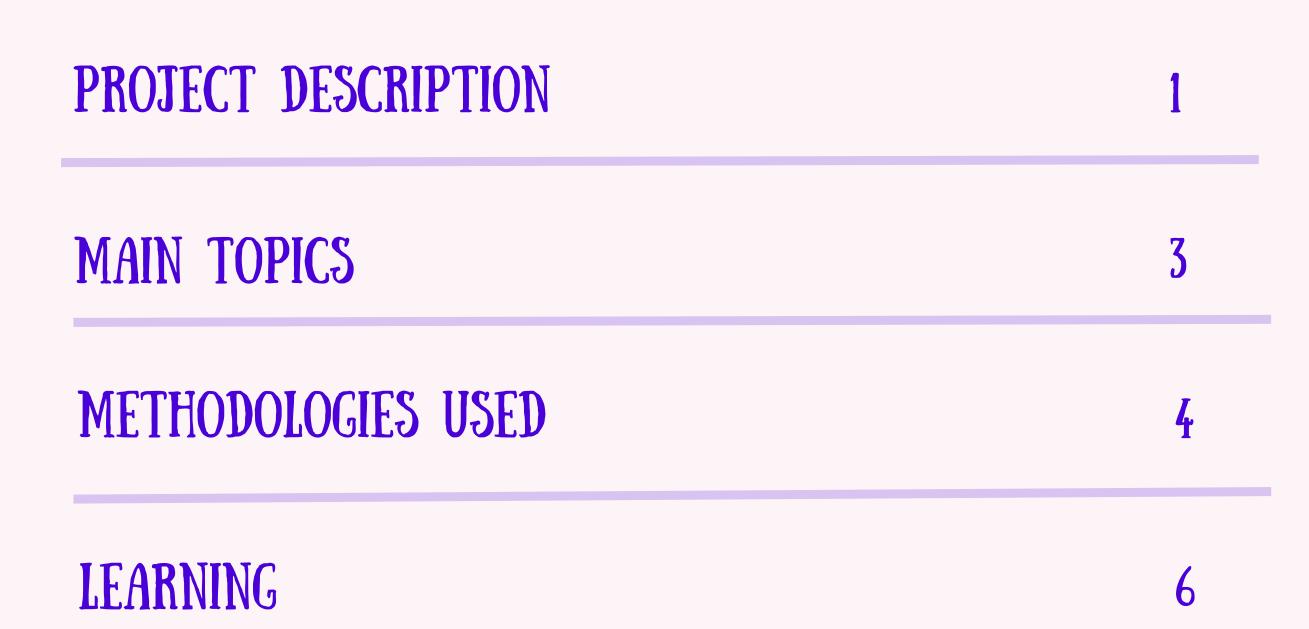
TOOLHIT

OF THE

# 23RD - 29TH OF SEPTEMBER 2024

# LA BUONA TERRA, LOCALITÀ CAMPAGNA 26, PASSIGNANO SUL TRASIMENO (PG), ITALY

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# PROJECT DESCRIPTION



OASIS PROJECT AIMS TO DEVELOP SKILLS AND COMPETENCES TO STRENGTHEN PEACE-BUILDING AND CONFLICT MANAGEMENT ACTIONS AT LOCAL, NATIONAL AND EUROPEAN LEVEL, THROUGH NON FORMAL EDUCATION AND THEATRE TECHNIQUES



TARGET: THE PROJECT, FORESEES TO EMPOWER YOUTH WORKERS, EDUCATORS AND YOUTH LEADERS IN THE USE OF NON-FORMAL EDUCATION AND THEATRE TECHNIQUES, FOR THEIR USE ON THE LOCAL CONTESTS AND IN THE YOUTH EXCHANGES

# PROJECT

OASIS PROJECT INCLUDES ONE INTERNATIONAL TRAINING COURSE, TWO PREPARATORY VISITS AND TWO YOUTH EXCHANGES.

WHAT

THE TRAINING COURSE WAS CONCEIVED TO BOOST THE PARTICIPANTS' CAPACITIES, TO SHARE AND EXPERIMENT NON-FORMAL EDUCATION AND THEATRE METHODOLOGIES TO DEEPENING THE SUBJECT WITHIN YOUTH GROUPS.

THE YOUTH EXCHANGES WERE CONCEIVED TO ALLOW PARTICIPANTS TO EXPERIMENT AN INTERCULTURAL LEARNING EXPERIENCE, FAVOURING THE EXCHANGE WITH OTHER PEERS FROM EUROPEAN COUNTRIES AND TO RAISE AWARENESS ON PEACE BUILDING AND CONFLICT MANAGEMENT.

THE TRAINING COURSE WAS HELD BETWEEN THE 23RD OF SEPTEMBER

AND THE 29TH OF SEPTEMBER 2024

THE PREPARATORY VISIT 1 WAS HELD BETWEEN THE 29TH AND THE 30TH OF OCTOBER 2024



THE PREPARATORY VISIT 2 WAS HELD BETWEEN THE 29TH AND THE 30TH OF OCTOBER 2024

THE YOUTH EXHANGE 1 WAS HELD BETWEEN THE 20TH NOVEMBER AND THE 27TH OF NOVEMBER 2024

THE YOUTH EXHANGE 2 WAS HELD BETWEEN THE 06TH DECEMBER AND THE 13TH OF DECEMBER 2024



OASIS IS A PROJECT REALIZED WITH THE SUPPORT OF ERASMUS+ PROGRAM

# MAIN TOPICS

# PEACE EDUCATION





# **CONFLICT MANAGEMENT**

# YOUTH PARTICIPATION



# METHODOLOGES 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

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.

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

# METHODOLOGES USED

# THEATRE-BASED TECHNIQUES

## THE BODY . IS WHAT ALL OF US, HUMAN BEING, HAVE IN COMMON

THEATRE IS A TOOL TO EXPRESS OURSELVES

### THEATRE IS A TOOL TO COMMUNICATE WITH THE OTHERS

### THEATRE IS A TOOL TO OVERCOME THE BARRIERS

### THEATRE IS A TOOL TO COOPERATE WITH THE OTHERS

## DON'T ASK YOURSELF "WHY" .... ASK YOURSELF "WHY NOT" ....

# 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 are well fixed and clearly defined in each activity proposed, in order to ensure a coherent learning process

#### 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

#### **LEARNER CENTRED**

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

#### **SHARED LEARNING PATH**

promoted among the learners and within the group, encouraging the horizontal exchange of knowledge within and among the learners/experts

#### FLEXIBILITY

methods are re-adapted all along the process, taking into account the learning needs of participants and of all the involved actors

# KEY WORDS

## PERSONAL EMPOWERMENT

ENHANCEMENT OF THE SELF-ESTEEM AND OF THE SELF-CONFIDENCE

# HORIZONTAL INTERACTION

AMONG TRAINEES, FACILITATORS AND TRAINERS

# PERMANENT EXCHANGE

OF FEELINGS, FEEDBACKS, EXPERIENCES AND KNOWLEDGE

## PARTICIPATIVE METHODS

PERMANENT TESTING, DEVELOPMENT AND UPGRADING

# LEARNING ASSESSMENT

OF INDIVIDUALS AND GROUPS, THROUGHT PARTICIPATORY APPROACHES

# SOFT SKILLS/KEY COMPETENCES

ANALYSIS AND RECOGNITION AT INDIVIDUAL AND AT GROUP LEVEL

## TRANSMISSION/SHARING

OF THE KNOWLEDGE AND METHODS ACQUIRED TO OTHER BENEFICIARIES, ONCE BACK HOME

# HOW TO USE THE TOOLKIT

## THE TOOLKIT AIMS TO SHOW THE ACTIVITIES RUN DURING THE TRAINING COURSE HELD IN SEPTEMBER 2024



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 PEACE BUILDING AND NON VIOLENTE MANAGEMENT OF CONFLICTS

OASIS PROJECT AND THE TOOLKIT PART OF IT, ARE CONCEIVED

# FORMAT

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.

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.

FLEXIBILITY

# TRAINING AGENDA





WELCOME CEREMONY Welcome ceremony Kouka bara NAME GAMES What's your name? GETTING TO KNOW EACHOTHERS Speed dating ACTIVE LISTENING AND COMMUNICATION 1 Biographies ICEBREAKERS The sun shines for TEAM BUILDING Fantastic Nations UNDERSTANDING CONFLICT Snowball on conflict

**ICEBREAKER** 

ME AND MY BODY Body and movement UNDERSTANDING CONFLICT, PEACE, VIOLENCE Image Theatre ACTIVE LISTENING AND COMMUNICATION 2 I'm all ears ME AND THE GROUP Non-verbal communication







WARM UP The Dragon and the Shield VIOLENCE AND CONFLICT The line POWER PLAY Theatre techniques and Body movement DABATE ON PEACE RELATED TOPICS Canadian box IMAGINATION Clowning techniques

THEORIES RESEARCH Ocean of theory THEORY EMBODIMENT Statues LEARNINGS Debriefing on Ocean of theory TRAINING IN ACTION Introduction TRAINING IN ACTION PREPARATION Workshop creation



#### **TRAINING IN ACTION IMPLEMENTATION**

Workshop 1: Kingdom of Leadership Workshop 2: Enemy or Not Enemy? Workshop 3: The language of the heart Workshop 4: Imagination Activism



TRAINING IN ACTION FEEDBACK Worldcafé EVALUATION Training Evaluation

# ACTIVITES 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

Peace Building and Conflict Management - indicated with: PBCM

Methodologies Testing and Upgrading - indicated with: TiA

Final Evaluation - indicated with: FE

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# TOOLKIT OF THE TRAINING COURSE

# WELCOME CEREMONY

TITLE	WELCOME CEREMONY
TOPIC/S	Welcome of the participants
AIM	To welcome the participants and introduce them to the project and venue
TOOL TYPE	Welcome ceremony
DURATION	30 minutes
MATERIAL	Costumes, papers, markers, rope, snacks, drinks
	The facilitators organize a welcome ceremony with a theatrical touch to introduce participants to the training venue.

The ceremony includes the following steps:

#### **Step 1. Welcome**

One facilitator plays the role of the boatman, who welcomes participants to the training venue and embark them on a new journey. They are asked to pass through a rope with limbo style (walking underneath the rope, bending over backward so as not to touch the rope).

#### **Step 2. The letter**

In the workshop room, three other facilitators play the three sisters. They dress colourfully and have the same strange hair style. They make their poses in the workshop room, with their eyes closed, waiting for the participants to arrive. When participants are brought to the room, they open their eyes, one after another. And then they start to speak, repeating each other:

"Welcome." "Welcome." "Welcome."

"We are very glad that you are here." "We are very very glad that you are here." "We are very very glad that you are finally here."

Each time they repeat each other, they can use a different tone or add one or two words to increase the level of their emotions.

Then, in the same way, they give instructions to the participants.

"In the room you will find a paper with your name on it. Please take it with you. And grab a pen (which is placed on the floor). You may notice that the paper has different parts: 4 on one side and 4 on the other side.

Think about your journey to get here and write your thoughts on the first part of the paper: Who is the person who just arrived here?

But do not write as you, but as a third person. You write about yourself, not as 'I' but as 'he/she/they'.

Please write it in English, or draw, as you feel like, but make sure that other people can read it and understand it, because the paper will be passed on to different people.

After you are done, please take a clipper and put the paper back on the string held across the room..."

The three sisters (facilitators) can repeat these instructions with different tones, playing with each others to make sure participants understand what to do but also enjoy the process.

#### Step 3. Tour of the venue

Then participants are taken outside for some welcome snacks and drinks. The tour around the local place (kitchen, sleeping area, dining area...) can be done before or after the welcome ceremony as it fits.

#### **POSSIBLE EXTENSION OF THE LETTER:**

The letter to yourself is continued through the week. Each day, participants share their thoughts and reflections on a paper of someone else.

To continue on the following days: "Share your thoughts/feelings as responses to the following questions, using third person pronouns (he/she/they)."

Arrival day: Who is the person who just arrived here? (writing on their paper)

- Day 1: If you were an animal, which animal would you be today? (writing on someone else's paper)
- Day 2: What did you learn about yourself today? (writing on someone else's paper)
- Day 3: What do you miss? What would you like to learn more? (writing on someone else's paper)
- Day 4: Automatic writing about anything that represents your feelings, emotions, learning at the moment. (writing on someone else's paper)
- Day 5: If our group would be a car, which part of the car would they be? (writing on someone else's paper)

- - Day 6: Please write "letter to myself".

# ICEBREAKER

TITLE	KOUKA BARA
TOPIC/S	Icebreaker/ Energizer
AIM	<ul> <li>To bring inside the group, the first elements of rhythm/coordination/fun/confidence/stupidity</li> <li>To initate the work on group connection, being happy with making mistakes and keeping the focus on what we are doing</li> </ul>
TOOL TYPE	Energizer/theatre/icebreaker
DURATION	15 minutes
MATERIAL	
	In a circle, the whole group is singing <i>"Kouka bara"</i> in rhythm with choreography (simple, funny

dance movements).

Once the group gets along with the rhythm and the dance moves, one person (usually the facilitator) starts saying "Bunny Bunny" while miming bunny ears with their hands to themself, and then says "Bunny Bunny" again while miming bunny hands pointing to someone else in the circle. The person pointed to says "Bunny Bunny" to themself with bunny ears and then "Bunny Bunny" and points to someone else. The persons to the left and right of the pointed one should turn and face them and say "Chika Chika" while jumping side to side with their hands in the air. The rest of the group keep singing "Kouka bara" while the "Bunny Bunny" is passing around. The game continues with everyone passing around the circle.

**NOTE:** it is important that everyone is singing in the same rhythm and maintaining eye contact during the game.

# NAME GAMES

TITLE	WHAT'S YOUR NAME?
TOPIC/S	Names, getting to know eachother
AIM	<ul> <li>To get to know our names</li> <li>To develop coordination-rhythm</li> </ul>
TOOL TYPE	Name game
DURATION	10 minutes
MATERIAL	
	The activity includes the following steps:

#### Step 1. Name – clip – clap

Participants are in a circle. In a row, one person says their name out loud, the one on their right says *"clip"* and the next one says *"clap"*. The fourth person says their name, the next one *"clip"*, the next one *"clap"*, etc ...

If the group finds it hard to follow, the facilitator can introduce an actual clap with the hands to accompany their name-clip-clap.

Participants are encouraged to listen and follow the rhythm that is created and even move their bodies accordingly to that the tempo remains the same.

#### Step 2. Jumping names

Participants are invited to move freely in the space. Every time they meet someone, they stand one in front of the other, take a small pause and then simultaneously jump up and down 3 times. After that, each one says their name but without overlapping one another.

If the jumping is not synchronised or if they say their names at the same time overlapping one another, they are asked to repeat starting from the small pause. They repeat until they succeed and then they move on to meet another partner and do the same.

In the second round, participants are invited to do the same, only this time they are asked to say the name of the person in front of them instead of theirs. If they don't remember, they are asked to improvise.

# GETTINGTOKNOWEACHOTHERS

TITLE	SPEED DATING
TOPIC/S	Getting to know each other
AIM	<ul> <li>To learn more about each other</li> <li>To stimulate the group connection and have fun</li> </ul>
TOOL TYPE	Work in pairs and work in a bigger group
DURATION	30 - 40 minutes
MATERIAL	Depending on the questions/tasks
	<ul> <li>The activity is organized as it follows.</li> <li>Participants are invited to walk in the space and then find a partner when hearing the clapping (or any other agreed signal) from the facilitator. When they are in pairs, they are asked to answer one question or do one task together. For each meeting there is another way to meet and to exchange.</li> <li>Here are some examples: <ol> <li>If you were to replace an actor playing a specific character in a movie, which character would it be?</li> <li>Pirate fight: you are invited to do a pirate fight between the two of you. (Two facilitators show an example of a pirate fight)</li> <li>Palm reading: you are invited to do palm reading for each other. One starts. And then the other starts</li> <li>Elind guardian: one person closes their eyes and the other guides them through the space, helping them discover the smell, the touch, the texture of the surroundings. After 3-5 minutes, the pair switches the role</li> <li>Which thematic/topics can easily trigger you into conflict?</li> <li>Signing the favourite song: each person takes turns to sing the favourite song to the other</li> <li>Compliment battle: one person starts a compliment to the partner; the other replies with another compliment with a higher level (content, voice, emotion), and so on</li> </ol></li></ul>

DESCRIPTION	<ul> <li>9. Teaching favourite dance move: each person takes turns to teach the other their favourite dance move</li> <li>10. Object improvisation: everyone receives a random object (a sticky note, a nail, a bottle, toilet paper, a flower, a left). In pairs, each person takes turns to tell the other what the object means to them or how they relate to the object</li> <li>11. Sharing a joke: each person takes turns to share a joke with the other.</li> </ul>
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# ACTIVE LISTENING AND COMMUNICATION 1

TITLE	BIOGRAPHIES
TOPIC/S	<ul> <li>Getting to know each other</li> <li>Active listening/ Communication</li> </ul>
AIM	<ul> <li>To learn more about each other</li> <li>To stimulate the group connection</li> <li>To focus on Fun/Creativity/Improvisation/Self confidence</li> <li>To experiment Active listening/ Improvisation/Performing</li> </ul>
TOOL TYPE	Various
DURATION	40 – 60 minutes
MATERIAL	Depending on participants
DESCRIPTION	<ul> <li>Participants are asked to group in pairs - with someone they don't know from before.</li> <li>The activity includes the following steps:</li> <li>Step 1. Sharing and listening In their pair, each one has 5 minutes to answer the question <i>"Who is this person who has arrived here today?"</i>. They have to narrate their life story, things about their lives they feel comfortable sharing in 5 minutes time without being interrupted nor engaging in a dialogue. Their partner listens with the goal to remember as many more details as possible. They are allowed to take notes if they feel they need to. After the 5 minutes pass, they change: the listener becomes the narrator and vice versa. Step 2. Presentation preparation Each one individually has 10 minutes to prepare (maximum) a 2 minutes presentation about who their partner is. They are invited to do it following the instruction <i>"Now you will present who this person is as if they are the most interesting person you've ever met!"</i> They have the option to use anything in their presentation: objects, music, speech, be interactive, etc etc</li></ul>
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	<b>Step 3. Presentation</b> One by one, they present to the group their partner in no more than 2 minutes.
DESCRIPTION	<ul> <li>NOTES:</li> <li>It's important to not give all the instructions from the beginning but divide it into two parts: narration-listening and preparation-performing.</li> <li>Time-keeping shouldn't be so strict on the part of their presentations, but the facilitator could politely intervene if they exceed 3 minutes.</li> </ul>

# **ICEBREAKERS**

TITLE	THE SUN SHINES FOR
TOPIC/S	<ul> <li>Getting to know each other</li> <li>Warm-up</li> </ul>
AIM	To break the ice and to continue to get to know eachother
TOOL TYPE	Icebreaker/ Energizer
DURATION	10 minutes
MATERIAL	Chairs (one per person)
	<b>Setting</b> : the facilitators place chairs in a circle. The number of the chairs is one less than the people participating in the activity.

The activity is organized as it follows.

Everyone sits on the chair and the facilitator is standing in the centre. They say out loud "*The sun shines for everyone who…*" and picks a certain action/habit/trait they have. For example, "*The sun shines for everyone who likes grapes*". Those in the group who like grapes, get up and need to go and sit on another empty chair. There will always be one left standing. This person then goes in the center and says again the same phrase "*The sun shines for everyone who…*" completing it with something that portrays them.

#### RULES:

- Once you stand up (even just a bit) you cannot sit back down.
- Once you stand up, you cannot take the chair of either the persons sitting next to you, you need to go farther.
- Additional rules: The facilitator can add the rule of "no running"/"running", "moving in slo-mo", using a funny walk, etc. according to how the group reacts.

# TEAM BUILDING

TITLE	FANTASTIC NATIONS
TOPIC/S	Group dynamics, Communication, Teamwork, Cooperation
AIM	To reflect on the importance of communication, cooperation, teamwork and the connection with leadership
TOOL TYPE	Simulation
DURATION	60 – 90 minutes
MATERIAL	<ul> <li>Flipchart, markers, chairs or benches (enough for all participants) – in case there are not enough chairs or benches, participants can sit on the (clean) floor or on mattresses/blankets</li> <li>Sticks or clothes pegs (12 per participant)</li> <li>Costume (ideally formal clothes) for facilitators</li> </ul>

**Setting**: on the wall there is a flipchart with a table drawn, where one facilitator writes the results of each round, in each phase. Participants sit on chairs (or on mattresses/blankets) in a circle, back to the inner part and looking outside the circle (not inside).

Ideally, the activity should be led by two facilitators – one being a 'professor' or a 'master' and one being the 'assistant' of the 'master'. The facilitators then dress in the 'formal' way to play their roles. The activity is played in 3 phases, and each phase has 3 rounds.

The activity includes the following steps:

#### **Step 1. Introduction and Enrolling**

The 'master' tells participants: "Each of you is a representative of a nation, please tell the name of the nation that you are leading (the name can be a real name or invented)." All the names are written on the flipchart (by the 'master' or the 'assistant').

After everyone has chosen a name, the 'master' goes on: "Your responsibility is to keep your nation surviving. You will close your eyes and my assistant will put the resources (throw these sticks) on the floor, and when I say "now!" you can open your eyes and you have to go as fast as possible and take the resources (sticks) you need to survive. When I say "stop!" you won't be allowed to take any more sticks. You need 4 sticks to survive! If you don't get the 4 sticks, your people will die, and you won't be able to participate until the next round".

**NOTE**: participants can take more than 4 sticks if they want. Facilitators don't encourage nor discourage participants to do so... and are not given more instructions than the given ones. Despite this, the facilitators have to adopt the tone of a contest, to stimulate their attitude.

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#### Step 2. Game - Phase 1

The 'master' asks everyone to close their eyes and the 'assistant' throws the sticks (12 sticks/participant) on the floor (sticks are thrown unequally around the participants). Once the sticks are on the floor, the 'master' says 'now!'. Everyone opens their eyes and collects the sticks. When the 'master' says "stop!", it is then time to count the results. The 'assistant' counts the sticks collected by participants and the 'master' writes the results on the flipchart. Those participants who have less than 4 sticks are eliminated, and the 'master' tells it with big grief. Those who have 4 survive. And those with more than 4 are received with surprise and admiration (*"Wow! They took that many!!"*. But it's never said that it is good or bad).

The game goes on for another two rounds, with the same rules and same procedures. At the end of the third round, the 'master' reads the final results and announces how many nations survive and how many don't. The 'master' then asks if everyone is satisfied with the results. Usually, participants say no. And that is the reason to continue Phase 2 of the game.

#### Step 3. Game - Phase 2

The game starts again. All the sticks are again collected by the assistant. The master says: "I will give you now a second chance to make your nations survive. This time there is a new rule. Those who take more than 4 sticks in the first/previous round have an advantage. That means, they can start collecting the sticks in the next round a few seconds earlier than others." The master asks everyone to close their eyes again and in the meantime the assistant puts the sticks (intentionally unevenly) around the circle. The master then says "now!" and after a few seconds "stops!". The results are recorded on the flipchart and announced to everyone, like the previous phase.

From the second round of this phase, those who take more than 4 in the previous round have the advantage (as explained above). The 'master' says first *"now!"*, and only they can go for the sticks. Then, after a few seconds, a second *"now!"* is said and the ones who only survived with 4 to the previous round, can go as well for the resources.

Two more rounds are played and at the end of each round, the 'master' announces the results to everyone. At the end of the third round, the 'master' reads the final results and announces how many groups survive and how many don't. The 'master' then asks again if everyone is satisfied with the results. If participants still say no, the game continues to phase 3.

#### Step 4. Game - Phase 3

## DESCRIPTION

Phase 3 can be similar to phase 2, with one additional rule added to the second and third rounds of this phase: after the sticks are collected, the master asks everyone to pass the sticks to their neighbors (second round to the neighbor on the right, and third round to the neighbor on the left). The sticks everyone gets from their neighbors are going to be their new results for the game. If they have 4 sticks or more, they survive. If they don't, they 'die'.

At the end of the third round, the 'master' reads the final results and announces how many nations survive and how many don't. The 'master' then asks again if everyone is satisfied with the results. If participants say 'yes', the 'master' congratulates everyone. If participants say 'no', the 'master' says: *"okay, you have one last opportunity."* 

#### **Step 5. Game - Last opportunity**

All sticks are put inside the circle, not outside. Everyone has only one chance to pick up 12 sticks to survive.

Everyone is asked to close their eyes while the sticks are put on the floor inside the circle. On *"now!"*, everyone opens their eyes and tries to collect at least 12 sticks for themselves. On *"stop!"*, everyone stops. The results are collected and noted down on the board. Then, the master announces who survives and who doesn't.

#### **Step 6. De-rolling and Debriefing**

The facilitators then get out of the roles and ask everyone to turn their back so they can all sit in a circle facing each others. Then, the facilitators ask participants to also shake their body to get out of their role and invite everyone to the debriefing session.

DESCRIPTION	<ul> <li>Key questions for the debriefing:</li> <li>Fact: What happened?</li> <li>Feelings: How what happened made you feel?</li> <li>Analysis: What strategies did you use? Did your strategies change throughout the game?</li> <li>Interpretation and Learning: What this activity made you think of? considering the theme of this project and the world situation?</li> <li>Interpretation and Learning: What do you take from this activity in terms of group dynamics and how to live and learn together in this space during this project?</li> </ul>
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# UNDERSTANDING CONFLICT

TITLE	SNOWBALL ON CONFLICT
TOPIC/S	Conflict
AIM	<ul> <li>To continue working on group dynamics</li> <li>To share understanding on conflict and its complexity</li> <li>To set a common ground for further activities, discussing the topic of conflict, peace and violence</li> </ul>
TOOL TYPE	Individual reflection, group discussion, presentation
DURATION	90 minutes

MATERIAL	Sticky notes, pens	
DESCRIPTION	<ul> <li>The activity includes the following steps:</li> <li>Step 1. Snowball on conflict <ol> <li>Everyone receives 3 pieces of sticky notes and is invited to write down on these sticky notes 3 key ideas, words or images that come to their minds when they think about 'conflict'. They can write each idea on one piece of sticky note (5 minutes)</li> <li>Everyone gets in groups of two or three. In this small group, they share their ideas and come up with a list of three main ideas concerning conflict for the group (5 minutes)</li> <li>Two groups of two/three get together (making groups of four/five) and go through the same process like the previous step (10 minutes)</li> <li>Two groups of four/five get together (making groups of 8-10 people) and go through the same process like the previous step (10 minutes).</li> <li>Each group of 8-10 people has 5 minutes to think how to present their final main three ideas to the other group(s) (5 minutes)</li> <li>Each group presents their main ideas to the others (5 minutes max. for each presentation).</li> </ol></li></ul> <li>Step 2. Debriefing Participants are invited to reflect on the following aspects: <ul> <li>Content/result: How do you feel about the final definition of conflict/the final list of the main ideas about conflict? How different is it from your own original list?</li> </ul></li>	
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- Process: Was it difficult to come up with the list alone? With others? Why was it difficult? How did you arrive at the final list?
- Facilitator hat: Why do you think we did it at this moment of the training?

#### **Step 3. Conclusion and sharing the Methodology of the training**

Facilitators present the methodology of the training course, sharing the main key words of Non Formal Education – NFE (such us: Learning by doing, Playing, Collective construction of knowledge, Horizontality, Comfort zone – Learning zone – Panic zone) and Theatre techniques (Learning from a different perspective, Expressing in different forms and languages). It is presented the Learning Zone model.

Handout below.

# DESCRIPTION

# HANDOUT - THE LEARNING ZONE MODEL

THE LEARNING ZONE MODEL' WAS DEVELOPED BY TOM SENNINGER, A GERMAN EDUCATOR AND ADVENTURER, BASED ON THE LEV VYGOTSKY ZONE OF PROXIMAL DEVELOPMENT.

THE MODEL ENCOURAGES US TO SEE POSITIVE EXPERIENCES AS LEARNING EXPERIENCES AND HELPS INDIVIDUALS TO

#### The Alarm Zone

What it feels like: Stress and overwhelm block learning and growth. Learning is beyond what you are familiar with and becomes very difficult.

What it's good for: It's time to stop and reorient, seek a different direction to keep learning and stay engaged.

Alarm Zone

Learning Zone

Zone

Comfort

UNDERSTAND AND EXPAND THEIR OWN BOUNDARIES AND 'COMFORT ZONES'.

THE LEARNING ZONE MODEL DEMONSTRATES HOW, IN ORDER TO LEARN SUCCESSFULLY, WE MUST BE CHALLENGED TO PUSH BEYOND OUR COMFORT ZONE. BUT IF WE PUSH TOO FAR, WE CAN BECOME OVERWHELMED OR STRESSED. IF THIS HAPPENS, LEARNING WILL LIKELY FAIL. WE NEED TO AIM FOR THE "SWEET SPOT" THAT IS THE LEARNING ZONE.

#### The Learning Zone

#### What it feels like:

Challenge, excitement, and engagement create learning and growth. Uncomfortable, requires focused effort and attention.

What it's good for: Where you learn and grow.

#### The Comfort Zone

What it feels like: It feels good to stay here, where it's comfy and safe. Boredom and complacency stifle learning and growth.

What it's good for: A safe place to reflect.

### **HOW TO NAVIGATE THE LEARNING ZONES**

So, how do we move from the Comfort Zone to the Learning Zone, while avoiding the Alarm Zone?

#### **1. DEVELOP TRUST AND RESILIENCE**

Psychological safety is important for learning without feeling stress. This requires trust for yourself and those around you, emphasizing a culture of connection, collaboration, experimentation, and mutual support. You also need a level of resilience and willingness to challenge yourself and accept failure.

#### **2. BUILD ANCHORS TO YOUR COMFORT ZONE**

Building anchors that tether you to your comfort zone can also help when you're learning something new. Anchors are opportunities to use skills and knowledge that you're already familiar with. Rather than restricting your learning, they help build a foundational base from which you can build and explore.

#### **3. ACCESS MENTORING AND COACHING**

As you move from your Comfort Zone into the Learning Zone, you'll likely need support and guidance. This can come in the form of facilitation, constructive feedback, and strategic questioning that help you build confidence, reflect on what you've learned so far, and develop new ideas and processes for learning.

#### **4. USE SCAFFOLDING**

Scaffolding refers to support structures that encourage learning and development, including things such as: regular encouragement, feedback and reflection, guiding questions, examples, practice, debriefing and planning. Don't be afraid to check-in with peers, seek support, and take notes.

#### **5. LEARN SOCIALLY AND COLLECTIVELY**

Often people learn best in a supportive social environment, where we can motivate and challenge each other, take risks together, and learn from observation, discussion, and shared practice. This can also involve peer-to-peer coaching and constructive feedback.

# ME AND MY BODY

TITLE	BODY AND MOVEMENT
TOPIC/S	Body Awareness, Mind and Body Connection
AIM	To be aware of our body, the connection between our body, our emotions and thoughts
TOOL TYPE	Body movement
DURATION	90 minutes
MATERIAL	A big workshop room that is safe and suitable for movements
	The activity includes the following steps:
	Step 1. Warm up Evolution game

The facilitator introduces different levels of life-forms and the corresponding movements (Amoeba, Chicken, Monkey, Nhim-Hedgehog-the mascot of the training). Everyone starts as an Amoeba and the objective is to evolve to the highest level possible (Nhim – Porcupine in Vietnamise). How to play:

- Everyone starts as the lowest life-form the Amoeba
- Each player looks for someone of the same evolution stage to play the 'Scissors, Paper, Rock' game to determine the winner
- The winner evolves to the next stage while the loser is 'banished' to the previous stage
- The 'Amoeba' stage cannot go any lower
- Once a player reaches the 'Nhim' stage, they have climbed to the top of the evolution chain and are considered to have completed the game. They step out of the game and enjoy watching it from the side
- The facilitator may stop the game when about 75% of the group members have reached the highest stage.

#### **Step 2. Explore different parts of the body**

Participants are now invited to walk in the space slowly for 1 - 2 minutes.

The facilitator encourages participants to cover the space, imagining the room as a boat, where it's needed need to cover the space evenly as a group.

Then, the facilitator asks participants to walk/move with the guide of different parts of their body. Each time, they are encouraged to try with different speed and explore the space the movements take. Below the list of possible instructions:

- Walking on the feet, as if the feet have eyes, following the direction the feet guide us to go
- Walking following the directions the knees let us to go

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- Walking following the directions the back let us to go
- Walking following the directions the belly let us to go
- Walking following the directions the hands let us to go
- Walking following the directions the shoulders let us to go
- Walking following the directions the head let us to go

The facilitator then introduces the neutral position - keeping muscles relaxed, not tensed but in a state of alertness: "My eyes are open observing the space and the people in it, feeling available for my partners. Observe how my personal walk is and what needs to change in order to get in the neutral position (if I need to focus on aligning my spine, or not moving my hips so much or not shrugging my shoulders or even relaxing the muscles of my face)".

#### **Step 3. Movement with different body qualities**

The facilitator introduces the body movement qualities in opposite pairs:

- Big-small
- Slow-Fast
- Introvert-Extrovert
- Round-Square
- Heavy-Light

From time to time, the facilitator asks participants to return to a neutral position.

After introducing all of them, it's left some time for participants to freely explore changing from one quality to the other according to their needs.

#### **Step 4. Complimentary movements**

The facilitator separates the room in 3 parts using tape. The two parts on the sides are bigger than the corridor in the center of the room. The participants are invited to form 2 groups each standing on one side of the room in a line facing the other team, opposite to them.

People are invited to pick two of the body qualities and improvise moving with those with the goal of reaching the other side. Once one person from the group starts to move, another person of the other group has to immediately start moving as well picking two body qualities of their own to improvise with. They now both have to reach the corridor formed in the center at the same time. Once they reach it, they step into it and enter a neutral body mode. They simultaneously exit it. When they are out of it and head towards the other side, they have to move with the opposite qualities than the ones they had initially chosen. For example, if they choose to start with small and fast, after the neutral body corridor, they have to reach the other side with big and slow. At first, participants can start with 1 from each side. After a few times, they are invited to move 2 at the same time, (and even 3 at the same time if it goes well). The important thing is that they are at

## DESCRIPTION

all times synchronized with their partners when entering the space, reaching the corridor and exiting the space. In between, they can freely improvise with their qualities until everyone is ready to cross.

**IMPORTANT NOTE**: while participants are in the line, waiting for their partners to complete their movement, they are encouraged to keep their neutral position, meaning they are relaxed but stay alert, ready for moving at any time. Sitting down is therefore not ideal for a neutral position, unless some participants really have this need.

# UNDERSTANDING CONFLICT, PEACE, VIOLENCE

TITLE	IMAGE THEATRE
TOPIC/S	Violence, Conflict, Peace
AIM	<ul> <li>To explore the image theatre techniques</li> <li>To explore the concepts related to violence, conflict, peace</li> </ul>
TOOL TYPE	Body Movement, Image Theatre
DURATION	120 minutes
MATERIAL	A big workshop room that is safe and suitable for movements
	The activity includes the following steps:
DESCRIPTION	<ul> <li>Step 1. Walking – Individual Statue</li> <li>Everyone is walking freely in the room. They can apply the body qualities (that are introduced in the previous activities – big/small, slow-fast) in their movements while walking. When the facilitator says <i>"Freeze"</i> or claps, everyone has to stop and remain in their still position for 3 seconds. This is repeated for several times.</li> <li>After everyone gets used to the rhythm of walking and making a freeze position, instead of saying <i>"Freeze"</i>, the facilitator says a word. Every time participants hear the word, they need to create a statue with their own body (and facial expressions) to show their understanding or association with the word. They keep this position for 3 seconds. Everyone does this at the same time. Different words can be used, starting with any random words (tree, ocean, mother, father) to words that are related to the subject of the training (peace, violence, conflict).</li> </ul>
	After doing this several times, the facilitator asks half of the participants to be A and the other half to be B. When the facilitator says a word and A, all As create their own individual statues associated with the word and all Bs move around and see the statues. When the facilitator says a

to be B. When the facilitator says a word and A, all As create their own individual statues associated with the word and all Bs move around and see the statues. When the facilitator says a word and B, all Bs create the statues and all As move around and observe the statues. The facilitator says different words and switches between A and B several times.

#### Step 2. Circle – Group Statue

Everyone forms a circle. The facilitator says a word. After hearing the word, any participant can enter in the centre of the circle and make a statue.



Another participant can enter and make another statue that is connected with the statue created by previous participants. Then, another participant enters the scene. It goes on like this until no more participants have the intention to enter. (Usually, 5 or 6 participants would enter into a scene to create a collective statue). After each collective statue is created, everyone can move around the statue and observe it.

The words can be used are Violence, Peace and Conflict. Each word can be used twice.

#### **Step 3. Image theatre technique and 4 ways of intervention**

**moving characters' position, replacing the character, adding number speech, adding speech** Participants work in 4 groups. Each group has to discuss and create a collective statue (an image) that represents a conflict or a violent situation related to a specific topic. The four topics for four groups are Gender, Demonstration, Work and Religion.

#### 3.1. First image and making a change to one character as a way of intervention

The first group (on Gender) is invited to present their image. The group can choose their 'stage' and the rest of the group (audience) stay around so that they can see the image clearly.

Once the image from the first group is presented, the facilitator asks the audience:

- What do you see in this image? Who are the characters?
- What is going on in the image between the characters? What relationships do you see and/or what the is story in this situation?
- Who could be the oppressor(s)? Who could be the oppressed? Who could be by-stander(s)? Any other possible roles here?

The facilitator then introduces the role of "spect-actor". The facilitator invites the audience to be "spect-actor", meaning to intervene in the situation they see in the image.

Then, the audience is invited to make one change in the position of anyone (except the "assumed" oppressors) in the presented image in a way that they think would make the situation better. After each change is made, the facilitator asks everyone to observe and notice the change for a few seconds. Some questions can be asked:

- What changes do you notice?
- How does it change the situation?
- Are you satisfied with this intervention?

Anyone who has further ideas on how to change the situation can enter the stage again and make a change to a character that is not assumed to be the "oppressor" to improve the situation. This process is continued until there is no more proposal for change.

## DESCRIPTION

#### 3.2. Second image and replacing one character as a way of intervention

The second group (on Demonstration) is invited to present their image. The group can choose their "stage" and the rest of the group (audience) stay around so that they can see the image clearly. Once the image from the second group is presented, the facilitator asks the audience:

- What do you see in this image? Who are the characters?
- What is going on in the image between the characters? What relationships do you see and/or what the is story in this situation?
- Who could be the oppressor(s)? Who could be the oppressed? Who could be by-stander(s)? Any other possible roles here?

Then, the audience is invited to enter the stage and replace one character (except the "assumed" oppressors) in the presented image in a way that they think would make the situation better. (The spect-actor enters, taps on the shoulder of the actor who plays the character they would like to replace. The actor leaves the scene, and the spect-actor replaces the character with their own image.) After each change is made, the facilitator asks everyone to observe and notice the change for a few seconds. Some questions can be asked:

- What changes do you notice?
- How does it change the situation?
- Are you satisfied with this intervention?

Anyone who has further ideas on how to change the situation can enter the stage again and make a change to a character that is not assumed to be the "oppressor" to improve the situation. This process is continued until there is no more proposal for change.

#### 3.3. Third image and using numbers to express feelings of the characters

The third group (on Work) is invited to present their image. The group can choose their "stage" and the rest of the group (audience) stay around so that they can see the image clearly. Once the image from the second group is presented, the facilitator asks the audience:

- What do you see in this image? Who are the characters?
- What is going on in the image between the characters? What relationships do you see and/or what the is story in this situation?
- Who could be the oppressor(s)? Who could be the oppressed? Who could be by-stander(s)? Any other possible roles here?

The, the facilitator asks each character to identify the climax of their main, stronger emotion in this situation while keeping the position they have in the image/the group statue. When the facilitator touches the shoulder of a character, the character can start using voice to express their own main feelings by saying a number (any number of their choice). They keep saying their number (in their own tone and volume) until the facilitator touches their shoulder again.

The facilitator can touch one character at a time, one by one, or two/three characters at the same time.

Possible questions to the audience:

- What emotion do you think each character has?
- What differences did you notice when the voice was added?

#### 3.4. Fourth image and adding internal voice to the characters

The fourth group (on Religion) is invited to present their image. The group can choose their "stage" and the rest of the group (audience) stay around so that they can see the image clearly. Once the image from the second group is presented, the facilitator asks the audience:

- What do you see in this image? Who are the characters?
- What is going on in the image between the characters? What relationships do you see and/or what the is story in this situation?
- Who could be the oppressor(s)? Who could be the oppressed? Who could be by-stander(s)? Any other possible roles here?

Then, the audience is invited to enter the stage and stand behind one character (except the "assumed" oppressors) in the presented image and speak out loud what they think the character feels, thinks or wants to do. They repeat their sentence until the facilitator signals them to stop. One

# DESCRIPTION

- spectator can enter the stage at a time, or several spectators can join the scene simultaneously and keep repeating their sentence until they are signalled to stop. Possible question(s) to the audience:
  - What differences do you notice when the voice is added?

#### **Step 4. Debriefing – Case-cussion**

Everyone is invited to form a circle and share their thoughts and reflections after the session in the form of a question - what is called a "Case-cussion" - a discussion in the form of questions. Some questions are raised by participants during this Case-cussion:

- Do bystanders exist?
- Is it possible for the oppressed to transform a conflict without becoming an oppressor?

# ACTIVE LISTENING AND COMMUNICATION 2

TITLE	I'M ALL EARS
TOPIC/S	<ul> <li>Active listening, Verbal Communication</li> <li>Attitude/Behaviour/Emotions towards Conflict</li> </ul>
AIM	<ul> <li>To practise active listening and verbal communication</li> <li>To exchange thoughts on personal attitude, behaviour and emotions towards conflict/s</li> </ul>
TOOL TYPE	Dialogue
DURATION	60 minutes
MATERIAL	Timer (phone/watch)
	<ul> <li>The activity includes the following steps:</li> <li>Step 1. Talk and listen (6') Participants are invited to form pairs. If the number of participants is not even, one facilitator can join the activity. One person in the pair talks for 3 minutes on the given question and the other person just listens without interrupting. The one who listens can take note if they feel like it. Then, they switch their role. Question for sharing: "My attitude/behavior towards conflict"</li> <li>Step 2. Talk and summarize (10') One person in the pair talks for 3 minutes on the given question and the other person just listens without interrupting. The one who listens can take note if they feel like it. After that, the one who listens can take note if they feel like it. After that, the one who listens has 2 minutes to summarize what the other person says/shares with them. After that, they switch their roles. Question for sharing: "The relation between my emotions and conflict"</li> <li>Step 3. Talk and rephrase/clarify (14') One person in the pair talks for 7 minutes on the given question. This time, the person gives one argument or idea at a time and then stops. After each argument/idea, the other person tries to rephrase or clarify what this person means. For example, they can ask: "Do you mean that you,?" The other person can reply "Yes" or "No", depending on how close the rephrasing is to their original argument/idea. They go on like that until time is up.</li> </ul>

Then they switch their roles.

Question for sharing: "When I see what's happening in the world, what troubles me/ pains me is ...."

#### Step 4. Dialogue (10')

The two people in the pair decide how they want to do their conversation on the given question. Question for sharing: *"What does peace look like to me? How do I imagine peace?"* 

#### **Step 5. Debriefing**

Everyone gathers in a circle to reflect and share their thoughts on the following questions:

- Content: Did you take on any new perspectives or learn something new about others and yourself through the sharing? Or did the conversations confirm what you think/believe?
- Process: Which step was easy/challenging/helpful? How did the three first steps influence the way you communicated at the last step?

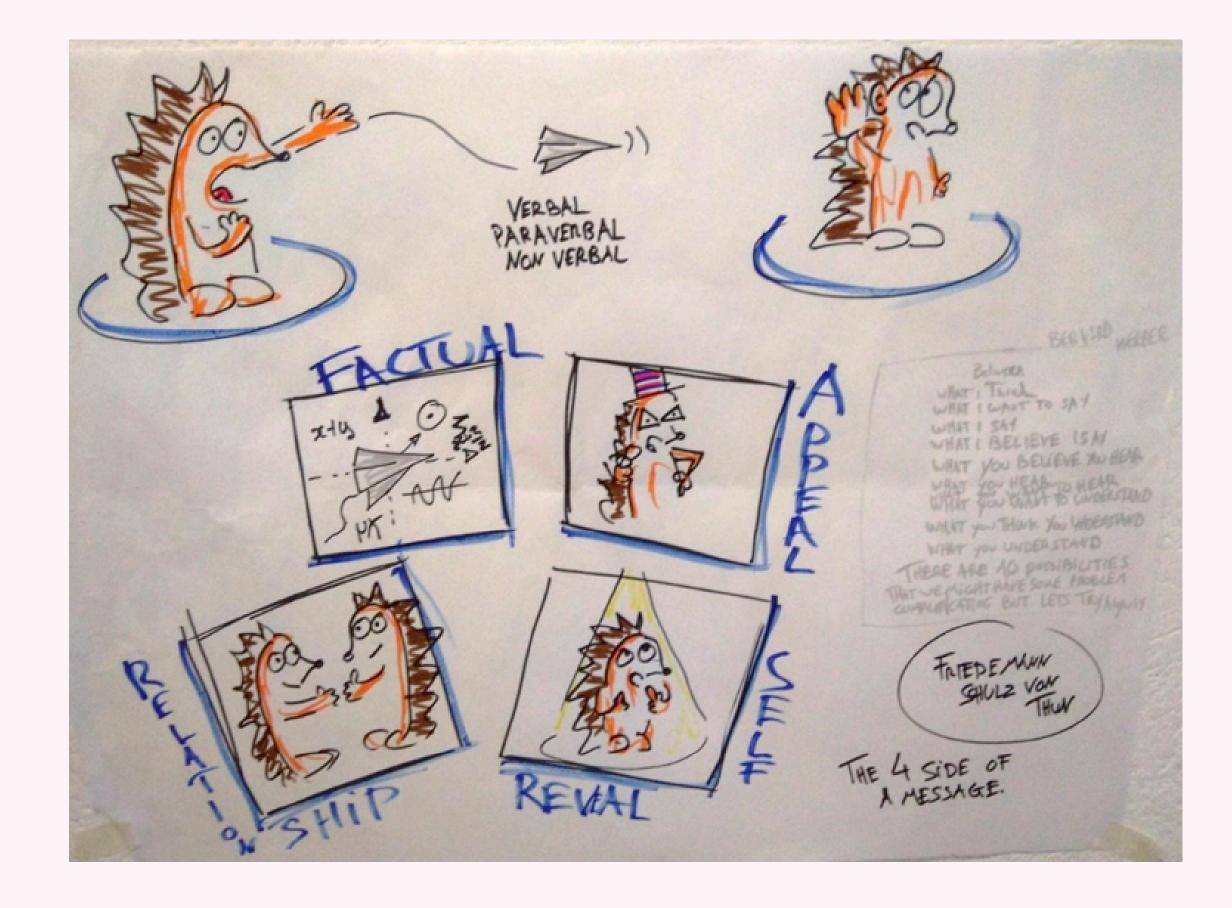
At the end, facilitators share the four-side model of a message.

Handout below.

# DESCRIPTION

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# HANDOUT - THE FOUR-SIDES MODEL

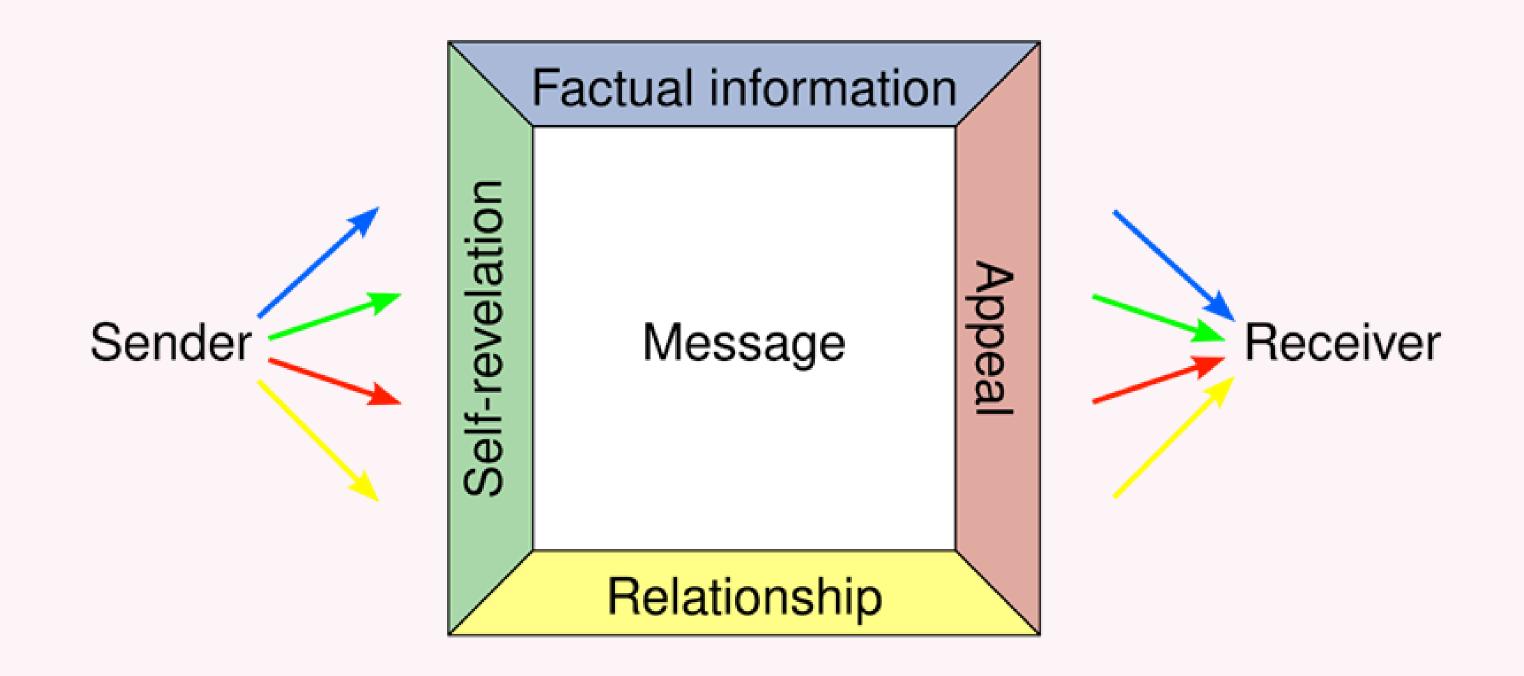


THE FOUR-SIDES MODEL (ALSO KNOWN AS COMMUNICATION SQUARE OR FOUR-EARS MODEL) IS A COMMUNICATION MODEL POSTULATED IN 1981 BY GERMAN PSYCHOLOGIST FRIEDEMANN SCHULZ VON THUN.

According to this model every message has four facets though not the same emphasis might be put on each. The four sides of the message are fact, self-disclosure, social relationship between sender and receiver, and wish or want.

- The Factual Level contains statements which are matter of fact like data and facts, which are part of the message
- In the self-revealing or self-disclosure the speaker deliberately or unintentionally reveals something about themselves, their motives, values, emotions etc...
- In the relationship-layer the speaker expresses, how the sender gets along with the receiver and what they think of each other
- The wish or want contains the plea or desire, the advice, instruction and possibly the effects which the speaker is seeking.





Every layer of a message can be misunderstood by itself.

The classic example of Schulz von Thun is the front-seat passenger who tells the driver: "*Hey, the traffic lights are green*". The driver will understand something different, depending on the ear with which thry will hear, and will react differently. (On the matter layer he will understand the "fact" "the traffic lights are green", he could also understand it as "*Come on, drive*!" (a command). Or, the driver could hear a help like "*I want to help you*". Or, if the driver hears behind it: "*I am in a hurry*", the passenger reveals part of themselves).

The emphasis on the four layers can be meant differently and also can be understood differently. So the sender can stress the appeal of the statement and the receiver can mainly receive the relationship part of the message. This is one of the main reasons of misunderstandings.

https://en.wikipedia.org/wiki/Four-sides\_model

# ME AND THE GROUP

TITLE	NON-VERBAL COMMUNICATION
TOPIC/S	Non-verbal communication, connectivity, trust, body movement
AIM	<ul> <li>To explore the connection with others through body movements</li> <li>To explore non-verbal communication and build trust</li> </ul>
TOOL TYPE	Body Movement
DURATION	90 minutes
MATERIAL	A big workshop room that is safe and suitable for movements, relaxing music and loudspeaker
	The activity includes the following steps:
	Step 1. Introduction

The facilitators gather participants in a circle and explain that they are going to explore non-verbal communication. The facilitators give instruction in silence using only body gestures. Participants are also encouraged to ask questions for clarification using gestures, if possible. Words are only used when utmost necessary.

If participants feel uncomfortable at any point, they can step aside and observe the activity, and they can come back into the activity when they feel ready.

#### Step 2. Warm up

(From this step the facilitators can give instruction in silence using only gestures.)

Participants are invited to walk in the space in a neutral position, and then in a combination of different body movement qualities (big/small, fast/slow...). After a few minutes, participants are invited to initiate contacts with others, first via eye-contact, then with handshakes. This, goes on for a few minutes.

#### Step 3. Work in pair

Participants are instructed to form pairs. In each pair, one is A and one is B. The pairs remain during the activity.

During this part, two facilitators give instruction by leading an example and when necessary, do the exercise alongside with participants.

#### 3.1. The Shower

A starts giving a kind of massage to B in the form of a shower to warm up different parts of the body (feet, arms, back, shoulders, head). After that, the pair switches roles. The facilitators should make sure to clarify on their demonstration that this is not a relaxing massage but an energising one, a massage in order to activate the body of their partner.



#### 3.2. The Hand

A leads B with the movement of their palm. B looks close to the hand of A and moves according to the movement and direction of A's palm. If A's hand goes low, B goes low. If A's hand goes high, B goes high, and so on. It is important that B always has eyes on A's hand and that the hand is placed only a few centimetres far from B's face at all times. The movement should be slow and gentle, no rush. When they are able to communicate better, they can then try more abrupt movements and go faster.

After 5 minutes, A and B switch roles.

At some point, if the facilitators feel that the group is ready, they can introduce the element of the surprise. At any moment, the leading person can move their hand quickly towards a totally different direction or level, giving a surprise to their partner. This should not be 'exploited', only from time to time to help the partner to train their reflexes.

#### 3.3. The Mirror

A and B stand in front of each other. A initiates movements (body, facial expression ...) and B follows, as if B is A's reflection in a mirror. The pair can move around the space if they feel like. After 5 minutes, A and B switch roles. B leads and A follows.

After 5 minutes, both A and B lead and follow at the same time. They have to feel each other's intention for movements and coordinate with each other with non-verbal communication.

#### 3.4. The Blind Guide

A holds B's hand gently and leads B through the space while B has their eyes closed. After 5 minutes, A and B switch roles.

After 5 minutes, the facilitators introduce the switch of leaders and followers: the leaders have to exchange partners while moving in the space. They should do it in a gentle way and ensure the safety of the partners who have eyes closed.

This part, goes on for a while. Some pairs might end up connecting with each other in some way. If times allow, the roles of the leaders and followers can be switched, so that everyone could experience different roles.

#### **Step 4. Closure**

The facilitators signal the end of the exercise and invite everyone to form a circle. A few deep

breaths and stretching can be proposed to the group to help everyone to steam out.
The facilitators then ask everyone to briefly share their feelings during/after the activity, in words,
sounds or with body gestures.

# WARM UP

TITLE	THE DRAGON AND THE SHIELD
TOPIC/S	Warm up, energizer, team building
AIM	<ul> <li>To have fun and get ready for the main activity</li> <li>To create a relaxed atmosphere and connect participants</li> </ul>
TOOL TYPE	Energizer
DURATION	10 – 15 minutes
MATERIAL	A big workshop room or outdoor space that is suitable for group movements
	Each participant is instructed to choose, in their mind, two people from the group without revealing their choices to anyone else. One person is the Dragon and the other is the Shield. The Dragon

might be 'harmful' to them, and the Shield might protect them.

As everyone moves around, participants are asked to position themselves in a way that their Schield is always in the middle between themselves and their Dragon. This means they need to constantly and strategically move so that the two people they've selected make a straight line with them. It's important that they do this without discussing their choices with others or revealing who they've picked.

The activity has to go on for a few minutes until everyone seems energized.

A quick check on the result and the feelings of participants can be done at the end of the activity.

**NOTE**: this warm-up activity can be followed with a debriefing and discussion on 'Enemy' and 'Savior'.

# VIOLENCE AND CONFLICT

THE LINE
Conflict, violence
To reflect on conflict and ways to address conflict
Simulation
60 – 90 minutes
A big workshop room with suitable space for movements in big group
The activity includes the following steps: Step 1. Introduction

The group is divided in two sub-groups, one remaining in the workshop room and one is brought outside, in another room/space.

The group inside the workshop room receives the following task: "You have to create a line, being in contact shoulder by shoulder with the persons on your right and left side, to create one single, compact line. You have to find a way to walk from one side of the room to the other, without losing the physical connection and keeping the same rhythm. When you arrive at the end of the workshop room, you have to turn and continue the walk in the opposite direction and so on". The group has a few minutes left to keep practicing.

The group in the other room receives no task. One facilitator is with them and can play with them some energizer or warm-up activity.

After 10-15 minutes, the group outside is invited to enter the room. They are instructed to act in any way, according to how they feel.

#### **Step 2. Action**

The group outside the workshop room enters and sees the other group walking on line, keeping the physical contact and walking with the same rhythm. In this moment and while the first group keeps walking, the other group members, realistically, could find different ways to interact or not with the group. For example, they might choose to block it, to pass in between, to work as individuals, as smaller groups or as a unique group, or to choose to keep the same walking and with the same rhythm, joining the first group.

#### **Step 3. Debriefing**

After the activity, everyone is invited to write down their emotions/feelings on a piece of paper. Then, they are invited to sit with their groups, making two lines opposite each other.

DESCRIPTION	<ul> <li>The facilitator then asks:</li> <li>What happened? What did you observe? - Everyone is asked to give one fact that they observed.</li> <li>How do you think the other group felt during the activity? What makes you think they would feel that way? - Free sharing, anyone can start. Or one group can start sharing and then switch.</li> </ul>
	<ul><li>After that, everyone is invited to stand up, shake their body to get out of their 'role', then mix up and form a circle to reflect and share their thoughts on the last question:</li><li>What do you understand from the activity?</li><li>What do you learn or take away from it?</li></ul>

# 2

# POWFR PLAY

TITLE	THEATRE TECHNIQUES AND BODY MOVEMENT
TOPIC/S	Power Dynamics
AIM	<ul> <li>To explore power dynamics between people through body movements</li> <li>To understand the mechanism of conflicts and possible ways to address them</li> </ul>
TOOL TYPE	Body movement, Theatre techniques
DURATION	90 minutes
MATERIAL	A big workshop room suitable for group movements, relaxing music, loudspeaker
	The activity includes the following steps:
	Step 1. Warm up – Individual work

Everyone is invited to warm up their body by pressing their body against the wall or the floor. They can do this with their hands, their feet, legs, back, shoulders, head, or a combination of different body parts.

#### **Step 2. Work in pair**

Participants are invited to form pairs. For each of the sub-steps below, participants are invited to form new pairs.

#### 2.1. Body pressure against each other

In pairs, participants constantly put pressure on the partner's body. Similar to the previous warmup, they can do this with their hands, their feet, legs, back, shoulders, head, or a combination of different body parts. At the same time, they are encouraged to feel the pressure or push-back from their partner when they put pressure on them.

#### 2.2. Mirror with complimentary movements

In pairs, one starts doing some movement, the other does the same but in an exaggerating way. For example, if it's a move with a touch of some positive emotion, the other follows but putting the emotion to the extreme level.

After a few minutes, the pairs switch their roles.

#### 2.3. Yes to All

In pairs, one keeps proposing ideas and the other keeps saying "Yes" (and do it). After a few minutes, they switch roles. It can be anything, for example "Let's jump up and down three times" or "Let's go and touch Mai's hair", etc ...

#### 2.4. Yes/No

In pairs, they start a dialogue using only "Yes" and "No". One keeps saying "Yes" - one keeps saying "No" - then they switch. Participants can use different tones and emotions while saying "Yes" and "No".

#### 2.5. I can/You can't

In pairs, one keeps saying *"I can"* - one keeps saying *"You can't"* - then switches. Participants can use different tones and emotions while saying *"I can"* or *"You can't"*.

#### 2.6. Number

In pairs, each person chooses a number and keeps saying this number to each other. Participants can use different tones and emotions while saying their number.

#### 2.7. Prisoner and Guard

In pairs, one person plays the prisoner, one plays the guard. Each person chooses a number and keeps saying this number to each other. They can try to come up to a compromise using just numbers. They can change their numbers according to the flow of their conversation. They can add tones and emotions to their characters as they feel like it.

#### **Step 3. Work in groups of 3 or 4 people**

Participants are invited to form groups of 3 or 4 people. Each group has to create a situation/a scene, starting with two people on the scene. Then the other person or two persons enter the scene, and a conflict is created/appears. The group can stop the scene when the conflict becomes extreme or work/propose a resolution to the conflict (optional).

Group discussion and scene preparation: 3'

Scene presentation: 2 – 3 minutes per group

#### Scene analysing:

- Who are the characters? What is the relation between them?
- What happens? What is the story? What is the conflict?
- How is the conflict resolved? Is the solution feasible/clear?...

### DESCRIPTION

After receiving feedback from the experienced/professional facilitator/audience, each group reworks their scenes and presents it again to the audience to make clearer their scene, the characters, the mechanism of the conflict and the solutions.

#### **Step 4. Debriefing**

A few questions can be asked at the end to reflect on the learning after this activity.

- What have you learned about the potential and limits of the body and interactions?
- What have you learned about the use of strength/power, the responsibility and role of the controller/leader?
- Did the work about developing the scene in small groups help you to learn about the mechanism of conflict/s?
- Why do you think we did this activity?

At the end of this session, facilitators can introduce the Thomas-Kilmann Conflict Model.

Handout below.

# HANDOUT - THOMAS-KIMANN CONFLCT MODEL

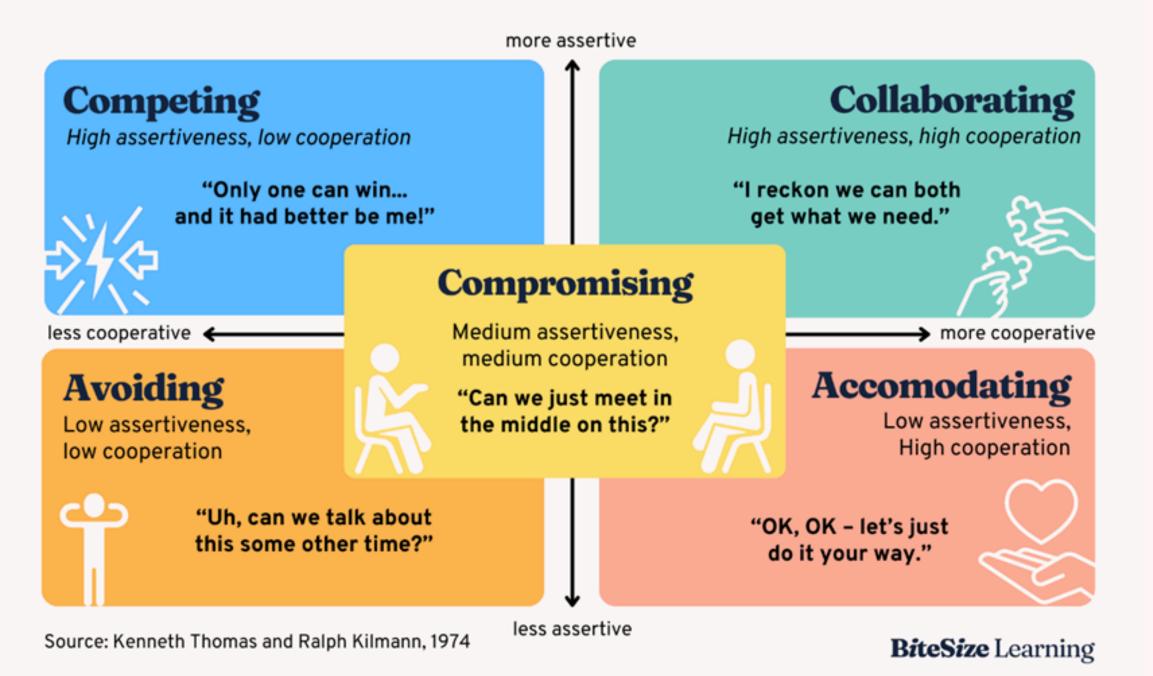
#### THE MODEL SHOWS FIVE STYLES OF CONFLICT MANAGEMENT.

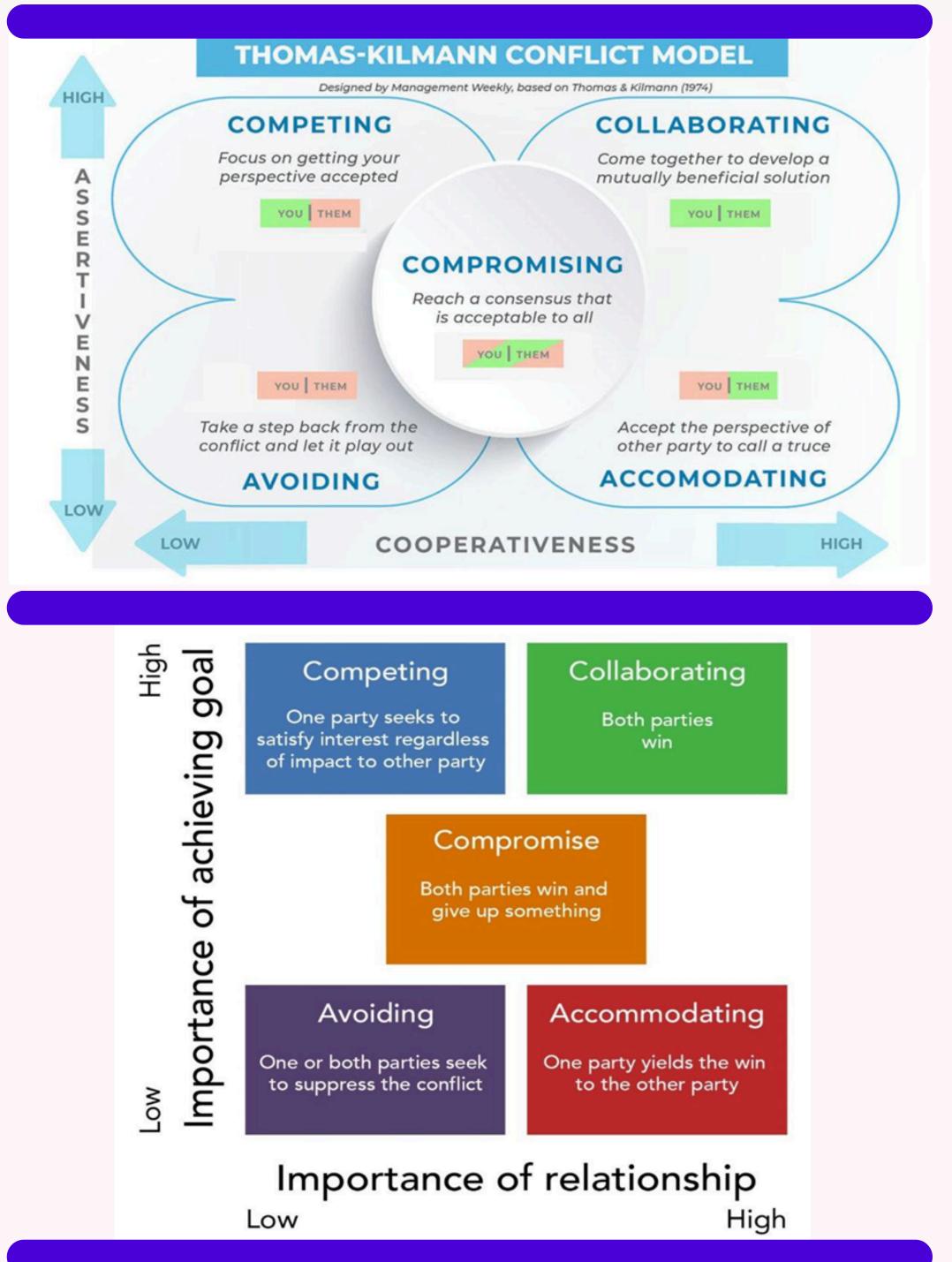
There are two axes: the Y axis shows importance of achieving a goal (low to high) and the X axis shows importance of relationship (low to high).

- In the **COMPETING STYLE**, one party seeks to satisfy interest regardless of impact to other party. Thus, the goal is very important, and the relationship is not important.
- In the **COLLABORATING STYLE**, both parties win. Thus, the goal is very important, and the relationship is very important.
- In the **COMPROMISE STYLE**, both parties win and give up something. Thus, the goal and relationship are somewhat important.

- In the AVOIDING STYLE, one or both parties seek to suppress the conflict. Thus, the goal and relationship are not important.
- In ACCOMMODATING STYLE, one party yields the win to the other party. Thus, the goal is not important, and the relationship is very important.

### **Thomas-Kilmann Conflict Model**





# DABATE ON PEACE RELATED TOPICS

TITLE	CANADIAN BOX
TOPIC/S	Peace, violence
AIM	<ul> <li>To understand different perspectives and stands on peace and violence</li> <li>To practise speaking and debating skills, the use of voice and body in speaking – connected with facilitation skills</li> </ul>
TOOL TYPE	Debate, act, body movement, voice
DURATION	60 minutes

MATERIAL	
	Participants are invited to form two groups. Each group forms a line and stands in front of the other line. The facilitator explains that two groups are invited to a conference in which they need to debate on different statements, one side being for agreeing with the statement and one side being against or disagreeing with the statement. Before each statement being announced, which side being 'for' and which side being 'against' is going to be decided by different methods. After each statement is read, the groups have 60 seconds to find arguments for or against.
DESCRIPTION	<b>Round 1:</b> Agree/Disagree decision made by playing 'Rock-Scissor-Paper': one representative from each group stands up and plays rock-scissor-paper with each other. The winner can decide if their group 'agree' or 'disagree' with the statement. Statement for debate: <i>"World peace is impossible to achieve"</i> .
	Rule for speaking: anyone from either group can share their argument to the other. When they want to speak, they have to make themselves more visible (for example, stepping forward from the line, or standing up, if they are sitting), and need to focus on their voice – making sure it is clear and loud enough, and the tones – transmitting their emotions with the argument.
	Round 2:
	Agree/Disagree decision made by the facilitator: the facilitator can decide for this round. Statement for debate: <i>"Domination is in our human nature"</i> .

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Rule for speaking: same rule as the previous round. Additionally, participants should try to use their body gestures in an exaggerating way. Each argument should not be longer than 2 minutes.

#### Round 3:

Agree/Disagree decision made by the facilitator: depending on how the debate goes in the previous rounds, the facilitator decides which group should be for or against. This time, instead of for and against, one group should prepare their arguments as if they were 'conservative', and the other group should prepare their arguments as if they were 'liberal'.

Statement for debate: "Capitalism is the best system so far".

Rule for speaking: same rule as the previous round. Each argument should not be longer than 2 minutes. Additionally, everyone holds one stick. Once they speak, they need to hand over the stick to the facilitator. Only people with a stick can speak.

#### Round 4:

Agree/Disagree decision made by the facilitator: same way as round 3. This time they switch sides: The 'conservative' become 'liberal' and vice versa.

Statement for debate: "We have to respect everyone's opinion and position".

Rule for speaking: same rule as round 3.

#### Round 5:

The facilitator decides which group 'agree' and 'disagree' to the statement.

Statement for debate: "Sometimes violence is the only answer".

Rule for speaking: the whole group has 3 minutes to discuss and prepare arguments together as well as decide who says what. When the preparation time is over, two groups get back to their position and start giving arguments one after another. The speakers should always focus on their voice and body gestures.

#### Round 6:

The facilitator decides which group 'agree' and 'disagree' to the statement. The one 'agree' in round 5 now becomes 'disagree'.

Statement for debate: "Debate is unhelpful to solve conflict because we only want to confirm what we already believe".

# DESCRIPTION

Rule for speaking: same as round 5. Additional rule: every argument has to start with the last sentence from the previous argument of the other side.

**NOTE**: the facilitator/moderator has a crucial role in this activity. The facilitator can intervene in case someone from one of the two group's members is never taking the floor (giving them the floor). In the case someone is too talkative, the facilitator/moderator can allocate a slot of seconds for each person to express.

A debriefing, with the following key-questions, follows at the end of the activity:

- How was the activity for you? (one idea, one sentence, one round)
- We used different rules. How did they influence the communication and the dynamics among the two teams' members? (In case different debate rules are used)

# IMAGINATION

TITLE	CLOWNING TECHNIQUES
TOPIC/S	Body movement, improvisation, creativity, imagination, team building
AIM	<ul> <li>To explore body movements</li> <li>To learn to improvise and be creative</li> <li>To build connection and trust</li> <li>To enjoy and have fun</li> </ul>
TOOL TYPE	Clowning
DURATION	90 minutes
MATERIAL	A big workshop room suitable for group movements
	The activity includes the following steps:

#### **Step 1. Wink and kiss**

Participants form a circle and stay in their neutral position – being relaxed but staying alert. Everyone is invited to initiate eye contacts with everyone in the circle. When they meet another person's eyes, they send each other an eye wink, one after another. If both wink at the same time, they have to do it again until they wink one after another.

After a while, everyone is invited to send also a kiss after the wink to the person they meet with their eyes. When they meet each other's eyes, they need to first send a wink, and then a kiss, one after another. If both wink and send the kiss at the same time, they have to do it again until they manage to do this one after another.

### DESCRIPTION

#### Step 2. How do you do - how is it going

Participants are invited to walk around the space. Every time they meet somebody, they should say at the same time "How do you do" or "How is it going". If both of them say the same thing (both "How do you do" or both "How is it going"), they can congratulate each other and show their extreme happiness (without words and sounds). If both of them say the different expressions (one says "How do you do" and the other "How is it going"), they have to show their extreme disappointment (without words and sounds).

#### Step 3. The 'bronthosaurs'

Participants are invited to form a circle again. The facilitator joins the circle and shows an 'invisible' object in their hands. The facilitator passes on this object to another facilitator who stays next to them and says: "This is a bronthosaurs". The other facilitator asks: "A what?" Answer: "A bronthosaurs". Response: "Ah, a bronthosaurs".

Participants are then invited to pass around the 'bronthosaurs' to the next person in the circle, using the same conversation structure with the same or different tones and emotions.

A: "This is a bronthosaurs". (descriptive tone, revealing tone, proud tone, exciting tone...)

B: "A what?" (surprised tone, annoyed, angry, etc.)

A: "A bronthosaurs!" (affirmative tone, proud, disgusted, etc.)

B: "Ah! A bronthosaurs". (understanding tone, surprised, disappointed, etc.)

At some point, the facilitator can start another 'bronthosaurs' to make it more complicated and fun.

**NOTE**: at some point, the facilitator can spread across the pairs of people in the room random objects (a water bottle, a pen, a scarf, a biscuit, etc.) and let them continue the same dialogue with this object. When the pair concludes, B, who ended up having the object, finds another person in the room. B becomes A and it goes on passing the actual objects from one to another.

#### **Step 4. Shadow and Stalker**

Participants form pairs. In pairs, one is the lead and the other is the shadow. The shadow stays behind the lead and follows every move of the lead. After a few minutes, they switch roles. In pairs, one acts as a stalker of the other. The stalker follows the other but tries not to let the other know. So, every time the other person turns, the stalker has to turn away or do some different moves so that the other person doesn't suspect. After a few minutes, they switch roles.

#### Step 5. Potato walk/ socking

Participants work in small groups. One group starts at a time. The group moves forward as if it is a potato being pulled inside out.

How it works: 4 - 5 participants form a potato. Person at the back of the potato moves to the front of the potato. You can do between or around but maintaining physical contact with the group. Imagine somebody is taking a picture of the potato and you want to be at the front! When you find yourself at the back again, move to the front. Additionally, each potato needs to convey an emotion with their body and movements. Each time they move forward, they need to enhance the level of the emotion and arrive to the extreme level of that emotion when they reach the destination of their potato walk.

In this specific activity, the four groups were asked to convey 'disgusting', 'the feeling of hallucination when you walk too long on a desert and 'see' someone is eating your favorite food', 'self-presentation for casting in front of a famous director' and 'hot person'.

### DESCRIPTION

**ADVANCED VERSION**: potato moves forward and then backward. When the potato reaches a destination, reverse. Person at the front moves to the back. Peel off. Potato walks with emotion. For example: moving forward with love, moving backward with disgust. Forward with hunger, backward with nausea. Forward with curiosity, backward with contempt ...

After each potato walk, the facilitator can ask the 'audience' what they understand from the potato walk.

#### **Step 6. Closure**

Participants gather again in a circle, having a few deep breaths and steaming out. The activity can end with a quick round of feelings.

# THEORIES RESEARCH

TITLE	OCEAN OF THEORY
TOPIC/S	Violence, peace, conflict, theatre/play
AIM	To research and share the theory, concepts, models, practices connected to violence, peace, conflict and theatre/play
TOOL TYPE	Skim reading, literature research
DURATION	240 minutes
MATERIAL	Books – hard copies, printed articles, Internet
	The activity includes the following steps:

#### **Step 1. Research** (60 minutes) Participants work in 4 groups. Each group research one theme below:

#### Peace:

Democracy, Resistance, Provention, Care, Healing, Freedom, Justice, Buenvivir **Conflict**:

Paco Cascon, Bias, Schwar's theory, Intercultural learning, Positive transformation, Getting to yes, Construction of the energy, Spiral of conflict, Escalation, Friedrich Glasl Violence:

Johan Galtung, Oppression, Repressive, Structural, Invisible, Modernity, Legitimacy, Nonviolence **Theatre/Play**:

Imagination Activism, Inclusion, Neuroscience, Pedagogies of Pleasure, Applied theatre, Community, Augusto Boal, Disruption, Circa – Clandestine Insurgent Revolutionary Clown Army

The mentioned concepts and words are only for reference. Participants can research these themes or look for other concepts that they find interesting and related to the topic.

Participants are free to choose which group they would like to work on, depending on their interest/expertise on the topic. At the same time, they should coordinate with each other to have 4 groups of more or less the same number of participants.

In the research part, everyone can use the provided books and materials. They can also use their own materials if they have, and they can also use Internet to search for more materials, if they want to. Each group decides on how they want to do the research and how they divide the research tasks among themselves.

#### **Step 2. Small group discussion and presentation preparation (30 minutes)**

After the research part, each group shares and discusses their research outcome. Each group, is asked to prepare one poster (visualisation) to share their research results with other groups about their topic.

Tips for posters and preparation:

- Hot-cold knowledge: information obtained through the social networks where firsthand or second-hand knowledge is shared based on direct experience is classified as hot knowledge.
   What is obtained through formal routes such as printed prospectuses or research is 'cold' knowledge.
- **Different learning styles**: visual, auditory, reading/writing preference, and kinesthetic in short, the VARK
- **Social-Affective learning methodology**: socio-affective learning strategies are instructional methods that focus on both social and emotional aspects of learning. These strategies aim to foster positive interactions, empathy, cooperation, and emotional regulation among students, ultimately enhancing their academic performance and overall well-being.

#### Step 3. Presentation (20 minutes per group)

Each group presents the research results with their poster in their interactive and creative way.

#### Step 4. Closure (10 minutes)

The activity can be closed with a quick round of feelings and the sharing of the major learnings.



# THEORY EMBODIMENT

TITLE	STATUES
TOPIC/S	<ul> <li>Embodiment of emotions and concepts</li> <li>Imagination, improvisation</li> </ul>
AIM	<ul> <li>To reflect and embody the emotions and concepts related to peace, violence, conflict, theatre/play</li> <li>To build connection and explore non-verbal communication</li> <li>To connect to the theory/texts at personal level</li> </ul>
TOOL TYPE	Body Movement, Image theatre
DURATION	90 minutes
MATERIAL	A big workshop room suitable for group movements, relaxing music and loudspeaker
	The activity includes the following steps:

#### **Step 1. Group massage**

Everyone sits in a circle and turns to the right of the circle, meaning everyone would look at the back of the person in the front. Everyone should sit close enough to each other so that everyone can touch the next person's back and shoulders. Then, with the relaxing music background, everyone is massaging the person in the front gently, focusing on the back, shoulder, neck and head, but also listening to the reaction from the body of the partner in front. After a few minutes, everyone slowly stops and turns 180 degrees. Then, in the same way and procedure they give the massage to the person now in front of them.

#### **Step 2. Individual reflection**

DESCRIPTION

When the massage is done and everyone is in a relaxing mood, the facilitator invites everyone to sit in the circle, but facing outwards. Then, everyone is invited to lay down on the floor with their heads heading towards the inner part of the circle.

Everyone is invited to close their eyes and reflect on their emotions and learnings in the previous session (the theory research and presentation). Some questions can be used to guide participants' reflection:

- How did you feel through the preparation and presentation?
- What was new, surprising or shocking to you?
- Which word or emotion do you feel most associated with?
- Which feeling remains with you?
- Which word/concept/emotion/phrase resonates to you/speaks to you?

Then, the facilitator asks everyone to think about one word or emotion that they feel most connected to and keep this word/emotion in their mind.

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#### **Step 3. Statues – Words**

Participants are then invited to form pairs. In pairs, one person is the sculptor and the other is the statue. The sculptor should try to create a statue that represents their word/emotion. After they are done, all the sculptors are invited to move their statues to the middle of the room, placing them in a circle so that everyone can see the statues. All the sculptors walk around to look at other statues. All the statues can change their position for 3 seconds so that they can also see other statues. Then all the statues return to the 'created' position/shape.

All statues are then invited to say one word or phrase that they feel their 'shape' would say if they had a voice. Each statue speaks out the word/phrase when they are touched by the facilitator. When all the statues have spoken the word, the facilitator asks everyone to return to the neutral position, shake their body and get out of the role.

### Step 4. Statues – Extended movements

Then, participants are invited to switch their roles. The sculptor now becomes a statue and vice versa. Like the previous step, the sculptor should try to create a statue that represents their word/emotion. After they are done, all the sculptors are invited to move their statues to the middle of the room, placing them in a circle so that everyone can see the statues. All the sculptors walk around to look at other statues. All the statues can change their position for 3 seconds so that they can also see other statues. Then all the statues return to the 'created' position/shape.

All statues are then invited to make one additional move that they feel their 'shape' is speaking to them or making them to. Each statue makes the move when they are touched by the facilitator.

The facilitator then invites all the sculptors to place their statue to other statues which they feel associated or connected with. This ends up in a group statue. All the statues can change their position for 3 seconds so that they can also see the group statue. Then they return to their 'shaped' position.

The facilitator invites all the sculptors to walk around and observe the statues for a few more seconds. Then everyone is invited to return to their neutral position, shake their body and get out of their role.

#### **Step 5. Debriefing**

Everyone is invited to form a circle for a debriefing, run with the following key-questions.

• How did you feel as the statue?

# DESCRIPTION

- How did you feel as the sculptor?
- Why did we do this activity?

**GENERAL REMARK**: the objective of the activity is to support participants to embody the word or the feeling they have, to really connect to the theory at a personal level. It is a process for participants to understand and feel the word/emotion, and to share it with others in an artistic form (the statue). A statue is not just a mere artistic product, it is a way that the artist/the sculptor tells their true feelings and understanding of the world. It is not a made-up product. It is a reflection of reality in the sculptor's eyes. It is also one of the important characteristics of theatre: "Theatre is not about telling lies. It is about revealing the truth." That is also one of the reasons why theatre is used as a form to convey messages about the reality and inspire actions to change the reality.

# **LEARNINGS**

TITLE	DEBRIEFING ON OCEAN OF THEORY
TOPIC/S	Personal learnings in connection to the topic and to team work process
AIM	<ul> <li>To reflect on the learnings after the theory research session</li> <li>To reflect on the process of working in a small team</li> </ul>
TOOL TYPE	Automatic writing, group sharing
DURATION	30 minutes
MATERIAL	Papers, pens
	The activity includes the following steps:

#### **Step 1. Individual reflection**

Participants are invited to reflect on the two questions below and to write their thoughts on a piece of paper.

1. "Think of what you have learned or what was presented/shared with you during the theory research session. Was it helpful/fulfilling to understand the connection between different topics and theatre techniques?"

2. "What do you take with you in terms of the group work process for the Training in Action?"

#### Step 2. Circle

Then, participants are invited to form a circle and share with the whole group what they wrote. Some hand signals are introduced to support participants to navigate through the sharing (for example: hand signal - to show if you agree with others' comments; hand signal - to show if you have a direct comment on another's comment; hand signal - to show if you would appreciate a louder voice or softer voice ...). The signals can be proposed and agreed by the group, depending on the group's needs.

# TRAINING IN ACTION

TITLE	INTRODUCTION
TOPIC/S	Interactive non formal education methods to run a workshop
AIM	To introduce participants to what is coming afterwards, the Training in Action, where they are going to be asked to create and deliver workshops
TOOL TYPE	Plenary and group work
DURATION	60 minutes
MATERIAL	Flipcharts, markers
	The activity includes the following steps:

#### **Step 1. TiA presentation**

This session is conceived to present the upcoming step of the training, the Training in Action – TiA workshops. The workshops created are going to be tested and assessed during the training. The facilitator presenting this session has to underline that the specific learning objectives of the TiA are to:

- Encourage the learning by doing
- Experiment team work
- Test methods and tools
- Experiment the process of creating a workshop
- Learn how to assess and upgrade tools

## DESCRIPTION

**NOTE**: specifically, the Training in Action module has been conceived to give participants, during the training itself, the chance to facilitate workshops based on non formal education working methods. This include the idea of creating, testing, assessing and upgrading the methods during the training experience to empower participants. This approach, will then allow them to replicate, at local and national level, what they have learnt, both during the internal actions of the project as well as during the follow up, multiplying the experience. A toolkit template is also shared with the group.

#### **Step 2. Preparation for teamwork process**

In the formed groups, everyone moves around a Gincana to discuss different aspects that might be helpful for their group work process.

A Gincana is a method in which a group of participants moves through different stations – each station is associated with one aspect and can apply different tools/methods for discussion (frontal presentation, group discussion, theatre activity, game...).

The four different stations concerning the preparation for the TiA are:

- Steps to build the workshop (structure, methodology)
- Who are we in the group (strength, weakness, personality, space we take/give...)
- Does and don'ts as facilitators
- Navigating through conflict (teamwork and conflict provention)

#### **Step 3. Objective/topic selection**

In each sub-group, everyone writes on a sticky note two ideas (topics or tools/methods) they would like to work on/explore. Everyone votes on the idea they like the most. In the end, the groups gather the points for all ideas and stay with the two ideas with the most votes. The facilitators then check around. If no idea is repeated by two groups, every group can go with their first choice – the idea with the most votes. If some groups share the same idea, one group can go with the first choice and the other group can go with the second choice.

#### **Step 4. Preparation**

After all sub-groups have decided on their topic and objective, they have time until the end of the afternoon session to prepare their activities, taking into consideration all the inputs they have had received/shared during the Ginkana.

Handout below.

### DESCRIPTION

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# HANDOUT - TOOKIT TEMPLATE

TITLE	
TOPIC/S	Peace and conflict related issues
AIM	To raise awareness on peace and conflict management related issues among young people
TARGET	Young people (18-30 years old)
TOOL TYPE	
DURATION	
MATERIAL	

MAIENIAL	
DESCRIPTION	
PREPARATION TIPS	
EXPANSION	
FEEDBACK/ ADAPTATION	

# TRAININGINACTIONPREPARATIONACTION

TITLE	WORKSHOP CREATION
TOPIC/S	Peace and conflict management related issues, non formal education
AIM	To co-create the workshops for the Training in Action
TOOL TYPE	Group work
DURATION	180 minutes
MATERIAL	Flipcharts, markers, pens and other materials depending on the workshops created
DESCRIPTION	<ul> <li>Participants are working in their group. They are invite to start the work having a first meeting focused on their strenght, weeknesses, guideline to work together.</li> <li>Then, they are invite to start the co-creation following the steps below: <ul> <li>Common ground on the topic: defining the topic and on what do they want to focus the workshop</li> <li>Definition of the specific objective(s) of the workshop</li> <li>Detailed description of the workshop (steps, material, timing, task division, spaces etc)</li> <li>Preparation of the materials.</li> </ul> </li> </ul>

# TRAINING IN ACTION **IMPLEMENTATION**

TITLE	WORKSHOP 1: KINGDOM OF LEADERSHIP
TOPIC/S	Leadership
AIM	To explore different roles within leadership relations
TOOL TYPE	Simulation, sketches
DURATION	90 minutes
MATERIAL	Papers, markers, pens, flipcharts

The activity includes the following steps:

#### **Step 1. Warm up** (10')

Participants are invited to walk in the space. The facilitator says the names of different animals (octopus, shark, monkey...), one at a time. Each time, participants hear an animal, they need to imitate the animal (with body movements, sounds...).

#### Step 2. Group creation (10')

Participants receive cards with animal names on them. There are 3 different animal groups - air, earth and sea. Each participant receives one card with one animal name. They need to write on the card 3 characteristics that the animal would have as a leader. After that, all cards are collected by the facilitator. The cards are then shuffled and redistributed to participants.

Each participant now receives a different card with a name of an animal and 3 characteristics that this animal would have as a leader. Without revealing their cards and without talking, they need to find other participants that belong to the same group of animals and form a kingdom. At the end, three groups corresponding to three groups of animals (air, earth and sea) should be formed.

#### Step 3. Mission is possible (20')

Three new formed groups have to complete the given tasks within the given time. Facilitators observe the group and check when tasks are completed. Every participant is encouraged to respect the characteristics given on their animal card and act out the characteristics through the mission.

#### Step 4. Debriefing (10')

Participants gather in circle for a short debriefing, with the following kery-questions:

- Did you have a clear leader in the group?
- How were the tasks divided?
- Did you trust the other members of your group?
- Did you respect the animal characteristics given?

#### Step 5. Sketches (30')

Everyone is then invited to join a semi-circle, giving space for a stage. A short scene (a sketch) is then presented by the facilitators to everyone. The scene includes 3 characters: 1 boss and 2 employees. The boss tells employees to mop the floor and clean dishes. They do it and then, are about to leave. The boss checks work after them. The employees see the boss checking their work. (Alternative sketch: three participants don't agree on how to divide tasks during an activity.) One facilitator then asks the audience (participants) to identify the characters, and the situation

presented in the sketch. Everyone is then invited to replace any of the characters and propose a different interaction/intervention to the scene. After each intervention, the facilitator asks the audience about the proposed intervention/strategies:

- What strategy has been used?
- Did it change the situation/outcome?
- What are the advantages and/or disadvantages of the strategy?
- Are you happy with the changes/outcomes?

If time allows, the facilitator can let everyone who wants to enter the scene, proposing a different strategy until everyone is happy with the outcome.

#### **Step 6. Debriefing + Conclusion** (10')

Everyone is invited to form a circle for a debriefing, with the following kery-questions:

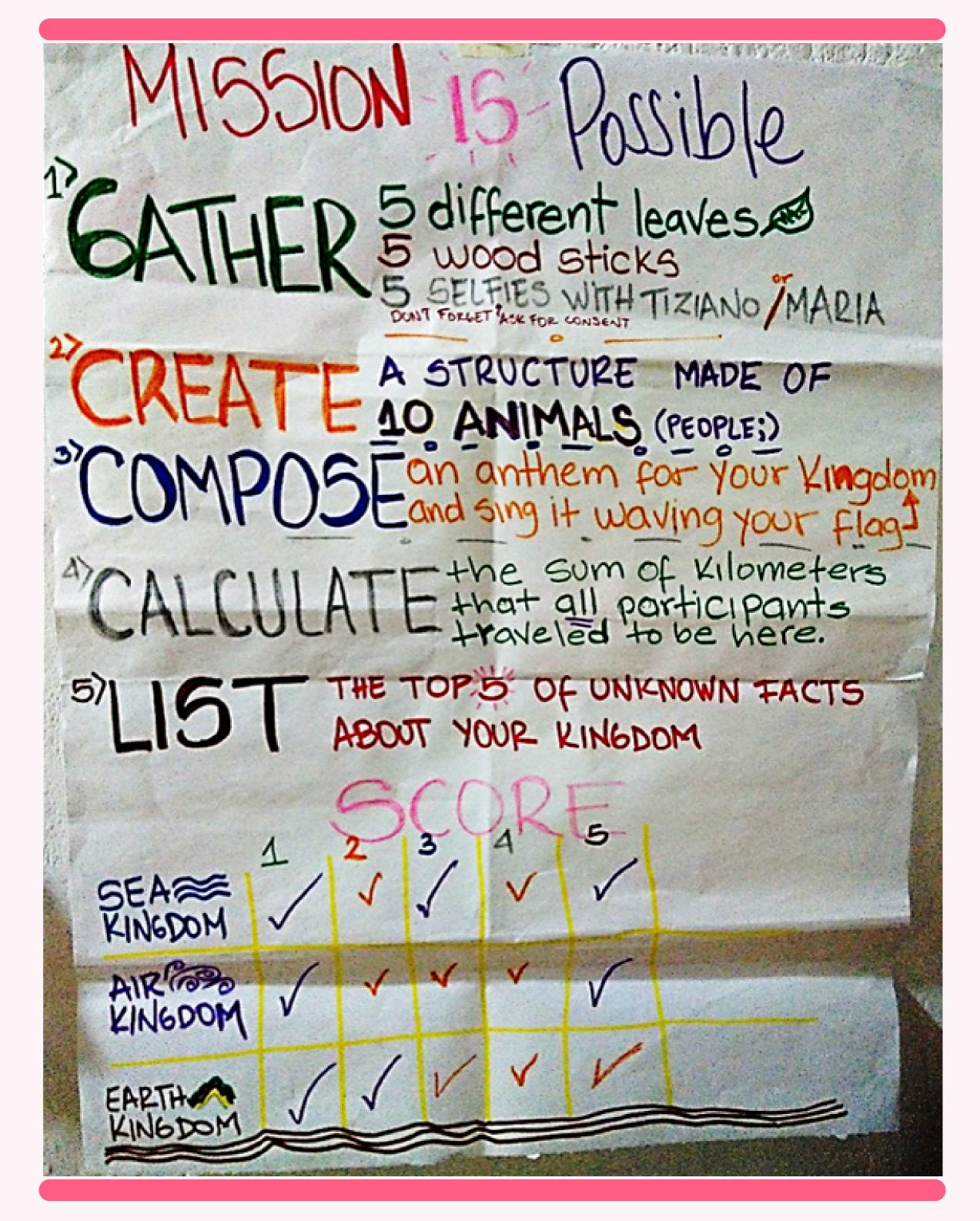
- How the two activities were linked together?
- Did you find this helpful to apply to real life situations?
- Has your idea of leadership evolved/changed?

#### Handout below.

# DESCRIPTION

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# HANDOUT - MISSION IS POSSIBLE



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# TRAINING IN ACTION IMPLEMENTATION

TITLE	WORKSHOP 2: ENEMY OR NOT ENEMY?
TOPIC/S	Construction and deconstruction of the enemies
AIM	<ul> <li>To explore the construction of the enemy</li> <li>To reflect on our possible own enemy constructions and how to deconstruct them</li> <li>To emotionally put ourselves in the position of people we do not usually feel empathy with</li> </ul>
TOOL TYPE	Discussion, theatre, audio stimulation
DURATION	90 minutes

· Sounds system for starting sounds, phone or pc with the audio sounds selected

MATERIAL	<ul> <li>Relaxing music for the first 2 - 3 minutes, complied 'disturbing' audio sounds – bombing, shooting, crying, screaming, protesting, fighting, arguing (4 - 5 minutes)</li> <li>List of open questions for reflection</li> <li>Post-it, pens or fine line markers</li> <li>Jenga towel</li> <li>The same story from three points of view written on small piece of papers (ideally three different colors) – one per each participant</li> <li>Flipchart for the drama triangle model</li> <li>A big activity room with a floor suitable for lying down.</li> </ul>
DESCRIPTION	The activity includes the following steps: <b>Step 1. Lead-in</b> (15') Participants are asked to line up in front of the workshop room and remain silent. They are invited to enter the room, one by one, and are instructed to walk around in a neutral position. After a few moments, they are asked to find a comfortable spot, lie down and close their eyes. From the beginning until now there is soft/relaxing music playing in the background. After all participants have lied down, a 3 minutes audio recording (with 'disturbing' sounds) is played, featuring a series of short sound clips, including a woman sobbing, an angry man yelling, police sirens, and the sounds of bombing. At the end of the audio, a brief moment of silence follows. Then, at one-minute intervals, the facilitator reads aloud the following questions for reflection: • What makes someone or something a threat to you? • What do you feel when you hear the cries of those who suffer - are they enemies or victims?



- When you hear the sounds of conflict, whose side do you stand on?
- Can an enemy share your pain, faith, or home?
- Is the enemy born, or do we create them?
- What role do fear and uncertainty play in building an enemy?
- What would it take for an enemy to become a friend?

During this time of reflection, and while participants have their eyes closed, the facilitators walk around and place a pen and a post-it beside each participant.

Participants are then asked to open their eyes and reflect on three questions, expressing their thoughts in any form they wish - whether through words, symbols, or drawings on the post-it they find next to them:

- Who or what is an enemy for you in your life?
- Why they are your enemy?
- What are the characteristics of an enemy?

**NOTE**: depending on the group and the 'disturbing' level of the audio, a warning or disclaimer to participants before the activity might be considered. The facilitator team should also consider to make it explicit beforehand that participants can leave the room whenever they feel too uncomfortable.

#### 2. The statue (20')

#### 2.1. Enemy

Participants are asked to move to the centre of the room and then, one by one, to create a statue that represents their idea of enemy - a statue with the characteristics of the enemy that they have reflected on. A few more questions can be used to guide this step:

- What does this enemy look like?
- What can he/she/they/it be expressing?

After all the statues have been created, the facilitator asks everyone to adjust their movement for a moment, and to observe the statues of the other enemies to see if there are similarities or some differences.

Participants are then asked to keep their statue and at the same time to pick up another statue near them and, in one word, to say an emotion this statue could be representing. The facilitator coordinates the process by touching on the shoulder of the statue: the statue being touched says the emotion that another statue (of their secret pick) would feel.

### DESCRIPTION

Participants are then asked to get out of the pose, shake their body, get back to their neutral position, take a deep breath and form a circle.

#### **2.2.** Victim

Next, participants are asked to represent in one pose how the victim of this enemy (whom they represented in the previous step) would look like. Similar to the previous step, after all the statues have been created, the facilitator asks everyone to adjust their movement for a moment, and to observe the statues of the other victims to see if there are similarities or some differences.

Participants are then asked to say out loud in one word what the victim they represent with their pose is feeling. The facilitator passes around the circle and touches the shoulder of the participants. Whenever they are touched on the shoulder, they speak out the word.

#### 2.3. Savior

Everyone is asked to keep the pose of the victims. The facilitator goes around and touches the shoulder of one participant. This participant should get out of their pose and try to save one of the victims by changing their pose in the way they feel. They could change the victim's expression or where they are standing or add a complimentary pose with/for the victim.

The last victim that can't be saved can just save themselves by changing their pose the way they feel. Before moving to the next steps, the facilitator asks everyone two questions for reflection:

- If there is an enemy, is there always a victim?
- Are you the victim of your enemy or is your enemy the victim of you?

#### NOTE:

- to make sure everyone has the chance to observe the statues in their own original form/shape, the facilitator can ask one participant/one statue to adjust their movements and observe all other statues at one time. The facilitator can do so by touching on the shoulder of the statue. When this statue is touched, they adjust their pose so that they can see all other statues (whose original poses remain unchanged). Then they are back to their original pose. Then, the other statues do the same when being touched on the shoulder by the facilitator
- another option is to have participants work in two sub-groups: one group creates the statues, the other observes, then switch.

#### Step 3. Group discussion (25')

Participants are asked to form groups of 3 people and, in groups, they are invited to share how they felt during the first part (listening to the audio) and during the statue part, also explaining what was the most difficult character to embody as a statue, and why.

Then, each person in the group receives a story on a small piece of paper. Three persons in each group receive the same story but from three different perspectives.

#### STORY FOR DISCUSSION

A: You are one of the presidential candidates in the US. During a speech you are holding in front of your fans (you are praising your aim to increase security by stopping 'illegal migrants' coming via Mexico), a young person suddenly shoots at you, wounding you in the head.

B: You are a young citizen from the US. The elections are coming soon, and one of the 2 candidates is a dangerous xenophobic nationalist who wants to deport all 'illegal migrants'. You decide to shoot at him during one of his public speeches.

C: you are a 53-year-old Venezuelan person without papers, and you are living in Los Angeles (USA). You are watching the news, where the presidential candidate of the republicans holds a speech, saying he wants to deport 'illegal migrants'. Suddenly a young person shoots at the presidential candidate.

Participants are instructed to read the story and identify the roles of different characters in the story: who is the enemy, victim, saviour. They are invited to share their thoughts and reflection on the similarities/differences in their approaches and why.

### DESCRIPTION

#### Step 4. Debriefing (30')

Participants are asked to gather in a circle for a debriefing, with the following key-questions:

- Describe what happened in the small groups with the stories.
- How easy was it for you to define the role of each person?
- What changed when you shared with the group, and why?

Participants are then invited to construct a Jenga tower: one by one, everyone can come in the middle of the circle and build a tower with Jenga pieces. Each time they put on a new piece on the tower, they should say out loud what they associate with the word 'enemy'. The Jenga tower is then left in the center of the circle.

#### **Step 5. Presentation of the Drama Triangle and Conclusion** (10')

The facilitator then introduces the Drama Triangle. The facilitator then concludes the activity, bringing in connection with previous activities throughout the training (triangle of violence, the dragon and the shield...) the idea that enemy is many times just imaginative and self-constructed or socially constructed, like the building of the Jenga tower.

Participants are then invited to reflect on their own ways how they want to deconstruct the enemy with the Jenga tower being the metaphor – to leave it, to destroy it, to rebuild it ...

#### Handout below.

# HANDOUT - THE KARPMAN DRAMA TRANGIF.

The drama triangle is a dynamic model of social interaction and conflict developed by Dr. Stephen Karpman when he was a student of Eric Berne, M.D. father of transactional analysis.

Karpman and other clinicians point out that "victim, rescuer, and persecutor" refer to roles people unconsciously play, or try to manipulate other people to play, not the actual circumstances in someone's life.

There can be real victims of crime or racism or abuse, etc. The three roles of the drama triangle are archetypal and easily recognizable in their extreme versions.



What gives the drama triangle much of its power and significance is the recognition that people switch roles and cycle through all three roles without ever getting out of the triangle. Victims depend on a saviour, rescuers yearn for a basket case, persecutors need a scapegoat. The trap is, people are acting out these roles to meet personal (often unconscious) needs rather than being able to see the picture as a whole and take responsibility for their part in keeping the triangle going.

https://lindagraham-mft.net/triangle-victim-<u>rescuer-persecutor-get/</u>

In this mode the person doesn't value other people's views and integrity

- > Angry (opening and passively)
- > Aggressive
- Judgemental
- > Bullying
- > Demanding
- Spiteful and scornful

In this mode the person doesn't value other people's capacity to help themselves

Appear self sacrificing > Over helfpul and facilitative Like to be needed Prone to meddling unnecessarily > Engulfing

#### The Victim



In this mode the person doesn't value self and defers to others Complaining and whinging

# TRAINING IN ACTION IMPLEMENTATION

TITLE	WORKSHOP 3: THE LANGUAGE OF THE HEART
TOPIC/S	Non-violent communication (to address conflicts)
AIM	To explore non-violent communication models and strategies, especially to address everyday conflicts
TOOL TYPE	Group discussion, role play, presentation
DURATION	90 minutes
MATERIAL	Flipcharts, different situations on small pieces of papers (for acting out), post-its with drawings of different shapes on them (one per participant)

The activity includes the following steps:

#### **Step 1. Energizer – Energy level check**

Participants are asked to form a circle and show their level of energy: the left side of their body representing the heart – feelings/emotions and the right side representing the brain - the mental and physical state. They need to move their body (left and right sides) from low to high according to the energy levels they feel from their heart and their brain. The higher they go, the higher energy level they have.

#### **Step 2. Shapes**

Everyone is then asked to close their eyes. The facilitator sticks a post-it, with a certain shape on it, on the forehead of everyone, in a way that no one can see their own shape. The shapes are square (4), cross (4), triangles (4) and random symbols such as sun, waves etc ...

Participants are then asked to open their eyes and instructed to find a comfortable place for therm. Participants group naturally according to their shapes, though it could go in a way that they do not group, so the team needs to be ready for both scenarios. Debriefing on the shapes:

- What has happened?
- How did you feel?
- How did the group that had different shapes feel?
- How did you feel seeing them?
- How does this activity connect to real life? (some comments like those might come up: exclusion, inclusion, segregation, integration, intersectionality, migration, ghetto formation, the rainbow ...)

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• How do you relate diversity to this activity? What do you think about the "other" group being diverse? Can you call this diversity?

#### **Step 3. Weight Walk**

Participants are then invited to experience the qualities of the body movements around the place, concentrating on the idea of the weight: how are their bodies feeling and how do they feel this weight. It could be heavy, light, balanced ...

The facilitator can give examples on how to let this information guide them (body + thoughts + voice).

"Express the weights on your bodies

When you feel part of a group,

When you feel that a person understands you,

When you feel different from the rest of the group,

When you think about violent resolutions,

When you think about opposite opinions,

When you don't find the words to defend your points,

When you are in the middle of a conflict

"

At some point, participants are also invited/encouraged to find a person who they can share the weight with. They can constantly change partners or stay with just one partner. This, should be let go on for a few minutes.

#### Step 4. Role-play – Take 1

Participants are asked to form pairs. Each pair receives a piece of paper with a conflict situation.

#### SITUATIONS:

1. A is 7-months pregnant, and B is an old man. They both get on a crowded bus. They both have the need to sit but there is only one seat available.

2. A and B are close friends. A buys tickets and books accommodation for a holiday for both but doesn't check with B before.

3. A and B are a couple. One day A notices that B has a gun at home.

In pair, they analyse the situation to understand the characters and the story. Then, they should act out the situation and if possible and/or desirable, propose a solution to the situation. They can apply the feeling and techniques they have experienced through the weight walk to embody the character in the story given to them – feeling the (physical/mental/emotional) weight that their character might carry with them. The pairs have 3 minutes rehearsal and 1 minute presentation to the rest of the group. To conclude this exercise, participants can share what happens, how they feel, and what kind of communication they use.

### DESCRIPTION

#### **Step 5. Presentation on Conflict and Non-violent Communication Model**

Four different types of conflicts are briefly presented:

- Pathway conflict
- Mutual goal conflict
- Distribution conflict
- Values conflict

The theory of non-violent communication (NVC) of Marshal Rossenberg is presented in plenary. The facilitator has to check what the audience knows about NVC, in case they need, give farther explanation with examples.

#### Step 6. Role-play – Take 2

After the theory input and discussion on NVC, participants are invited to go back to their pairs and re-work their situation, applying the NVC strategy/steps to resolve the conflict. Several groups can present their situation and the resolution to the whole group.

#### **Step 7. Debriefing**

Participants are asked to gather and form a circle. Another energy level check (similar to what was done in the beginning of the workshop) is performed.



Then everyone is invited to share their thoughts on the following questions:

- How useful is this tool (NVC)?
- How did you feel using it?
- Can we use this tool for every situation?
- How can we apply it in a real-life crisis?
- Do you have any critics of this tool?
- Do you have other alternatives for this tool ?

If possible, the facilitator can propose to the group some extra resources about NVC, if they want to learn more. Then, the facilitator concludes the workshop by saying "Non-violent communication is also called the language of the heart" and if possible, gives everyone an origami heart.

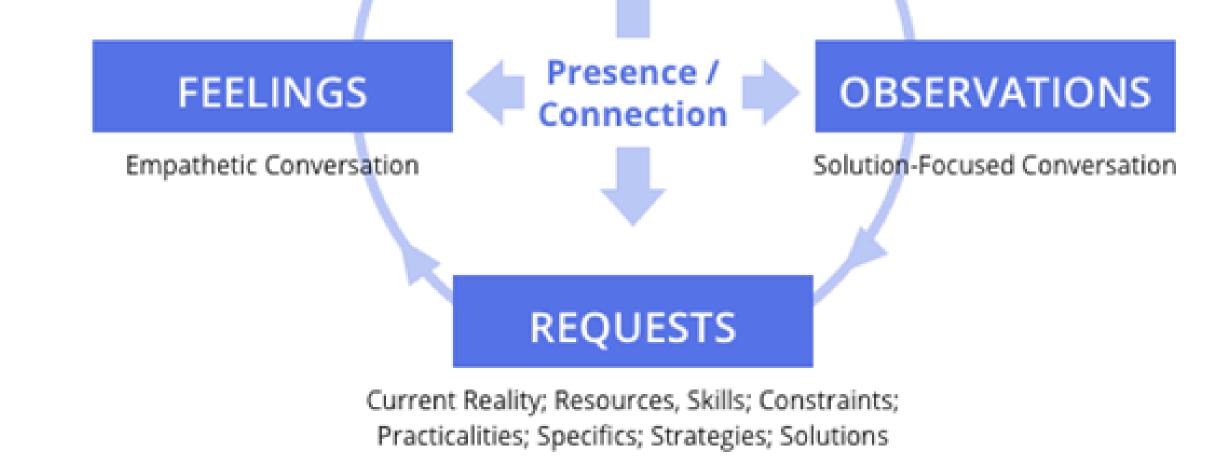
Handout below.



# HANDOUT - NON-VIOLENT COMMUNICATION BY MARSHALL ROSENBERG

The Four Components of the Nonviolent Communication (NVC) model





# TRAINING IN ACTION IMPLEMENTATION

WORKSHOP 4: IMAGINATION ACTIVISM
Imagination activism
<ul> <li>To understand the power of imagination as a tool of activism</li> <li>To train the imagination muscle</li> <li>To encourage imagining alternatives to the current systems, as example of participation</li> </ul>
Theatre/embodiment, world building (role-playing), guided meditation, creative writing, team work, environment (surroundings) as a tool
90 minutes
Atmosphere decorations (candles, blankets, pillows, costumes, smells), music/speaker, pens, A4 paper - 8 pieces, small papers and/or sticky notes, props for sketches
<ul> <li>The activity includes the following steps:</li> <li>Step 1. Warm up: Exercise to boost imagination and train imagination muscle.</li> <li>The facilitator gathers participants in one place and asks them to make a circle. Then, explains the rules of activity: <ol> <li>No Talking allowed during the activity</li> <li>No Judging of the other</li> <li>Be open and imagine obstacles that are going to be proposed by the facilitator</li> <li>You can collaborate with participants but not to talk.</li> </ol> </li> <li>Then, participants are asked to start with walking in the space and the facilitator suggests environment changes or imaginary obstacles for participants (for example: Rain, Heavy rain, Sun, Beach, Forest).</li> <li>NOTE: try to create a little story out of suggested obstacles (for example: "You are walking in the sun. It's starting to be too hot. Now it is like the Sahara. And suddenly it starts little rain, after more rain, after heavy rain and thunders. And now you have a magical power of weather change, and you can imagine any weather that is more comfortable for you"). If it's possible, use your surroundings to create a story.</li> </ul> <li>Step 2. Guided meditation journey Participants are led to the main workshop room which is decorated with a magical atmosphere (candles, flowers, incense). Then, they are invited to sit comfortably, to close their eyes and let their imagination guiding them.</li>

The facilitator explains that the group will momentarily let go of the present reality and travel into the future to imagine what a better world could look like. The facilitator is speaking slowly and calmly to create a relaxed atmosphere:

"We will now take a brief journey into the future. Close your eyes and let your imagination guide you.

Imagine that you are waking up 20 years from now. It's a sunny morning, and you can feel that the world has changed for the better. You get out of bed and look out of your window.

What do you see? What does nature look like? What about the city or village you live in?

Who are the people around you?

Now you step outside. Feel the air, listen to the sounds of the environment. How do the streets feel? What are people doing? Are they happy? How are they interacting with one another?

You meet people you know in this future. Who are they, and what do they tell you about the changes that have taken place? What was the turning point that led to this positive future?

Now think about your own role in this future. What part did you play in bringing about these positive changes? What small or large actions did you take?

How do you feel? Try to let this feeling fill up your whole body. It's filling your heart, your shoulders, your arms, your fingers. It's filling your back, your belly, your legs, your feet, your toes. You feel this emotion in your whole body. This feeling will stay with you.

I now invite you to slowly return to the present moment, keeping this feeling in your soul. And you can open your eyes whenever you are ready".

When the facilitator sees that all participants have opened their eyes, the facilitator asks participants to stand up and thanks them. Now, participants are invited to embody the emotion they feel during the journey and share it with the group by using one gesture or a word.

After everyone who wants to has expressed themselves, participants are invited to close their eyes again for one moment. The other facilitators touch the shoulders of the participants and guide them to different corners of the room in order to create 4 groups for the next step.

#### **Step 3. Creative writing + Sketch**

Once participants are placed into four groups, they are instructed to open their eyes and are invited to imagine an alternative future, where the barriers of participation and inequalities tied to the factors that are in front of them do not exist at all.

## DESCRIPTION

These factors are:

- Social economical barriers
- Cultural/ethnic barriers
- Health and abilities related barriers
- Gender barriers

Each group has one of those factors. They should write about one typical day in the future without the barriers tied to this factor. The story should be clear and readable on a piece of paper – which is called a magical paper.

When all groups finish, the imaginary fairy (played by one facilitator) comes, takes the magical papers, exchanges them and gives them to another group. In this way, each group receives a story written by another group.

All the groups have to make a scene that will last 2 - 3 minutes using the props, the environment, etc... so everyone can imagine the different worlds described in the stories. They have 10 minutes to prepare and 2 - 3 minutes per each group for presentation.

A big applause is called, after each presentation and at the end of this step.

#### **Step 4. A message from your future self**

Participants are asked to form a circle and to close their eyes. The facilitator explains that they need to imagine themselves as their future selves and imagine a message for their past selves. After experiencing different alternative futures, what the participants would say as their future selves. The participants are invited to write this message for themselves on a piece of paper.

	Step 5. Debriefing
DESCRIPTION	After that, everyone is invited to a debriefing for the whole workshop, with the following key-
	questions:
	How did you feel?
	<ul> <li>Did you see anything in the plays that you can implement in your daily life?</li> </ul>
	<ul> <li>How can imagination create social change?</li> </ul>

# TRAININGINACTIONFEEDBACK

TITLE	WORLDCAFÉ	
TOPIC/S	Feedback	
AIM	To share feedback on the workshops proposed by other groups	
TOOL TYPE	Group sharing	
DURATION	180 minutes	
MATERIAL	Flipchart, markers	
DESCRIPTION	<ul> <li>The activity includes the following steps:</li> <li>Step 1. World café</li> <li>There are four feedback stations – each station is led by one facilitator (the host) to collect feedback for one group. The stations should be far enough from each other to ensure that they don't disturb each other.</li> <li>At each station, there is a flipchart prepared by the host – one facilitator. Ideally, this facilitator is the one that followed the group during the TiA process. On the flipchart, there are spaces for recap of the workshop and feedback (feelings, what to keep, what to improve and ideas for adaptation and creativity). It is up to the host how to structure the content on the flipchart.</li> <li>Participants are asked to gather in their groups of the TiA. They move as groups from one station to another to share feedback to all the workshops except their own. They have 20 minutes at each station. Within the 20 minutes, they should: <ol> <li>Recall the flow of the workshop (recap)</li> <li>Share their feedback on 4 points:</li> <li>How did you feel during the workshop?</li> <li>What do you think can be improved?</li> <li>What from the workshop can you take with you? What other ideas might you have for adaptation?</li> </ol> </li> <li>After 20 minutes, the groups switch stations. The host stays and repeats the process with the next group.</li> </ul>	
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After 60 minutes, all groups should have gone through 3 different stations to give feedback to 3 workshops of the other groups. Then they are invited to come to the station of their own workshop and continue with the next activity – Group work evaluation and learning.

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#### **Step 2. Groups evaluation**

At their own station, the group listens to the feedback received from other groups and shared by the host/the facilitator.

After that, they are also invited to share their own feedback: feeling, what to keep, what to improve, ideas for adaptation.

Then they are invited to reflect on the teamwork process:

- What did you learn from each other throughout the process?
- How do you feel/see yourself as a facilitator?

Then they have time to finalize the toolkit following the given template.

At the end of this session, everyone is invited to dress up and do a catwalk with loud music as a way to celebrate each other and the completion of the TiA.

# DESCRIPTION

# EVALUATION

TITLE	TRAINING EVALUATION
TOPIC/S	Evaluation of the training
AIM	<ul> <li>To support participants' reflection on their learning during the training</li> <li>To provide the space for participants to share their emotions and feelings towards other group members</li> <li>To prepare participants for adjourning</li> </ul>
TOOL TYPE	Various – Automatic writing, drawing, group sharing
DURATION	90 minutes
MATERIAL	Pens/Markers (one per person), papers (a lot), all the flipcharts from the previous activities, elements for decoration, soft music and speaker (to create the mood and atmosphere)

**Setting**: first, the facilitator team should decorate the workshop room and arrange different evaluation stations.

All flipcharts and visual outcomes from previous activities of the training and TiA workshops are hung around the wall of the workshop room. The room is also decorated with flowers, herbs collected from the training venue and elements connected to the group's informal time (musical instruments, board games, pieces of costumes ...) The objective is to create a space that facilitates participants' memories and reflection moods.

On this specific training, 6 evaluation stations are prepared and arranged:

- Kitchen/ Logistics Team: "Write a collective poem (continuing from the previous sentence) of appreciation for the kitchen and logistic team"
- Learning: "Write the final part of your story here in the 3<sup>rd</sup> person: who is the person as they leave here? And take it home with you ..."
- Methodology/Content: "Join a silent debate about our axis (NFE and Facilitation, Peace building and Conflict management, Theatre techniques). What worked for you? What was missing? Comment on each other's comments/questions ..."
- Program: "Draw your memorable moments when you think they happened throughout the week (parties, activities, jokes, learnings, games...)"
- Facilitator team: "Post messages of appreciation in the envelopes of the facilitators"
- What's next: "Draw around your foot on a paper and fill it with the next actions you will take (from what you learnt/ experienced)".

#### **EVALUATION PROCESS:**

#### **Step 1. Introduction and Individual evaluation**

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Participants are invited to gather in front of the workshop room. One facilitator starts guiding them:

## DESCRIPTION

"I invite you to take a few deep breaths... Feel the air... the wind... the sun... Slowly you can close your eyes if you feel like so that you can deeply emerge yourself in this space and feel your connection with the air, the wind, the sun... What do you feel?... What do you hear?... Keep your eyes closed and kindly open your hands...".

When everyone closes their eyes, other facilitators walk around and gently place a leaf, or a small branch of the herbs collected from the training venue.

The facilitator continues:

"Now feel what you have in your hands... How is the texture?... How does it smell?... If you feel like it, you can taste it... How does it taste? Bitter? Sour? Sweet?... These plants are part of this place, of the space that we shared with each other for the last few days. Remember the first day when we first arrived... We worked. We played. We learned. We had fun. We ate. We slept. And we repeated. And now we are here... fully present...with all senses..."

"If you feel that you are ready and fully present, please open your eyes and embark on the next journey with us".

# DESCRIPTION

The facilitator enters the workshop room and signals everyone to follow in silence. Inside the workshop room, soft/relaxing music is played. Participants walk through the space, observing all the decorations and different stations. At their own pace and order, they do their evaluation. **NOTE**: the introduction part can be done differently depending on the specific situation, the weather conditions the space, the group and the style of the facilitators. It is just important that the

conditions, the space, the group and the style of the facilitators. It is just important that the introduction brings the participants into the mood for reflection.

#### **Step 2. Sharing Circle**

After everyone is finished with all different stations, they are invited to sit in a circle in the middle of the room. In the circle, everyone is invited to share one thing to themselves and one thing to the group. This is an invitation – an opportunity to share. Anyone can start when they feel ready and would like to share. No pressure. No push. No feedback. Only sharing and listening and appreciation.

After everyone has shared, the facilitator team thanks all participants and the team and announces the end of the training course – which is also an opening for everyone in different ways.

**REMARK**: depending on the mood of the group and the atmosphere, the facilitators can decide to bring back the 'characters' presented on the arrival day (in this case, the boat man and the three sisters) and end the training in a similar or coherent way with the way it starts.

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**TOOL KIT EDITING AND GRAPHIC BY: SARA MANDOZZI** 







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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, nonformal 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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