dreams*

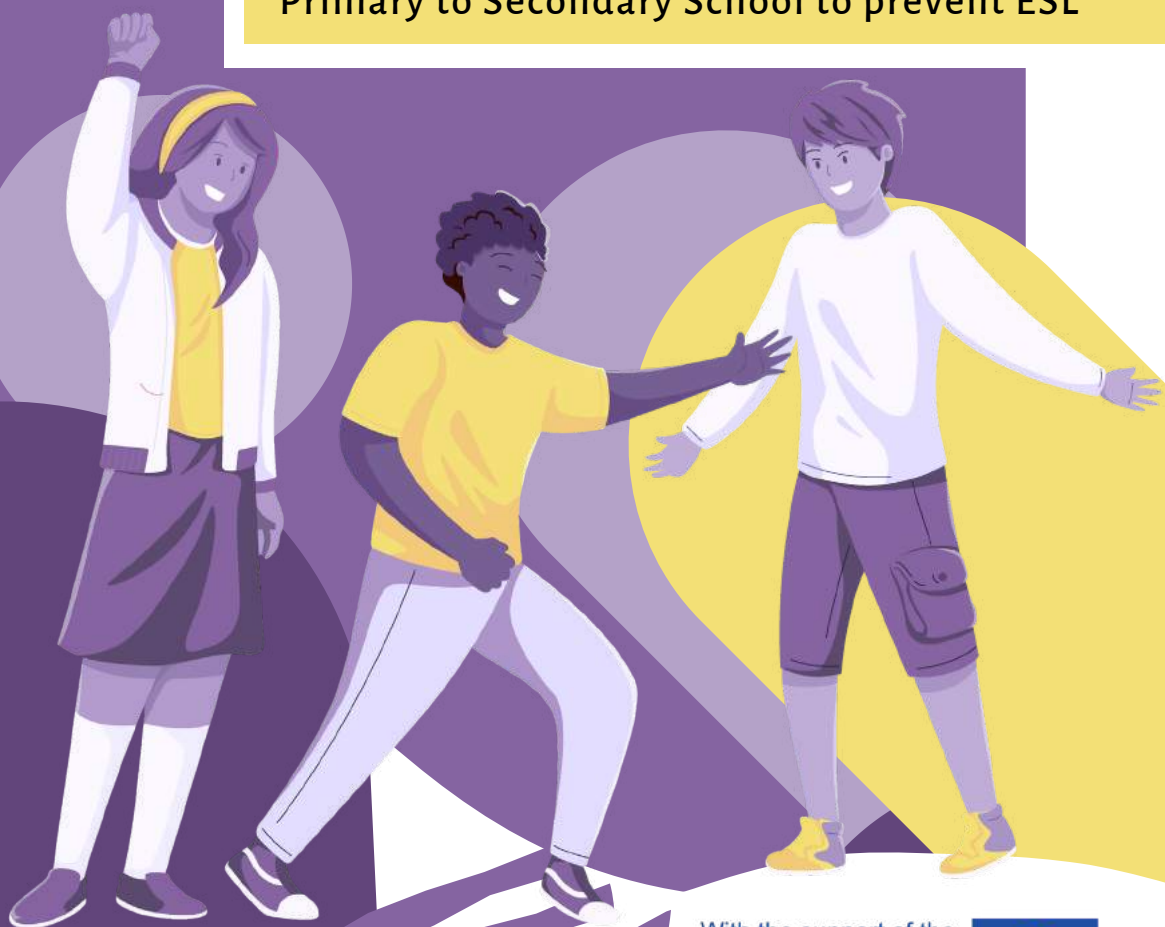# BRIDGING THE GAP

A Handbook for Teachers

Facilitating Diversity-based Transitions from Primary to Secondary School to prevent ESL

DREAMS PROJECT PARTNERS:

SPAIN
www.laxixateatre.org
www. escolaesperanca.cat

ITALY
www.cesie.org
www.istitutocomprensivocassara.edu.it

PORTUGAL
www.aebarreiro.pt

BRIDGING THE GAP:
FACILITATING DIVERSITY-BASED TRANSITIONS FROM PRIMARY TO SECONDARY SCHOOL TO PREVENT EARLY SCHOOL LEAVING

HANDBOOK FOR TEACHERS AND COUNSELLORS

www.dreamsproject.eu

Contents

1 INTRODUCTION

Transition from primary to secondary education is an important stage for a child, since it defines a transcendental change in the life of students: they find themselves in a process of change, adaptation and adjustment both in their relationship towards the education system as well as towards their development and entrance into teenage-hood (Ruiz, Castro & Leon, 2010). The lack of adequate tools and guidance within the school community to facilitate this transition can result in an increased chance of Early School Leaving (ESL).

Preventing and reducing ESL requires active engagement and collaboration among all stakeholders starting from school to national level. These stakeholders range from teachers and counsellors to employers and trade unions. Each stakeholder offers valuable and different perspectives in understanding the processes that might lead to early school leaving. More importantly, each stakeholder plays a critical role in providing their expertise and defining appropriate solutions for addressing the various factors that contribute to ESL.

At the school-level, teachers and counsellors are an essential part of a systemic approach to preventing early school leaving. ESL has been linked to an extreme lack of motivation, and the feelings of senselessness and powerlessness on the students' part. Accordingly, teachers must create and sustain positive and productive learning environments that prevent such negative feelings and attitudes among students, and ultimately prevent ESL. Teachers need a broad understanding of classroom management and leadership, with a focus on students' diversity to create a productive and inclusive learning environment for all students. Creating such an environment is a trainable skill.

As a teacher working with students from diverse backgrounds, it is important to first explore one's personal beliefs and values, while also observing and reflecting on other tactics employed by one's peers. It is also essential to learn about the various past and current classroom management methodologies while exploring how to work with diverse students. These explorations aid in developing the necessary skills to manage effectively the difficulties students might face during their school journey. With this in mind, this handbook employs methodologies focused on stimulating pro-activity, active participation, leadership, problem and thought sharing, peer support and responsibility among all participants involved.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

5

This handbook for teachers titled "Bridging the Gap: Facilitating Diversity-based Transitions from Primary to Secondary School to Prevent Early School Leaving," is part of the **DREAMS Project**[1], an Erasmus+ strategic partnership involving 3 schools and 2 non-profit organizations in Spain, Italy and Portugal. The priorities of the DREAMS project are to prevent early school leaving (ESL), promote social inclusion and support educators by providing innovative material and trainings to ESL and better address the needs of learners, particularly those facing difficulties or fewer opportunities.

As part of the DREAMS project, we have developed a workshop for students titled "The Trip". This handbook will provide all the necessary steps to prepare teachers to implement "The Trip" workshop in their classrooms. "The Trip" is meant as an innovative theatre-based pedagogical approach for teachers and school staff who wish to:

> assure a smooth Primary to Secondary School transition,

> foster diversity within their class,

> identify early signs to prevent early school leaving.

EARLY SCHOOL LEAVING (ESL)

Early school leaving (ESL) is broadly defined as the phenomenon of young people leaving formal education before they have successfully completed upper-secondary schooling.[2] The European Union defines early school leavers as people aged 18-24 who have only lower secondary education or less and are no longer in education or training.[3] However, early school leaving is broadly to be intended as the result of a process that runs through the student's life and education up to the point of leaving school.

---

1   For more information about the DREAMS project please visit *https://www.dreamsproject.eu/*

2   EUROPEAN AGENCY for Special Needs and Inclusive Education, Early School Leaving and Learners with Disabilities and/or Special Educational Needs.

3   This definition was agreed by EU Education Ministers in the Council in 2003 (Council conclusions on "Reference levels of European Average Performance in Education and Training (Benchmarks)", May 2003.

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

6

There is no one single reason that leads students to drop out of school. Instead, there are multiple risk factors which interact with each other. Factors are linked to individual characteristics, family background, schools, education systems and wider social and economic conditions.[4]

The decision to leave initial education is influenced not only by potentially limited or non-attractive prospects of further education and the more appealing alternatives offered by the youth labour market, but also by the cumulative negative past experiences of a long trajectory through primary and secondary school. Consequently, the issue of early school leaving draws attention to every characteristic of the education system that influences the quality and equity of educational trajectories up to secondary education.[5] These include, for example: the frequency and abruptness of transitions, personal or family problems, learning difficulties, or a fragile socio-economic situation. In addition, important elements are the way the education system is set up, school climate and teacher-pupil relations.

Based on our research in each of the partner countries, we have created a list of early school leaving factors that focuses specifically on the experiences of young people of migrant, Roma or minority background and draws on our secondary research and the critical incidents collected during our interviews. The knowledge we have acquired in developing this list of factors has given us insight into the early school leaving context in each partner country and has been used as a resource during the forum theatre pilot phase of our project.

---

4   EUROPEAN AGENCY for Special Needs and Inclusive Education, Early School Leaving and Learners with Disabilities and/or Special Educational Needs.

5   https://nesetweb.eu/en/about-us/policy-themes/early-school-leaving-participation-in-education-and-training/

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

7

List of early school leaving factors[6]

Individual Factors

- Special educational needs (SEN)
- Being in state care
- Teen parenthood
- Disruptive behavior or discipline problems
- Depression and other mental problems
- Low self-esteem

Social Factors

- Living in poverty
- Being a member of disadvantaged minority group
- Low level of education in the family background
- Low achieving students

Relational Factors

- parent-school/teacher relations
  - cultural or personality conflicts between parents and school staff
  - no or limited communication between parents of troubled students and school staff
- Student-teacher/school relations
  - cultural or personality conflicts between students and school staff
  - unfair treatment from teachers and school staff
- Student-parent/family relations
  - those who have to provide for other family members, financially or otherwise
  - family problems/difficult home life
  - little or no encouragement for academic success from family
- Student-peer relations
  - frequent bullying, exclusion and/or conflicts with peers
  - negative influence/peer pressure

Institutional Factors

- unequal access to resources at school
- inadequate teaching and/or support from teachers and staff
- education system that does not match up with the reality of the professional world

---

6   Handbook Forum Theatre against Early School Leaving Available here: (*https://drive.google.com/file/d/1p6weB-clkREGRWR97a29ovRGKdC4reZoK/view? usp=sharing*)

Early school leaving is linked to unemployment, social exclusion, poverty and poor health. Individual early school leavers are more likely to be unemployed, to be in precarious and low-paid jobs, to draw on welfare and other social programmes throughout their lives, and to encounter difficulties in gaining a place in vocational training. They are much less likely to be "active citizens" and to become involved in lifelong learning.[7]

In 2020, 9.9 % of 18-24 year olds in the EU had completed at most a lower secondary education and were not in further education or training (early leavers).

From an analysis conducted for the purposes of the DREAMS project[8], the school enrolment rate decreases slightly in the transition from primary to secondary in all partner countries, Spain, Italy and Portugal, and decreases between 13% and 22% for the ages between 15 and 19 years old. However, between 18 and 24 years old, there is a substantial ESTL percentage.

Although the transition from primary to secondary is not the only cause for ESTL, it is an important prevention stage to this problem which posts significant social and economic consequences. At this stage, ESL risk factors are already visible and can be identified with proper protocols.

ADDRESSED TO

This handbook is mainly for teachers, educators, counselors and anyone else somehow involved with students who are transitioning from Primary to Secondary School, and are looking for new (or maybe just different) approaches to address and accompany the transition in the best way possible.

OBJECTIVES

The main objective of this handbook is to prepare teachers to implement the DREAMS workshop "The Trip", and in doing so:

---

7   *https://ec.europa.eu/programmes/erasmus-plus/project-result-content/ac1494bc-8a62-49ed-b874-052a75f29859/Early-school-leaving-factsheet.pdf*

8   Please consult our Report The Transition from Primary to Secondary Education to Prevent Early School Leaving from a Diversity Perspective: Context, Interviews & Good Practices (*https://567476e3-afa7-4559-a6e4-9a5b05d-04fd2.filesusr.com/ugd/632f44_ba49c41540de4b9f87f29c25d3c50b39.pdf*)

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

9

- acquire new knowledge and tools about transition, diversity and early school leaving prevention
- acquire new knowledge and tools about theatre and creative-based methods to support students in their transition
- gain awareness about themselves and their professional practice
- gain tools to foster diversity in the classroom and for early prevention of ESL.

The objectives of "The Trip" workshop with students are to:

- try out, disseminate and validate the DREAMS methodologies (https://www.dreamsproject.eu/about)
- create Forum Theatre pieces by the students, so that they can share their perspective of transition with the rest of the school community after the pilot
- develop student skills and competences to be able to assertively address the transition promote student collaboration, inclusiveness and active citizenship among students involve students in pedagogical decision-making and design

- deeply understand students' needs, motivations and ideals in relation to transition, and learning in general
- foster motivation towards learning, build student leadership and approach transition as an opportunity for autonomy
- foster and promote diversity as an asset during transition approach transition from a student-centred perspective approach transition with special attention to diversity detect early ESL signs to address them on time
- facilitate transition for students and their families.

METHODS 2

2 METHODS

"The Trip" workshop and this handbook were developed following a learning-by-doing, experiential and question-posing focus based on the coming together of various methodologies and fields:

▶ Dramatic pre-texts and forum theatre.[9]
▶ Liberating pedagogy (also known as critical pedagogy) Process oriented psychology[10]
▶ The hero's journey.[11]

Dramatic pre-texts were developed by Cecily O'Neil, and were later adapted to the classroom as a pedagogical tool by Allan Owens and Keith Barber. A pre-text is a story in any form (poem, article, music, object, etc.) which is introduced to the class and serves as a "launching-pad" to stimulate creativity and situated-knowledge debates around a particular topic. A pre-text allows for stimulus to think about a topic, provides introduction to the topic in a creative form, suggests roles, tasks and actions that might be related to that topic, determines a location, atmosphere and different situations that might be useful in shaping or guiding the debate/creative process around that topic, and encourages the exploration and transformation of the topic at hand. The benefits of "pre-text" pedagogy is that it allows children to relate to learning from a very personal, yet socially- engaging perspective, since they must constantly juggle concepts between how they feel and their personal experience with their context and with others around them.

As part of the pre-text workshop, students are able to engage in *Forum Theatre*, tool from the Theatre of the Oppressed methodology.[12] Theatrical tools are a useful mean for individual and social transformation.

---

9   For more information on the "Pre-text" methodology please consult O'Neill, Cecily (1995). Drama Worlds: A Framework for Process Drama or visit http://allanowens.com.

10 For more information on Liberating Pedagogy please consult Paulo Freire (1970) Pedagogy of the Oppressed available in numerous languages.

11 For more information on the Hero's Journey please consult Campbell, Joseph. (1949), The Hero with a Thousand Faces. Bollingen Foundation: Princeton.

12 For more information on Forum Theatre please consult Boal, A. (1992) Games For Actors and Non-Actors. Routledge: London.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

12

Through theatrical exercises and staging we can work with reality at many different levels: visualizing it from many perspectives, analyzing it, experimenting with it, generating creative strategies, and rehearsing for real life. Simultaneously, we are developing personal, relational, and social insight, awareness and skills. Theatre allows us to think about and act upon ourselves – mind, body and emotion – and our connection with others and with the world. A methodological approach to theatre, which is particularly useful to understand and work on the connection between the self, to others and to the world, is the Theatre of the Oppressed (TO). TO was developed in the seventies by Brazilian playwright Augusto Boal, and it is based on *Critical Pedagogy* (Paulo Freire, 1970) – where all people, no matter their age, background or situation, can teach and learn, be the owners of some knowledge, have the same right to speak, be heard, and propose options, contents, problems and solutions. TO is used to analyse power structures to identify abuses of power perpetrated and perpetuated systemically in our daily lives. TO uses theatrical games and exercises to de-mechanize our perceptions making us aware of our context and ourselves. By using the participants' experiences as core narratives to analyze the complexities of our own realities, this methodology allows us to search for and collectively create alternatives to conflicts that often prove difficult to resolve from an individual position.

Forum Theatre is the basic tool within Theatre of the Oppressed. The structure of Forum Theatre is based on presenting a short play, which is stopped at the moment of maximum conflict. After the facilitator stops the play, s/he invites viewers to open the debate and to go on stage to replace the protagonists in order to change the situation.

The facilitator provides data to feed the debate, engage the audience and asks questions to generate a collective reflection about our behaviors in order to bring about awareness and change in our attitudes.

Thus the participants in the audience through their performances on stage with the other actors can intervene in the play and offer their thoughts, desires, strategies and solutions. The scene is reinterpreted as often as the different interventions proposed by the audience. Each alternative proposed is discussed and analyzed to explore the feasibility of the proposed solution.

To broaden our scope regarding group facilitation and to deal with the numerous emotions and reactions that might spur during TO-based workshops, we mix the methodology with **Process Work**. *Process Work or Process Oriented Psychology (POP)* integrates and uses contributions from various disciplines to facilitate the transforma-

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

13

tion and growth of individual and collective groups: community and organizational development, diversity and leadership training, counseling and group facilitation.[13]

Process Work focuses mainly on developing a state of consciousness by helping individuals and groups to realize how they perceive and live their experiences, learn to change their approach, and find the information which is not noticed or marginalized (and hence limits a person's ability to respond). Much of the information we need to transform ourselves and to grow challenges our ordinary consciousness. Without realizing it, we marginalize certain aspects of our daily experience: emotions, desires, dreams, intuitions, fantasies, moods, etc., because they come into conflict with our basic belief system or with the dominant culture to which we belong. Process Work teaches us to connect with our deeper self and learn to be creative and flow amid extreme circumstances. Through different tools and exercises, POP allows us to:

▸ redistribute power and give importance to the mood of the groups talk about different unresolved or difficult to solve issues

▸ respond to the feelings of frustration generated due to mistrust or fear of the higher spheres of power

▸ challenge the hopelessness of achieving change

▸ rediscover the desire to train within and to experience the community improve the quality of group processes

▸ save time in terms of efficiency and effectiveness of processes transform conflict into spaces for reflection and action

▸ reconsider the forms of organization in order to achieve group equality and ensure the fairness and balance of power

▸ encourage the participation and commitment of all people involved taking into account group diversity

This tool is aimed at finding new ways to understand social beings, and make more sustainable communities based on principles of coexistence in diversity.

---

13   For more information on Process Work please visit *https://www.processwork.edu/*.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

14

We put all of the previous methodologies together to shape "The Trip", a dramatic pre-text following the structure of the *Hero's Journey*.[14] The hero's journey is an archetypical narrative defined by Joseph Campbell. In the hero's journey, the protagonist must undertake a ritual-like path which involves the following stages:

THE HERO'S JOURNEY

"The Trip" is a pre-text developed for students to undertake their own journey in the context of school transitioning, which means that as students do the workshop, where they will experience moulding the characters and storyline, they will be simultaneously undertaking the hero's inner journey related to their own path:

THE HERO'S INNER JOURNEY

---

14   (*https://en.wikipedia.org/wiki/Hero%27s_journey*)

HANDBOOK STRUCTURE

3

3 HANDBOOK STRUCTURE

This handbook is based on four basic premises:

- Students should be the protagonists in their transition process
- The transition is a rite of passage
- As educators, we cannot ask students to do what we have not done ourselves before
- Students are diverse, and their diversity is an asset.

As such, teachers who will be responsible for the implementation of "The Trip" workshop will undergo a set of preparatory exercises as part of this handbook:

Introduction and Methods

After reading Chapter 1 and 2, you will have all the necessary information to get started with the trip.

Inner work: preparing yourself to accompany the transition

These are a set of individual exercises to connect with your creativity, with your diversity, with conflict and with your inner child. This set of self-exploratory exercises will equip you to better guide the students when implementing "The Trip".

Technical exercises: getting acquainted with theatre for the classroom

These are a set of practical and theoretical exercises to get you familiarized with the different theatrical tools you will be using when implementing "The Trip"

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

17

Preparing to implement "The Trip"

In this chapter you will find a set of tasks related to preparing for the workshop such as exploring the diversity present within the classroom, setting up beginning and ending rituals for workshop sessions, and deciding on the workshop facilitation team, among other tasks.

"The Trip": student workshop for smooth transitioning

This chapter provides a step-by-step guide to implement the student workshop.

Presenting to the school community

This chapter offers guidelines to present the results of the student workshop to the school community using forum theatre.

Implementing Dreams Project at your school

We share with you all you need to know before implementing Dreams project at your school. It also offers guidelines, templates and student evaluations so you can implement it with your students.

Case studies

This chapter will offer case studies for Italy, Spain and Portugal, where teachers can see examples of how "The Trip" student workshop was implemented.

Useful links

Annexes

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

18

INNER WORK 4

4 INNER WORK

The objective of this chapter is to help teachers and educators get in "the right frame of mind" in order to engage with their students in a creative journey. We will do so by guiding you through some readings and exercises that will help you do some inner work.

Inner work is a personal process of self-reflection and self-awareness, through which you explore yourself (your belief system, your motivations, your dreams, your current and past situations, etc.) to understand the impact you have on others and in the world around you. Inner work helps us become aware of ourselves in relation to others, and identify areas and strategies for change.

Inner work is important because the topics that are covered by "The Trip" (the student workshop which you are being trained to implement) might bring to light both personal challenges and culturally sensitive areas, not only for students, but also for educators and families. Addressing these challenges and differences - and possible conflicts - into learning and leadership building opportunities might seem obvious and desirable, but the reality is that it requires ways of proceeding that are almost counter-intuitive because of the emotional burdens inherent in these processes.

For this reason, we invite you in this chapter to take some time to build self-awareness and to familiarize yourself with a few basic concepts that we believe will be useful for you, not only when working with your students, but also in other professional and personal areas of life.

There are many approaches to innerwork (i.e. mindfulness, spirituality, gestalt, NLP etc.). We will be using the approach to innerwork defined by Process Oriented Psychology. Concretely, we will be working on connecting with four aspects:

| Creativity | Diversity | Conflict | Our inner child |

Next, we propose some reading, exercises and videos to work deeper on each of these key aspects.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

20

CONNECT WITH CREATIVITY

We propose to do this exercise to connect with your creativity.

YOU ARE IT

OVERVIEW

In this activity you will connect with your creativity using objects, your senses and your imagination.

TIME

30 minutes

MATERIALS

Pen and paper

INSTRUCTIONS

1. Close your eyes and slowly breathe in and out five times.
2. Keep your eyes closed, and start walking very slowly (make sure you are in a space where it is not dangerous to walk with your eyes closed). As soon as you come in contact with an object, start touching the object, feeling the shape, the smell, the touch, etc. Continue around the room, always keeping your eyes closed, feeling the different objects in the room.
3. When you come across an object which you find really interesting hold on to it (it can be any object, a pencil, a chair, a book, a piece of paper, a shoe, etc.) and open your eyes.
4. Try to find as many ways as possible of holding the object with your body, exploring the object with all of your body and all of your senses, and not only with your hands and eyes. Listen to the object, smell the object, if possible, you can taste the object, etc.
5. Leave the object next to you, and you will now become the object. First, make an image (a statue) with your body that captures the essence of the object. When you have the image, you can start moving. How does this object move? As you move, you can explore different aspects: What does this object sound like? What is this object's purpose in life? What is this object thinking? What does this object love? What does it hate? Could this object be something different than itself? Does this object have a dream? How does this object feel? Move around the room exploring the essence of the object as you become it.
6. Without losing your character (you are still the object) find a comfortable spot in the room, a pen and a paper, and write a story, poem, song (or any written format), of who you are as an object (make sure you are writing in first person). You can write about your life as this object, how you feel, what your day is like, or maybe about something that happened to you as an object.
7. When you have finished, and still in character, read your text out loud as the object (you can read to yourself, or you can ask someone to be your audience).

Connect with diversity

The following texts have been extracted and/or adapted from different resources available at *http://bodi-project.eu/*

1. Diversity refers to differences in identities

In the context of the DREAMS project, when we talk about **diversity** we are referring to **differences in identities**.

The concept of identity concerns all domains of a person's life (professional, social, family, etc.) Any individual, therefore, has many identities, which are shown or hidden depending on the individual's context. These overlapping identities are built in a continuous manner by the combination of internal and external factors. Contrary to the idealization of a fixed, stable identity with impermeable boundaries, researchers have found that relations, interactions and dialogue with the others are a constituent element of who we are.

Identities are therefore the result of a dynamic process. They are fluid and supple, and are transformed overtime by interacting with our surroundings. Interaction and context are perhaps the single most determining factors of our identities, for they influence how we feel about our different 'selves' and how we display our different layers. As a result of social environments, therefore, identity is a process constantly contested and negotiated within socially constructed power structures.

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

22

At any given point we all have a framework of identities with which to work. Understanding our own framework allows us to see similarities and differences in others. Two of the major difficulties we encounter when communicating is acknowledging each other's frame and allowing it to gradually unveil. The overall components of our frameworks are:

▹ **Personal identity**: that which characterizes an individual's uniqueness; their singularity. The subjective perception individuals have of themselves, reflecting the unique way their traits are put together.

▹ **Relational identity**: that which defines individuals through their connections to other people. It's a more objective perception of oneself as it's based on the existence of external factors (relations). At the same time, it remains subjective as it's associated with a certain quality, a specific sense of our relationships: "I am the offspring of my mother", "mother of my children", "partner to my partner", "pupil to my teacher", etc.

▹ **Collective / Cultural / Group identity**: refers to a set of traits and elements that define a given social group, and the symbolic value of attachment that these elements represent for those who are part of it. Individuals recognize themselves through the values, ideas and beliefs that they have and share with other members of the group.

▹ **Social identity**: reflect the way individuals and groups internalize pre-established social categories such as culture, ethnicity, gender and class, making them part of their own identity. These social categories shape our ideas about who we think we are (self-concept), how we want to be seen by others, and the groups to which we belong as well as those that are assigned upon us by the normative cultural structures.

2. EXPLORING DIVERSITY THROUGH CULTURAL SHOCKS

There is a need to incorporate skills and abilities of coexistence in diversity and intercultural communication competences in school education to ensure the effective implementation of the rights of all children, the full participation in equality for all children, and to prevent Early School Leaving, particularly among students who are most vulnerable or at risk of social exclusion. Addressing diversity gains relevance in situations of important changes (school changes, school stage transitions, newcomers, etc.) to assure no one is being left behind.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

23

Diversity needs to be addressed in an intersectional perspective with special attention to social identity constructs such as cultural diversity, body, gender, age, sexuality, health, socioeconomic and family situation, among other areas to fully understand the impact of the educational context in students' well-being.

To explore diversity, we use "cultural shocks" as a research tool, based on the Critical Incident Methodology developed by Margalit Cohen-Emerique. The concept of "cultural shock" or critical incident has been used in many definitions and perspectives, so let's clarify how we understand it. "A culture shock is an interaction between a person or object from a different culture which happens at a specific time and space, and which causes negative or positive cognitive and emotional reactions, a sense of loss of reference points, a negative representation of others, and a feeling of lack of approval that can lead to anxiety and anger." (Emerique-Cohen, 2015: 65)

Culture shock can incite prejudice: in some situations cultural clashes can come from witnessing a behavior that breaks a valuable rule (e.g. someone finishes his/her meal with a noisy burp). The interpretation of this situation is almost automatic, "How rude!" In other situations, we can make mistakes which break cultural rules and we feel ashamed and guilty ("we should have known better"). In most of these situations it is very easy to end up with a negative judgment toward others or toward ourselves. One reason is because these situations are often unpleasant, and rather than stopping to understand them, we try to end them as quickly as we can. Judging is a good way to do it, so that we do not investigate or try to understand each other because to our understanding they just happen to be rude, sexist, authoritarian, etc.

The cultural clashes can reinforce stereotypes, but also have the ability to become a powerful source of learning; provided we do not obey our needs to end the situation and quickly forget it, but we have to reflect on what are the elements behind it.

In addition, exploring the most frequent subjects of culture shock - or a critical incident - helps to reveal sensitive areas, which are of certain importance and cultural areas susceptible of becoming a source of tension, and a possible source of conflict.

There are two possible risks when we focus on diversity:

1. Having a limited interpretation of culture / diversity which only focuses, for example, on ethnicity, religion or nationality (and thereby hide other factors such as economic).
2. Increase or essentialise these differences and stigmatize those who are different.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

24

The fear of not being politically correct or culturally sensitive can have an adverse effect. When there are real cultural differences, fear does not allow us to be able to learn the real meaning of what we have seen, and thus we continue to be ignorant and unprepared to address difficult situations. In fact, this idea corresponds to a kind of "ethnocentrism" sometimes called "universalism," which denies the existence of important cultural differences. So how can we solve the contradiction of not making cultural differences larger than they are without denying the possibility of the real differences?

The critical incident methodology proposes suspending the theoretical debate and changing the registry to focus on the level of practice, hence provides a passage between these two approaches. It proposes a strategy to uncover the assumed set of cultural norms, values and behaviors that people have when meetings with others. The increase in negative emotional turmoil bordering the intercultural misunderstanding helps us to be more aware of our own culture, and invites us to explore frameworks of cultural references in a more objective manner to open a margin for negotiation where prejudice has a lower paper.

When we talk about cultural differences we refer to a broad concept of culture and diversity. Specifically:

1. Take the wide view of anthropological 'culture' to encompass a variety of aspects of human actions, thoughts and identifications. Often, cultural groups are connected with the nationality or ethnicity, but this can take many forms: social class, gender, age, sexual orientation, subcultures related to sports, music and culture professionals, among others.

2. Be aware that no culture is homogeneous nor static but are constantly changing. There have always been exchanges between different cultures. For example, we can compare current images of a city two hundred years ago and see radical changes that affect the subjective experience and the value system of the people, creating totally different worlds in the same place.

3. Learn that everyone is made up of a great diversity of cultures and that each individual acquires and integrates these cultures through their own ways of life.

4. Remember that culture is not the only factor that determines our behavior, but it is the only one that interacts with situational factors (e.g. fatigue or multitude) and personality (for example, personal susceptibility to be friendly or aggressive).

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

25

5. Remember that the "difference" is not an inherent characteristic of another person or another group. To discuss the differences, both sides are need. Therefore, we need a method that helps us to uncover differences in everyone.

3. OTHERING

Notions of similarity and difference are central in how we achieve a sense of identity and social belonging. In the same way as when we formally join a club or an organization, social membership and integration depend on socially constructed criteria. If 'I am similar to them', I will refer to 'us', whereas if 'I am different to them', I will exclude myself from their group and continue referring to 'them'. This syntactical difference establishes the seemingly irreconcilable division between ourselves and others, establishing a stepping-stone for social apathy and fragmentation.

Identity and 'otherness' are instrumental in how we perceive social divisions. While some of these divisions are harmless, others are the result of fear, misunderstanding and power. Identity and 'otherness' are therefore also key elements in how the concepts of majority/ minority, normal/ different are constructed. Understanding multi-layered identity is important because it challenges the notion of 'otherness' from within, questioning the seemingly rigid constructs of 'self', 'other' and 'belonging', allowing individuals to integrate into society by who they are and not by the imposed requisites of social belonging. If individuals can recognize their own diversity, the line between 'self' and 'other', becomes blurred:

"Could it be that I have things in common with 'them'?
If so, am I not part of their group? Are they not part of mine?
Have we perhaps been part of the same group all along?"

Social fragmentation is a key issue within the European Union: as different cultures come together through increased mobility opportunities, the notions of 'us' versus 'them' become ever more present in constructs of gender, ethnicity, income, education, religion and geography, among many more identity traits. In order to understand the notion of 'othering', sociologists, anthropologist, psychologists etc. first seek to put

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

26

a critical spotlight on ways in which social identities are constructed and imposed. The self-discovery of multi-layered identity allows individuals to identify parts of themselves that have been imposed or suppressed. Through the process of self-discovery of multi-layered identities, our identity framework is enriched and our preconceived notions of 'the other' are challenged.

Direct, meaningful, and friendly interaction can undoubtedly enhance empathy toward 'the other' and, consequently become more aware of the similarities between themselves and their counterparts, discovering that the others' experiences are not so different from their own. Although there are unquestionable benefits that this type of contact can provide, this strategy cannot be applied universally, and the model can therefore only be utilized in certain settings.

4. RACISM, PREJUDICE, STEREOTYPES – ADULT AND CHILD THEORIES

Before we start, let us pin down one of the most important messages: the phenomenon of stereotypes, prejudice, concerns everybody, not just particularly closed-minded people. Such intergroup biases, distortions in our perceptions are a consequence of being human. But this is not a reason to let things happen: stereotypes, prejudice and discrimination have a serious impact on others, influence not only the way adults or children treat each other, but also how successful children will be in school.[15]

Some definitions

▸ **Stereotypes** refer to the application of one's own **ideas**, associations, and expectations towards a group or an individual member of that group. There is a judgment on the person based on his/her group membership, which can be either positive or negative. Stereotypes are a form of scheme, naïve theory which make the complexity of the world easier to cope with (Fiske, 2010).

▸ **Prejudice** is present when our **emotional reaction** to a person is solely based on our feelings towards the social / cultural group of that person. An individual behaves in a prejudicial manner when he or she has an emotional reaction to another individual or group of individuals based on **preconceived** ideas about the individual or group (Fiske, 2010).

---

15   See the chapter on "Academic Consequences" in Spears Brown 2015

▶ **Racism** is a form of intergroup reaction (including thoughts, feelings and behaviours) that systematically advantages one's own group and/or disadvantages another group defined by racial difference (Dovidio et al, 2013). The ideology underlying racist practices often includes the thought that humans can be subdivided into distinct groups that are different in their social behavior or skills, capacities and that these differences can be traced back to genetics (they are inherited characteristics). Based on these differentiations the groups can then be ranked as inferior or superior.

▶ **Discrimination** is the denial of equal rights based on prejudices and stereotypes (Fiske, 2010). Discrimination differs from prejudice and stereotyping, in that it is not a belief, but rather the application of beliefs (Fiske, 2010), an unequal distribution of rights and privileges.

Where do stereotypes and prejudice come from?

Interestingly, conceptions and attitudes that will lead to a negative bias towards other people, do not require any bad intention to form, instead they are consequences of automatisms in our perception and thinking processes, and of the basic social motives of belonging, and self-enhancement. Stereotypes are schemes related to our capacity of generalization and classification, both important skills in our cognitive development (e.g. being able to differentiate good fruit from poison). Furthermore, belonging to social groups is a crucial need for all humans, and we're also motivated to have a good positive image of our groups[16]. This implies that not only do we look for the company of people similar to us, merely because we enjoy the comfort zone, but we are also motivated to occasionally positively discriminate our group. Negative attitudes do not merely emerge based on visual markers of difference, nationality or religion, but basically along any line of differentiation. People may feel some groups can pose a symbolic threat to their sense of morality (e.g. the "deviant", those with different sexual orientation or family arrangement can threaten their preferred version of sexual behaviour or family). Belief in the justice of the system can be threatened by the sight of innocent people who suffer[17]. Developing negative attitudes and stereotypes can act as a protection against these symbolic threats. Accordingly poor people, unemployed or homeless are labels that attract substantial negative stereotypes and

---

16   Luckily this does not imply that we are blind to all critique. We can maintain a slightly negative stereotype about our group (« we Spanish tend to be lazy ») but mitigating it with comparison (« but at least we're kinder and more generous than the diligent Germans. »)

17   This is one of the psychological motivations for an avoidant strategy towards the reception of asylum seekers. It is easier to think that they are potentially criminals and terrorists.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

28

prejudice, leading to the observation that social class or poverty may generate more cultural distance than divisions of nationality[18]. At the same time, some (not all!) social groups that had a very negative judgment 60 years ago (e.g. Black people in the US) seem to be better evaluated in the present. The reality, however, is not that racism has disappeared but rather the cultural norm of not expressing such attitudes has gained some ground. Underneath the neutral or positive discourse, the negative attitudes can persist. This indirect modern type of racism is well illustrated by the Implicit Attitude Tests: even people who do not have explicit racist attitudes will display bias towards the other. In the US approximately 70-80% of the white population is characterized by implicit modern racism (Fiske 2004). These non-conscious beliefs can influence our actions, potentially leading to discrimination.

What counts as racism or xenophobia?

Case 1: *We played with the children a game called "Who's afraid of the black man". When Joana, a black girl told about it happily at home, the parents were outraged and complained with the director.*

Case 2: *When a class-mate told David that red was ugly and his red pants were ugly, following his mother's advice to defend himself talking about another colour, he retorted that red was nice but black was ugly. The parents of the little girl took it as a racist remark.*

Blatant manifestations of racism and xenophobia are easy to screen out and the majority has learnt to censor them, but there is a vast grey zone of comments such as "the Blacks are really good at sports" where people are more hesitant, as to whether or not these comments are acceptable. Indeed, a generalizing comment does not become less generalizing – or even less racist – merely because it is positive.

Sometimes the comments understood as racist do not refer to the group in question, but the mere juxtaposition of a negative word and the colour triggers an attribution of racism.

For instance younger children (up to about 5 years old) can distinguish people by markers of ethnicity, but do not have yet a conception of skin colour as a permanent attribute of people (Hirschfeld 1995). In their world the black colour on Janet's arm is just another colour.

---

18   For a deeper exploration of this issue see the concept of intersectionality: *https://web.archive.org/ web/20120223222021/http://www.caen.iufm.fr/colloque_iartem/pdf/knudsen.pdf*

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

29

European popular culture, folk songs, games abound with references that today seem archaic, or even racist at times. The Dutch tradition of 'Black Peter' triggered a serious debate a couple of years ago for depicting an ambiguous black figure in the entourage of Saint Nicholas, black-faced Morris dancers are equally seen as problematic in the UK. If some of these traditions are indeed rooted in a colonialist paradigm, or are reminiscences of constructions of the figure of the other, many of them stem from historical contexts, which are totally different than what we would first think. The game "Who's afraid of the black man" refers to the period of the great plague, and is probably a game invented to make fun of, to trick the fatal illness. But this historic past is silent in the game, and if we ask random European residents what the name can refer to, they will more likely think of dark skinned men.

Why do members of minorities seem oversensitive?

Experiencing repeated episodes of racism or discrimination has a toll on the individual. Research has identified a number of psychological effects (e.g. Pascoe, 2009; Spears Brown, 2015) and some physiological consequences as well (e.g. Harrell et al 2003). Moreover, such experiences also have an impact on the attributions and interpretations that one would make in the future. Stigma consciousness – the extent to which people focus on the negative representation of their group – can induce disengagement from the domains or situations where they could disprove the negative stereotype. This is one of the explanations why women tend to engage less in disciplines where they are considered as inferior. Furthermore stigma consciousness makes people expect new situations of discrimination (Fiske, 2004; Pinel, 1999). Accordingly, attribution to discrimination or racism is not infrequent. What's more, it can become a type of self-defense strategy used in case of any negative feedback. At the same time the excessive use of the 'racist card' has a toll: responding negatively accusing others of xenophobia ultimately reinforces the negative stereotype.

How to treat difference?

Case 3: Children don't want to hold the hand of Myriam, the new classmate from Togo. The teachers don't interfere, in order not to "force" on children their interpretation of the event. Maybe they don't hold her hand because she's new and shy.

Case 4: A teacher wishes to give the lead role in a singing performance to a Romanian student to valorise her and display her integration. The colleague is concerned that the other parents would be jealous and gives the lead role to Italian children.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

30

How to deal with difference has been a key challenge for teachers ever since visible diversity started to appear in schools. In more homogeneous regions, where migrant or minority children are scarce, the situations focus around one or two children, and the teachers are trying to figure out in which way they do less harm. The teachers in the two situations have taken opposite strategies. In Case 4, one of the teachers wishes to compensate the lower status of the little girl by giving her a lead role. We don't know whether or not this particular girl is good at singing, but we do know that the success of this enterprise precisely depends on it. If the girl sings well, the teacher will have succeeded and the little girl will be valorized both in her singing and her identity. However, if she does not sing so well the audience will think she's been put in the lead role as compensation, not because she deserved it.

In Case 3, the difference of skin colour is not addressed explicitly by the teachers, nor do they try to change children's habit of not holding Myriam's hand. They think that any interference would highlight Myriam's difference, and would create a forced dynamic in class. However, research has shown that in homogeneous environments children develop quite early the capacity to categorize according to physical markers and to make preference. By not interfering, we run the risk of allowing children to reinforce their already present stereotypes and attitudes.

Should we talk about racism with children?

Adults often surround children with an aura of innocence, and in accordance we assume that they do not have the biases that adults have, they do not differentiate between children of different skin colour, and are certainly not "racist" – only if they are taught so by adults. Partly as a safeguard of this assumed innocence, partly because these are indeed difficult issues to tackle, parents often adopt an avoidant attitude towards discussing prejudice or racism issues with the children, sometimes almost making a taboo out of the subject. This is well illustrated by the a study in the United States where in reading together a book tackling race issues with their 4-5 years old children most (in particular white[19]) parents chose not to discuss race at all (Pahlke et al, 2012). However, recent research shows that children are not colour-blind, that they do observe differences and intergroup dynamics. Research has also shown that when they are left without explanations, they make up their own: in a 2006 study in which children from the US were asked why all US presidents so far where white, 26% thought it was because it was illegal for black people to become president (Bigler,

---

19   There is a difference between Black and White parents in the likeliness to discuss ethnic identity: 48% of Black parents versus 12% of White parents chose to do so (Katz and Kofkin, 1997).

dreams*

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

31

2006). In one of our incidents, three-year-old Olivier thinks that his classmate's skin is dirty (confusing skin colour with dirt is a common misconception amongst white pre-schoolers - see Winkler, 2013).

Whether or not they will actively be taught, and quite independently from the parents, children learn to perceive differences, and make up their theories to explain what they see. If we want to influence the process, we cannot hide behind a myth of presumed innocence.

Are children racist?

Hailey and Olson's review collects evidence that, contrary to the popular belief of the colour-blindness of children, infants learn to differentiate faces according to ethnicity already at 3 months: children raised in homogeneous environment will spend longer time looking at faces of people of their own ethnicity (the one they see more often). By 9 months of age, they become less sensitive to the features of other ethnicities to the point that they don't seem to be able to distinguish them, only the faces they see more - a phenomenon called "perceptual narrowing". These distinctions could be explained by gaining more or less expertise in the facial perception of different people, so the explanation is familiarity rather than preference, which is in line with the finding that 10-month olds accept toys equally from people of different ethnicities (they do make a distinction based on accents though).

Differentiation starts to appear in studies[20] of 4-5 year-old children, where they make choices or associations that favour their own group. However this in-group-favouritism mostly appears with children who belong to higher status groups (e.g. Whites in the United States), while children of lower–status groups display no such preference or actually prefer the higher-status out-group: Black, Hispanic and Native-American children in the US have showed a preference for Whites to the expense of their own group and other groups.

This explicit differentiation seems to peak around 6-7 years and then starts to decrease as children acquire the cultural norms related to expressing biases: children of higher-status groups do not show in-group preference, and children of lower-status groups loose explicit out-group preference by the age of 10, to show no bias or to

---

20   The studies use either choice-based paradigm (asking children who they like more) or trait-attribution paradigm (asking children to associate characteristics to pictures of faces).

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

32

display a preference to their own group. This however does not imply that all diffe-
rentiation or bias disappears, but rather that it is not said. From this age on, we can
observe that explicit and implicit attitudes become different – just as in the case of
adults: what we dare to say openly becomes different from our untold non-conscious
beliefs. Implicit attitude tests that inquire into these non-conscious thoughts show
that during this age, when explicit attitudes change a lot, implicit attitudes remain
largely unchanged, attaining the adult levels as soon as they can make the categoriza-
tion according to ethnicity.

In the end, children's orientation towards the other groups seems to be governed by
the same tendencies as those of adults: a preference towards one's own group and
sensitivity towards social status, leaving children of lower-status groups with conflic-
ting tendencies.

What strategies to adopt?

The research findings advocate a strong argument for quitting the avoidant strategy
and addressing the issues even with young children. Remember, they will make their
own explanation with the rudimentary tools at their disposal, so probably they will be
better off with adult guidance. Researchers recommend engaging in "open, honest,
frequent, and age-appropriate conversation about race, racial differences, and even
racial inequity and racism" which is susceptible to reduce the levels of biases (Winkler,
2013).

How we address the question also matters:
discussing discrimination as a past issue or
as one, which is only perpetrated by a few
closed-minded bad people, can have detri-
mental effects that lift responsibility from the
majority and can help the scapegoating of the
subjects of such behaviour (Hirschfeld, 2008).

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS
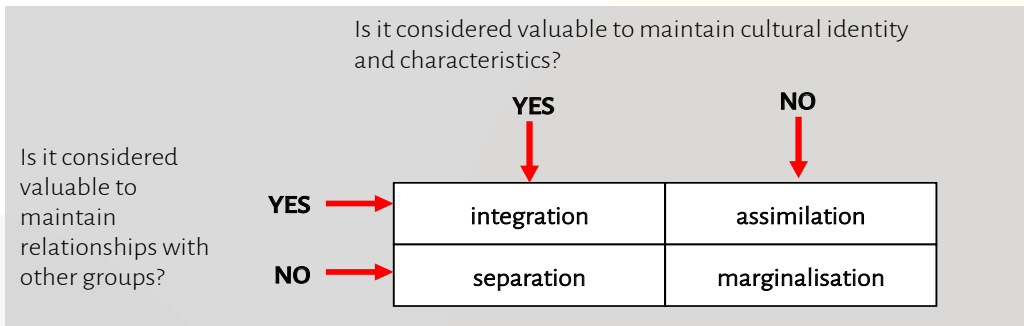
33

5. ACCULTURATION

> *"I was very surprised — in a positive way, of what an African mother was telling me... she was from another district, a neighbourhood with a high population of immigrants from African countries but she wanted to enrol her child into our school, so that the child is not always with other African kids but learns from the whites..."* told by primary teacher, Paris

Both the African mum and the teacher in the situation above seem to agree that the way to success of the African child in Paris goes through learning from the local French kids, an intuition resonating with the old wisdom "When in Rome, do as the Romans do", a saying attributed to Aurelius Ambrosius in the 4th century. All families who find themselves facing such a decision (what type of school they should find) will also make a choice of an "acculturation strategy" for their child and their family, even if — most probably — they have not heard of the word acculturation before.

Acculturation – a definition

"Acculturation comprehends those phenomena which result when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the original culture patterns of either or both groups". Redfield, Linton and Herskovits (1936: 149)

If this definition emphasizes that change goes both ways, usually there is more pressure or motivation to change for the newcomer or member of minority group. Learning or changing of behaviours is indeed necessary to communicate, work, establish relations in a new environment; what's more, ignoring behaviour adaptation would be really awkward, as it often happens automatically, effortlessly. Newcomers learn how to orient in the city, how to ask for help, buy bread, etc. Such changes in behaviour are also referred to as sociocultural adaptation. They include learning of the mastery of local artefacts, also learning language, eating habits and most importantly ways of relating to others. However acculturation is not a linear process consisting in changing all habits in accordance with the new environment. One of the most cited models explaining acculturation strategies is the one proposed by Berry in 1987. For its wide acceptance, Berry's model is reproduced below.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

34

The matrix shows:

	Is it considered valuable to maintain cultural identity and characteristics?	
	YES	**NO**
Is it considered valuable to maintain relationships with other groups? **YES**	integration	assimilation
NO	separation	marginalisation

The model classifies the acculturation strategies of migrants and minority members based on their answers to two questions: "Is it important to engage in relations with members of the new environment?" and "Is it valued to maintain relations with the original cultural environment?" From these two questions, a matrix of four acculturation strategies emerges: integration, segregation, assimilation and marginalisation.

Are people free to choose their strategies?

The choice of acculturation strategy is not necessary a conscious one, nor is it very autonomous. Updates of Berry's model show that the host society has a strong impact on what strategies are available for minority members. For instance France traditionally favours an assimilation path, facilitating learning the French language and cultural codes, but does not put emphasis on cultivating the "culture of origin". In fact the "separation" strategy is closely connected to what they call "communautarism" implying a closure of the minority community, thus a perceived threat to the openness and equality within society (this partly explains recent episodes of confrontation on French beaches where policemen ask women wearing 'burkinis' to take them off).

Are there winning acculturation strategies?

▸ **Marginalisation** –the rejection of or distantiating from both the culture of origin and the host culture implies a loss of social connection and has often been associated with psychosomatic and adjustment disorders (Berry, 1997).

▸ **Separation** implies a retreat in the original social cultural group to the expense of connections with members of other groups. If in the short term the safety zone offers a necessary buffer in the new environment, on the long term it is an obstacle to learning from the new environment and functionally adapting to it. This strategy has been associated with neuroticism, anxiety and psychoticism, cardiovascular problems, as well as addiction to drugs and alcohol (Schmitz, 1992).

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

35

▸ **Assimilation** occurs when individuals reject their minority culture and adopt the cultural norms of the dominant or host culture. People who assimilate seek daily interaction with the members of the dominant target culture, and their ambition is to become accepted as part of this outgroup. Among other things, assimilation has been associated with a weakening of the immune system (Schmitz 1992) and it is often reported to bring about higher levels of acculturation stress and dissatisfaction (e.g. LaFromboise 1993:397). According to LaFromboise (1993), assimilation can pose three types of dangers: being rejected by the host society despite the efforts made, being rejected by the members of the culture of origin for abandoning the common norms and practices, or being overwhelmed by the stress of learning cultural behaviours that are in contradiction with own existing set of norms and practices.

▸ **Integration** happens when individuals are able to adopt the cultural norms of the dominant or host culture, while also maintaining their culture of origin. Integration leads to and is often synonymous with biculturalism. In this case, one identifies with both cultures in a positive way. This strategy is in line with an alternation model, an additive model of cultural acquisition based on the recognition that people can alternate their behaviour in accordance with the cultural context (LaFromboise 1993). If integration is found to correlate with both a sense of change and development and more satisfaction with the mobility experience (MOMAP 2013), it is not a simple strategy. Camilleri's research (1998) on identity strategies shows a variety of tensions that can arise when there are contradictions in the value systems, norms and practices of the original and target cultures. Many of these contradictions concern rules of social organization such as gender roles, hierarchy, conception of family, inducing long and repeated processes of identity negotiation of which the school is yet another terrain.

What is good for the child – and society?

The opinions concerning acculturation that teachers tend to express are influenced by:

▸ Naive theories concerning what is good for the migrant child (probably informed by models of child development, but rarely by theories of cross-cultural adaptation);

▸ The dominant national paradigm concerning diversity management (e.g. multiculturalist or assimilationist paradigm) and the role teachers believe they have in connection with this paradigm;

▸ Level of perceived threat to national identity.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

36

Naive theories of adaptation may suggest that the quickest and fullest assimilation of the child will create the least difficulties in the long term. This is in line also with the sense of mission that many teachers have – implicitly or explicitly, which is to transfer the values of the cultures or nation-states (the values of the République, the French teachers will say). Below we illustrate some perspectives with real life situations we have encountered in schools, as narrated by both teachers and families.

The burden of adaptation is only on the different?

An Italian mother married to a Muslim man asks for the child not to eat ham, to make it possible for the girl to be in line with the Muslim religion. The teacher clearly expresses that it is the others who should adapt, not majority society or the school.

Should the original culture / language be safeguarded?

A French teacher tells a Spanish-speaking mother to speak French with the child at home so his language skills improve. Implicitly, she thinks it is better for the child to be similar to the others, and that knowing his parents' language is not as important as knowing the local language. However, "considerable evidence indicates that immigrant children are more likely to show steady academic progress and healthy psychosocial development if they are encouraged to continue using their native language".6

Furthermore, this advice does not only stand for language issues, but rather for the whole cultural baggage: "Acculturation that alienates the child from his or her own cultural heritage is not optimal and may be detrimental, because a healthy cultural identity enhances both educational development and a positive view of the self" (2000 Kurtz-Costes, Pongello).

Research has found that a bicultural identity, in which one feels connected to both the culture of origin and the adoptive culture, is associated with positive mental health outcomes (Phinney and Ong, 2007). Several studies stress that "immigrant children have many resources from their ethnic communities that enable them to adjust and achieve at high levels" (2000 Kurtz-Costes, Pongello).

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

37

They don't want to be that different?

Muslim parents surprise the teacher at Christmas period when they don't oppose the idea of making a Christmas tree in the classroom.

"We can't do anything."

When noticing that a father hits his son hard, a teacher turns to another to comment "we can't do anything, it's their religion", reflecting a preconception concerning the reason of the slap and a view that some behaviours cannot be changed, but at the same time allowing the juxtaposition of different cultural segments even when there seems to be some tension between them.

All these cases highlight different (even if not reflected) expectations and opinions concerning acculturation or the adaptation of migrants. While the concrete contexts matter significantly, research evidence produced so far indicates that purely assimilationist models or segregation cannot be the desired outcome – nor on the individual nor on the societal level. And if integration requires a meticulous negotiation process, and forces both sides to step out of their comfort zones and inquire about the meanings of the actions of the others, it is probably the only way ahead.

Reading

https://bit.ly/mindell-2008
Bringing deep democracy to life: an Awareness Paradigm for Deepening political dialogue, personal relationships, and community interactions

By Amy Mindell, Ph.D. Process Work Institute, Portland, Oregon, USA, The International Association of Process Oriented Psycholgy

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

38

CONNECT WITH YOUR DIVERSITY

EXPLORING YOUR SOCIAL IDENTITY

OVERVIEW

In this exercise you will explore the different parts of your social identity and your diversity, and reflect on how these might impact your teaching practice.

TIME

60 minutes

PREPERATION

- Before doing this exercise you must have **read** the "Connect with your Diversity" Introduction as well as the reading "Bringing Deep Democracy to Life: An Awareness Paradigm For Deepening Political Dialogue, Personal Relationships, and Community Interactions" by Amy Mindell, and **watched** the video "Consensus Reality Level Theory" by Amy Mindell. *https://youtu.be/jKG4EUD2z5E*

- Find a spacious room and remove all furniture to the sides so that you have can move around the room as freely as possible.

INSTRUCTIONS

1 Find an object (e.g. a bottle) and place it in the centre of the room.

2 Think about the different parts of your social identity (or social rank) such as:

- Ethnicity (Caucasian, Roma, African-European, Latin, etc.)
- Gender identity
- Sexual orientation
- Religion
- Social class
- Age
- Skin color
- Financial situation
- Profession
- Physical health
- Mental health
- Physical image
- Level of education
- Legal status in the country
- Living in your home country
- Family situation (dependants, etc.)
- Other identity aspects you can think of?

3 For each one of the above categories do as follows:

- Situate yourself close to the centre of the room (the bottle) if you feel that this part of your identity gives you power, or far away from the centre of the room (the bottle) if you feel this part of your identity is very marginalized in society. The more normative this part of your identity is, the closer you will be to the centre.
- Create an image with your body (like a statue) that represents this part of your identity. Do not think too much about it, let your body flow until you find the image that you feel best represents this part of your identity.
- Add a movement and a sound to this image (like a GIF) and repeat the movement and sound of the image until you are able to remember it.

4. Repeat step 2 with all the other identity traits on the list.

5. Reflect (you can write if it helps) on what you have discovered about yourself (if you have discovered something), about your diversity, about your social rank and power, and how all of these might influence your teaching practice.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

40

CONNECT WITH CONFLICT

INHABITING ROLES

OVERVIEW

In this exercise you will be able to explore how understanding roles and role switching can be useful for conflict management in your teaching practice.

TIME

30 minutes

PREPERATION

Before doing this exercise you must have **read** the "Connect with your Diversity" Introduction as well as the reading "Bringing Deep Democracy to Life: An Awareness Paradigm For Deepening Political Dialogue, Personal Relationships, and Community Interactions" by Amy Mindell, and **watched** the following videos:

- Finding Confidence in Conflict | Kwame Christian | TEDxDayton
  https://youtu.be/F6Zg65eK9XU
- Dreamland Level Theory: Introduction
  https://youtu.be/OMWpA-m5mhs
- Dreamland Level Theory: Worldwork and the Politics of Dreaming
  https://youtu.be/j144M4g9aVM
- Dreamland Level Theory: Fields and Atmospheres
  https://youtu.be/Vfgmb1Q4jJQ
- Dreamland Level Theory: Roles
  https://youtu.be/iYetHxtOFiU
- Dreamland Level Theory: Role Switching
  https://youtu.be/p5AiEMXYHL0

INSTRUCTIONS

1. Think of a situation caused by someone that has made you feel uncomfortable or has disturbed you while working as an educator (it can be a situation with a student or with a colleague). The exercise will work best if the situation feels unresolved.
2. Take a moment to remember the situation. Write in a paper what the person did, or how he or she acted that put you in that difficult situation.

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

41

3. Mark with an object (a chair, a shoe, a piece of paper, etc.) a place on the floor that represents you in that situation.

4. Mark with an object (a chair, a shoe, a piece of paper, etc.) a place on the floor that represents the other person in that situation (choose a different object and place from the one that is representing you).

5. Stand beside the object that represents you and reproduce out loud what you said in the situation. Try to remember your tone and your body language.

6. Stand beside the object that represents the other person and reproduce out loud what he or she said in the situation. Try to remember their tone and body language.

7. Stand back away from the objects. Look at the situation as "an outsider". Try to identify if there are other roles that are present, but that are not named directly, or that can be induced from the words, tones of voice, energies, etc. Some roles that could be present could be the mother, the father, the teacher, the judge, the police, the friend, the social worker, etc. Try to identify roles for both yourself in that situation as well as for the other person.

8. For each role you identify, choose a place and an object and mark their position in relation to the "two people present", who are represented by the two objects you have already identified.

9. Take the place of each role that surrounds you and the person you had the conflict with. While inhabiting each role, give it life: What does this role say? What might the role be feeling? How does it move?

10. You can identify as many roles as you want, although we recommend a maximum of 5 or 6 roles for each person (you and the person you had the conflict with).

11. Now look at the map in its entirety. Does any new idea appear? Would you do something different in the situation of conflict?

12. If you look at the roles around you, which one do you feel farthest from yourself? Inhabit that role again, and forget the content of the role (thoughts, emotions, dialogue, etc.) and focus only on the energy of the role. Give that energy a movement. Repeat the movement until you feel it contains the essence of the energy of the role. Is there anything useful for you in that energy that could help you in the situation of conflict?

13. Go back to the original situation of conflict. Take the place of the object that was representing you, but this time carry with you the energy of the role from the previous step. Repeat the initial dialogue (you can change any part of it you wish). Has the situation changed? How?

14. Write down any changes you might have felt from the original situation.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

42

CONNECT WITH YOUR INNER CHILD - A GUIDED MEDITATION BY PAUL BABIN

OVERVIEW

Working with creativity, diversity and conflict can challenge our belief system and perceptions of others and ourselves. This can sometimes generate feelings of discomfort in ourselves, because challenging our belief system can lead to judgment towards ourselves or towards others we care about. When this happens, meditations, as an act of awareness, are useful to heal the contradictions that arise among our different selves (who we are, who we were and who we want to be), because through meditation we can observe ourselves from a distance.

This meditation will help you integrate all of the inner work done and provide closure to this chapter.

TIME

20 minutes

MATERIALS

A computer and speakers, or if you prefer, you can use headphones.

INSTRUCTIONS

1. Find a comfortable spot in the room. You can sit or lay down, as long as you feel comfortable.
2. Put your headphones on and close your eyes.
3. Play the guided meditation available at the following link.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

43

Connect with Your Inner Child - A Guided Meditation by Paul Babin
(*https://www.youtube.com/watch?v=XBDPh8MvQ1Y*)

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

44

TECHNICAL EXERCISES

5

5 TECHNICAL EXERCISES

In this chapter we will introduce basic theatrical content and exercises to be able to deliver "The Trip" workshop with our students. However, we hope that the tools in this chapter can be of use also in your professional practice and beyond.

Like the previous chapters, we suggest you do the readings and exercises in the suggested order, starting with the following reading:

Reading

https://bit.ly/preface-boal
Preface to the first edition of "Game for Actors and Non-Actors"

By Augusto Boal, "Games for actors and non-actors"
Translated by Adrian Jackson

All of the exercises can be done on your own or in pairs (one person guides the other through the exercise and then you can switch roles).

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

46

OBSERVATION AND LISTENING EXERCISE

THROUGH THE MIRROR

OVERVIEW

This is a self-reflection exercise to gain awareness about the way we observe and listen.

TIME

20 minutes.

MATERIALS

A mirror, pen and paper.

INSTRUCTIONS

1. Stand in front of the mirror and look at yourself. Look closely. If you need to get closer to the mirror, do so.

2. Start at your feet. Look closely at your feet (or shoes if you are wearing some). When you think you are done, force yourself to look closer, for a bit longer. Then continue to your legs, thighs, hips, etc. You can look front and back, at a distance, and close again. Fight the urge to finish soon or to think "there is no more to see". Look at yourself until you have discovered 3 things about what you see in yourself that you had not noticed before.

3. Write down what the 3 things you discovered.

4. Look at yourself in the mirror again, but this time, you are going to look past yourself, to what is behind you. Do not look directly behind you, but rather stay focused on what you can see on the mirror. Observe the room behind you through the mirror. Take all the time you need to really see the room (always through the mirror). You can get close or far to the mirror as you explore.

5. Turn around facing the room, and observe the room, now without the mirror. Identify 3 things in the room that look different, or that you did not notice when observing through the mirror, and write them down.

6. Stand in front of the mirror again in a comfortable position (you can sit on a chair or on the floor if you wish). Close your eyes and listen. First focus on listening to the sounds in your body. Give yourself a bit of time. Then, like a bubble that expands, focus on listening to the sounds in the room. Then, the sounds directly outside the room. Then the sounds, outside the house/building. Focus on listening to the sounds that are farthest away. When you can no longer identify any new sound, open your eyes.

7. Look at yourself again in the mirror; look at the room around you. Write down anything that you might have discovered while listening.

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

47

Voice and body exercise

I am an animal

OVERVIEW

This is an exercise to gain awareness about how you use your body and your voice, particularly when taking on movements which might be different from your more "mechanized" self.

TIME

30 minutes

INSTRUCTIONS

1. Stand up and close your eyes. With your eyes closed, try to visualize your body from the inside out, starting from your toes, and slowly going up until you reach the very top of your head. As you visualize yourself from the inside out, if you come across any pressure, focus on relaxing that muscle and that pressure.

2. When you reach to the top of your head, and with your eyes still closed, put your hands on your abdomen (where your belly- button is). Take a deep breath, focusing on taking the air where your hands are, and exhale slowly. Repeat 5 times.

3. Put your hands on your diaphragm (right between your stomach and your chest). Take a deep breath, focusing on taking the air where your hands are, and exhale slowly. Repeat 5 times.

4. Put your hands on your chest. Take a deep breath, focusing on taking the air where your hands are, and exhale slowly. Repeat 5 times.

5. Open your eyes slowly, and start walking around the room in slow motion. Become aware of the different muscles as they expand and contract as you move.

6. As you are walking in slow motion, feeling your muscles move one by one, start to connect with the essence of an animal. What animal is it?

7. As you connect with the essence of the animal, feel how you slowly start to become that animal.

8. You are no longer in slow motion, but now your body moves like the animal you have chosen. How does this animal move? How does it recognize its environment? Is it hungry? Is it thirsty? Is it tired? Is it playful? Try the different moods as you move around the room as this animal.

9. As this animal takes over your body, explore your voice: how does this animal sound? How does it communicate? Is it loud or quiet? What does this animal need?

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

48

10. Slowly start going back to your human self, feeling your muscles as you return to more human-like movements.

11. Once you have completely recovered your human self, say the following phrase out loud: "I am an (animal)". Repeat saying the phrase out loud in every different way (tones, volumes, intentions, emotions, etc.) you can think of.

12. Finish the exercise by shaking off your body (shake your hands, arms, legs, fingers and toes, head, tongue, etc.)

13. Give yourself a massage by rubbing your body with your hands, exerting as much pressure as feels comfortable. Start at your feet and move up until you reach your head. Don't forget to massage your face with soft circular hand movements: your forehead, cheeks, lips, eyes, jaw, etc.

14. As follow-up, think about the following questions: *What was easy? What was difficult? Did you identify any challenges/boundaries when doing the exercise? What did you enjoy the most and why? What did you learn about the way you use your body and your voice in your everyday life? Would you like to change something about the way you use your body and your voice in your everyday life?*

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

49

Storytelling exercise

Remember, tell and record

OVERVIEW

Put your storytelling abilities into practice with this exercise that will guide you through the steps to create a digital storytelling clip.

TIME

30 minutes

MATERIALS

Paper and pen, and a video recording device (mobile, tablet, etc.).

INSTRUCTIONS

1. Choose one of the following topics:
   - What's something you've always regretted saying? What's something you never told your mother?
   - If you could only keep one memory from your life, what would it be?
   - Write about our body. Describe a "first."

2. On a piece of paper (or on a computer), write a story based on your topic of choice. You can write it word by word or in bullet points. Start by taking notes on the following:
   - Where did this happen?
   - When did this happen?
   - Who was there?
   - What was the main problem/conflict/difficulty? What did you learn?

3. Once you have set the story, move on to describe the plot using the following structure:
   - Beginning
   - Conflict
   - Resolution and/or ending
   - Lesson learnt

4. Once you have completed your story structure, without reading, record yourself on your device telling the story (or ask a colleague or friend to record you). The video should not be longer than 2 minutes.

Use the recording guide provided at Annexes Section.

Watch the video and observe yourself, and if you would like to change something about your story or about the way you have told your story, you can record it again.

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

50

Once you are happy with the result, ask a colleague or a friend to watch your video and provide constructive feedback (Is the story easy to follow? Is it engaging? If not, what could be improved or highlighted? Does the video have proper audio and lighting that makes it easy to understand your story? Etc.)

ABOUT IMAGE THEATRE

Please read the following extract about Image Theatre and watch this short video where you will be able to see an example of how Image Theatre can be used to work with students:

Video ▶

https://youtu.be/84zZaFzLGOI

"VIDEO LESSONS - Forum Theatre - Image Theatre" Youth4Youth Project

Reading

https://bit.ly/games-boal

"Game for Actors and Non-Actors"
Written by Augusto Boal, "Games for actors and non-actors"
Translated by Adrian Jackson

EXTRACT "GAME FOR ACTORS AND NON-ACTOR", BY AUGUSTO BOAL

"When I started working with participants who had come from very different regions of Peru, Colombia, Mexico and other Latin American countries – people from very different cultures and speaking very different languages – we used Spanish as our common language, even though for none of us was Spanish our mother tongue. If I use the word 'mother' in Portuguese (mãe) she is only my own mother, but if I say 'Mother' in any other language I mean a general mother – the word has a huge number of meanings. We were not referring to the same mother when we said the word madre in Spanish, or used the word família for family, or amistad for friendship, hermano for brother.

We must not forget that words are only vehicles which convey meanings, emotions, memories, ideas . . . which are not necessarily the same for everyone: the word spoken

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

52

is never the word heard. Words are like trucks: they carry the loads you put on them. Words do not exist in nature, they did not come into being like trees: they have been invented by people, so it is important to understand that the inventors of the words lived in concrete social situations, some of which may no longer exist.

That is why I believe we should always invent neologisms!

Words have a denotation which can be found in dictionaries and a connotation which can only be found in the hearts of each one of us – when I was working with these groups, it was this connotation that I wanted. The question was how to get to it.

When, in Peru, I understood that most of the time we were using the same words to mean very different things or different words to mean the same thing, but that never were those things, or feelings, or opinions, or memories, completely rendered by the words, I started asking my students to make images. Make an image of family, an image of your boss, and image of your family, your memories, your desires, your country … make images. Of course those images don't replace words but they cannot be translated into words either – they are a language in themselves. They connote words just as words may connote images – they can be complementary.

In the beginning, I called those simple techniques Statue Theatre because all of them were static. Later on, new techniques were systematised in which movement was added, then even words. So, this system of techniques became Image Theatre.

Dealing with images we should not try to 'understand' the meaning of each image, to apprehend its precise meaning, but to feel those images, to let our memories and imaginations wander: the meaning of an image is the image itself. Image is a language. All images also are surfaces and, as such, they reflect what is projected on it. As objects reflect the light that strikes them, so images in an organised ensemble reflect the emotions of the observer, her ideas, memories, imagination, desires. The whole method of Theatre of the Oppressed, and particularly the series of the Image Theatre, is based on the multiple mirror of the gaze of others – a number of people looking at the same image, and offering their feelings, what is evoked for them, what their imaginations throw up around that image. This multiple reflection will reveal to the person who made the image its hidden aspects. It is up to the protagonist (the builder of the image) to understand and feel whatever she wants to or is able to take from this process.

If an image is interpreted in just one way – like 'This is that!' – it ceases to be Image Theatre and becomes a mere illustration of the words spoken. Image Theatre is a sinaletic (signalétique[21]) method, not a symbolic one; in the latter, signifier and signification are separate (the flag symbolises the Mother Country, but it is not it); in the former, signifier and signification are the same: my look of love, or fear, or preoccupation, or whatever, is not separable from those emotions. The 'thumbs-up' gesture for 'OK' is symbolic, a look of sadness is sinaletic.

A message does not exist without a sender and a receiver. And both, receiver and sender integrate and are contained in the message: they are part of it. The same applies to the place where the message is sent, and the means of its sending.

Giver or sender are part of the message. If Judas Iscariot asks me to sign a petition in solidarity to Jesus Christ, I will not sign it: Judas is part of his petition – the sender is part of his message and lends meaning to it. If Saint John offers me the same petition, I will sign it immediately, and give it to my friends to sign too.

If I say this last phrase to a hundred people it will be understood in a hundred different ways: who is each of my listeners? What am I for each one of them? That's why, in order to really understand a message, it is important to receive and to send it in different languages. An image is one of those many possible languages, and not the least of them.

To make it easier to understand the systematisation of these Image Theatre techniques and how each one works, I shall endeavour to describe the most effective methods of 'dynamisation' for each type of model. Of course, any of the various types of dynamisation can be applied to any of the various models; the choice of method depends on the nature of the group, the occasion and the objectives of the work. Thus I have tried to start with the most simple techniques and end with the most difficult. I stress again that use of the Image Theatre exercises and games which precede these techniques is by no means obligatory. Indeed nothing in Theatre of the Oppressed is obligatory, because each exercise, game and technique, while having specific objectives of its own, in itself contains the totality of the process. There is a built-in and continuous interplay between the exercises, games and techniques of all the forms

---

21 Signalétique is a French word defined as 'identifying, descriptive'. For instance, a photo signalétique is a photograph taken for identification purposes; the identification is contained in the whole photo, and not only in a series of symbolic elements. 'Sinaletic' as an English word is a Boal coinage. A.J.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

54

of the Theatre of the Oppressed: Newspaper Theatre, Image Theatre, Forum Theatre, Invisible Theatre, etc. That said, a teacher could well suggest that his pupils use Image techniques in the course of their work, even if he has not previously taken them through the preceding exercises. Equally, during the preparation of a Forum Theatre production, it is not necessary for the Joker to take the participants through all, or even any, of the suggested image exercises, simply so that they can then use the Image techniques."

To get familiarized with the Forum Theatre methodology, we propose undertaking two tasks:

- ▶ **Reading** about **Forum-Theatre structure and steps**
- ▶ **Watching a series of videos** about Forum Theatre Against Early School Leaving, to observe how Theatre of the Oppressed can be used in school to prevent ESL

The following texts have been extracted and/or adapted from different resources from the teacher handbook *Forum Theatre against Early School Leaving*[22]

ABOUT FORUM THEATRE

International researches also proves that students who are participating in applied drama activities, such as Forum Theatre are: assessed more highly by their teachers in all aspects, feel more confident in reading and understanding tasks, and in communication, like going to school more, enjoy school activities more, are better at problem solving, and coping with stress, are more active citizens, and more empathic. They have concern for others, they are able to change their perspective, they show more dedication towards their future, they spend more time with playing, doing housework, talking, and spend more time with family members and feel better at home. The results based on DICE ("Drama Improves Lisbon Key Competences in Education") which was an international EU- supported project.

Support teachers in their classroom work by educational activities to help them to deal with diversity in classroom, to support pupils from socially disadvantaged backgrounds and to solve difficult teaching situations combining the critical incident (CI)

---

[22]   *The handbook is available in the other languages. If you prefer, you can read the extract (pages 4-12) in the language of your choice, or consult other parts of the handbook:
English (*https://drive.google.com/file/d/1p6weBclkREGRWR97a290vRGKdC4reZoK/view? usp=sharing*)
Spanish (*https://drive.google.com/file/d/1RpKY5m-PFc5EPJu1SBGahRvVBssvZx19/view? usp=sharing*)
Hungarian (*https://drive.google.com/file/d/18F5iZ8kjw39ecSdzgrFEtLl_e0a9Tb5e/view? usp=sharing*)
Italian (*https://drive.google.com/file/d/18YJZBLvebfa1PIwkQWTVx86pdpPXl64e/view? usp=sharing*)
Polish (*https://drive.google.com/file/d/1cpr3uNw-BZ51WDQk4dxAzdj7uKq6fvLL/view? usp=sharing*)
French (*https://drive.google.com/file/d/1E4SM4Yn7ky2xXW2mi2_zE-uwBfyPsoU1/view? usp=sharing*)
**In a more traditional forum theatre process, participants create the performance from scratch, that is, they decide all elements of the story. In a dramatic pretext, the participants complete a story line that has been previously provided

dreams

INTRO METHODS STRUCTURE INNER WORK EXERCISES PREPARING WORKSHOP
THE TRIP PRESENTING MORE TIPS CASE STUDIES LINKS ANNEXES VIDEOS

56

methodology and the forum theatre (FT) method as a pedagogical strategy, can be an adequate response to the challenges identified.

Forum-Theatre has two main theoretical approaches:

Theatre of the Oppressed (T.O.),

a method created by Augusto Boal, a Brazilian theatre director, who has been innovating drama in the 60's. Forum- Theatre is a technique that belongs to the method called Theatre of the Oppressed.

Pedagogy of "Conscientization",

a method created by Paulo Freire, a Brazilian philosopher and educator, who worked in the same period on the subject of adult education, with a similar approach to Boal's.

The basic concept that both authors, Freire and Boal, have in common is "oppression": is[23] a situation where people are engaged in a relationship based on monologue, that is, one part has the power to speak, to shape life, to express his vision and values and the other part has not.

Both have based their action on dialogue and conscientization; both prefer to pose questions and let people find their own vision and solution.

▶ **Theatre**: the role of theatre for Boal is to help people to analyse and change reality, not only to entertain spectators. He criticizes the Aristotle's system of tragedy by opposing to catharsis the idea of "metaxis"[24] in fact he does not want to make the audience be passive but on the contrary to dynamize it. Theatre cannot provoke social change directly, but it can be a rehearsal for change. Theatre is also an aesthetic space where all is possible and where to study and experiment

---

23   Terminology is not neutral: "conscientization" is an invented word, created by Brazilian Educator and Philosopher Paulo Freire (1921-1997), putting together two Portuguese words, one meaning "consciousness" and the latter "action"; his pedagogy aims at not only creating more awareness in pupils but also pushing them to act in their life to change the world where they live. In his vision, pupils and educator walk together to deepen their knowledge about the world, learning one from the other.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

57

changes. A space where to strengthen the capacity to take a distance from reality, where to transform ourselves in other possible identities.

▶ **Learning**: for Freire and Boal it comes from practice and evaluation. We learn, as human beings, by doing, by making attempt and error and reflecting on our experiences.Theory comes after experience. But the usual way in the traditional educational system is just the opposite: knowledge is already established and pupils have only to receive and remember it. The proceeding of our two authors is the opposite, because they trust pupils as people who have already some knowledge about life; the teacher's task is to deepen this knowledge.

Levels of consciousness: particularly developed by Freire. He distinguished 3 main levels of consciousness:

▶ **Naive consciousness**: when participants think about reality in a fatalistic way, or they hope that changes in this reality can come magically.

▶ **Semi-transitive consciousness**: when participants start to analyze and criticize the daily life, but in a simple way; for instance giving a simple answer to a complex question, without understanding the complexity of power relationships and the structural dimension of the situation.

▶ **Critical consciousness**: when participants start to understand the mechanism behind oppression, they found complex answers to complex situations. That implies also to realize that real life can be changed by their action, but also, that it is not so easy.

▶ **Example related with ESL**: A semi- transitive way, that is: families accuse the school of inability, the school accuses the family and students accuse the school. Critical consciousness is to see the whole context: how society changed the role of school today, the new generations' attitude, the family role, etc.

▶ **Extrapolation**: in Boal's terms is the core of T.O. When we use T.O. we desire people to bring the ideas/passions lived within the workshop/play in their real life. Extrapolation is the key mechanism of change and also it avoids the mechanism of catharsis that is a way to simply express our feelings of oppression without changing reality. That means for instance that we want the students participating to the Fotel project to change their attitude in real life, after having passed

---

24 Metaxis is a Greek word used by Boal to counter-act the concept of catharsis. Metaxis means that we, by doing drama, belong to two worlds, the one of theatre, fiction, and the one of reality. If the scene is able to put ourself in a true image of reality, what we do on stage against the image of reality, thanks to metaxis, is a rehearsal for real action in the world

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

58

through the T.O. process: making proposals, with a constructive attitude, with more awareness of concrete mechanism of exclusion, etc.

Forum-Theatre is a debate that can involve the whole community: a Forum session is a free space of debate, where spect-actors (in Boal's terms) face a problem showed on stage, and are invited to analyze it and try to solve it. In this space every opinion is accepted, it's not judged but questioned in order to deepen the debate. Therefore it is possible to invite all the important stake-holders (family, teachers, head-masters...) and to facilitate also mutual communication. The Forum session has been really useful to try to have a common and deeper vision of ESL.The second result is also to make the problem come out and to take it seriously and collectively, questioning all the components about the problem.

The level of consciousness about ESL is crucial to solve it: to solve a problem we need to understand better the issue, analysing its mechanisms and main reasons and involving people to collaborate and to struggle against it. By using critical incident's (C.I.) methodology and Forum-Theatre students participating in the workshop have increased their perception of ESL and school, reflecting about how they can change some relationship.

T.O. workshop enables youngsters to focus on the problem, to strengthen their self-esteem and to overcome the fear of being judged. Moreover they had the possibility to share their evaluation of the session, sharing emotions and thoughts and being a peer group, they could create a common vision of the problem, putting common individual visions together.

T.O. helps to distance yourself from the problem (daily life): this fact, called in psychology "emotional-cognitive distancing" enables/strengthens the human skill of "seeing oneself in action" as Boal states. When you can see your situation from outside, you are more able to analyse (because you have no urgency to answer), you can see details that are not focused during the action, you can observe your own behavior and evaluate it, you can discover that a lot of alternatives are possible; finally, you can experiment some of them.

CRUCIAL STEPS FOR A PROCESS TO BUILD A FORUM THEATRE PLAY:

Group building and de-mechanization.

Objective of the phase: to create a coherent group, to facilitate communication, to cohesive the next phase stimulating trust, to train body to be open and more sensitive than usual.

Knots research

Objective of the phase: to find concrete situations from daily life, that make the oppression visible.

Creation of the theatre embryo

Objective of the phase: to find what is in common among the different participants' stories/perceptions of the problem; to transform narrative story in theatre scene; to improve the group cohesion.

Cleaning the embryo

Objective of the phase: to make the scene more clear and deep since it becomes believable and impacting.

Transforming

Objective of the phase: to analyse more deeply the oppression and find possible solutions; to debate in a community the issue and push it to stand or being involved.

Closing

Objective of the phase: to recover important elements of the session, to evaluate the meeting, to express feelings, to ritualize the end.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

60

The structure of a Forum Play:

▸ A scene with an unsolved problem is played once.

▸ Then the Joker asks the audience "What you have seen can be real? "How to solve it?"

▸ The scene starts again and each spect-actor can say <stop> and replace the oppressed person, trying his/her own solution.

▸ The other characters react in a realistic way.

▸ The joker accepts every intervention, sometimes questioning the ones that seem magic or risky.

▸ The debate goes on with no judgement.

▸ This format can be varied in different ways: more than one scene, chain of oppressions, more topics in a session and only one chosen, etc..

▸ It seems to us useful to suggest following some simple stage during the session, by suiting this to the real context:

| 1. Introduction |
| 2. Warming up |
| 3. Presentation of the scenes |
| 4. Interventions from the audience |
| 5. Closing |

1- INTRODUCTION

▸ **Objective**: to get in touch with the audience, you have to become reliable for the audience, to explain the context.

▸ **Contents**: the joker can explain who he/she is, what is Forum-Theatre, why this session was organised, something about the contents of the play, some anecdote about other Forums, etc. He/ She can also ask simple questions to the audience.

▸ **Main tools**: verbal communication, humour, information.

▸ **Main tips**: be energetic and active, observe the public's reactions, and create suspense and curiosity. Simple questions in a rough order of difficulty: how are

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

61

you? Do you like drama? Do you know Forum- Theatre? What do you imagine it is? Do you know this topic? Have you lived the same oppression or do you know any? The length of this part depends on the Joker's perception: if the audience interacts easily he/ she can proceed, otherwise it could be better to use more time to warm up verbally.

2- WARMING UP

- ▶ **Objective**: to warm up the audience and prepare them to be more active, to slightly transform a mass of people in a group/community.
- ▶ **Contents**: the joker proposes some activities to activate the audience.
- ▶ **Main tools**: questions/answers, simple games, music, dance…
- ▶ **Main tips**: we can use verbal games like questions answered by raising the hand or standing up; games like circle and cross; depending on the audience and cultural habits you can use more complex games, image-theatre, music, dance, etc.

It is important to be sensitive and to choose the level and cultural element that is appropriate to the session and the audience. Sometimes it is also useful to invite spectators to come onto the stage, like a transgression of the classical ritual of theatre and a symbolic way to tell what you expect from them. The length of this phase also depends upon the Joker's perception. The audience should be active enough and the atmosphere warm enough.

3- PRESENTATION OF THE SCENES

- ▶ **Objective**: to show clearly to the audience the oppression you want to discuss.
- ▶ **Contents**: the scenes that were prepared are shown to the audience from the beginning to the end as in a normal theatre play.
- ▶ **Main tools**: observation (the joker observes the audience and tries to perceive its mood and in which points of the play it

reacts the most).

- **Main tips**: the Joker tends to forget his/her task here and watches the performance; in this way he/ she looses important information.

4- INTERVENTIONS FROM THE AUDIENCE

- **Objective**: to debate the issue in an active way, facilitating the spect-actors' interventions and deepening research for solutions.
- **Contents**: interventions from the audience and the strategies they are carrying on. Emotions activated in the scene.The movements of the characters onto the stage.
- **Main tools**: observation, questioning skill, strategic thinking.
- **Main tips**: there are many ways to manage this crucial and complex phase, as many as there are many Jokers. Here we propose a simple way that can be enriched alongside the experience.

Simple structure to manage interventions:

- The Joker explains the rules of Forum-Theatre and the fact that we are free to intervene and have different opinions.
- Then he/she proposes to re-start from the beginning and invite the audience to say <Stop!> when something is oppressive, unfair, problematic, or when the protagonist suffers from an injustice, or other similar expressions suitable to the context.
- If the audience doesn't stop after the first crucial point in the scene, he/she stops and asks the audience about what is happening, if the situation is good or not, etc.

The play revolves around the story of:

- When a spect-actor says something like a solution <The protagonist should do...> the Joker invites this person to come and practice his/her idea onto the stage.The Joker does not force but invite and help to overcome shyness.
- The Joker asks the spect-actor onto the stage who he/she wants to replace and

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

63

from which moment of the plot.

- ◗ The scene restarts from this moment and all characters in the scene react to the new action, realistically.

- ◗ When the situation is repetitive, if nothing new happens or if the Joker feels is too heavy for the spect-actor, he/she stops the scene.

- ◗ The Joker asks the spect-actor something related to his/her intervention (was it as you thought? Do you feel it was successful? How was emotionally? Do you think Oppressor changed, maybe a little inside? Etc.), then thanks him/her and sends him/her back to the audience.

- ◗ The Joker asks the audience whether this strategy has changed anything or not. If the answer is negative asks for a second alternative. If it is positive he/she tries to investigate more (risks and consequences, positive results, etc.), then ask for an alternative.

- ◗ The Joker proceeds in this way until the end, never judging the intervention but questioning.

In case of a block in the audience, one option is to re-start from a certain point of the plot and ask for a stop or to do it him/herself.

The play revolves around the story of:

The Antagonist: The one who oppresses the protagonist.

The Protagonist: The one who is opressed.

The Bystanders: Those who witness this oppression and are at a position to prevent it from happening.

In a form like forum theatre, where there is so much interaction between different sets of people, don't you surely see the need for a facilitator? A person who breaks the ice between the actors and the spectators.

Once the forum begins, the joker encourages, invites, regulates, appreciates, explains, concludes and at times even translates the interventions of a spectator.

Image: Teacher Handbook *Forum Theatre against Early School Leaving*[25]

---

25 *The handbook is available in the other languages. If you prefer, you can read the extract (pages 4-12) in the language of your choice, or consult other parts of the handbook:
English *https://drive.google.com/file/d/1p6weBclkREGRWR97a29ovRGKdC4reZoK/view?usp=sharing*

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

64

5. Closing

▸ **Objective**: to ritualize the end, to summarise the result; to stimulate extrapolation.

▸ **Contents**: the strategies tried in theatre and the ones not tried.

▸ **Main tools**: verbal communication, ritual games.

▸ **Main tips**: we think that here the Joker could put evidence to the work done in the session by the audience, summarizing the main strategies and underlining the missing points. Finally it is helpful to strengthen the community atmosphere and the extrapolation, if the Joker proposes a simple game like "The rain": the Joker proposes a sequence of gesture that look like rain and the audience do them together (clapping softly some fingers, then the hands, beating by hands his/her chest, beating his/her thighs, stepping loud on the place, popping his/her own tongue…).

Videos

We invite you to watch the videos about Forum Theatre Against Early School Leaving, to observe how Theatre of the Oppressed can be used in school to prevent ESL. The methodology used in the DREAMS project builds on what is shown in the videos, but innovates by a) focusing directly on the transition to Secondary School; b) approaching the workshop through the dramatic pretexts methodology as explained in the introduction of this handbook, rather than a more "traditional" forum theatre process as shown in the videos.[26]

Video ▶

La Xixa Teatre Projecte FOTEL 1/4
https://youtu.be/XEuglVoEUyk

---

26   In a more traditional forum theatre process, participants create the performance from scratch, that is, they decide all elements of the story. In a dramatic pretext, the participants complete a story line that has been previously provided

Video

La Xixa Teatre Projecte FOTEL 2/4
https://youtu.be/YHyoRG8yuAk

Video

La Xixa Teatre Projecte FOTEL 3/4
https://youtu.be/OBuEAGATOks

Video

La Xixa Teatre Projecte FOTEL 4/4
https://youtu.be/V5WYECdaO6E

dreams

INTRO METHODS STRUCTURE INNER WORK EXERCISES PREPARING WORKSHOP
THE TRIP PRESENTING MORE TIPS CASE STUDIES LINKS ANNEXES VIDEOS

66

Introduction to preparing for the student workshop

6

6 INTRODUCTION TO PREPARING FOR THE STUDENT WORKSHOP

In order to implement a dramatic pretext process with your students, there are various aspects that need to be taken into account and/or prepared beforehand.

The structure of the dramatic pretext "The Trip"

There are many different formats of dramatic pretexts. In our case we are following a pretext that has 8 stages. Each stage represents a step in the hero's journey, while simultaneously working on a theatrical content or skill that will lead to the preparation of a forum theatre play.

Logistics

There are some basic logistic questions that need to be answered before beginning the workshop:

▸ **The facilitation team**: who will be facilitating? How many teachers/facilitators/educators will be in the team? Are there enough of you to implement all activities given the size of the class group? Is the facilitation team trained in theatre for education or similar methods? Has the facilitation team trained using this MOOC and/or other resources? What role will each person in the facilitation team have? Will you invite facilitators from outside the school? If so, what administrative tasks need to be taken care of? We would recommend facilitating with a team of at least 2 people, and if possible, an additional adult to help out when necessary and to monitor the process (complete observation grids, take photos, or other relevant documentation) if needed.

▸ **The space**: where will the workshop take place? Is the space big enough to accommodate all students comfortably (this means they can move around, work in small groups without bumping into each other, etc.)?

▸ **Selection of participants**: who will be participating in the workshop? Will an entire class participate or will a group of students be selected? Are students attending on a voluntary or mandatory basis? Is the workshop relevant for the selected participants?

- **The calendar**: when and for how long will the sessions take place? Have enough sessions been planned to complete the workshop? Has a final presentation been planned at the end of the workshop, or will the logistics of the presentation be prepared during or after the workshop?
- **Preparing sessions**: have the sessions been prepared in accordance to the calendar? Have you left room in case additional time is needed? Have you planned in advance in case some activities take less time than foreseen? Have you adapted the activities to your group size and needs? Have you taken language, sensorial and/or mobility diversity into account if needed?
- **Safety**: have you taken into account all safety measures concerning Covid-19 prevention? Have you taken into account other safety measures (regarding the room, regarding the healthy interaction among students, etc.). Are you prepared to take the workshop if necessary? Creative processes can sometimes unravel emotional responses from students: is the facilitation team ready to address students' feelings and unease whether online or offline?

Before starting with the workshop

There are three key preparatory activities that need to happen before starting the workshop:

Key activity 1

Understanding the diversity present in class by doing "***Diversity as a context***" Activity (following pages)

Key Activity 2

Introducing beginning and ending rituals by following the guide "***Setting a ritual to begin and end sessions***" (following pages)

Key Activity 3

Implement ***Stage 0 of the workshop*** (next chapter), which is introducing the workshop to the students (and if required by the school, to the parents or other relevant stakeholders of the school community).

Pedagogical focus

Undertaking a creative process with students requires patience, open-mindedness, letting go of the feeling of being "in control" (at least not all the time), a lot of going-with-the-flow, and being able to talk openly about the way we feel. Putting students at the centre of the learning experience means allowing them space (time, physical space, thinking and creative space, etc.) to explore and discover (sometimes in a very messy and noisy way) their own ideas, motivations and solutions. Many times, students will arrive at proposals that we would not choose entirely or that might not make a lot of sense to us. It is important to "follow their road" and to guide their own ideas into becoming something meaningful (especially to them).

Some **tips** we have acquired during our years of working with theatre in schools:

- not all students will want to participate equally all the time, and that is OK.
- if a student does not want to participate on a regular basis, but is not being disruptive, allow him/her to enter the activity on his/her own terms.
- if you feel the climate is getting difficult to work with, and you are not achieving your lesson objectives, try an energizer. If that does not work, open up for discussion what is being difficult about the session; you might come into really interesting information to feed and redirect the creative process. If that still doesn't work, then sometimes it is easier to take a break and/or wrap it up until the next day. Even if the session has not gone great, finish with your chosen ritual.
- do not force anyone to participate if they do not wish to do so.
- if there is a student of group of students who are being disruptive on a regular basis, try to do a contract with the class, asking openly what would make them get engaged with the process, and negotiating their involvement in return.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

70

DIVERSITY AS CONTEXT

DIVERSITY COLLAGE

OVERVIEW

This activity will help you become aware of the diversity that might be present in your classroom in order to assure it is being taken into account and included.

TIME

45 minutes

MATERIALS

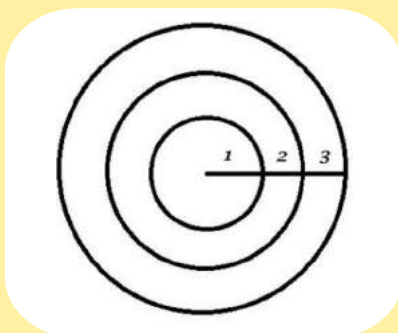To do it offline (the old-fashion way!) you will need magazines and newspapers, an A3 cardboard, colors, pens, markers, glue and scissors.

You can also do it digitally using a computer and a word document

INSTRUCTIONS

1. Make three concentric circles like in the picture:
Circle 1 represents the classroom, circle 2 represents the school, and circle 3 represents the neighborhood.

2. For each circle, think about the diversity that is present. Remember the different social identity categories we looked over in the Exploring your social identity in the "Connect with diversity exercise". Think about the different categories, and how they are present in each context.
3. Write down notes, paste pictures (if you are doing it digitally you can look for and copy pictures from Google images), use words, drawings, etc. in each circle in order to create a collage of how the different social identities are present in each context.
4. Once you are finished with your collage, think about the diversity that is present in it, and the ways in which you approach this diversity in your everyday teaching practice. Is there anything you would change or like to improve?

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

71

SETTING A RITUAL TO BEGIN AND END SESSIONS

Rituals are important for in-class group dynamics. Rituals allow students to:

◗ Share a common moment
◗ Create complicity and group cohesion Provide group meaning
◗ Indicate changes of space and/or pace in everyday routines
◗ Build a specific atmosphere to begin and/or end specific activities
◗ Helps students "be present" (be aware and attentive to what is happening at the precise moment)
◗ Make students feel more comfortable
◗ Contributes to creating a climate of safety.

When engaging in creative work with students, it is particularly important to have rituals at the beginning of sessions in order to help students "get in the mood", as well as at the end of sessions in order to provide closure to the creative process, leaving it ready to be picked up during the next session.

An in-class ritual should be a short routine that has been previously agreed with the students. Before beginning "The Trip" workshop (maybe the same day or on a previous session) you should establish a beginning and ending ritual with your students. In order to do so, you can ask your students if they have something in mind, or you can offer some ideas and let them choose. For purposes of using time wisely, the beginning ritual should not take more than 5 minutes, and the ending ritual should not take more than 2 minutes.

Some ideas for rituals to begin workshop sessions are:

◗ Listening to a song: it can always be the same song, or each day a different student can bring a song for the rest to listen. You can accompany the song with dancing, free movement and/or stretching to get the students warmed-up.
◗ Self-massage: standing in a circle you can play the students relaxing instrumental

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

72

music and ask them to breathe consciously, and massage themselves, starting at their feet and finishing at their face.

▶ One word circle: with all students standing in a circle, ask each student to say a word of how they are (it does not have to be a feeling, it can be any word that expresses the essence of how they are feeling at the moment). As a rule forbid the use of the words "good", "bad", "ok", "fine", etc.

▶ Energy thermometer: in an imaginary line on the floor, where one side is no energy at all, and the other side is full of energy, ask students to stand on the line in the place that represents their energy level at the moment. Take their energy level into account in order to try to engage them during the session.

Some ideas for rituals to end the session:

▶ You can repeat the one word circle and the energy thermometer at the end of the session.

▶ Create a group cheer (a short catch phrase), and in a circle, you can all scream the group cheer together at the end.

Whatever rituals you decide on, it is important that:

1. The teacher participates actively in the ritual.
2. You are constant with it, assuring to plan enough time to begin and end every session with the chosen rituals.

The teacher as actor/facilitator

"Through dialogue, the teacher-of-the-students and the students-of-the-teacher cease to exist and a new term emerges: teacher-student with students-teachers. The teacher is no longer merely the-one- who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach". (Paulo Freire, 1970)

Engaging in creative processes and methods that require the use of our bodies and emotions can be challenging for students, and many times also for teachers.

However, the teacher has the responsibility of facilitating the creative process. In order to do this, the role of the teacher will shift to that of a facilitator. The main tasks of the teacher as facilitator will be to:

- Guide the group through the various dynamics by focusing on the equal use of space by the participants.
- Identify the diversity of positions and roles present in the group, and give space to all views and emotions being expressed.
- Respond to the group climate, finding a balance between what needs to get done and the motivations/energy of the group at that moment.

Reading

To prepare as teacher/actor/facilitator, please read the following extract from the book by Allan Owens and Keith Barber (2001) Mapping Drama: Creating, Developing & Evaluating Process Drama.

CONTRACT, INVESTMENT AND OWNERSHIP: WAS THE DRAMA CONTRACT ESTABLISHED AND RE-NEGOTIATED?

A drama contract arises 'when a practitioner and a group enter into an agreement to do something on mutually agreed and binding terms.' When we first meet a group we negotiate a contract. This gives both the leader and the participants the right to 'stop the drama' and work out together why it is not working and what needs to be done to make it work. One of the big virtues of a contract is that it is impersonal and negotia-

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

74

ted before conflict starts, so if conflict occurs you are not locked in to a personal 'I told you to do...and you refused' head to head argument. It is just a breach of contract-no argument, no personal recrimination. With a contract you have a strategy to move forward when the process is not working.

There is nothing wrong in stopping a drama session. In the primary classroom and with community groups it is relatively easy to switch to another activity. With an older group you may have to revert to an activity you know they will engage in e.g. small group play making or games. With young children you may try to build up the time you spend doing drama starting from just 5 minutes. It is often counter-productive to move into the hall and feel you have to fill an hour regardless of the level of the group's development. Drama is a demanding activity. It is often better to feel that you are succeeding for 5 minutes rather than failing for 45 minutes.

It is perhaps helpful to think of contracts in drama as short term and long term. The length of a long term contract can be defined as the period of time that the group and teacher are all going to be working together. For example, in a secondary school this may well be over a two year 'A' Level Course. In a primary school it could be for the year that the teacher and class are together, in a community group for the whole length of the project or course. This contract would detail how we wanted to work together and would examine how we wanted our working relationship to develop. This could be written up and put up on the classroom or studio wall or could be simply a verbal agreement.

In a lecture, Dorothy Heathcote at the NATD conference (1989) 'The Fight For Drama, The Fight For Education' she listed a number of paradigms - ways in which the teacher perceived their working relationship with a class:

▸ **Child as Flower** given enough time and care, you will grow
▸ **Child as Candle** You can rely on me to keep you lit up Child as Echo No! do it the way I've said / shown you Child as Friend If I am nice to you will you...?
▸ **Child as Adversary** The trouble with you (lot, class) is...
▸ **Child as Clay** In time you'll turn into the class I want
▸ **Child as Crucible** Me and you have to keep stirring everything around
▸ **Child as Machine** By October they should be able to...
▸ **Child as Vessel** We did towns yesterday, today we are going to do...

dreams*

INTRO **METHODS** **STRUCTURE** **INNER WORK** **EXERCISES** **PREPARING WORKSHOP**
THE TRIP **PRESENTING** **MORE TIPS** **CASE STUDIES** **LINKS** **ANNEXES** **VIDEOS**

75

As practitioners we all, at times, slip into using many or most of these paradigms. Heathcote emphasized that she saw 'Child as Adversary' as a destructive paradigm which must be avoided at all times. She saw 'Child as Crucible' as the most healthy paradigm for learning to take place. We once read these paradigms out to a group and briefly explained what each one meant. We then went over the list again and asked them to say "yes" if they felt we had ever reacted to them in that way.

They reacted to most of the list, perhaps suggesting that as practitioners we will try all methods during a session. Different individuals reacted positively to different paradigms, disagreeing strongly with some of their peers.

A contract may well be with a whole group, but as practitioners we must constantly be aware that we are dealing with a group of individuals who may well have interpreted the contract in very different ways. Like Heathcote we would hope to base our relationship on the idea of 'stirring things around together' but knowing that leader and group members can work together or autonomously as the process requires. Some individuals or groups may hold you as their adversary. If they want this, then the long term contract can not meaningfully or constructively be made at this stage.

Future re-negotiations would have to occur until a mutually satisfactory agreement was reached. This would tie in with aims, objectives, and assessment where relevant. Also in a **long term contract** we would set achievable goals, stating where we thought we could be at the end of a time period.

By **short term contract** we mean one or two sessions. The main role of a short term contract is to give individuals ownership of their drama. If they do not believe that the drama belongs to them then the scope for learning is reduced. Ownership comes when the pupils believe that they are making decisions that directly affect the direction and focus of the drama and that their views are valued. This does not mean that we cannot challenge. As each challenge is considered, more commitment can result. The importance of the whole concept of ownership is illustrated in this example.

I had always believed in the importance of ownership, but the following incident early in my career really brought home to me the power of pupil ownership. As teacher in charge of drama in a secondary school I felt under two pressures, the first was to produce schemes of work that could be presented to an outside body, and the second was to provide some concrete help or fairly inexperienced teachers. Both of these pressures resulted in the drawing up of a year seven scheme of work which included a half term (7 week) block following a project called 'The Way West' as outlined in 'Drama Structures' by Cecily O'Neill and Alan Lambert (Hutchinson 1975).

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

76

This looked fairly interesting and presented inexperienced teachers with clear content materials and ways of working.

I presented this project to my own year seven group, and we commenced work. After two lessons the project was obviously failing, the quality of the work was very average and the main problem seemed to be that the pupils had no enthusiasm or interest. I stopped the session and asked them to evaluate their work, they said they felt it was very poor. With further discussion it turned out that they had no interest whatsoever in what they were doing. They had not chosen to look at 'The Way West.' As it was my choice I needed to invest it with enthusiasm and importance. I had failed to do this because if I was honest with myself I did not have any enthusiasm for the subject either.

The pupils had now thoroughly lost any vestige of ownership in the work, and were simply going through the motions, the possibility for learning had now evaporated. We stopped work and tried to negotiate a meaningful way forward.

We found one, they wanted to do Gang Warfare! Thinking on my feet I played a game with them called Tee-ak-ee-allio , this is a competitive team game which gives group identity and the sense of opposition to another group.

From here I asked them to find a name for their group, a costume, build a base, and devise a movement piece which told us about their gang. For the next lesson they brought in music and costume, and the whole atmosphere was completely different. They were excited about the work and I felt the commitment was total. Briefly, the work then progressed to a symbolic confrontation, and the module finished with a debriefing on the consequences of this confrontation. We became the parents of the gang members, involved members of society such as the police, and met to see if we could find out the cause of this violence. We than became experts who were given the brief of finding a solution to the problem of bored youths. This was then applied to our own situation in our area.

We could have flogged on along the Oregon Trail, but that would have been pointless - I had failed to make a mutually acceptable contract with the group. Instead the pupils gained ownership in the work, and the resulting commitment lead to the possibility of a real learning situation.

This example may seem to run against the whole concept of using pretexts which is put forward in this book. We believe that any mechanistic, spiritless following of any drama structure will produce poor work which nobody cares about because nobody owns it. The point we are making is that the pretext of The Oregon Trail' was used in

dreams

INTRO **METHODS** **STRUCTURE** **INNER WORK** **EXERCISES** **PREPARING WORKSHOP**
THE TRIP **PRESENTING** **MORE TIPS** **CASE STUDIES** **LINKS** **ANNEXES** **VIDEOS**

77

such a formulaic way that the individuals were not being given the chance to make any real decisions. Situations were arising, the outcome was known and the group were simply led through the pretext because the practitioner had no personal interest or investment in content or form of this pretext. In the hands of someone who had all these things the resultant drama could have been excellent. Interest in the subject would have allowed the teacher to invest energy and enthusiasm in the pretext which in turn would have had much more of a chance of gaining commitment. This in turn would have led to a level of ownership which made belief a possibility.

One last point needs to be clarified in terms of contract and ownership. We believe that the practitioner has a clear responsibility for enabling a group to progress, but cannot 'do' this on a group's behalf. Pretexts can be presented as scaffolding structures for drama work but it is the group that develops work from these. It is not the drama practitioners' job to provide an endless stream of ideas in terms of form and content for any group. As in any good teaching and learning practice the ultimate goal is autonomy, independence and mutual respect.

QUESTIONING: WAS YOUR QUESTIONING EFFECTIVE?

A vital part of any drama lesson is questioning. This takes place on different levels before, during and after the drama.

Before the drama it is important to consider the closed information-generating questions you will be asked when building the context. It is also vital to pinpoint the key 'organizing' and 'open' questions to which you, as a leader do not know the answer, but which you are interested in exploring with the group.

During the drama asking the 'right' question at the 'right' time to the 'right' individual/group, in the 'right' way is a skill that can be developed. This can increase the level of challenge for the committed or, equally, regain the interest and re-focus the attention of the interested or undisruptive. You also need to consider the most effective way of asking certain questions at certain points would be in or out of role. Closed questions can be very powerful in role.

After the session, appropriate questioning can obviously allow the group to reflect upon the drama skills, knowledge and understanding generated. It has been said that 'the two worst forms of knowledge are ignorance and certainty'. The aim of process drama work is to find the 'right' questions to ask, rather than fixing upon immediate answers and solutions.

dreams

INTRO METHODS STRUCTURE INNER WORK EXERCISES PREPARING WORKSHOP
THE TRIP PRESENTING MORE TIPS CASE STUDIES LINKS ANNEXES VIDEOS

78

When working on types of questions, we find the following classification to be useful.

WHAT ?

Itemizes, lists, gives opportunities for non- threatening participation, invites speculation, e.g. 'What sort of animals would you find in the forests of North America?'

WHERE? WHO? WHEN?

generates specific information and build context. e.g. 'Where is the rest of the village? Where are the forests?'

COULD? WOULD?

explores potential and offer opportunities for participation e.g. 'Could we just practice it?'...Would someone draw on this map..?'

WILL? CAN? HAVE?

demands commitment e.g. 'Have you ever met anyone like this hunter?'

HOW?

considers feelings e.g. 'How do you think she felt at that moment? How can we move the drama forwards?' Drama can be used to exercise our feelings of sympathy and empathy. Too much emphasis on asking members of the group ' how' they feel can be as counter-productive as not asking them to consider the inter-play between their role or beliefs and that of the character or attitude that they are portraying.

WHY?

asks for explanations. Most of our questioning is designed to find out 'why?', yet this question can be the least useful if asked too prematurely. Explanation needs to be teased out by using other kinds of questions. The 'why' is often the overall drive of the lesson and should be worked for. If you know the 'why' the drama is often all over.

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

79

Much of the purpose for asking questions in drama is to fulfil the needs of **reflection, analysis and evaluation**. Reflection upon dramatic work is crucial if participants are to have an understanding of the work. But reflection need not take the form of discussion immediately after the drama. Reflection can be productive and significant when articulated within the context of the drama or outside it, during or after the process is complete.

EXTERNAL FACTORS: DID EXTERNAL FACTORS AFFECT THE SESSION?

Because process drama often works by gradually and carefully building an agreed imagined context, participants need the opportunity to concentrate on the immediate construction of this. External factors can intrude into the building of this 'other world', and destroy a session, particularly with groups that have a poor social health or who are not used to this method of working.

Physical interruptions into the space can be disastrous. Forty minutes can be spent constructing a context, slowly building the possibilities for belief and moving to the pivotal point of a drama, only for a phone to ring or a member of staff, the secretary, or someone to come in with a message. On some occasion when interruptions are frequent this can mean that to all intents and purposes the session can never move beyond the superficial. People can perhaps be forgiven for interrupting process drama as to the uninformed eye it often looks as though nothing very much is going on. Lines are not often being 'declaimed', the atmosphere is often relaxed and there is laughter. The fact that thirty people have carefully negotiated and constructed a fictional context within that space is not always obvious to those who enter part way through this process.

One way around this is to inform people about 'how' they can enter during sessions, people often understand if you explain yourself. One teacher, because of a pastoral role he was performing in the school found some interruptions were unavoidable. He struck up a deal with people who were likely to enter, they came in through the side door, sat as an audience and would wait until he could withdraw, thus reducing the interruption greatly. This also is a useful strategy for members of the group who arrive late.

> *An example is due. The project was a four week module with a mixed ability group of year seven secondary pupils, looking at a cross-curricular project, drama and technology. Planning was meticulous. We studied 'Technology in the National Curriculum '- and*

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

80

isolated four broad areas which we felt were especially pertinent to drama; these were listed under the devised headings and we give one level as an example of each.

OTHER CULTURES

Know that in the past and in other cultures people have used design and technology to solve familiar problems in different ways.

DESCRIBING TO AND WORKING WITH OTHERS

Recognize the points of view of others and consider what it is like to be in another person's situation.

CHANGING NEEDS

Review the ways in which their design has developed during the activity, and appraising results in relation to intentions.

DESIGNING AND MAKING

Use talk, pictures, drawings, models, to develop or design proposals, give simple reasons why they have chosen to make their design.

Very briefly, the context was established, using 'mantle of the expert'. Members of the group were in role as the members of various design firms who were tendering for the contract of designing the first city on the moon. Design was interlaced with in-role work when the group were the first people to live in the city, their experiences were then to feed back into the design proposals.

Session 1 was good, then came the externals! During Session 2 I had to moderate GCSE work, the lesson was covered by a supply teacher in an English classroom and the work I set was not attempted. I taught session 3 and arranged for the head of Technology to come in and give them some skills input on design. I got a phone call at lunch time to say that his moderator had turned up and he could not make our lesson. The pupils arrived, very late, hot, flustered, and with 'glazed over eyes'. I was told that two pupils would be even later as they had been sent to the Head of Year Seven for fighting in the street on their way to drama. I effectively talked to myself until the two 'heroes' arrived. We moved to the art room and I tried to give the skills input. I left the art room last and arrived at the studio to witness a flying drop kick. The victim bursts into tears and I had words

with the aspirant 'Bruce Lee' who then also burst into tears. I gave up on the drama lesson and the class went home. External factors had taken over.

Mood is a significant factor. **Your own mood** as a teacher is important. To launch process drama well you need to be on top form. This is not possible all the time, nor is it desirable to sustain such a high level of input and energy week after week. If you are not up to it don't try it, you can end up doing more harm than good. Move into exercise or small group improvisation or rehearsal mode. **Pupils' mood** also comes into play i.e. the mood of a whole group, not just an individual, though we have to cope with individual's moods for the good of the whole. Events prior to individuals entering the drama space bear directly on it. An experienced practitioner will read the class and individuals in it well and angle the drama to suit the mood.

Possibly the most important factor outside the drama itself is **social health**. Many of the real difficulties in teaching process drama stem from social ill health. There is no short cut when trying to improve the way a group of individuals relate to each other. Drama can allow individuals to experiment with other behaviours but they are unlikely to do this unless there is a measure of trust between themselves and with the practitioner. In some cases a total lack of trust makes it impossible to do drama with a group. There are strategies to try in such situations, many simply to do with good teaching, but such changes take a long time. For example, focus strongly on negotiating and adhering to the drama contract established. Make the social health of the group an explicit issue in positive terms. When the contract is broken, consistency is needed in applying agreed sanctions.

Individuals in the group need to be treated with unconditional positive regard at all times. This does not mean that frustration cannot be shown. Alternative ways into the work for individuals that cause particular problems could be considered. This could be through technology, perhaps using the video camera, audio taping, computer or lighting. Other professionals or interested people could be invited into the sessions. The value of such a 'third dynamic' in settings where groups have poor social health cannot be over-estimated.

If just one individual or a small group is continually disrupt, it can be difficult, if not impossible, to do any drama. Often the rest of the class ends up disciplining the person who is 'spoiling their drama', who has in effect broken the contract which allows drama to work. We have seen many cases where drama has allowed individuals who are normally disruptive to succeed and become motivated through this success. For example one of the most frequent feedback comments on the drama we get from

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

82

prisoners we have worked with is 'It's kept us out of trouble for three days' (or however long the project is). On the other hand, we have experienced cases where just one individual can sabotage a motivated and keen group and where exclusion has been the only answer. "This group was great before.......arrived". One person can ruin a theatre performance for the hundreds of people in the auditorium. The same is true in drama education. The difference is that perhaps there is room for much negotiation before the play finally stops.

Many groups who have poor social health can find ways of working together through drama, albeit inconsistently. However, sometimes it does not matter what you as a teacher do or have prepared. External factors can be too problematic for drama to happen. In such cases it is best to 'let go' and have a fall-back position planned. This may be to finish a session after ten minutes good work rather than plough on with a further forty minutes chaos. If this is not possible the teaching style may have to change. For example a more didactic whole group approach could be used or group or individual tasks introduced.

In the short term we may often fail in our aims, learning objectives and outcomes because of factors beyond our control. An individual or group cannot be 'forced' to imagine, play, pretend or act. As drama practitioners we must recognize this, be stoic, forgiving of ourselves, and come back to the struggle renewed for the next session."

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

83

Introducing "The Trip" dramatic pre-text to the class

7

7 INTRODUCING "THE TRIP" DRAMATIC PRE-TEXT TO THE CLASS

"The Trip" is a pre-text developed for students to undertake their own journey in the context of school transitioning, which means that as students do the workshop, where they will experience moulding the characters and storyline, they will be simultaneously undertaking the hero's inner journey related to their own path.

In this chapter you will find the 8 stages of "The Trip", as part of the Dreams Project (main topics are ESL, Diversity, Forum Theatre...), so you have a step-by-step guide to implement it with your students. We invite you to watch a video summary of this trip, developed by Cassarà-Guida Institute in Partinico, Italy:

Video ▶

DREAMS Project | The Trip Case Study (Italy)
https://youtu.be/nzwW1MExXcc

Before you begin the workshop, please make sure to do the following:

- Explain to the class that they will be undergoing a theatre-based workshop, where they will be creating the details of a story through different games and activities.
- Do a warm-up exercise (you can choose one from the annex) or look for a warm-up .
- Decide on a ritual to begin the workshop sessions
- Decide on a ritual to end the workshop sessions (you can do this prior to beginning the workshop, or leave some time at the end of the first session of the workshop).
- Decide on the name of the school that is framed in the story of "The Trip"

STAGE 1: THE ORDINARY WORLD AND CALL TO ADVENTURE | CREATING CONTEXTS

NARRATION

It's a warm spring morning. The bell rings in the Primary School "NAME DECIDED BY STUDENTS". The students run to class. There are always a few who drag behind still a bit sleepy, but not today. Today, all of the last year students are very excited! During the first hour of class they will be holding the assembly to plan their end-of-the-handbook field trip.

FACILITATION

Explain to the students they will be exploring and discovering how the neighbourhood and the school of the story are. They will also be planning the end-of-the-handbook field trip. To do so, you will use the following activities.

MAPPING THE NEIGHBOURHOOD

OVERVIEW

In this activity students will create the neighborhood where the story of "The Trip" will happen.

TIME

40 minutes

MATERIALS

A4 paper, masking tape, a thick black marker, a mobile phone to record video.

INSTRUCTIONS

1. Sit in a circle.
2. Ask and discuss with the students the following questions: What is the name of the neighborhood? In what city is the neighborhood located? Does the neighborhood have many trees or does it have more streets and cars? Who lives in this neighborhood, younger or older people? Are there lots of parties? What is the best of the neighborhood? And the worst?

Use the room (and the objects in the room) to make a map of the neighborhood. First, find a place in the room where the school is, and mark it with a chair, a shoe, a desk, or any other object. What surrounds the school? Move the objects in the class to create this map: is there a gymnasium? Is there a Secondary school? Are there any museums? Etc. Make

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

86

sure you put names on the different places as you define them using A4 paper, a thick black marker, and some masking tape so that you can clearly see how the map comes together. You can use masking tape to define the roads that connect the different places around the neighborhood.

4. Once you have completed the map, ask students to think of a character who lives in this neighborhood, ask them to take find a place around the room, and do a statue of this character (e.g. the baker making bread, someone walking a dog, a child playing in the park, etc.).

5. Do a Mannequin Challenge, which is, take a video of the neighborhood with everyone "frozen" during some seconds (find out more about Mannequin: https://en.wikipedia. org/wiki/Mannequin_Challenge)

6. Ask students for help to put everything back in place once you have finished.

SCHOOL WALKS

OVERVIEW

In this activity students will explore and construct the school context in "The Trip" by playing around with the essence of the characters who are part of the school.

TIME

15 minutes

PREPERATION

A room where students can move around comfortably. If you are in a classroom, push all chairs and tables to the sides of the room to open up space.

INSTRUCTIONS

1. Ask students to start walking around the room in silence, without talking or touching each other.

2. As they walk, explain to them that they will be exploring how the school (NAME OF THE SCHOOL) is by taking on different characters as they walk. They should never stop walking.

3. As the students keep walking, give the following instructions*:

   - You are now first grade students... how do first year students walk? How do they move? Fast? Slow? Are they happy? Are they tired? Are they excited to be in school? (Let them explore these movements for about a minute).

   - You are now fourth grade students... how do these students move? (Let them explore these movements for about a minute)

   - You are now teachers... choose a teacher... are you a Math teacher? Are you a Sports teacher? Are you the Principal? (Let them explore these movements for a couple of minutes). You are a teacher walking down the school halls, and as you come across each other, you can say hello to each other only using your eyes.

   - Who else is in this school? Choose a character who is part of this school.. maybe a parent? the staff from the cafeteria? the school counselor? Choose any person that could be in this school: how does this person walk?

   - You are now last year students... how do you walk? How do you breath? Are you a happy student? Are you happy to be there? Are you worried? Are you tired? How do all of these feelings show in the way you walk? Think of how you feel, and as you come across a classmate, tell them what you feel only using your eyes (no speaking allowed).

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

88

- The bell rings and you need to get to class... you are now in a hurry to get to class! (Let them walk around quickly, without running).
- You have arrived to class! Find a place and sit in a circle!
- You are now in class. You are the last year students of the school (NAME OF THE SCHOOL), and today you have the assembly to decide where you will go for the end-of-the-handbookfield trip.

* You can adapt the different characters to best fit the school context your students are most familiar with.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

89

PLAN AND MIMIC

OVERVIEW

In this activity, students will plan together where the characters of "The Trip" will go for their end-of-the-handbook field trip.

TIME

25 minutes

INSTRUCTIONS

1. Students are sitting in a circle. Explain to them that they are the last year students of the school (NAME OF THE SCHOOL), and that they are in the assembly to decide where they will go for the end-of-the- handbook field trip.

2. Put the students in groups of four. Ask each group to think about a place they would like to go. Give them 5 minutes to decide. They can be as creative as they want, it can be any place, real or made-up. The other groups cannot know what the rest of the groups are planning.

3. Once all groups have decided where they would like to go, ask each group to create mimic or choreography without using words of where they are and what they will be doing in this trip. Give them about 5 minutes to prepare.

4. Ask them all to sit together in a semi-circle facing the front of the class.

5. Ask a group to go to the centre, in front of the class, and now without talking they have to do their mimic/choreography of their plan for the trip.

6. The rest of the groups have to guess where they are and what they have planned. If they don't guess that is OK, just ask the group to explain what they were proposing.

7. Once all the groups have presented, ask the class to vote for where they would like to go out of the different options given.

DEBRIEF

Ask the students to sit in a circle, and discuss with them the following questions (or any other question you feel might be useful to help the students become aware of the process):

▸ Ask them to go over the three activities they did (mapping the neighborhood, school walks, and plan and mimic). What happened?

▸ What was easy? What was difficult? What was the funniest? How is the neighborhood of our story?

▸ How is the school of our story?

▸ Did you learn or discover something?

NARRATION

A meeting is held informing teachers, parents and students where and when the trip is going to happen. After the meeting, students are freed for the day and allowed to go home. A group of three students, who are very close friends and neighbors, leave the meeting and walk home together. One of them seems sad, and the other two friends notice it. After all, they have been friends for a very long time, and they can really tell when something is wrong. One of them asks what's wrong, and the friend answers quite disheartened that she/he won't be able to go to the trip. Now all three friends feel depressed and disappointed. After all they had been through together, if one of them couldn't go, the trip was not worth going to. They had to find a solution.

FACILITATION

Explain to the students they will be exploring and discovering how these three friends, their families and their routines are.

SHAPE OF A PERSON		
OVERVIEW In this activity students will shape the main characters assigning them physical features, personalities and backgrounds.	**TIME** 50 minutes	**PREPARATION** Prepare the three large pieces of paper before the session: using a roll of paper of at least 1 x 1.5 metres, draw the shape of a person and cut it out. Do this three times, one for each character the students will be working on.

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

92

INSTRUCTIONS

1. Sit in a circle.

2. Divide students in three groups. Various methods can be used in order to do so. The teacher can ask students to stand in a circle and assign the number 1, 2 and 3 following the order in which they are placed, so that the 1s, 2s and 3s will be the members of the three groups. This method is particularly useful if the teacher notices that students that are close with each other are placed together in the circle and wants to foster interaction and cooperation among students that usually do not do things together. Another method to create the three groups can be by making each student choose a piece of paper with a number from a box.

3. Each group will be in charge of developing one of the characters. They will have to decide name, gender, where the person was born, age, appearance, personality, fears, and desires. Ask them to include elements such as capabilities, eye, hair and skin color, health condition, etc. Give examples if needed. Give each group 5 minutes to agree on the features of the character.

4. Once the group has agreed, they will have to draw, color, and write the character's main features on the large piece of paper the teacher has provided. Give them 15 minutes to do it.

5. Once all groups are ready, each one will present the character. All students can take part in the presentation. Encourage students from the other groups to ask questions about the character and her/his family.

dreams

INTRO METHODS STRUCTURE INNER WORK EXERCISES PREPARING WORKSHOP
THE TRIP PRESENTING MORE TIPS CASE STUDIES LINKS ANNEXES VIDEOS

93

TIMES OF THE DAY

OVERVIEW

In this activity, students will deepen their construction of the characters by representing them at different times of the day and in different stages of their life.

TIME

30 minutes

INSTRUCTIONS

1. Ask for a volunteer from each of the three groups. Each volunteer will embody the character shaped by her/his group. Ask the three volunteers to go to the front of the class (to the stage).

2. Ask the three volunteers to represent the character when she/he was: 1 year old, 3, years old, 6 years old, 8 years old, 10 years old, and their current age. Let the volunteers explore each age for about 30 seconds to one minute. The teacher will be guiding the volunteers calling progressively for the age to represent. While representing it, they can use the entire space of the classroom. The volunteers can only use their bodies to express the age of the characters. They cannot speak. The rest of the class observes.

3. Ask for three new volunteers, each one from one of the three groups. Ask them to represent what the characters are normally doing at different times of the day (on a weekday): at 6 am, at 9 am, at 11 am, at 1pm, at 5 pm, at 7 pm, at 9 pm, at 11 pm, at 1 am, at 4 am The teacher will be guiding the volunteers calling progressively for the time of the day. While representing it, they can use the entire space of the classroom. They cannot speak, they can only use their bodies to act out what the characters are doing at these times of the day. The rest of the class observes.

4. Ask for three new volunteers, each one from one of the three groups. Ask them to represent the characters on special occasions: 24th of December, 31st of December, their tenth birthday, on a Sunday at 14h, on the last day of school before summer holidays, on the first day of school when they started primary school. Add other relevant special occasions you might consider interesting to explore for your school context. They cannot speak, they can only use their bodies to act out what the characters are doing at these times of the day. The rest of the class observes.

dreams

INTRO METHODS STRUCTURE INNER WORK EXERCISES PREPARING WORKSHOP
THE TRIP PRESENTING MORE TIPS CASE STUDIES LINKS ANNEXES VIDEOS

94

DEBRIEF

To finish stage two, debrief with the following questions:

- How were the activities?
- Was it hard to agree on the features on your group's character? Did you agree at every moment? Were there some features that were harder to agree on?
- How do you feel about the characters? Do you feel identified by some of them in some aspects?

Questions for the volunteers of the activity Times of the day:

- How did you feel while representing your character?
- What did you find the hardest to represent? What did you find the easiest? Why?

Questions for the students who were observing the volunteers:

- The three characters were represented as you would have imagined?
- Did you see something that surprised you?

FACILITATION

What is the most important thing that happened to the characters in the past?

A MOMENT IN THE PAST

OVERVIEW

"Meeting the mentor" is a very important step in the hero's journey. "Meeting the Mentor" occurs after the hero has been Called to Adventure and discovered that the task ahead will be incredibly difficult. The Mentor then provides the hero with training (physical, mental, spiritual, or a combination thereof) and often accompanies the hero on the journey.

In order to discover who is the mentor for our characters, with this activity we will invite students to reflect on the most important things that happened in the character's lives. Through this exercise of fictional remembrance, students will be able to recognize that many times they already possess the tools they need to face difficult journeys. Maybe it's the advice of company of a person, but maybe "the mentor" takes the shape of a lesson learnt.

Additionally, in this activity students will learn how to build stories, by creating a plot around the most important thing that happened to the characters in the past.

TIME

80 minutes

MATERIALS

Sheets of paper, post-its, pens, colored markers, mobile phones to record video (at least one per group).

INSTRUCTIONS

1. Sit in a circle.
2. Divide students in three groups. They can be the same as Stage 2 or change, depending on the teacher's choice.
3. Each group will have 5 minutes to determine what has been the most important thing that happened to the assigned character in the past. In order to assure that all members of the group take part in the creation of the story, the teacher can suggest that each student writes on a post-it what she/he thinks that the most important thing that

happened in the past should be. In this case, give students a couple of minutes to write on the post-it and 5 minutes to share ideas and come to a common story.

4. Once the group agrees on what is the most important thing that happened to the character, the members of the group will need to define the story around it. The story must have characters, a place, a time, a beginning, middle and end. Suggest students to reflect on the following questions while building the story: What is the initial situation?

- When does this story take place?
- Where does this story take place?
- Why did it happen?
- Who is involved in the story?
- What is the main conflict or problem? What is the outcome?

The questions can be listed on a board so that students can look at them while working on the story. Give them paper and pens to take notes and 20 minutes to create the story.

5. The teacher will now ask each group to record a short video explaining the story. Students can be as creative as they want, there could be a narrator telling the story and the other students interpreting it using gestures, it can be a role play where all actors can speak, it can involve the use of drawings or other materials from the classroom, etc. Give examples. Give students 15 minutes to rehearse and 10 minutes to record. Videos should not be longer than 5 minutes.

6. Watch the videos together as a class. After each video, students from other groups can ask questions.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

97

DEBRIEF

To finish stage three, debrief with the following questions:

▸ How was the activity? Was it hard? Was it easy?

▸ Was it hard to agree on the most important thing that happened to the characters in the past? And starting from that, was it easy to create the story?

▸ Apart from the three main characters, who were the most important persons involved in the story? What did they do?

▸ What determined the outcome of the story?

▸ Is there a person in the story that inspired you to do things differently or that provided advice? What important lesson can you learn from the outcome of the story? How can this help you to face future obstacles?

▸ Who do you believe is the character that cannot attend the trip? Do you all? If not, who would that be for you and why?

> ▸ *By the end of this stage, students must have decided who is the character that cannot attend the trip)*

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

98

FACILITATION

Why can't the student go?

CUMULATIVE IDEAS

OVERVIEW

In this activity students will define the reason why the character cannot attend the trip.

TIME

15 minutes

INSTRUCTIONS

1. Sit in a circle.
2. Take a step back to the previous activity and make sure that everybody knows who is the character that cannot attend the trip.
3. Give each student 2 minutes to think of why the character cannot attend the trip.
4. Ask students to get into pairs, share their ideas and come to a common reason that determines the character's inability to attend the trip (they can choose from one of their ideas, mix them, or come up with a new one). Give them 2 minutes to do it.
5. Ask two pairs to join and repeat the procedure. Then ask two groups to join once more, until the class comes to only one situation that causes the inability of the character to join the trip.
6. Sit in a circle and discuss the situation that prevents the character from joining the trip.

HINTS FOR FACILITATORS

- Low instrumental music can be played during the activity to create a comfortable and creative environment.
- Some examples of why the character cannot go are: she/he cannot pay for the cost of the trip, the trip involves swimming and the character does not know how to swim, the character has a disability and the class has chosen a place that is not suitable, the parents of the character are very traditional and do not let him/her attend, etc.).

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

99

FACILITATION

What can be done so that all three students can attend the trip?

FORUM THEATRE

OVERVIEW

In this activity students will be presenting alternatives and solutions to the situation that prevents the character from joining the trip.

TIME

45 minutes

INSTRUCTIONS

1. Sit in a circle.
2. Take a step back to the previous activity and make sure that everybody is aware of the situation that prevents the character from joining the trip.
3. Create a story around the situation that prevents the character from joining the trip, where the main conflict is that the character is trying to change the situation to be able to attend, but something or someone is preventing him/her to be able to do so. To facilitate the brainstorming and creating a specific scene with the students that materializes the conflict use the following structure: how is the character trying to solve the problem? Where is this happening? When is this happening? Who is there? Who is making it difficult for the character to solve his/her problem?
4. Ask for a volunteer to represent the main character (protagonist), and ask for another volunteer to represent the person that is making it difficult for the character to go (antagonist). Ask for other volunteers to represent the rest of the characters in the story if there are any. These other characters can be allies of both the antagonist or the protagonist, and can switch their position as the conflict unveils. Give the volunteers 5 minutes to rehearse and improvise a short skit, representing the moment the character is trying to solve the problem. For example, if the problem is that the character's parents are too traditional, the skit could be set in the character's living room, asking his/her father for permission, and his/her father saying no. Explain that it is important that the character who is forbidding the trip (in this example, the father) is convinced of his own reasons, and does not yield easily.
5. Ask the volunteers to present the skit to the rest of the class, and explain to the class that, at the point of conflict, they will stop the play and be able to substitute any of the characters to try to change the story.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

100

Stop the action at the point of conflict and ask students about possible alternatives, inviting them to go on stage substituting a character (they can replace the protagonist, an ally, or create a whole new character) to be able to negotiate their alternative. After every replacement, ask the students off stage (those in the audience) what happened, and if something changed. Do as many replacements as students want to.

7. If a student decides to substitute the antagonist (in our example this would be the father), allow them to do so. After the replacement, ask the audience what changed, and if this change is real or if it seems more like a magical change. Invite them to try to find alternatives that depend on the changes that the protagonist can enact, rather than expecting "magical" changes from others.

8. If the situation is very difficult to solve and there does not seem to be an alternative, ask the students if there is something that can be done in a different moment of the characters life (they can create alternative realities for both the protagonist and the antagonist), and invite them to improvise that new situation to see if something changes. In our example, maybe they want to act out a situation where the father was a boy and wanted to go to his end of the year trip, but was not allowed to do so, this way, the father can empathise, or maybe the protagonist can discover new elements for negotiation.

HINTS FOR FACILITATORS

Note: changing the trip to facilitate everyone's attendance is also possible, but if changing the trip is necessary let this idea come from the students first. Only suggest it at the end as a last resort if they have not come up with it.

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

101

DEBRIEF

To finish stage four, debrief with the following questions:

▶ How did you find the process of deciding the reason preventing the character from joining the trip?

▶ While the group was coming together, was it harder or easier to agree on a common idea compared to when debating it in pairs or in smaller groups?

▶ Did you find your proposals very different among each other?

▶ How was looking for alternatives to solve the situation? Was it hard to find a solution?

▶ Were you able to find solutions for the character to attend the trip? If, so how do you feel now that you found a solution that allows all students to attend the trip?

▶ What was difficult? and easy?

▶ What did you enjoy the most?

NARRATION

(For this part of the narration, the teacher can use different elements of the classroom to make a thunder and lightning effect. The teacher can ask students for help, for example, meanwhile the narrator reads the story, some students can play with the lights to make the lightning, some can make the thunder noise, and others can act as the students in the bus.)

After fixing the situation (now all three friends can go!), the day of the field trip arrives. Everyone is buzzing with excitement. They will have the best of times! The three friends and all their classmates get in the bus. There is a lot of noise: chatter, singing, laughing. With all this fun going on, no one noticed that the bus was entering a lightning storm. Well, no one except the bus driver, who did not give the matter of the storm any attention and continued driving along the highway. Suddenly, a blinding flash covered everyone's sight, for a few seconds everything was completely white, and a defending thunder shook the bus. You could hear everyone screaming in panic together with the roar of the thunder, but the whiteness of the lightning barely allowed a few silhouettes to be seen. The three friends held each other tight deep down in their seats with their eyes closed, and their hands over their ears, until they realized the flashing and roaring had stopped. They slowly lifted their heads, and made sure they had all body parts still attached.

Luckily they were safe and sound. They looked around and realized the bus had stopped, everyone had disappeared except themselves and the bus driver, who looked at them as if nothing had happened and said with apathy: "Get off, we are here."

The three friends felt confused and scared, but did not dare to disobey the bus driver, and decided to get off the bus. They had barely stepped down the bus when they heard the engine speed up behind them as the bus left them behind.

They looked at each other and then looked around. They were in a place they had never seen before: they only recognized one thing, a big sign over the door of the building in front of them that indicated they were right in front of a Secondary school.

Even if students were not able to find a solution in the previous stage, provide a "magical" explanation: for example, the father suddenly changed his mind, or if it was for an economic reason, the student found a 100 Euro bill on the street that allowed him/her to go, etc.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

103

FACILITATION

How is this secondary school? How does it look from outside? How are the surroundings?

METAMORPHOSIS FREEZE

OVERVIEW

In this activity students will create the Secondary School and its surroundings.

TIME

20 minutes

PREPARATION

To prepare, do the following warm-up with the students:

1. Ask students to walk using the entire space of the classroom.

   While they walk, the teacher will randomly be saying numbers from 1 to 10, where 1 is very slow (slow motion) and 10 is very fast (almost running, but without running). Students will have to adapt their movement speed to the number.

2. Now ask students, while they keep moving, to interpret emotions: happy, sad, Enthusiastic, tired, angry, etc.

3. Now ask them to keep moving and when the teacher says the name of an animal to interpret it and freeze. Try 5 or 6 animals. Ask them to look around at each other without moving. Do the same with few elements of the classroom (chair, table, board, etc.).

INSTRUCTIONS

1. Stand in a circle.

2. Ask students to come up with a name for the Secondary School the characters arrived to.

3. Ask for a volunteer to a stand at one end of the class. Ask the rest of the class to stand at the other end. The volunteer will turn around giving their back to the class and say: "1, 2, 3, [an element] freeze!" The rest of the students will try to advance towards the volunteer, but when the student says "freeze", they have to transform into a statue representing the element of that imaginary Secondary School named by the volunteer. The volunteer has to look around, if someone moves, send them to the beginning line.

4. Allow different students to volunteer to say "1,2,3 [element] freeze!"

5. Possible elements are: trees and vegetation, teachers, students, furniture, the principal, parents, etc.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

104

NARRATION

There was no one to be seen, so they decided to enter the school to find help, or at least someone who could tell them where they were and what was happening.

A teacher saw them wandering down the hall and told them to go to class immediately:

▶ *Teacher: "Hey what are you doing here?"*
▶ *Pax 1: "Well…mmm…we are here…"*
▶ *Pax 2: "We don't know where mmm…"*
▶ *Pax 3: "Wait we are lost!"*
▶ *Teacher: "You are not lost 'cause I found you, go to class and stop making up excuses as always!"…and she pushed them inside a classroom without giving them a chance to reply.*

FACILITATION

How is this classroom? Who is there?

THE CLASS MACHINE

OVERVIEW	**TIME**	**MATERIALS**
In this activity students will define the characteristics of the classroom and of the people in it (students and teacher).	20 minutes	A mobile phone to record video.

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

105

INSTRUCTIONS

1. Sit in a circle.
2. Ask for three volunteers that will be representing the three main characters and ask them to go out of the class.
3. Ask the remaining students to imagine the class of the Secondary school and recreate it. Make them think about how students are seated, where is the teacher, etc. Give them 2 minutes to move things around and find their place in the classroom. Ask them to stay frozen in an image (this would be similar to the mannequin challenge[27]).
4. Ask the three volunteers to come back to class and describe what they see, while everyone else stays in silence, frozen in their image.
5. Ask the three volunteers to make an image that reflects how their character is feeling at the moment in the story.
6. When all students are frozen, with the mobile, record the image like in a mannequin challenge.
7. Now ask the students to stay in their image, and without losing their character, they must make a short movement to accompany the image, and go back to the initial image (like a GIF). When all students have their movement, they must now add a sound or word to their movement.
8. When all students have their movement and sound/word, ask them to go back to their initial image. Go around the classroom, and touch (or point) to each student one by one, to see their image coming to life (like a GIF). When you have gone through all students, then you will say action, and all images will be "activated", to create a machine-like classroom.
9. Record a video of this machine. Watch both videos (the frozen image and the class machine) with the students.

NARRATION

The bell rings, indicating the beginning of a new class. The teacher arrives and asks the students to turn in their math projects. Oh no! It's a math class! The three friends look at each other in a mix of surprise and terror...What math project!? They haven't prepared any math projects, nor should they be in that class, but what will they tell the teacher? She will not believe anything they'll say.

This is so embarrassing; no, it is a real catastrophe! They need to come up with an excuse ASAP.

---

27 What's a "mannequin challenge"? *https://en.wikipedia.org/wiki/Mannequin_Challenge*

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

106

FACILITATION

How would you explain to your teacher that you have not been able to complete an assignment? What reasons would there be for you to not have done your work on time?

You can't say the word NO

OVERVIEW

In this activity students will have to come up with sufficiently good explanations for the three friends to not have completed their math project on time.

TIME

20 minutes

PREPARATION

Place two chairs in the middle of the class, one in front of the other, and all the remaining chairs in a circle around them.

INSTRUCTIONS

1. Sit in a circle.
2. Ask for a volunteer.
3. The volunteer will represent one of the three main characters and will sit on one of the two chairs. The teacher will stand on the other chair and will ask "Why don't you have your work done?". The volunteer will have to answer and give explanations without saying the word "no"; if she/he says it, she/he will interpret the role of the math teacher and choose a classmate that will interpret the student. If she/he does not say "no" after answering three times to the question, she/he goes back to the circle. Repeat the game until all students have participated.

HINTS FOR FACILITATORS

Suggest students playing the role of the teacher to not choose classmates that have already embodied the student.

NARRATION

The teacher asks the three friends to take a seat. All students are staring at the three friends, who quietly sit at the end of the class meanwhile the teacher gives a math lesson: they have no idea what she is talking about.

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

107

The bell rings. Without looking at them, everyone stands up quickly, and leaves the classroom in a hassle. They quietly stand up and start walking to leave the room when the teacher stops them. "You are going nowhere until you finish these math exercises." She looks at them with a grin in her face...this cannot be good. She gives them a piece of paper and leaves the room, locking the door behind her. The paper says:

"You have 30 minutes to complete the following math exercises. If you do, the door will automatically open and you will be free to go. If you don't complete the exercises on time..."

FACILITATION

What happens if we don't complete the exercises in time?

MATH GAMES

OVERVIEW

In this activity students will be solving math and logic exercises and will be thinking about the consequences of not completing the exercises on time.

TIME

20 minutes

MATERIALS

Paper with exercises, sheets of paper, pens and pencils.

PREPARATION

Prepare a sheet of paper for each exercise. You will need 4 copies of each one

INSTRUCTIONS

1. Sit in a circle.
2. Ask students to form 4 groups.
3. Distribute the paper with Exercise 1: "A mother sends her son to the river and asks to bring her exactly 3 liters of water. She gives him a 4-liter canister and a 9-liter canister. How can he accurately measure the three liters?"

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

108

Give them 5 minutes to solve the exercise. If they finish earlier they can pass to the next one. If they do not finish it, they will have to leave it incomplete and pass to the new exercise.

4. Exercise 2: "You put a plastic pen in a water bottle. How can you take it out without touching the bottle, without using an object , or without breaking the bottle?

Give them 5 minutes to solve the exercise. If they finish earlier they can pass to the next one. If they do not finish it, they will have to leave it incomplete and pass to the new exercise.

Exercise 3: If $2 + 2 = 44$, $3 + 3 = 96$, $4 + 4 = 168$ and $5 + 5 = 2510$;

Then: $6 + 6 = ?$ If they finish early and they have uncompleted exercises, they can go back to them and try to solve them before the time finishes.

5. Stop the activity and ask if all the groups have the three solutions. Ask them to share the results of the exercises and if necessary give them the solutions.

HINT FOR FACILITATORS

Solution to exercise 2: If you fill the water bottle, the plastic pen will float, and you can pick it up without touching the bottle.

Solution to exercise 3: The pattern is $x + x =$ putting together the numbers resulting from $x+x$ and $x*x$. So $6 + 6 = 3612$

It does not matter who finishes and who does not, correct the answers together at the end.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

109

DEBRIEF

To finish stage five, debrief with the following questions:

▎ Have you ever had an experience like the main characters'?

▎ How do you feel when you don't finish the assignments on time? How do you explain it to the teacher?

▎ What consequences does not finishing the assignments on time have in Primary School?

▎ Do you think it works differently in Secondary School?

▎ How do you imagine your Secondary School?

▎ Does it look like the one where the three characters end up?

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

110

NARRATION

The three friends finish the math exercises, and the door opens. They are finally free, or so they think. Trouble seems to be coming their way once again. A group of students is walking down the hall, defiantly staring at them: it smells like trouble!

"So you are the new students!" one of them says in a mocking tone. The three friends try to run away but the group of students rounds them up. "Don't worry," says one of them, "We will show you how things work around here, and in exchange, you will be our slaves for a day!" They laugh as they begin giving orders to the three friends.

FACILITATION

How do we get out of this mess?

MASTER AND SLAVE

OVERVIEW

In this activity students will explore feelings related to the use and abuse of power.

TIME

20 minutes

INSTRUCTIONS

1. Sit in a circle.
2. Ask students to get in pairs.
3. Each pair is formed by a master and a slave. The only rule of the game is that they cannot hurt each other or ask their slaves to do anything dangerous that could risk their safety. The master gives orders that the slave needs to execute. After 5 minutes ask them to stop and switch roles. After 5 minutes stop the game.
4. Take a few minutes to sit in a circle and let students express how they felt: what was easy, what was difficult, if they felt angry, how they managed their emotions, etc.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

111

NARRATION

Finally, the students were able to free themselves from the bullies. They kept walking down the hall and came across the teacher's lounge. They couldn't believe what they were seeing! There were three students in the middle of the room with their hands tied up and a mask on their faces. A sign was hanging from the roof with the words "AFTERSCHOOL PUNISH-MENT". A group of teachers was sitting on one side of the room, relaxing and drinking their coffee, as if nothing was going on.

The three friends felt astonished…what type of school was this where students get treated like slaves by peers and tied up by teachers?!

They decided to go look for help in order to get the three punished students out of there. They ran out of the Secondary school and took the first street, hoping to find someone that could help them. There was one to be seen, but they kept running and came across a cemetery. Outside the cemetery there was a sign:

"Ask for help among the dead,
but beware who's in your head
for whomever you request
twice as much of them you'll get."

The three friends were a bit confused and scared about what could happen but decided to give it a try.

FACILITATION

Who do they ask for help?

ZOMBIES

OVERVIEW	TIME	MATERIALS
In this activity students will think on the role of the ally and create it in the shape of a zombie.	50 minutes	Sheets of paper, pens, colored markers, scissors, tape, all types of material that might be useful to create costumes, make-up or face paint, a scarf or piece of fabric.

INSTRUCTIONS

1. Sit in a circle.
2. Brainstorm who the students would call to help them free the students from the teacher's lounge. It can be anyone: a friend, someone from school, someone from their family, someone from the neighborhood, someone famous, someone fictional, a historic figure, etc. Write down all of their ideas on the board.
3. Ask students to get into pairs and to decide which character they would pick from the ones on the board. Give them 2 minutes. More than one pair can choose the same character.
4. Once all pairs have picked their characters, explain that they will be playing the zombie version of them. Ask them to think about how a zombie/magical version of the character they chose could help them face this situation of difficulty. What quality,

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

113

characteristic, ability, power or any part of that character would be especially useful for them? Give them ten minutes and a piece of paper to answer the following questions:

- Character's name
- Age
- Description of the character
- Why can this character be helpful to free the students?
- What power will this character have in their zombie version?

5. Ask pairs to create their zombie costumes. Give them 10 minutes.
6. Ask students to present the characters to the class in first person and in tandem (on student will be "the body", keeping their hands behind their back, while the other student will hide behind him/her bringing their hands to the front). Place a piece of fabric to cover the student in the back when acting in tandem, like shown in the drawing below.

DEBRIEF

To finish stage six, debrief with the following questions:

▶ How did you feel when playing "Master and Slave"?
▶ Can you relate the game to some situations you or someone you know have experienced in real life?
▶ How important is it to be able to ask for help?
▶ Is it hard to ask for help?
▶ Is it hard to find somebody willing to help?
▶ Is it hard to find somebody able to help? How is it to be the person that can help?

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

114

NARRATION

The three friends return to the Secondary School to free the students who are tied up, but the bullies are waiting at the entrance. They know they will have to fight them if they want to accomplish their mission. They are scared, but with some luck and the zombies' help they believe they can beat the bullies.

FACILITATION

We are going to confront the bullies.

SLOW MOTION FIGHT

OVERVIEW

In this activity students will be acting out a fight between zombies and bullies.

TIME

20 minutes

MATERIALS

Sheets of paper, pens, colored markers, scissors, tape, all types of material useful to create costumes, make-up or face paint.

INSTRUCTIONS

1. Sit in a circle.
2. Divide students in two groups counting 1 and 2 following the order in which they are placed, so that the 1s and 2s will be the members of the two groups.
3. Ask group one to represent the zombies and group two to represent the bullies. They have 10 minutes to prepare costumes.
4. Put the bullies in a line and the zombies in another line facing the bullies. Place students so that there is a bully for every zombie. Make sure there is enough space between the two lines.
5. Ask bullies and zombies to do a slow-motion fight, remaining in the lines and without touching.

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

115

SPEAK TO THE STATUE

OVERVIEW

In this activity the zombies and the bullies will be able to talk and give explanations for their actions to one another.

TIME

20 minutes

INSTRUCTIONS

1. After the fight has been going on for a few minutes, ask everyone to freeze.
2. Unfreeze the zombies one by one and ask them to say or do anything they would like to the bully.
3. Freeze all the zombies.
4. Unfreeze the bullies, one by one, and ask them to respond by saying or doing something to the zombies.
5. Freeze all the bullies.
6. Unfreeze the zombies one by one and allow them to have the last word/action.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

116

NARRATION

The three friends beat the bullies with their zombie companions. Unfortunately, the zombies can only be out of the cemetery for a short period of time before they start decomposing and losing their body parts. The friends and the zombies say good-bye. The three friends watch the zombies slowly walk down the school halls towards the EXIT sign, leaving behind a trail of small bits and pieces of flesh, as they open the exit door and disappear. One of the friends picks up an eye, the other an ear and the other a finger. They put the body parts in their pocket as a token of strength for what is to come. The three friends now finally feel strong and ready to face the teachers and free the students.

The three students arrive at the teacher's lounge, open the door with momentum and say "We came to save you!" Everyone in the room turns around, looks at them unamused, and without any reaction whatsoever continues doing their own thing. The three friends look at each other, and shrug their shoulders as a teacher approaches saying: "Good! You are just in time for the trial!"

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

117

FACILITATION

Is it fair to punish students?

THE TRIAL

OVERVIEW

In this activity students create the trial through which will be decided if the punished students must be freed or not.

TIME

30 minutes

PREPARATION

Set up three chairs on one side of the classroom, three chairs in the opposite side and three chairs in the middle of the classroom

INSTRUCTIONS

1. Stand in a circle.
2. Tell students that they will be part of the trial where it will be decided if the punished students must be freed or not.
3. Ask for three volunteers that will embody the three friends. They will be sitting on one side of the classroom.
4. Ask for three volunteers that will embody the teachers. They will be sitting on the opposite side of the classroom.
5. Ask for three volunteers that will embody the three punished students on trial. They sit on three chairs placed in the middle of the classroom with their hands "tied" and a mask covering their faces.
6. The teacher will embody the judge, while the remaining students will sit in the audience as the jury.
7. Give the group of teachers and the three friends 2 minutes to prepare their arguments: the teachers have to argue why the students are punished, and the students have to argue why it is not admissible to punish students, and much less in that way. They will also have to argue why they should not or should be freed.
8. The judge will say action to begin the improvisation: the teachers will present their arguments first, and then the students. Then they are allowed to discuss and debate their points of view. The teacher facilitates the debate and maintains the order.
9. When the discussion gets stuck, stop the play, and ask the audience/jury if they feel what is happening is fair, and what can be done to change the situation. Invite the students proposing alternatives to take a role in the play, as in a Forum Theatre.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

118

10. After a while you can rotate characters (the teachers become the students, etc.). Do as many rotations as the students want, or as they feel like, or until they agree on the solution of the trial.

HINTS FOR FACILITATORS

It is important to build the characters that the "punished" students' hands are tied. However, for safety reasons, this should be only make-belief, that is, students should be able to untie themselves without difficulty. For masks, you can use neutral theatrical masks that can be purchased in any convenience store, or you can make a mask with some cardboard, scissors and string.

DEBRIEF

To finish stage seven, debrief with the following questions:

▶ How did you feel in the role of the bully?
▶ How did you feel in the role of the zombie?
▶ Do you think a common solution could be found without the fight?
▶ How did you feel during the trial? (Have at least one of the teachers, one of the three friends, one of the punished students and one of the members of the audience answer the question)
▶ Do you agree with the solution of the trial? Is it fair to punish students? When is it fair, if ever? Is there such a thing as a fair way to punish students? Why or why not? How, if any?
▶ What type of behaviours on behalf of students have negative consequences? And on behalf of educators?
▶ If the class is up for it, you can open a discussion about behaviours on behalf of different members of the school community and their consequences.

dreams

Intro Methods Structure Inner work Exercises Preparing workshop
The Trip Presenting More Tips Case studies Links Annexes Videos

119

NARRATION

The three friends managed to make their case, and the teachers decided to lift the punishment and free the students. The three friends, in their excitement, approached the students to free them when suddenly a blinding flash covered everyone's sight. For a few seconds everything was completely white, and a defending thunder shook the room. Everyone was screaming in panic together with the roar of the thunder, but the whiteness of the lightning barely allowed a few silhouettes to be seen. The three friends held each other tight with their eyes closed, and their hands over their ears, when they realized the flashing and roaring had stopped. They slowly lifted their heads, and made sure they had all body parts still attached. Luckily, they were safe and sound. They looked around and realized they were back in the bus, with their classmates.

The three friends look at each other confused... had they just fallen asleep? Had it all just been a dream?

They laugh, and talk, and giggle, and shared candies. None of the three friends mentioned their dream to the others. They decide to have a snack before arriving to their destination. They each opened their backpacks to find their sandwiches. Each of them found a note saying: "Thank you for saving us. As a reward, we leave you some things you will need for next year: an advice, a power, an object, a mentor and an ally". The three friends looked at each other in amazement: it couldn't be real!

FACILITATION

What were the advice, the power, the object and who were the mentor and the ally?

REVISITING THE PAST TO SHAPE THE FUTURE

OVERVIEW

In this activity students will be reflecting on the story and leaving a legacy for their future selves.

TIME

50 minutes

MATERIALS

Large sheet of paper, pens, colored markers a mobile phone to record videos.

PREPARATION

Place a large sheet of paper in the middle of the room, together with pens and colored markers.

INSTRUCTIONS

1. Sit in a circle, around the large sheet of paper.
2. Draw a dot on the left side of the paper. The dot indicates the beginning of the journey (that is, the beginning of the workshop).

3. Ask questions that help students recall the story from the beginning. With the students' help, draw a line that represents the story from the beginning to the end. The line does not need to be straight; it can go up and down and have curves depending on the phase of the story.
4. Ask students to place dots along the line and name them. It should be a short name that reminds what happened at that phase of the story.
5. Give students 5 minutes to add anything they think is missing in the path. It can be objects, name of characters, feelings....anything that helps specify the story and how they felt about it.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

121

6. Divide students in pairs and ask them to discuss about what they think they have learned through the story. Give them 5 minutes.

7. Ask students to go back to the paper, and all together, add notes, messages, drawings, etc. to reflect the learning path of the workshop.

8. Now ask each pair to record two videos, each one 1 minute long. Each student will use the video to leave a message to her/his future self. It will be their set of gifts containing:
   - One advice;
   - One power;
   - One object;
   - One mentor;
   - One ally.

   *The mentor and the ally do not have to be real people.

9. Gather all the videos and watch them together in class

HINTS FOR FACILITATORS

Instead of recording videos and watching them together, you can also do this using a piece of paper, and asking each student to present their legacy to the rest of the class.

Take a picture of the learning path of the workshop and send it to your students as a memory of their learning path.

NARRATION

Everyone's happy and excited to have arrived at their destination for their end-of-the-year trip. The bus driver screams "Get off!" and everyone gets off the bus ready to have the time of their lives. And so they do.

FACILITATION

It's time to celebrate.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

122

THE PARTY

OVERVIEW

In this activity students prepare and enjoy the end-of-the-year trip in the shape of a class party.

TIME

60 minutes

MATERIALS

Colored paper sheets, colored markers, balloons, scissors, tape, computer, speakers, beverages and snacks.

PREPARATION

Students will prepare the class as if it was the place they chose as their end-of-school trip.

INSTRUCTIONS

1. Sit in a circle. and explain to students they will be decorating the class for a thematic party (where the theme follows their end-of-the- year trip). They will work divided in three groups, each one in charge of:

   Decorating the classroom;

   Setting up beverages and snacks;

   Choosing the music to be played and creating a playlist.

   Give them 20 minutes for the preparation.

2. Once everything is ready, the party can start!

DEBRIEF

After students have had some fun, ask them to sit back in a circle in a relaxed atmosphere to debrief.

▶ Now that the workshop has come to an end, what do you think it represents? Guide students through the metaphors of the story and the feelings felt by the main characters.

▶ Would you be able to make some comparisons between the story and what you think the transition between Primary and Secondary School is like? Give them the time and space to express feelings, thoughts and worries about the transition.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

123

◗ What do you think you need to experience a positive transition? Are the advices, powers, objects, mentors, allies you gave to your future self-going to be useful during your transition?

◗ How do you think teachers could help you in this process? Is there anybody else who can help you?

◗ What would you like your transition to be like? Do you think that, with all you have learned, you can make it be as you desire?

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

124

PRESENTING
TO THE SCHOOL COMMUNITY

8

8 PRESENTING
TO THE SCHOOL COMMUNITY

Presenting in front of others who are part of the community (it can be another class, peers, friends, family, neighbors, etc.) is challenging both for students and educators, but it is also a very meaningful part of the learning process. Although it is not a mandatory part of the workshop process, we do encourage you to present in front of an audience. Both your students and you will be surprised by how fun and enriching a forum theatre experience can be. In this sense, we believe that the atmosphere created in a forum theatre play is magical and transformative for everyone involved.

We invite you to watch this video with English subtitles, where you will see an example of a dramatic pretext process in a school, and the resulting forum theatre play.

Video ▶

https://youtu.be/SLUWJCjJyyQ
**"Pretextos dramáticos y teatro foro en la escuela |
Dramatic pretexts and forum theatre in school"
By La Xixa**

Additionally, we recommend you read this extract of the Forum Theatre Against Early School Leaving handbook where you will find useful exercises and tips that will come in handy to present the forum theatre play resulting from your workshop with students.

The handbook is available in the other languages. If you prefer, you can read the extract (pages 98-111) in the language of your choice , or consult other parts of the handbook:

Reading

"Forum Theatre Against Early School Leaving handbook"[28]
English: *https://drive.google.com/file/d/1p6weB-clkREGRWR97a29ovRGKdC4reZoK/view?usp=sharing*

28   Spanish (*https://drive.google.com/file/d/1RpKY5m-PFc5EPJu1SBGahRvVBssvZx19/view?usp=sharing*)
     Hungarian (*https://drive.google.com/file/d/18F5iZ8kjw39ecSdzgrFEtLl_e0a9Tb5e/view?usp=sharing*)
     Italian (*https://drive.google.com/file/d/18YJZBLvebfa1PIwkQWTVx86pdpPXl64e/view?usp=sharing*)
     Polish (*https://drive.google.com/file/d/1cpr3uNw-BZ51WDQk4dxAzdj7uKq6fvLL/view?usp=sharing*)
     French (*https://drive.google.com/file/d/1E4SM4Yn7ky2xXW2mi2_zE-uwBfyPsoU1/view?usp=sharing*)

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

127

Implementing DREAMS Project

9

9 IMPLEMENTING DREAMS PROJECT

In this chapter, we share some useful general information and requirements in order to implement DREAMS Project at your school.

General requirements:

▸ Number of expected students participating: 10-20 students
▸ Ages of participants: 10-13 years old (last year primary school)
▸ Duration of pilots: 18 hours in total (distribution of sessions depends on each partner)
▸ Venue: pilots must be done in an open space where students can move comfortably

Pilot objectives:

▸ to try out, disseminate and validate Forum Theatre and Process Oriented Psychology applied to Diversity-based Primary to Secondary Transition to prevent ESL from the students' perspective.
▸ to create Forum Theatre pieces by the students, so that they can share their perspective of transition with the rest of the school community after the pilot
▸ to develop student skills and competences to be able to assertively address the transition
▸ to promote student collaboration, inclusiveness and active citizenship among students
▸ to involve students in pedagogical decision-making and design
▸ to deeply understand students' needs, motivations and ideals in relation to transition, and learning in general
▸ to foster motivation towards learning, build student leadership and approach transition as an opportunity for autonomy.

During the workshop students will learn the following competences:

▸ Learning to learn. Application of the action-reflection-action cycle in their learning process.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

129

- Assertiveness in personal communicative, language expression and intercultural communication
- Artistic, creative and cultural competences
- Ability to generate a concrete-to-abstract-to-concrete process and express it through theatre
- Ability to analyse their selves and their contexts through a critical and inclusive focus Competence in autonomy and personal initiative
- Competences in collaborative and group learning
- Social and civic competence and how to foster active citizenship within their everyday lives.

Teachers tasks:

- Train at least one or two teachers/staff to implement the project
- Select students who will participate in the pilot and assure their safety and preparation in accordance to participation protocols
- Prepare a workshop plan following the methodology and activities prepared by the consortium
- Inform the school community about the realization of the project
- Prepare the documentation related to the pilot and assign a person responsible to complete and gather the documentation: Find the resources in Templates for Workshops in Microsoft Word extension, so you can freely edit the information:

Pilot basic information

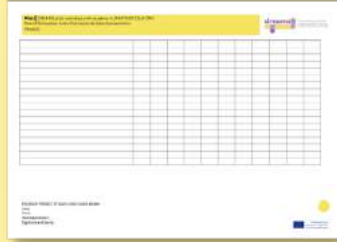*https://drive.google.com/file/d/1uUUr5OPQQS-gh69sYt2JTJ_0OK3v6nPRz/view?usp=sharing*

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

130

List of participating

students and attendance list of students to be completed by trainer each session.

https://drive.google.com/file/d/1q-OkLeT-vD-o6FoPpiUkdpASIwJ8LVDQ/view?us-p=sharing
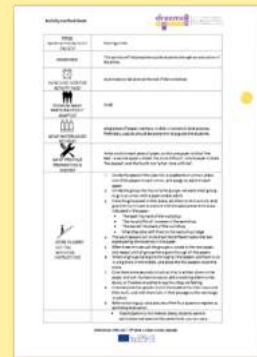
Observation grid

(one sheet per session) *https://drive.google.com/file/d/1Ka9X_6kXoIDojA9JXAl8N8q6TWwa6c3g/view?usp=sharing*
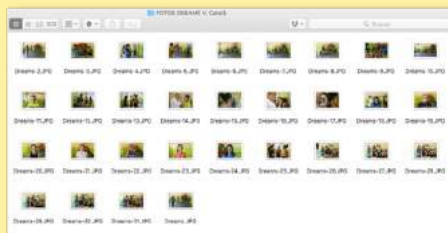
Evaluations

https://drive.google.com/file/d/1_QDFe17b-zPZu4YYdbNd3-_R4HnljB7Ua/view

Photos of each session

image and personal data permissions signed by parents (it can be a photo-copy of the ones the school already has).

▶ At the end of the pilot, students should have prepared a theatrical skit (can be a forum theatre play or not) to share with the school community. Partners should organize this presentation where at least 60 people are expected to attend (families, peers, school staff, etc.). Although no attendance list is required, photos of the event showing the audience must be taken. At the end of the pilot, do a participatory evaluation

  ▶ Template: **participatory evaluation**:
  https://drive.google.com/file/d/1_QDFe17bzPZu4YYdbNd3-_R4HnljB7Ua/view done through a "sharing circle" to explore the best, the most difficult, the easiest, and what they learnt. A trainer will write input down on a large paper with a quadrant for each category and photograph the results at the end of the pilot.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

132

Case studies: about "The Trip"

10

10 CASE STUDIES: ABOUT "THE TRIP"

TEACHERS TALK ABOUT "THE TRIP"

During the DREAMS piloting phase, 10 teachers in three different schools piloted "The Trip" workshop with over 60 students.

At the end of the pilots, teachers who participated in the process recorded a short video addressing the following aspects:

- The best part of the pilot
- The most difficult part of the pilot
- Something they learnt during the process
- An advice for other educators who will do "The Trip" workshop with their students

Below we share the videos with you so that you can find inspiration from other educators who have already undertaken the DREAMS journey.

Video ▶

https://youtu.be/NO8lh45QOY0
**"DREAMS Project |
Teachers talk about the Piloting (Italy)"
By Dreams Project**

▶ **Video**

https://youtu.be/LCaxcZ_JQ58
**"DREAMS Project | Case Study (Portugal)"
By Dreams Project**

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

134

Video ▶

https://youtu.be/c_FRxPp3xgo
"DREAMS Project | Case Study (Spain)"
By Dreams Project (La Xixa)

THE VOICE OF THE STUDENTS

The DREAMS project is student-centred: the experiences and opinions of students are the basis of the processes within the DREAMS project. Without considering this dimension, the project would be based on an adult-centered vision that would probably not take into account the key points when dealing with transition from primary to secondary school. For this reason, we must actively listen what students have to say about it. Their conclusions must be incorporated in our decisions and strategies, as teachers, in order to ensure a full, conscious and safe transition.

▶ **Video**

https://youtu.be/sliv6tsaIYM
DREAMS Project |
Opinions about the Piloting (Italy)

Video ▶

https://youtu.be/Nk05K7eM59Y
DREAMS Project |
Students from Portugal

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

135

Video

https://youtu.be/NVKsKOgC1JI
DREAMS Project | Students speak about
the transition to Secondary School (Italy)

Video

https://youtu.be/47nlQUbZJMc
DREAMS: Estudiantes hablan sobre
la transición a la escuela secundaria

Video

https://youtu.be/qJ5-FLlowSA
DREAMS | Estudiantes hablan: "¿Qué consejo
le darías a un alumno de 6º de Primaria?"

Video

https://youtu.be/8vCoclCw8pg
DREAMS | Estudiantes hablan:
"¿Superpoder para no pasarlo mal en la ESO?

▶ **Video**

https://youtu.be/PluJ1cMZRKE
DREAMS | Estudiantes hablan: "¿Quién te ayuda en las situaciones difíciles durante la ESO?"

Video ▶

https://youtu.be/9OCSb1LZy6A
DREAMS | Estudiantes hablan: "Si tuvieras una barita mágica, ¿qué cambiarías de la ESO?"

▶ **Video**

https://youtu.be/xfAoA8fqvl8
DREAMS |
Los talleres en Escola L'Esperança de Barcelona

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

137

Useful links: join the Erasmus+ experience!

The Erasmus+ Programme is a wonderful space for teachers and the school community in general to grow. The DREAMS project is not an isolated experience, it belongs to a European-wide effort to address early school living, social inclusion and quality education for all people.

We invite you to find out more about the different opportunities within the Erasmus+ Programme, and share your DREAMS experience through the different Erasmus+ platforms:

▶ E-Twinning *https://www.etwinning.net/*: offers a platform for staff (teachers, head teachers, librarians, etc.), working in a school in one of the European countries involved, to communicate, collaborate, develop projects, share and, in short, feel and be part of the most exciting learning community in Europe.

▶ The European Schoolnet *http://www.eun.org/*: network of 33 European Ministries of Education, which aim to bring innovation in teaching and learning key stakeholders: Ministries of Education, schools, teachers, researchers, and industry partners.

▶ The European Schoolnet Academy *https://www.europeanschoolnetacademy.eu/*: free online professional development courses to enhance your teaching practice.

▶ School Education Gateway *https://www.schooleducationgateway.eu*: presented in 29 European languages, the School Education Gateway is an online platform for teachers, school leaders, researchers, teacher educators, policymakers and other professionals working in school education — including Early Childhood Education and Care (ECEC) and Vocational Education and Training (VET).

Get involved in the Erasmus+ teaching and learning community!

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

138

Anexes

In this chapter you will find useful resources:

▸ **Annex 1: List of energizing and warming up games** to do with the students if needed. Here we offer a few we find work well with groups of all ages. These are just a few. We encourage you to look for more energizing games that you feel will work well with your students. There are also plenty of energizing games for the classroom!

▸ **Annex 2: Basic aspects for video recording with a mobile or tablet**

Annex 1: Energizers, icebreakers and team-builders

Name of activity	Associate!
Category	Ice breaker Energizer
Objectives	Triggering creativity Getting to know each other
Best moment	Beginning of the training
Duration	10 min
Material needed	None
Preparation	None
Step by step description	Ask the participants to sit or stand in a circle. Say a word. Ask your neighbour to say a word he or she associates with your word. Subsequently his/her neighbours will say another word he or she associates and so on and so forth. You can continue doing so until all participants have said their associated words. You may continue for one or two more rounds depending on the group's enthusiasm.
Closing up	Thank the participants and explain how such an exercise encourages creative thinking.
Facilitators notes	This is also a good exercise with which to kick-off another phase of the training. It gives the group energy and encourages both their listening as well as their creative skills. For a group with lower language skills this exercise might be less suitable.

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

139

Name of activity	The Map
Category	Ice breaker Energizer
Objectives	Getting to know each other Raising awareness on diversity
Best moment	Beginning of the training
Duration	10 – 15 min
Material needed	A spacious room
Preparation	None
Step by step description	The room's floor represents the map of the world. Ask all participants to stand where they are currently living. They must collectively determine which country is where on the imaginary map. Once everybody has found a spot, ask each participant to mention the place he/she is standing on. Next, ask the participants to stand where his/her father or mother was born. When everybody has found a spot, ask each participant to mention the place. Finally ask all participants to stand on the spot where one of his/her grandparents was born. Once everybody has found a spot, ask each participant to mention the place.
Closing up	After this exercise is completed, you will be able to start a dialogue based on the information that was revealed through the exercise
Facilitators notes	This exercise evidences a group's diversity in a playful way, despite pre-conceptions that the group may be homogeneous

Name of activity	The Totem
Category	Ice breaker Energizer
Objectives	Developing creativity Encouraging listening and collaboration
Best moment	Beginning of the training
Duration	10 min
Material needed	Two chairs
Preparation	None
Step by step description	Put two chairs behind each other facing the audience. Ask a participant to stand on the last chair, and another participant to sit on the other chair. Ask a third participant to sit on the floor in front of both chairs. Explain that together they are The Totem, which knows everything. The other members of the group may ask The Totem whatever they want. The participants forming the totem have to answer the questions by each saying only one word. The participant sitting on the ground begins, followed by the middle and ended by the top. The Totem decides when an answer is complete. Repeat this exercise with different totems, trying to allow (almost) everybody to participate as part of the totem.
Closing up	Thank the participants and explain how such an exercise encourages creative thinking
Facilitators notes	This is also a good exercise with which to kick-off another phase of the training. It gives the group energy and encourages both their listening as well as their creative skills. For a group with lower language skills this exercise might be less suitable. Use this exercise also a bit to introduce old traditions of collaboration and/or traditional tales.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

141

Name of activity	Shake that thing
Category	Energizer
Objectives	Energize the group Loosen up the mussels Create a playful atmosphere
Best moment	Beginning of the training
Duration	< 10 min
Material needed	None
Preparation	None
Step by step description	Ask the participants to stand in a circle. Ask them to shake the right hand 10 times (in the air). Then ask them to shake their left hand 10 times (in the air). Continue with asking to shake their right foot 10 times and after that their left foot 10 times. Then ask to do the above, but nine times. After that 8 and continue until all participants shake their hands and feet only one time. Turn up the speed with every step in the exercise, so that the last shake is really fast.
Closing up	Ask if everybody feels energized
Facilitators notes	This is a great and easy exercise to start a workshop with, or to do after a break, to energize everybody again

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

142

Name of activity	Princesses and castles
Category	Energizer
Objectives	Energize the group Create a playful atmosphere
Best moment	Beginning of the training
Duration	< 10 min
Material needed	Nothing
Preparation	No
Step by step description	Make three groups, b, c and d. Make sure that one participant is not in a group. Ask the b's and the c's to stand in front of each other, with their arms in the air and their fingers touching each other, as if it is a house. These are the castles. Ask the d's to be the princesses and to find a castle: to stand in the middle, between a b and a c. There is one person that does not have a castle. But he/she wants to have one. She/he has two opportunities. When the participant yells 'princess', all princesses have to find a new castle. Of course, the princess without a castle, will find one now, and another participant is now without a roof. The participant can also shout 'castle'. Then all participants forming a castle have to find a new partner to form a castle with, providing a roof for a princess (the princesses stay where they are). The participant that was without a roof, joins in forming a new castle, so another one will be left with nothing. Continue this a couple of times. Then introduce a new opportunity: the participant without a roof can also yell 'all'. In that case, everybody needs to form either a new castle or find a castle as a princess. The roles may completely change: princesses can become castles, castles can become princesses.
Closing up	Inform if everybody feels energized
Facilitators notes	This is a great and easy exercise to start a workshop with, or to do after a break, to energize everybody again. This exercise can only be done with groups bigger than 10 people.

Name of activity	Check in and Check out
Category	Team-building
Objectives	To listen and understand how the group is feeling To collaborate
Best moment	Beginning of the training End of the training
Duration	Depends on the size of the group. With a group of 10 it takes 10 minutes
Material needed	None
Preparation	None
Step by step description	Participants sit in a circle. Introduce the "check in" as a first activity of the training. Each participant shares how they feel at that moment, one after the other. If the task is clear to everyone, you ask the participant at either of your side to start. You make sure everybody listens and does not interrupt. It's important to close the check in as a facilitator. The "check out" works exactly the same and should be the last activity of the day.
Closing up	The facilitator closes the check-in and check-out with telling what he or she heard in the group.
Facilitators notes	If a participant becomes emotional let it also happen and don't react.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

144

Name of activity	I see, I see what you don't see
Category	Team-building
Objectives	Increase focus and concentration
Best moment	Beginning of the training Middle of the training
Duration	10 min
Material needed	A room with enough space to move
Preparation	None
Step by step description	Ask the group to walk freely across the room. When you say stop they have to stop and close their eyes. Then ask them to point at something in the room, for example the smoke alarm, someone wearing red shoes, someone wearing a hat. Ask them to open their eyes and observe together if everybody pointed in the right direction. Repeat this a couple of times. You might add that the participants point at two things, one with their left hand and one with their right hand (and you can even involve one leg).
Closing up	Discuss if it was difficult to observe everything while walking around. Stress the importance of paying attention to what is happening around you.
Facilitators notes	This exercise is fun, but also makes people aware of the importance to focus.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

145

Name of activity	Leading each other
Category	Team-building
Objectives	Create mutual trust and the ability to fully rely on others Building a strong team
Best moment	Middle of the training
Duration	20 min
Material needed	Blindfolds
Preparation	Create a safe space, without too many obstacles
Step by step description	Ask the participants to form pairs. One is blindfolded and the other is asked to lead the first through the space. The condition is that this is to be done safely. Start quietly, but challenge the couples later to try something slightly more risky, for example running or climbing a staircase. You can also change the guidelines depending on your own observations regarding the group. Change the role of blindfolded and guides over time (for example after 5 to 10 minutes). Variant: instead of leading through physical contact, you can also ask participants to use the guidance of sound. The guide makes a certain sound that the blindfold must follow.
Closing up	Discuss what everyone felt and whether the participants felt at ease Stress the importance of trust in collaborating
Facilitators notes	Make good notice of what happens. The dynamics in the couples and the body language of the participants usually provide a lot of useful information for the continuation of the training. This exercise can really be done only when the trust in a group is already partly established, as it is quite scary for some to be blind folded and to rely completely on someone else. So also think first if this exercise contributes to the goals you want to reach. Don't push people to participate if they don't want to. Usually people take part in this exercise, but there could be some underlying psychological issue for specific individuals that only they know of and which prevent them to take the part of the blind folded one.

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

146

Name of activity	Let the stick go down
Category	Team-building
Objectives	Let the participants feel they need to trust each other Encourage collaboration
Best moment	Beginning of the training
Duration	10 min
Material needed	A bamboo stick (other light material is also possible) of at least 1,5 meters
Preparation	None
Step by step description	Ask the participants to stand in two rows, facing each other and to stick out their hand and their pointing fingers. Put the stick on the pointing fingers and ask the participants to lower the stick together. Continue the exercise until the stick is almost on the ground.
Closing up	Ask the participants if it was difficult to do the exercise and why. Stress the importance of trusting each other in group work.
Facilitators notes	You will notice that in most cases the stick will go up instead of going down. Don't interfere, leave it up to the participants to solve the problem. You can add the element of silence in the exercising, inviting the participants to find other ways of communicating than speech.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

147

Name of activity	Move as a group
Category	Team-building
Objectives	Encourage active listening Encourage collaborating
Best moment	Middle of the training
Duration	10 min
Material needed	A room with enough space to move
Preparation	None
Step by step description	Ask the group to walk across the room at the same pace. Tell them to stop when you clap your hands. When you clap again, people move again. Do that three times. Then ask the group to stop and start walking on the moment they decide themselves. They should not speak with each other. Variant: you can also add different speeds and ask the group at a given time to jointly determine to adjust the speed.
Closing up	Discuss if it went well and why. Stress the importance of being (forming?) a group and paying attention to each other.
Facilitators notes	This exercise gives a very good insight into the group dynamics, but also allows the participants to experience it.

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS
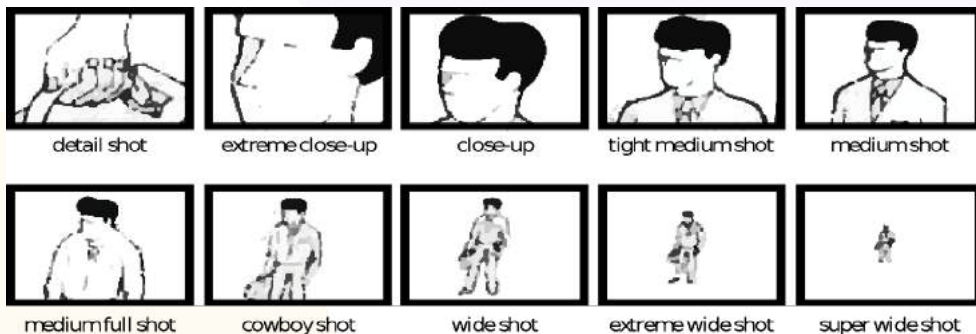
148

Annex 2: Basic aspects for video recording with a mobile or tablet

The following guidelines provide participants with basic technical knowledge to make the most out of video recording with their mobiles for activities that require the use of video (i.e. Video-biography, etc.). Furthermore, these tips can provide participants with basic technical knowledge to be creative when recording video CV's or video material to be used in their job-searching process.

1. Composition

Video shots

The closest shots are used to highlight emotion. The furthest shots are used to provide context information.

| detail shot | extreme close-up | close-up | tight medium shot | medium shot |
| medium full shot | cowboy shot | wide shot | extreme wide shot | super wide shot |

Framing and room

"Headroom", "looking room", and "leading room". These terms refer to the amount of room in the frame which is strategically left empty. The shot of the baby crawling has some leading room for him to crawl into, and the shot of his mother has some looking room for her

dreams

Intro   Methods   Structure   Inner work   Exercises   Preparing workshop
The Trip   Presenting   More Tips   Case studies   Links   Annexes   Videos

149

to look into. Without this empty space, the framing will look uncomfortable.
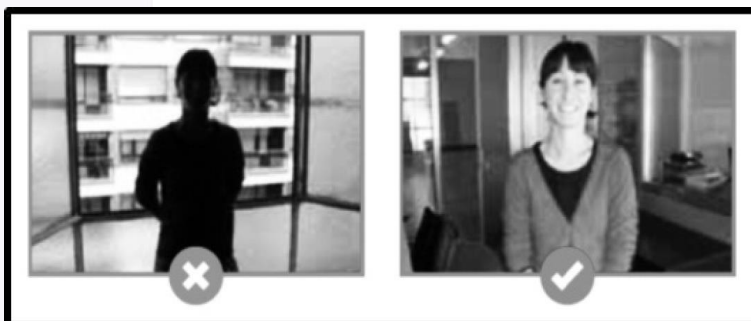
Headroom is the amount of space between the top of the subject's head and the top of the frame. A common mistake in amateur video is to have far too much headroom, which doesn't look good and wastes frame space. In any "person shot" tighter than a MS, there should be very little headroom.

Diection of the frame Always record horizontally.

2. LIGHTING

> It is preferable to record outdoors with natural light, or a well-lit indoors by outside light. During the night, or indoors, light is usually insufficient.

> Beware of backlighting (when the light hits the camera).

> Beware of shadows entering the frame.

3. MOVEMENT

> To get a more stable image, use a tripod, monopod or hold the phone with both hands.

- Be creative. You can get very original shots if you record from a car or a motorcycle, or if you use a skateboard.
- Try not to move the phone too abruptly while recording. The image is distorted and the viewer becomes dizzy.

4. SOUND

- Test the audio of the mobile to verify that it works correctly.
- If the mobile microphone is not optimal and the voice is important (and audio and video will not be mounted separately), try to record as close as possible to the voice.
- If you are recording on the street, try to choose a place where there are no cars, motorcycles, airplanes, air conditioning…

5. TECHNICAL VERIFICATION FOR YOUR PHONE: KNOW YOUR RECORDING INSTRUMENT

You can use the following table to determine if your phone has the necessary technical conditions you need in order to record your video.

Function/App	Yes/No	Usability	Comments
Memory and storage			
File management			
File sharing			
Microphone			
Volume			
Audio recording			
Audio editing			
Audio playback			
Camera			
Image effects			
Video recording			
Video editing			
Video playback			

dreams

INTRO   METHODS   STRUCTURE   INNER WORK   EXERCISES   PREPARING WORKSHOP
THE TRIP   PRESENTING   MORE TIPS   CASE STUDIES   LINKS   ANNEXES   VIDEOS

151

www.dreamsproject.eu