

The training course:

Non formal education activities

DAY ONE :

17.00- PARTICIPANTS ARRIVAL.

First day," there are coming", we said between us.

Outside of the hotel we were waiting the participants.... Here they are : "Welcome everybody, welcome in epidavros, "

Handshaking and presentation between the group, then one of us took the attention of the participants, "let's make a little game " he said.

Type of game.

Ice breaker, name game.

Participants: from 10 until ...

Materials: balloons, markers, close space (two rooms)

Age: from 18- ...

We started giving each one a balloon.

Each one was asked to write his\her name on it using a marker pen. Then all the balloons were collected and put in one of the room of the hotel.

Then these delegates were let it in that room and asked to find the balloon which had their name written, within 5 minutes. Everyone was frantically searching for their name, colliding with each other, pushing around others and there was utter chaos.

At the end of 5 minutes no one could find their own balloon, so each one was asked to randomly collect a balloon and give it to the person whose name was written on it.

Within minutes everyone had their own balloon.

Then we asked them to come back to the previous room and to take a sit. The facilitator began-exactly this is happening in our lives. Everyone is frantically looking for happiness all around, not knowing where it is.

Our happiness lies in the happiness of other people. Give them their happiness; you will get your own happiness.

And this is the purpose of human life.

We saw some smile and some gestures of approval and appreciation, we make a applause, and we thank them for the participation in the game.

20.00- "The dinner is ready" someone screamed from the kitchen.

21.00- we proposed after the dinner one last games, they were tired we saw them, so let s make something really easy and funny

Ice breaker

Name and Go

Age Range: 8 and above

Evolution:

Get your group into a circle.

1. You must make eye contact with someone in the circle, say their name and move to take there place.
2. The person whose name you called must pick another person in the circle, say there name, and take there place in the circle.
3. Continue this until each student has had a turn.

Tip: encourage students to relax and focus

21.30- free time, we gave an appointment for the following day at ten . "good night"

Non formal education activities

DAY 2

9.00-10.00 "good morning", slowly slowly all of the participants woke up, they made their breakfast.

"it's time " we said, we asked to the participant to create a circle and we make a little introduction about us, and the project then we asked them to plan on together the cleaning activities (after the breakfast, lunch dinner) for the rest days.

"Participation is the base of this training course "

In ten minutes we had all of the plan, so let's go on:

10.00 – 14.00 – Getting to know each other

Presentation of the project team (each member of the project team was presented and revealed" a short story of his life). This method was chosen to create a bridge of communication between the participants and the project team, which helped the smooth running of the project.

Name game - participants stood in a circle and they had to say their name and an adjective that begins with the same letter as their name. The tricky part was that the participants had to repeat all the names and adjectives that were mentioned before it is their turn

ID cards - interviewing each other with fixed questions. The participants received ID cards with fixed questions and they had to walk around asking different questions about themselves. At the end, their ID's were put on a wall for exhibition.

The session was divided into three parts. Each participant received three post-it notes of different colors which participants record their fears / contributions / expectations regarding the project. After each participant noted ideas on post-it notes, they were posted on a flipchart that contained a boat drawn. Fears were posted on the bottom of the "boat" representing things that pull down the project. Contributions were posted on the middle of the boat, representing the helm of the project and the expectations were placed on top of the boat, representing the sail that will promote the project. After each participant presented their ideas, they received input from the trainers on how to overcome the fears, the fulfillment of expectations and patterns of use of the contributions of participants in each session.

Presentation of the project and objectives - interactive presentation of the project and project objectives. In this way participants became familiar with the purpose and objectives of the project to better understand the activities and how they will progress.

Presentation of rules of interior and other logistical issues. By presenting the general rules of order and through the formulation of others (such as: mobile phones silently during activities, schedule compliance, etc.) participants took part actively to project development and compliance schedule. It was a method of accountability of participants according to the project.

16.00 – 20.00 –

Connections – participants had to draw on a piece of paper the answers to the following questions:

- What connects me to my country
- What connects me to my work
- What defines me

Living library - Introduction to the activity- the participants were asked to think of a title that can describe their life in the best way. Also, they were asked to think about a motto that represents their lives. They had to write this things down on a paper, making it look like a book cover. Then they had time for the preparation of the books cover. The next step was implementing the library. Therefore the participants were "books" interviewing other "books"

You are my hands – Participants had to present themselves, in pairs, but without using their hands. Another participant stood behind the first participants and used his hands in order to express what the first participant was saying. The point of this exercise is to underline the connection between verbal and no-verbal communication

Mission Possible

Mission Possible - aimed to establish the necessary prerequisites for these days. In this session, participants were divided into groups and were provided a list of nine things that they can carry out the activity. (E.g. a group portrait drawing, composing a hymn of the project, looking for things starting with each letter of alphabet etc.) Each group

should have met at least five requirements in the "Mission Possible". This set the premise conducive to group work in these days.

Daily Evaluation – Evaluation of the day groups: evaluation about the program of the day, the rhythm of the training, what did pax like, what not, how to improve, proposal and practical issues to discuss". This session was explaining the meaning of the training course and supported participants in expressing their opinions / feelings after the day

Questions to be used (the Facebook Method): - to be printed / drawn

- Reactions
- Share
- Comment

Theater of the oppressed activities

14-00-15.00 we were hungry, come back to the hotel and eat, "enjoy the greek food, enjoy your meal "

15.00-16.00 the sun was shining, the wheater was perfect for a bath, let's enjoy the sea, one hour of free time.

16.00- 20.00 the curiosity was touchable in the workshop room, the trainers were preparing the next activities," what are we supposed to do now ?" Someone of the the participants asked to us, "we will make a little introduction about the theater of the oppressed" said a voice behind us, Ghita asked to the all of us to move inside the room.

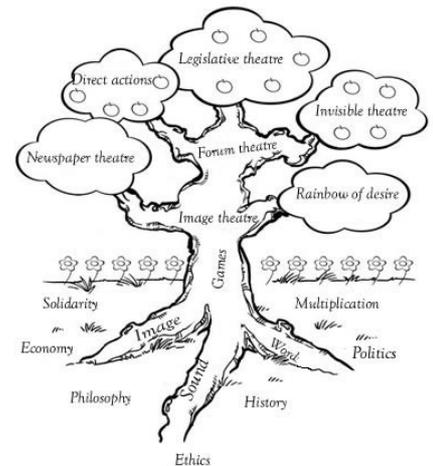
Lady and gentleman, he said, before to start two words about the theater of the oppressed**Tree of the Theatre of the Oppressed**

Activities:

Space and body gesture

The goal of the exercises is a better awareness of the body and its mechanisms, its atrophies and hypertrophies, its capacities for recuperation, restructuring, reharmonisation. Each exercise is a 'physical reflection' on oneself. A monologue. An introversion.

We start from the principle that the human being is a unity, an indivisible whole. Scientists have demonstrated that one's physical and psychic apparatuses are completely inseparable



FEELING WHAT WE TOUCH (RESTRUCTURING MUSCULAR RELATIONS)

The cross and the circle

We start with the exercise which is theoretically the easiest to do and yet, because of our psychological and physical mechanisations, is actually extremely difficult to achieve in practice. The participants in a workshop or a forum session can try it sitting down or standing up, on a chair, on a table or on the ground. As there is no need for preparation, non-actors have no fear of throwing themselves into it. As they are warned that it is almost impossible to do well, they aren't ashamed of not succeeding. As there is no compulsion to succeed, they feel free to give it a try.

The participants are asked to describe a circle with their right hand. Large or small, as they please. It's easy, everybody does it. Stop. Ask them to do a cross with their left hand. Even easier. Everyone gets there. Stop. Ask them to do both

Pushing against each other

This is a very important exercise, above all because it shows physically what the actor's *maieutic*18 action should be during a Forum Theatre session when responding to spect-actors' interventions. The exercise is about using all one's strength and still not winning!

(a) Two partners face each other. With their arms always in contact, the partners must make movements with both arms, at the same speed (a slow rhythm in order to avoid injury) each trying to touch each other's face. Each person's

arms can slide over the other's arm, the important thing is that they should always be in contact and moving with a constant rhythm; speeding up or coming to a halt is forbidden. The movement should be flexible, and should never involve the imposition of force. This should not become an Indian wrestling match – any movement the partner offers must be accepted, the only method of self-defence being to twist away from it, never to block.

Joe Egg (aka trust circle)

Ask the group to form a circle an arm's length apart, with everybody standing facing the centre, holding their bodies absolutely upright. Then they must lean towards the centre without bending at the waist, or arching their backs, or lifting their heels off the ground – like the Tower of Pisa. Next, ask them to lean outwards in the same manner (without lifting their toes). Then repeat the whole sequence several times, towards the centre, towards the outside.

Then they do the same thing towards the left and towards the right, still without bending in the middle, without lifting the feet.

Ask them to describe a circle in the air with their bodies, leaning into the centre, to the left, outwards, to the right, into the centre, etc. Then the same thing the other way round: centre, right, outwards, left. Several times.

Ask a volunteer to go into the centre of the circle. Everyone tightens the circle around her, so it is now made up of bodies touching shoulder to shoulder. The person in the middle must close her eyes and do the same leaning movements

as before, but this time she is going to let herself fall. When she falls, everyone in the circle must support her with their hands (giving a little as her body meets their hands so that there is no abrupt impact) and then propel her gently back towards the centre, where she doesn't come to rest, because she starts to fall in another direction, and thus it goes on. It is very important that there are always at least three people at any given moment taking care of the person in the middle. At the end, if you want, you can roll the person around the circle, instead of immediately standing her up in the middle again

Cover space

in this game, ask to the participant to walk freely in the space, and to pay attention while they are walking to cover all of the space, in this way they have to cooperate between each other for cover as much space as possible.

The facilitator says stop and all of the participants have to freeze, the trainer checks which space are empty, and again walk.

Next step, the participant have to choose a secret friend and an enemy between the other, without seeing anything. Goal, escape from the enemy, come close to friend without that no one of them understand their rules.

Observation: discussion about the personal space and individual power.

In the new step, we notice how much is difficult to remember also the first step of the game (cover space) indeed our brain is not used to make two things at the same moment, observation of the other person but loss of the cover space.

Discussion

We tried to figure out with the participant and the trainer what is the meaning of the word oppression, and which are the strongest and realistic oppression presented here in Greece.

Daily Evaluation – Evaluation of the day groups: evaluation about the program of the day, the rhythm of the training, what did pax like, what not, how to improve, proposal and practical issues to discuss". This session was explaining the meaning of the training course and supported participants in expressing their opinions / feelings after the day

Questions to be used (the Facebook Method): - to be printed / drawn

- Reactions

- Unlike –

- Share –

- Comment

19.00-20.00 Someone knocked to the door, silence, slowly slowly the door was opened and a little face showed up, here they are, the children, came for the workshop.

We clean the room and we prepared with their help the material for the first session of the “giants laboratory”

20.00-21.00 we came back to the hotel, it was a full day, our stomach asked for some food, the diner was ready.

21.00-23.00 we decided to make the last activities of the day, we called it “the night of the stereotypes”

Mimical game

Participants: 10 and above

Age: 15 and above

Evolution

Ask to the participant to create a little scene, about the stereotype of their country, five minutes for scene. All the techniques are allowed. In the end a little discussion about the origin of those stereotypes

Aims: have fun on the stereotype and understand where they come from.

DAY 3

9.00-10.00 breakfast, “good morning everybody”

10.00- 14.00 we arrived to the workshop room, “are you ready?” one of the trainer asked to us.

“Let’s start with some games”. He said, and five balloons flew in the room.

Theater of the oppressed exercise

balloon as an extension of the body

The workshop leader throws a number of balloons in the air (one, two, three, as many as necessary), wafting them in the direction of the actors. The actors must keep them in the air, touching them with any part of their bodies, not just hands,

as if their bodies were part of the balloons they’re touching; the actors should be stimulated to think of their own bodies as balloons, inflated, flying through the air alongside the actual balloons. The effect can be relaxing.

Person to person, Quebec-style

Everybody gets into pairs. The workshop leader calls out the names of parts of the body, which the partners must join together; for instance, ‘Head to head’ – the partners must join their heads together; or ‘Foot to elbow’ – one partner’s foot must touch the other’s elbow (and vice versa, at the same time, if it is possible).

The game is cumulative, i.e. when the partners have conjoined two parts of their bodies they must keep those together while carrying out the next instruction.

The actors can make the contacts in any way they choose, sitting, standing, lying, etc. After four or five instructions which have tangled the pairs together, and taken the game to the limit of physical possibility, the workshop leader shouts ‘Person to person’, the pairs separate and everyone finds a different partner – then the process starts again. A number of different people can have turns at calling the instructions.

Sticky paper

One person in the centre. The others touch her or one another; with each point of contact, a sheet of paper is placed between the touching parts of the bodies. The person in the centre begins to move and the whole group must move with her, but the bits of paper must stay where they are, without dropping. Any part of the body can be used as the point of contact, not just hands – head, shoulder, neck, buttocks, anything

Two by three by Bradford

The actors get into pairs facing each other. The exercise has four or more parts.

First they simply count up to three out loud a number of times: actor A says 'One', B says 'Two', A says 'Three', B says 'One', A says 'Two', B says 'Three', and so on

They try to get this working as fast as possible. Then, instead of saying 'One', A does a rhythmical vocal sound accompanied by a rhythmical action, which must take the place of the number whenever it would have been said. Thus the sequence now goes: A does sound and action, B says 'Two', A says 'Three', B does the sound and action invented by A, A says 'Two', B says 'Three', and so on. Whatever sound and action A does at the beginning of this second sequence must be repeated as accurately as possible whenever the 'One' would have been spoken.

In the third phase of the game, as well as the sound and action in place of 'One', a different sound and action is substituted whenever 'Two' would have been spoken. Again the partners play for a few minutes, trying to get as fluent as possible.

And of course in the fourth phase, yet another sound and action is substituted for the number three. So now what you see is a kind of sound and action dance, with no numbers being spoken at all.

The game works best if each sound and action is very different from the one which precedes it. This way the players get less confused.

Any number of variations are possible – the count can be taken up to five, or seven, etc.; an even number will not work, because the players end up doing and saying the same things each round, instead of having to observe and copy each other's actions and sounds.

Debriefing time

14.00-15.00 the lunch was waiting for as the hotel, we deserved it.

15.00-16.00 free time, "take your time and get some rest, we will see at four" we said

16.00-19.00. workshop room, the trainers asked to us to develop a discussion on with themes we should present in the performance, it took us one hour nut in the end we had three main point :

- capitalism
- education system
- homophobia

introduction on the oppression and on the images theater

The mirrors sequence

Each element of this sequence can last one, two, three minutes, or even longer – it all depends on the degree of participation by the group and what the objectives of the work are. The important thing about the work is that it be as meticulous, detailed, exact, and rich in discoveries, as possible.

The plain mirror

Two lines of participants, each person looking directly into the eyes of the person facing them. Those in line A are the 'subjects', the people; those in line B, are the 'images'. The exercise begins. Each subject undertakes a series of movements and changes of expression, which his 'image' must copy, right down to the smallest detail. The 'subject' should not be the enemy of his 'image' – the exercise is not a competition, nor is the idea to make sharp movements which are impossible to follow; on the contrary, the idea is to seek a perfect synchronisation of movement, so that the 'image' may reproduce the 'subject's' gestures as exactly as possible.

The degree of accuracy and synchronisation should be such that an outside observer would not be able to tell who was leading and who was following. All movements should be slow (so the 'image' may be able to reproduce and even anticipate them) and each movement should follow on naturally from the last.

It is equally important that the participants be attentive to the smallest detail, whether of bodily or facial expression.

2 Subject and image swap roles

After a few minutes, the Joker announces that the two lines are going to swap roles. He gives the signal, and at that precise moment the 'subjects' become the 'images' and vice versa. This changeover should be carried out without affecting the continuity or the precision. Ideally the movement which was happening at the moment of changeover should be continued and completed, without any sense of breakdown or hiccup. Here again, the outside observer should not be able to perceive the change of roles, and this invisibility of changeover can be achieved if the synchronisation and imitation of actions are perfect.

3 Subject–image, image–subject

A few minutes later, the Joker announces that when he gives the signal, the participants in both lines are to be simultaneously 'image' and 'subject'. From that point on, each partner has the right to do any movement he wants, together with the duty to reproduce movements made by his partner. And this must be done without either partner tyrannising the other. It is absolutely vital that each feels completely *free* in his movements, but at the same time *in sympathy* with his partner, so that the partner's movements are followed as faithfully as possible. These qualities of *freedom* and *sympathy* are essential. In the whole of this sequence, the aim is not to make movements which are difficult or impossible to imitate; going fast does no good, quite the reverse. The key to the exercise lies in synchronisation and fidelity of reproduction.

Up to this point, communication remains exclusively visual, and everyone's attention should be *concentrated* on their partner – first on the eyes, then taking in the whole body, in concentric circles. It is not advisable to watch hands or feet; in the act of looking into someone's eyes and following the movements of their body, hands and feet will enter naturally into the field of vision.

The imaginary journey

In pairs. The blind partner must be led across a series of real or imaginary obstacles found or invented by the guide, as if the two of them were in the middle of a forest (or any real or fantastic environment the guide has in mind: downtown in a big city, in a crater on the moon, a supermarket, etc.). As in all the exercises of this kind, speaking is forbidden because it distracts attention from images and sounds, from imagination; all information must be given by physical contact. Whenever possible, the guide should make the same movements as the blind person, imagining his own story.

The guides should sow obstacles throughout the room – chairs, tables, whatever's available – so that the obstacles are sometimes real, sometimes imaginary.

The blind person must try to imagine where she is. On a river, for instance? Are there crocodiles? Lions? Rocks? And so on. The guide can use physical contact or breath or sound, as a means of guidance, but the blind people are not allowed to do any movement which they haven't been 'instructed' to do. After a few minutes, the exercise stops and the blind person must very quietly tell her guide where she is in the room, who is next to her, etc. – in short, she must give all the real information she has been able to gather by means of all her senses, bar sight. Then she tells her guide where she imagined she was journeying and the guide tells his story, and they compare notes.

When we finished this game the trainers let us ten minutes for rest, and they asked us to go out for a walk in the square close to workshop room

After ten minutes we came back to the room and we find some cartoons on the floor which our names written on it.

We followed the indication of the papers and we found our self divided in three group.

"one group for each themes" the trainers said " now we would like to ask to take ten minutes with your group to discuss and create an image with your body that can explain to the audience the meaning of the theme and the oppression behind it."

So we did, and after ten minutes we were on the stage to show our image, as the other group.

"this is the images theater, now for the audience you will receive some suggestion for develop your image, pay attention on what the audience will say"

Everyone took part in the discussion and the groups developed their image.

"for today we finish, let's make a bit applause for us, we are one the way." The trainers said

Debriefing time

19.00-20.00 in time as Swiss watches the children appeared and we continued with their workshop, we started to see the shape on the giant.

20.00 .21.00 "are you tired ?? we asked to the participant, they didn't event tried to lie, "yes we are" they replied in core.

So we decided to came back for the dinner, and to let them a free night for take a rest.

"Goodnight guys"



DAY 4

9.00 -10.00, the free night was helpful, in the morning the participant were full of energy and ready for the next step of the process

10.00-14.00

role play activity

Albatros Island

Resources: clothes, some make up (optional, but useful), food, drink, cups and plates, three chairs and a carpet.

Split the group as follows:

- One group of two males and two females
- One group of one male and one female
- The rest of the group as observers

Role-play script/Participant briefing: You are going to visit another culture, Albatros Island.

The group of four (two males and two females) are the visitors. The group of two (male and female) are the Islanders. The Islanders come into the scene, beautifully and wonderfully dressed and made up. The male sits down in the "presidents" chair; the female goes down on her knees, besides the man. The visitors arrive. The Islander woman (call her Alba), stand on her naked feet, and takes all the visitors by the hand, touching the women on their shoulders, arms, hands, legs, knees and feet. Alba takes off the shoes of the women, and puts them down on their knees, besides the chairs. She sits the men down on the chairs.

The Islander man (call him Tros) and Alba exchanges whistles and tongue clicks. When Alba kneels besides Tros, he touches her on the head, making an indication with his head. Then, Tros stands up and greets each male visitor by

shaking both hands, stretching their shoulders, and touching the upper part of the legs with the opposite knee. After this, Tros sits down, and then touch Alba's head again. Alba reacts and standing up, goes over to the women, and offers them food and drink, indicating to them to serve themselves. Alba goes over to the males and serves them the food and the drink. During this process Tros constantly speaks to Alba in his own language.

BEFORE | GETTING STARTED

Finally, Tros stand up again, and indicates Alba (who has returned to her knee position) to go with him towards the female visitor. Alba helps them to stand up, and after touching the feet of both women, following a heated dialogue with Alba; Tros take one of them by the arm, and followed by Alba, disappears from the scene.

De-briefing: Invite the young people to share their views and interpretations of the Albatros Island culture. The observers will take note of all the comments, as they have done during the performance, taking note of body language, reactions, sentences, expressions, etc. Then it is the moment of truth: explain the culture of Albatros Island to the group. On this Island the inhabitants communicate by telepathy, so they only use sounds to ask for attention.

The top figure in the Albatros Society is the woman, so she is the only one authorised to touch Mother Earth with her naked legs, knees or feet. Only she can touch the food and drink. The man must ask for her attention with sounds and little touches. An icon of beauty is the woman's foot size, because a large size means more contact with Mother Earth, so Alba and Tros selected the visitor woman with largest feet for further reverence.

Conclude the activity by splitting the group up in to sub-groups to discuss the following sentence:

"BEFORE, we believed that... NOW, we know that...". As in all role-play exercises, make sure you take time and support participants to come out of their role as well as to deal with emotions which the activity might have risen. In evaluation phase it is important to inspire participants to generalize their role-play experience into more generic knowledge/skill/attitude in the area of intercultural awareness.

This exercise produced a strong discussion about the condition of the women, and their oppression in the greek society.

The group were divided in two parts, the trainers took the occasion for engage and other scene in the performance: sexism.

We found our main scene for the performance, we create a greek group for realized the scene, aware that the audience could be only greek, we decided on together to act in one performace only in greek for let the people to understand the main point of the scene, and arrive to the forum.

14.00-15.00 the discussion continued on the table, during the lunch between them the participant were speaking only about it, tthey felt touch from the themes of the discussion and everyone wanted to put his way of seeing the situation.

For us and for the trainers those situation were a success, we were waiting for the exercise in the afternoon

16.00.19.00 the discussion about the themes and how to resolve this kind of oppression created a good work environment, we felt the will of the participants to discover more and develop their scene.

Theater of the oppressed exercise

Devolpment of the character

Building character relations

This exercise can be either silent or with sound. One actor starts an action.

A second approaches and, by means of visible physical gestures, establishes a relationship with him, in keeping with the nature of the role he has chosen – brother, father, son, uncle, etc. The first actor must work out what this role is and

respond accordingly. Immediately after, a third person starts up a relationship with the first two, then in comes a fourth, and so on. The first part of this exercise must be silent, so that the relationships with the outside world develop via the senses and not through words.

Characters in movement

One or more actors come on stage and do various actions to show where they come from, what they do and where they are going. The others must try to understand them by these few actions; they have come in from the street, they are in a waiting room, they're about to have a tooth extracted; they've come from a bar, they are in the lobby of a ho-

tel and they are about to go up to their room; they've come out of their house in the morning, they are in the lift and they are about to start work at the office, etc.

Pushing the mask to its extremity and nullifying it

Once conscious of her mask, the actor affirms each element of it, pushes it to the extreme and wears the mask in its most exaggerated form. Then, slowly, she nullifies it, and in place of each element she creates the opposite characteristic.

19.00-20.00

There we were standing, in front of the stage, one by one we presented our mask, our character. One by one we became aware of the oppression, or of the oppressing part of our mask, his\her life, his\her joy or problems.

We were totally inside our roles.

We wanted to show to the children before their activity one of the performance for understand if it was real or not, so we performed for them, the reaction was a spontaneous applause from the audience.

But the time were passing and after the little performance the children wanted their giants, so we divided in two group, one for the laboratory with the children and an other one for the advertising of the performance.

At 20.00 everyone were again in the square and we moved on together for the hotel, the dinner is ready!

21.00-22.00

After the dinner the trainers wanted to propose to the participants to spend the following morning for a little trip in the ancient theatre, and take some rest for the huge work that we did.

Everyone accepted it, everyone probably needed it.

Debriefing of the day

22.00-23.00

One story told by several people

An actor starts a story, which is continued by a second actor, then a third, and so on till the whole group has taken part. At the same time another group of actors can silently act out the story as it is told.

DAY 5

9.00-10.00 breakfast and preparation for the trip, at ten all of the participant were ready to go so we took the cars and we start our little trip in the ancient area.

10.00-14.00 visit in the ancint theatre

14.00-15.00 lunch in ancient epidavros, and free time.

16.00-19.00 we came back to our activities,

One of the two trainers wanted to explain us the meaning and the goal of the forum theater our aim for the end of the training course :

The rules of the game

Forum Theatre is a sort of fight or game, and like all forms of game or fight there are rules. They can be modified, but they still exist, to ensure that all the players are involved in the same enterprise, and to facilitate the generation of serious and fruitful discussion.

The performance game

The performance is an artistic and intellectual game played between actor and -actors.

1 To start off with, the show is performed as if it were a conventional play.

A certain image of the world is presented.

2 The spect-actors are asked if they agree with the solutions advanced by the protagonist; they will probably say no.

The audience is then told that the play is going to be done a second time, exactly as it was done the first time. The actors will try to bring the piece to the same end as before, and the spect-actors are to try to change it, showing that new solutions are possible and valid.

In other words, the actors stand for a particular *vision of the world* and consequently will try to maintain that world as it is and ensure that things go exactly the same way . . . at least until a spect-actor intervenes and changes the vision of the world *as it is* into a world *as it could be*. It is vital to generate a degree of tension among the spect-actors – if no one changes the world it will stay as it is, if no one changes the play it will come to the same end as before.

3 The audience is informed that, in this rerunning of the play, the first step is to take the protagonist's place whenever he or she is making a mistake, in order to try to bring about a better solution. All they have to do is shout 'Stop!'; the actors must immediately stop where they are, without changing position. With the minimum delay, the spect-actor must say where he or she wants the scene taken from, indicating the relevant phrase, moment or movement (whichever is easiest). The actors then start the scene again from the prescribed point, with the spect-actor who has intervened as protagonist.

4 The actor who has been replaced doesn't immediately retire from the game; he or she stays on the sidelines to help to stimulate the intervening spectactors, if they need it.

5 From the moment at which the spect-actor replaces the protagonist and begins to put forward a new solution, all the other actors transform themselves into agents of oppression, or, if they already were agents of oppression, they intensify their oppression, to show the spect-actor how difficult it is to change reality. The game is spect-actors – trying to find a new solution, trying to change the world – against actors – trying to hold them back, to force them to accept the world as it is. But of course the aim of the forum is not to win, but to learn and to train. The spect-actors, by acting out their ideas, train for 'real life' action; and actors and audience alike, by playing, learn the possible consequences of their actions. They learn the arsenal of the oppressors and the possible tactics and strategies of the oppressed.

6 If the spect-actor gives in, he or she drops out of the game, the actor takes up the role again and the piece rapidly heads back towards the already known ending. Another spect-actor can then approach the stage, shout 'Stop!' and say where he or she wants the play taken from, and the play will start again from that point. A new solution will be tried out.

7 At some point the spect-actor may eventually manage to break the oppression imposed by the actors. The actors must give in – one after another or all together. From this moment on, the spect-actors are invited to replace anyone they like, to show new forms of oppression which perhaps the actors are unaware of.

This then becomes the game of spect-actor/protagonist against spect-actor/oppressor. Thus the oppression is subjected to the scrutiny of the

spect-actors, who discuss (through their actions) ways of fighting it. All the actors, from off stage, carry on their work as coaches and supporters, each actor continuing to help and urge on his or her spect-actor.

8 One of the actors, or someone else, must also exercise the auxiliary function of Joker, the wild card, leader of the game. It is up to him or her to explain the rules of the game, to correct errors made and to encourage both parties not to stop playing. Indeed, the effect of the forum is all the more powerful if it is made entirely clear to the audience that if they don't change the world, no one will change it for them and everything will inevitably turn out exactly the same – which is the last thing we would want to happen. The knowledge which results from this investigation will, naturally, be the best that that particular human social group can attain at that particular moment in time. The Joker is not the

president of a conference, he or she is not the custodian of the truth; the Joker's job is simply to try to ensure that those who know a little more get the chance to explain it, and that those who dare a little, dare a little more and show what they are capable of.

10 The 'forum' over, it is proposed that a 'model of action for the future' be constructed, this model first to be played out by the spect-actors.

After it, they wanted to make a little forum between us, each group showed their own scene and the audience, the other participant, could interact in it.

Each group got new suggestion and new option for their own scene.

Then the trainers wanted to identify four person that could be the figure of the joker for the ending performance, as they said this character is essential for the good evolution of the performance.

We discussed on together on this point, we decided as a group for the good ending of the performance and because we started to see the cohesion between the participants of the training course, the trainers, between us.

Smile, contact, support, participation, the begging of friendship.

Who will be our jokers ??

"native speakers" said someone," it will be much easier for the audience to understand the meaning of the performance."

The joker as to interact with the audience right?? So it's better that four native speakers will be the joker, it could be easy the communication and we will not lose time for the translation from English to Greek"

We were all sure that this solution it was the best option.

We made a circle, "who would like to be the joker guys"

Slowly slowly four hands showed up in the room. "here they stand !! OUR JOKERS" scream theatrically one of the trainer.. we needed three second at least for understand the joke and started to laugh.

Sigh of relief, a big applause.... "take ten minutes of break, when you will be back we will work a bit on the jokers while the others will prepare the tools that they need for the scene.

We were still laughing about the joke, or we were just happy about the situation.

19.00-20.00 the tools were almost ready, the jokers had their little training, and the children in front of the door. We cleaned in hurry, they were waiting for us.

20.00-21.00 "Workshop with the children"group and "advertisement group", at 20.00 the two groups were back.

"DINNER IS READY" Someone scream, we were hungry, let's come back to the hotel.

We ate up everything on that table, "we were hungry, eh ?" said one of the trainer.

21.00-23.00 one of the participant ask secretly to the owner of the hotel to put some Greek music, they asked us to dance with them, we tried to follow the step but at some point we just enjoyed the music and dance in our way.

Dance night.

9.00-10.00 after the dancing night, was kind of hard for all of us to get up from the bed, we were moving really slowly and asleep.

We enjoyed our breakfast and in late respect to the plan we arrived to the workshop room.

"Today we will skip the theater" said one of the trainer, "we will just play some games"

Non formal education Activities

10.00-14.00

DERDIANS:

The Derdians: " A strange bunch of people "

Roleplay for approx. 20 people.

Object of the play : To understand that culture is something special and that everyone's culture is different.

What do you need to play the game ?

1. Approx. 20 persons.
2. Two trainers
3. Rulers,pencils, paper ,sticky tape

Way to play the game:

MAIN GOAL : The Derdians want to build a bridge, but don't know how. They invite building constructors from the next-door village to teach them how to build a bridge.

First divide the whole group into two groups. One group of 4-6 persons, one group of 16-14 persons. The groups will be separated immediately (preferably in two different rooms).

The small group will be the building constructors. The large group will be the people of Dardia.

Each group will be informed on what to do by a trainer.

The trainer (trainer 1) who will be with the building constructors will hand them a letter on what they can and cannot do.

The trainer (trainer 2) who will be with the people of Dardia will hand them a letter on what to do.

Trainer 1 will tell them AFTER the building constructor have read their role that the derdians are a bunch of strange people. Tell them some funny stories and let them think of a way to teach the Derdians how to build a bridge for at least half of an hour. (The Derdians have to rehearse their role !!!) On a certain signal TWO of the building constructors will make a short visit to Dardia. They will inform the group of building constructors what they experienced.

Trainer 2 will observe closely that the Derdians will carry out their orders as being told in the letter.

Preperation time : half of an hour.

Playing time : 1 hour or when everything is finished.

Information for the building constructors :

You are about to be invited to build a bridge in Dardia, your next door village. You know that Derdians are strange people, but nobody has ever been to Dardia before. You have all the knowledge on how to build bridges and you will teach the Derdians how to build a bridge.

You have the following material at your disposal in Dardia : - Rulars, pencils, sticky tape and paper.

Good luck !

Information for the People of Dardia.

Hello Derdians !

Here is some information on how to become a Derdian:

Derdia is a kingdom, but the king who ruled the country for many years has died some years ago. He was the best king that ever lived. In honour of him you have erected a statue that you worship every 3 minutes. No matter what you do, every 3 minutes you will go to that statue and pay your respect to your dearest king.

Derdians are very friendly people ; they can't say NO !!! So on every question, which you would normally respond with NO you will say YES !

Derdians have a funny way of greeting each other : They kiss each other on the shoulder. So everytime you meet somebody Derdian or not you will kiss them on the shoulder.

Whenever they talk to some they love to hold that persons hair and they expect that non Derdians will do the same !

Derdians also have gender specific items : Male persons are allowed to hold the paper and the sticky tape, female persons are allowed to hold the ruler and the pen.

Derdians don't like to shake hands ! They believe that evil spirits are in persons hands on first contact.

Whenever something happens that doesn't confirm with these rules, Derdians scream their heads off.

Derdians won't accept any changes on these rules.

14.00-15.00 lunch in the hotel, "the Derdians, in a part of the table the Builders in the others." Said someone.

16.00-19.00

"I would like to ask you if you could stay outside for a moment", one trainer said in front of the door of the workshop room, he s never been so gently and formal.

The curiosity raised slowly slowly while we were waiting outside.

Finally, the trainer called the first person inside.

GIVE ME SOMETHING OF YOURSELF.

Group activities.

Develop the perception of yourself

Materials: one mattress, one blanket.

Space: close room.

Invite one by one the participant to enter into the room, ask for each participant at time to lay on the mattress and cover him\herself with the blanket.

The facilitator then goes in front of the person that is on the mattress.

"give me something of your self" he says.

The only sentence that the facilitator can say. Then silence

The person need to think about what is something that can represent his\herself

The meaning is to put the participant in the condition to discover that the things that they give to other person of their self is their self, as they are.

We tend to described our self with some object, or some dress, we identify our self in something that is not Our.

This game show that for give something of yourself, we need to give our self as we are.

The facilitator cannot help them to understand it, it s a process that we need to make by our self

If someone discover the meaning is allowed to sit in the room.

Important. Silence and respect, one participant at time.

18.00

"Give me something of yourself " This exercise stayed in mind. How much powerful can be a simple exercise???

"Now, find your space in the room. And take ten minutes for think about your self" the trainer said, the new activities started-

Letter to my self

Individual activities

Aim: listen yourself, express your hope and your wish, your fear express your personal aim

What do you get, and what do you want to give.

Materials: papers, pen, envelop.

Give for each participant a paper, one pen and ne envelop.

Then ask them in twenty minutes to try to write on the paper, something about this experience, how they fell, how it was at the begging, how can they imagine the end of the training.

When they finish, ask them to put their address and their city on the envelop and to close it.

19.00-20.00 the children broke the silence of the activity, we heart them from outside, we opened the door.

Their work was almost finished, the giant were almost ready.

The children were looking at them proudly.

White statues, were on the floor. "Are you ready to paint them?" we ask to them "tomorrow we will have the parade."

When we finished the sentence, the children took the brushes and the painting.

In one hour the giant were finished. Ready for the parade.

20.00-21.00

"Dinner is ready"

21.00-23.00

It was an intensive day, we worked a lot with our self, the trainers knew it so they let us to enjoy freely the night, someone watch a movie, some others went to the sea.

"Good night guys"

DAY 7

9.00-10.00 GOODMORNIG EVERYBODY!!!! we screamed in the room.

The participant stayed astonished with their coffè in the hand.

“It’s time to go”, one day before the performance, are we ready ?

The participants didn’t seems so convicted about us, they were asleep.

We arrived at the workshop room, the door was open, we went inside and the two trainers invited us to take a place in the circle

Theater of the oppressed exercise

10.00-14.00 “this morning we will work with the theatre, we miss one day for the performance and we need to be ready, so we will start with some common exercise, and then we will pass to the scenes of the performance.”

Emotional warm-up exercises

1 Abstract emotion

The focus of this exercise is the absence of any concrete motivation – the actors perform pure emotional gymnastics. At the beginning they are very friendly to each other, smiling and happy, trying to see everybody else’s good side. In order to rule out any possibility of motivation, they cannot use words to express themselves, only numbers – 23, 8, 115, etc. Then they start to vary the quantity of this tenderness (quantitative variation), first having a higher opinion of the other people, then a lower opinion, pushing this now qualitative and quantitative variation to the point of hatred, and carrying this hatred to its ultimate level of violence. The only inviolable rules are that the physical safety of the other actors must not be threatened, and that they must not let their attention wander to focus on their own physical self-protection, but must direct all their concentration onto the emotion. Then, gradually, the actors start discovering anew the good sides of their colleagues – all the while speaking only numbers, never words – and eventually they return to total harmony.

Stop! Think!

Our thoughts are in a state of continual flux – we never stop thinking.

Communication between actor and audience takes place at two levels: ‘wave’ and ‘underwave’, or ‘undercurrent’. As has been remarked earlier, human beings are capable of transmitting and receiving far more than they are aware of. When two people love each other, each knows what the other is going to say before it is said.

Before asking for a wage rise, the worker already knows whether the boss will give it or not. This is perception on the undercurrent level. In the same way, actors

communicate to an audience on a conscious level by the words they say, the gestures they make, the movements they do, etc.; but they also communicate at the undercurrent level, by means of the thoughts they ‘emit’. When an actor’s thoughts are not in accord with his actions – i.e. when there is a clash between wave and undercurrent – the audience/receiver experiences a phenomenon similar to interference on the radio; the audience receives two contradictory messages and it is impossible to register them both. If the actor in the course of his acting thinks about something which has nothing to do with the role he is playing, these thoughts will be transmitted to the spectator just as his voice is.

In the ‘Stop! Think!’ exercise, at any given moment the director/Joker stops the rehearsal and shouts ‘Stop! Think!’; all the actors have to start speaking in an undertone at the same time, letting loose an interior monologue of everything that is in their characters’ minds at that particular moment. Thus all the actors talk in a continuous flow, making their

thoughts explicit, until the director shouts 'Go on' – at which point the actors pick up the scene exactly where it stopped, without a break. This can be done as many times as necessary in any scene.

Since the characters' thoughts are in continual motion, in direct relation to what is happening on the stage, this exercise can prevent the actors from lapsing into stagnant pools of emotion such as still sadness, or joy, or any emotional state whatsoever which doesn't have this constant flux of ideas. It can also help to structure a scene around the central action, as long as the thoughts are related to this central action. Furthermore, the exercise helps the actor to prepare subtext.

Interrogation

Each actor in turn goes to sit 'in the dock' in front of the rest of the group. In character, they are then interrogated by the group (also in character) about what they think of the other characters, what they think about the events in the play, anything. The exercise is conducted like court proceedings.

Analytical rehearsal of motivation

It is often difficult for an actor to master the full complexity of a motivation, just as it can be difficult for a painter to use all the colours in her palette at the same time.

The analytical rehearsal of motivation consists of the separate rehearsal of each of the elements of which the motivation is composed: first the will, then the counter-will, and finally the dominant will. For instance, Hamlet wants to kill himself, but he also wants to live. First rehearse the suicidal will, completely isolating this component of the motivation, and eliminating all desire to carry on living; the same script is used, only everything is now directed by that single will.

Then rehearse the scene using only the will to live, eliminating all sign of the death wish.

Finally, rehearse the dominant will, the complete motivation. This helps the actor to deal with each of the individual components and integrate them into one

whole. The better the actor can master will and counter-will, the better his interpretation of the dominant will.

Analytical rehearsal of emotion

The same considerations apply to emotions as to motivations – in real life, emotions are never pure: one never feels 'pure hatred', 'pure love', etc. But when creating a character, an actor needs to sample this purity of emotion. Rehearse a scene giving the actors a single pure emotion as the starting point (the two main emotions being love and hate). The actors play the scene first with hate, with a violent and terrible hatred contained in every line and every action. Then they replay the same scene with love alone. Finally, depending on the precise nature of the conflict being shown, choose the most appropriate emotions for each

scene: impatience, nervousness, disinterest, fear, or moral traits such as courage, cowardice, meanness, etc.

Analytical rehearsal of style

A variation on the preceding exercise, where the actors decide to play the piece in a different genre or style – circus, melodrama, farce, sitcom, documentary, etc.; whether appropriate or not, it is likely to generate new material or other possibilities.

Exaggeration

The actors exaggerate everything – emotions, movements, conflicts, etc. – without deviating from the substance of the original piece, but going far beyond the normal limits of acceptability. The idea is not to replace one thing with something else, but to exaggerate; when hating, exaggerate the hatred; when loving, exaggerate the depth of the love; when crying, exaggerate the tears, etc. In trying to find the right setting for the microscope, the wise scientist does not increase the magnification bit by bit, but rather starts from the other end of the spectrum and works his way downwards. Similarly, the right level for a performance can be found after first having made it too big.

14.00. debriefing time

" we skip the general rehearsal for this morning, we spent our time in the exercise, let 's make a big applause, we are close to the performance and what we saw is that you are perfect guys, it will be an amazing performance, just remember that the first thing is to have fun.

We will spend one hour this afternoon for the general rehearsal, now let's go for the lunch" the trainer said.

We looked at each others, satisfaction, worried, happiness and curiosity were the feelings that our eyes expressed in that moment.

14.00-15.00

Lunch and free time.

16.00-18.00 in time we were back, the workshop room was waiting for us, the giants of the children were ready for the parade.

We sat in a circle, the trainer took word and said "here we are guys, let's make the general rehearsal, then we will make the parade around the village with the children, advertise is important"

Someone laughed, he winked "let's go then, you have ten minutes for prepare yourself and be ready here"

In ten we were back, everyone with his tools and costume for the scenes.

GENERAL REHERSAL

18.00 "children are coming" we said, we took the giants outside and we waited the children to come.

18.05 no one in the street, 18.10 silence, "and if they decide that they don't want to come?" 18.20 we were sitting on the floor, tired and worry, "THEY ARE COMINGGGG" someone screamed, we stand up and we saw them, someone wanted to escape I guess, they were running in our direction and it seems as they didn't want to stop.

Someone of them were dressing some carnival costume or some masks

"Are you ready,guys ????" we asked.

They didn't reply they just took the giants from the ground and the started to walk in the street.

The parade started.

It was amazing the reaction of the population, they were astonished, someone were laughing, some others ere completely in disappointment, the game of the dissemination.

"Tomorrow, at 20.00 performance in the square" we screamed.

20.00-23.00 we were back to the hotel, the parade took us a lot of energy, "the dinner is ready?" someone asked.

Dinner were ready. "ok so let's take the plate and go to the beach, we will make a little picnic in front of the sea, are you with me ???"

We appreciated the idea, so we took our stuff and we went to the beach.

There we spend some other in chatting, we were ready, the principal topic of the conversation was the performance of the following day.

We made some little games, someone played the guitar, and we sang oh yes we sang, on together.

Slowly slowly some people started to come back to their room.

At 1.00 in the night we cleaned the stuff that we left on the beach and we went to sleep.

"Today is the day" I thought before to followed asleep.

DAY 8

9.00-10.00 everyone was awake with the breakfast in the hands, the trainer took the words and said solemnly as a general to his soldier “ guys... today is the day of the truth, are we ready??? We will win on together, take your stuff my friends and let’s go !!”

We started to laugh, and to clap, he made a bow, then we went on together to the workshop room.

10.00-14.00

“Guys, what do you think ??how will it be ??” they asked us, “ it will be all right, we are ready” someone said.

So let’s make an exercise, we want you to try to make the rehearsal again but this time in a free style” the trainer said

Free-style rehearsal

The actors are free to do whatever they like, to change their moves, script, everything; the only rule is that they mustn’t physically endanger others (so that they too may do what they want). This exercise is based on the fact that though a large proportion of artistic creation may be rational, by no means all is. There is always the unexpected, an actor who lets himself be carried away by the moment, by irrational and unplanned sensations. This free rehearsal can give rise to numerous nuances. When an actor is not sure what her colleagues are going to do, it can act as a stimulus to creativity and observation. Like the preceding exercise, this can be dangerous if undertaken before establishing the fundamental, rational premisses on which the piece rests.

The tick-tock sequence

These games serve mainly to develop the actor’s agility, his capacity for rapid changes of emotion or character, giving him a greater physical, mental and emotional suppleness, along with greater awareness and concentration. The more difficult the conditions the actor works in, the richer his ultimate creation. These sessions are vital for shows which use the *Joker system*.

Plain tick-tock

All the actors against the wall. The director, or an actor, says a line from the script and gives indications on how the scene should be played: hideous caricature, with exaggerated love, etc. Immediately all the actors who are in the scene

which contains this line rush to the positions they normally occupy when this line is said. Thus the starting point for their action is this line and the suggested playing style.

A few minutes later, a second actor says a line, with another style. The action of the scene is immediately interrupted and is speedily replaced by the second scene requested; the actors take up the positions they occupy when this second line is spoken, and so on with other lines and other subjects.

Debriefing time

14.00-15.00 time for lunch, you could smell in the air the general feeling between us, curiosity, shyness, worried, happiness, a mix of feelings floating in the air.

The trainers smelled it and they decide to let us all of the afternoon free, and we make an appointment at 18.30 for the general rehearsal.

18.30 GENERAL REHEARSAL

20.00 "HERE WE ARE GUYS" we said, while the audience were taking the seats in the theater.

"Let's have a big group hug, we need energy" the trainer said.

There we were, hugging each others as a unique body, a big creature with a lot of arms and legs.

We let the hug and we put one arm in the middle of the circle "1,2,3 .. theater, ok ?? "

"1,2,3 THEATERRR " we screamed.

The performance started.

<https://youtu.be/WstIz-ooAVk>

22.30. we were making the bow in front of the audience, under a waterfall of applause.

We were satisfied of the result, we arrived at our goal, the people took part in the scene, they participated.

23.00 One of the participant is a DJ, so we take the loud speaker and the console for our last evening.

Dance Night, after all this emotions we deserved to move, to dance as crazy.

DAY 9

The following morning, we were completely destroyed, no words, just gulps of coffè.

At 11, we decided to make a little evaluation of the training course, we watched all of the pictures and the video of the performance, we discussed.

"Thank you guys for this experience" we heart this sentence a least ten times in different way, we thank you guys really, for your participation and your energy, I thought.

The trainers wanted to give us a gift and the famous letter that we wrote for our self, "read it now, and think if what you imagine from this training course began reality, but don't say anything, is for yourself, a little things for fight against our first fears".

We read it, someone laugh, someone nodded silently, the fears were destroyed.

Time is so fast, at 13.00 the participant had to go, we hugged, someone cried, I cried...

"They are leaving" I thought, "thank you guys"

I decided to read the gift from the trainers alone in front of the sea, in is a little note, yellow, with some decoration in the front page.

I opened it, and I smiled.

“ACTORES SOMOS TODOS NOSOTROS, Y CIUDADANO NO ES
AQUÉL QUE VIVE EN SOCIEDAD: ¡ES AQUEL QUE LA
TRANSFORMA!”

“WE ARE ALL ACTORS
AND CITIZENSHIP IS NOT THAT ONE THAT IS LIVING IN
THE SOCIETY :
IS THAT ONE THAT TRANSFORM IT! ”

A.Boal

Conclusion.

We are confident that the program "Arts for Conflict Resolution" was an opportunity for participants to experience a unique inter-cultural experience, through which we expect them to develop and improve their social, artistic and communication skills.

The participants had the opportunity to develop personal and social skills in the field of inter-cultural communication. They were also gain a first-hand exposure with conflict resolution and transformation, and drama techniques.

Participants returned home with new perspectives and solutions arising from the experiences and knowledge received during the Training Course and in collaboration with all of the partner organizations are expected to disseminate the project objectives, as per the Dissemination Plan developed.

The impact that the Training Course had on the local community (before, during and after the completion of the activities) was to offer an alternative educational method through Arts, enhance intercultural communication, offer a greater understanding as to what exactly is the involvement of young people and ways in which youth organizations can handle conflict.

Through the continuous coexistence of people in different EU countries, we hope to increase the awareness of participants from their contact with different cultures and languages.

The aim thus ACR is "to provide the space and skills for individuals and communities to respond to conflict, in all its forms and in all levels of society, in a creative and redemptive way that reaffirms the sanctity of human life." In this respect, the objectives of the Training were twofold: to advance the principles of conflict resolution education, and to help develop conflict resolution education programs within arts-based youth programs.

More specifically, according to the project's objectives the impact "ACR" to all participants, partner organizations, the local community and all the stakeholders involved is expected to be:

- a) development of awareness of the value of interactions and cross-sector collaboration between artists, civil society organizations, and youth workers.
- b) creation of a lab environment where a collaborative spirit can flourish and lead to innovative educational methods through visual arts and non-formal educational techniques,
- c) build soft skills, increase cross-sector exchange and knowledge transfer and improve cultural sector capacity and opportunities for collaboration,
- d) present a pilot activity that will tackle relevant social or community issues through a collaborative artistic project in the field of theatre, music and the visual arts, directly related to the pressing issues proposed by the participants themselves.
- e) Dissemination of results and ideas in our partners network, involving the local authorities and key stakeholders from the local and international level.

It is expected that through the dissemination and exploitation of results of activities, participants will share what they have learned to other individuals or organizations of their social network.

Through the entire project, we hope that the participants will be encouraged to create new projects directly related, but not limited to artistic expression or any other field relevant to the concerns and interests. On the last day of ACR and after the presentation of the program "Erasmus+", there will be time for participants to exchange ideas about the possibilities for future cooperations. There they will be encouraged to develop a future project within the following application deadline, as part of the follow up of ACR. These results will be presented in a Video Conferencing session between all the stakeholders involved three months after the end of the activities.