

# Ready-to-use activities



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Inclusive activities applied to youth work and digital youth work in the context of non formal education.

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# YOU.TH.

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## ready-to-use activities

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This document is a collection of ready-to-use activities to support youth workers in implementing inclusive activities through theatre methodologies applied to youth work and digital youth work in the context of non formal education.

It provides ready to use materials along with clear instructions on how to implement them, set up spaces, gather necessary materials, and guide debriefing sessions.

This collection brings together unreleased activities created specifically for the YOU.TH. project and updated versions of traditional, well-known activities tailored to the project's goals.

All activities are complemented by the "YOU.TH. Manual for youth workers", which can be downloaded from our website, where you can find theoretical and practical guidance on the mentioned methodologies.

Some of the activities are also supported by explanatory videos that are accessible from our website: <https://youth-theatre.eu/>

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# How to navigate the collection?

## All activity sheets contain:

- First page with title, Introduction to the activity and brief overview information
- Implementation instructions
- Instructions for debriefing
- Tips and notes to the facilitator

## Legend of symbols

	Topic addressed
	Theatre methodology applied
	Ideal age of participants
	Ideal number of participants
	Materials needed
	Digital tools
	Time for implementation
	Reference to YOU.TH. Manual for theoretical background
	Video available
	Ideal environment

## Legend of colors

	Inclusion and Diversity
	Gender-based violence and discrimination
	Bullying and cyberbullying
	Participation in democratic life, common values and civic engagement
	Environment and fight against climate change

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## **Inclusion and Diversity**

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## **Gender based violence and discrimination**

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## **Bullying and cyberbullying**

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## **Participation in democratic life, common values and civic engagement**

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## **Environment and fight against climate change**

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# Wings

Wings - is a practice that aims to raise awareness of participants' strengths which help them to achieve their dreams. The idea is to find participants' `wings`: to inspire and motivate them.



Inclusion And Diversity



Still image



20-30



12-20 participants (work in pairs)



Computer/phone



Participants will use a Jam Board on a computer/phone.  
<https://jamboard.google.com>



#1 Explanation and individual work - 20 minutes  
#2 Explanation - 10 minutes  
#3 Explanation and work in pairs - 30 minutes  
#4 Debriefing and Reflection - 30 minutes



YOU.TH. Manual for youth workers - 3.3 Theatre Methodologies - Still Image

<https://youth-theatre.eu/>



<https://youth-theatre.eu/>



It is an activity that can be performed both outdoors and indoors depending on the needs of your group.

You can decide to distribute chairs in a circle initially, which will then be redistributed among the work in pairs.

For this activity, it is important that all participants have access to the Internet in order to enter the Jam Board.

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## Implementation:

### #1 Explanation and individual work - 20 minutes

Explain to participants how to use the Jam board. Let them create an individual board with their name in the center. Ask participants to write on the board 3 their own achievements (wins), of which they're proud.

### #2 Explanation - 10 minutes

Ask participants to write for each of the achievements:

- which strength helped them to reach this
- which emotions did they feel on the way and after the achievement
- what are the results of achievements
- what are the gifts of achievements for them and for other (results which they can't count: feelings, relations, etc.)

### #3 Work in pairs - 30 minutes

- (15 minutes)

Participants are divided into pairs and share their achievements and descriptions.

- (15 minutes)

One participant of each pair should find an associated word with a partner's story, and reproduce this word with the body of the other participant (still image practice).

All the pairs work at the same moment.

After 2 minutes, everybody looks at all the sculptures created by the pairs, each creator says the word they are representing, and other participants can observe the statues.

2nd round - the other partner who was a statue - becomes a creator.

### #4 Debriefing and Reflection - 30 minutes

Circle Up: After completing the activity, have all participants form a circle to create a sense of unity and inclusivity.

Express Gratitude: Start the debriefing by expressing gratitude to the participants for their openness and willingness to share their achievements and strengths.

Acknowledge the vulnerability it took to participate.

Reflect on the Activity (follows instructions)

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## Instructions for debriefing:

Begin by asking participants how the activity made them feel and what thoughts or emotions it brought up. Encourage them to share their initial reactions.

### Strengths Recognition:

Ask participants to share their thoughts on recognizing their own strengths during the activity. What strengths did they identify within themselves? Were there any surprises?

### Peer Recognition:

Discuss the experience of having a partner recognize and describe their strengths. How did it feel to hear someone else acknowledge their strengths? Did it provide a different perspective?

### Body Sculptures:

Explore the "body sculptures" exercise. Ask participants how it felt to physically represent someone else's story and how it felt to have their story represented by their partner. Did it add a new dimension to their understanding of their achievements and strengths?

### Achievements and Results:

Encourage participants to reflect on the achievements they shared. Did discussing their achievements and the associated strengths, emotions, and results provide new insights or perspectives on their goals and dreams?

### Gifts and Impact:

Discuss the concept of "gifts of achievements" for both themselves and others. What did they discover about the impact of their achievements beyond the tangible results (e.g., feelings, relationships, personal growth)?

### Sharing Feelings:

Invite participants to share any additional thoughts or feelings that emerged during the activity or as a result of discussing their achievements and strengths.

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## Instructions for debriefing:

### Key Takeaways:

Ask participants to identify one or two key takeaways from the activity. What lessons or realizations will they carry with them?

### Action Planning:

Encourage participants to consider how they can apply the insights gained from this activity to their future goals and dreams. Are there specific actions they can take to leverage their strengths?

### Closing Thoughts:

End the debriefing session by summarizing the key points discussed and thanking participants for their contributions. Reiterate the importance of recognizing and utilizing their strengths to achieve their dreams.

Remember to foster a supportive and non-judgmental atmosphere during the debriefing, allowing participants to share their thoughts and feelings openly. The goal is to help participants gain deeper self-awareness and insights that they can carry forward in their personal and professional journeys.



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## Tips and notes to the facilitator:

Facilitating the "Wings" activity can be a powerful way to help participants recognize their strengths and achieve their dreams. Here are some tips for facilitators, along with potential difficulties that may arise during the activity.

**Prepare the Materials:** Ensure that you have all the necessary materials ready, including Jam boards, markers, and a space for participants to work in pairs.

**Difficulty with Technology:** Not all participants may be familiar with Jam boards or digital tools. Offer a brief tutorial at the beginning and provide assistance to those who need it.

**Number of participants:** It's important to work with a number of participants that allow the creation of pairs; in case, the facilitator can join.

**Adapt to Participants' Needs:** Be flexible and ready to adapt the activity based on the needs and dynamics of the group. Some participants may require more support or time for certain parts of the activity.

**Create a Safe and Inclusive Environment:** Establish ground rules for the session that emphasize respect, active listening, and a non-judgmental atmosphere. Encourage participants to be open and supportive of each other. It can be more or less comfortable for participants to recognise and share their strengths and achievements; this activity will help them to develop self-awareness and self-confidence.

**Physical contact:** At the beginning of the activity, it's important to check if all the participants feel comfortable with the physical contact, if not you can explain to the participants that in order to create the statue, they can also vocalise the instructions.

**Emotional Responses:** Sharing personal achievements and strengths can evoke strong emotions. Be prepared to provide emotional support and encourage participants to express their feelings openly.

**Cultural Sensitivity:** Be aware of potential cultural differences in how participants approach self-reflection and sharing personal experiences. Create a culturally sensitive environment that respects diverse perspectives.

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# Forum Theatre

The goal of Forum Theatre is to foster productive conversations among young individuals, promoting the emergence of innovative and collaborative exploration of solutions related to the addressed theme.



Inclusion And Diversity



Forum theatre, Improvisation



13-30



20 - 30 participants divided in small groups (4/5)



You can choose the online videoconference platform that better suits your group, it's important that the platform allow the creation of breakout rooms. E.g. Google meet, Zoom, Microsoft Teams, etc.



#1 step: 10 minutes instructions  
#2 step: 30 min creation of different stories from participants  
#3 step: 20 minutes restitution of all the scenes prepared  
#4 step: 30 min - 1 hour working on one scene  
#5 step: 15 minutes final debriefing



YOU.TH. Manual for youth workers  
3.3 Theatre Methodologies -  
Forum Theatre

<https://youth-theatre.eu/>



<https://youth-theatre.eu/>



It is an activity that can be performed both outdoors and indoors depending on the needs of your group.

You can distribute chairs in a circle or decide to sit on the ground. During the small group work, participants can move around freely and find a place to focus their attention.

When participants reconstitute the scenes or work on one specific scene it's good to identify one part of the room as the stage and put the chairs for the other participants in semicircle.

If you run it online be sure to have the possibility of creating breakout rooms to work in small groups, and give instructions to the participants to focus especially on dialogues since they can't interact physically.

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## Implementation:

### #1 step - Giving instructions - 10 minutes

Explain the flow of the activity to the participants but do not anticipate the mechanism of the forum theatre before the preparation of the scenes. It's important that the participants focus on the first step in preparing the scenes without thinking already to the possible solutions.

Divide participants in little groups and ask them to prepare their scene representing the problem addressed.

The narrative must adhere to the following criteria:

- It should depict a situation closely mirroring reality.
- The story must present a clear conflict.
- Its duration should not exceed 3 minutes.
- Characters, including at least a Perpetrator (exerting power and inflicting violence), Oppressed (subjected to violence), and Witness (observing without intervening), should be distinguishable.
- Roles, desires, and fears of each character should be evident.
- The scene should culminate with the oppressed character succumbing in the conflict, reaching the climax of the conflict/violence. Participants are not required to resolve the situation but merely portray the problem.

### #2 step - Creation of different stories from participants - 30 min

Participants can now work in their small groups, creating the story and having time for rehearsals. After this 30 minutes they have to be ready to restate it in front of the others.

### #3 step - Restitution of all the scenes prepared - 20 minutes

Once the groups finish to prepare their scenes they act them in front of the group.

It's important to give everybody the possibility to present their story.

The facilitator then chooses one, explaining the criteria of the selection: it's not the most beautiful, it's the scene that is more suitable to be worked in forum theatre.

Refer to the criteria in the first step.

The audience is inquired about the play's theme to ensure a collective understanding of the observed events.

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## Implementation:

### #4 step - Working on the scene - 30 min/1 hour

The facilitator informs the group that they will be watching the chosen play again. However, during the second viewing and subsequent ones, participants have the opportunity to halt the action and replace one of the actors or actresses in an attempt to alter the story's conclusion. It's important to note that the oppressor character is the only one exempt from substitution. To interrupt the play, participants must clap their hands and shout "STOP!" whenever they believe a different action or dialogue could be introduced.

The facilitator demonstrates the use of the "STOP!" rule collectively with the audience. Following this, the group involved in the selected scene is encouraged to perform it once more for the audience, with a reminder about the use of "STOP!" This time, the audience is invited to stop the action, step onto the stage, and explore alternative solutions by substituting an actor or actress.

After each audience intervention, the facilitator seeks feedback about the intervention, aiming to initiate a dialogue focused on delving deeper into the theme. The scene can be repeated multiple times, allowing participants to substitute different characters and explore various solutions, depending on the available time.

### #5 step - Final debriefing - 15 minutes

Concluding all suggested interventions, when the dialogue has advanced significantly, the facilitator prompts the audience to create a collective summary of the entire experience.

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## Instructions for debriefing:

This facilitator should revisit key moments in the dialogue that have provided insights for the group. Possible scripted questions may include:

- What observations can we draw from what we've witnessed?
- How does this connect to your personal experiences?
- In your view, how can these insights be applied in real-life situations?
- Do you perceive the implementation as easy or challenging, and what factors contribute to your perspective?

## Closing Thoughts:

End the debriefing session by summarizing the key points discussed and thanking participants for their contributions.

Remember to foster a supportive and non-judgmental atmosphere during the debriefing, allowing participants to share their thoughts and feelings openly. The goal is to help participants gain deeper awareness and insights that they can carry forward in their life.

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## Tips and notes to the facilitator:

1. Engaging young participants, the technic employs body movement and improvisation to enhance the dynamism of the activity. If conducted online, the emphasis shifts to dialogues.
2. The presentation of diverse perspectives within the group can be clarified through the enactment of varied thoughts among participants.
3. To establish an effective space for dialogue, it is advisable to have a group of at least 10 participants.
4. Once an audience member takes on a character replacement, remind to the audience to await the conclusion of the proposal before trying out new solutions. One change at a time is less confusing.
5. If the audience strongly desires to replace the oppressive character, transforming their attitude, the facilitator can guide the audience with questions such as: What real-life circumstances would prompt this person to exhibit such behavior? How did they develop this behavior initially?
6. If no one volunteers to step forward and assume character roles, the facilitator can inquire with the audience about their thoughts on the challenges in real life when attempting to alter events resembling those portrayed on stage.

# Lemons

Lemons - an exercise to reflect and exchange on personal experience with prejudices and pigeonholing, to promote critical attentiveness towards stereotypes, pigeonholing and discrimination, and to discuss action steps how to prevent/hinder pigeonholing.



Inclusion And Diversity



Role Play



10+



20 participants (work in pairs)



Lemons, flipchart, paper, pens



Participants can prepare a slideshow for the story of their lemon and present to the group



#1 Explanation and group discussion - 10 minutes  
#2 Couple work - 10 minutes  
#3 Group work and discussion - 20 minutes  
#4 Debriefing and Reflection - 10 minutes



YOU.TH. Manual for youth workers  
- 3.3 Theatre Methodologies -  
Role Play

<https://youth-theatre.eu/>



<https://youth-theatre.eu/>



An open space

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## Implementation:

### Step 1

The participants sit in a circle. Show a lemon and ask everybody to describe it: "How are lemons like?" Let the group brainstorm for a while collecting ideas and associations on the flipchart/white-board.

- Ask now the participants to pair with somebody they know least in the group and to sit together. Give each pair a lemon, which they can look at, examine, study for a while.

### Step 2

After a couple of minutes collect all lemons and mix them together in a large bowl, putting it in the middle of the circle.

Each pair has now to find their own lemon; one after another the pairs come to the middle and try to identify their lemon.

Reflection:

- How could you find "your own" lemon?
- What surprised you hereby?
- What do you think when referring to the lemon?

### Step 3

- The first part of this activity has to do with generalisation and pigeonholing - naturally we put all lemons in the same box, as they all seem same to us.

- What does this have to do with our everyday life?

### Step 4

- Introduce the topic of stereotypes, attributions and valuing of features and characteristics of certain persons and groups. Based on these we often build prejudices about the person/group, which have nothing to do with their characteristics. Such processes happen daily and we are all involved in them:

"putting not only lemons but people as well in boxes".

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- Split the participants randomly in groups of three to four. With the help of the discussion questions below each group exchanges on personal experience and cases of pigeonholing.
  - Emphasise on the trust needed to share such experiences and on the confidentiality to be respected. The small groups do not report the shared individual stories and cases to the plenary.
  - Emphasise as well that the purpose is not to discuss what “right and wrong” behaviour is, but rather to talk and reflect together on the mechanisms that trigger prejudices. The point is to sharpen attentiveness and understanding of how pigeonholing sets a trap for our own perception of diversity, as pigeonholing reduces and simplifies diversity.

Small-group discussion questions:

- When did you last feel pigeonholed/as if “put into a box”? How would you label this “box” (gender, ethnical background etc.)?
- How did you feel about it? How did you react?
- When did you last pigeonhole somebody else? Why did you do that? What made you react like that?

## Step 5

- Back to the plenary invite the participants to provide feedback on the activity: How was it to share and to listen about stories of pigeonholing?
- Ask the group to share some of the boxes’ labels without telling personal details and stories.
- Collect the different labels and prejudices on a flip-chart.
- Close up the discussion emphasising on the feelings associated with being pigeonholed/pigeonholing others and on what steps can be undertaken to hinder pigeonholing.
- Write down the diverse action steps suggested by the group

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## Instructions for debriefing:

### Key Takeaways:

Ask participants to identify one or two key takeaways from the activity. What lessons or realizations will they carry with them?

### Action Planning:

Encourage participants to consider how they can apply the insights gained from this activity to their future goals and dreams. Are there specific actions they can take to leverage their strengths?

### Closing Thoughts:

End the debriefing session by summarizing the key points discussed and thanking participants for their contributions. Reiterate the importance of recognizing and utilizing their strengths to achieve their dreams.

Remember to foster a supportive and non-judgmental atmosphere during the debriefing, allowing participants to share their thoughts and feelings openly. The goal is to help participants gain deeper self-awareness and insights that they can carry forward in their personal and professional journeys.

## Tips and notes to the facilitator:

The length of this activity may require splitting it in two parts eg, using part one (lemon basket) as a warm-up and sensitisation to the topic and part two as the essential group work on prejudices.

As a last step to this activity, before going into the discussion phase, the participants can be instructed to create a “character” for their lemon, and imagine its journey, until it arrived to the training room. They are then instructed to create a photo collage with their lemon, showing the different phases of its journey. For example, the first step could be the birthplace of the lemon, how did its town look like? Participants can be creative to do some world-building, using props from the room. Afterwards, they present their collage or slideshow to the rest of the group, while narrating its story.

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# Lost

This drama lesson is based on the story of Homer's *Odyssey*, but rather than studying the text and engaging in transforming that into a performance, we are offering an example of using the story as a frame for joint creation and the dramatization of human experience. The teacher might choose to share specific stories from the eventful, 10-years-long homecoming journey of Odysseus, the King of Ithaca, but this is not necessary for the realisation of this drama lesson. At the centre of this structure is the concept of being lost, and the possible tools used to overcome this feeling / situation. We believe that this is a basic human sentiment shared by children / young people whatever background or situation they are from, and exploring it through the fiction of a story that is being built together will allow students to make connections for themselves or share experience with each other.

"Sing to me of the man, Muse, the man of twists and turns ...driven time and again off course, once he had plundered the hallowed heights of Troy. Many cities of men he saw and learned their minds, many pains he suffered, heartsick on the open sea, fighting to save his life and bring his comrades home.



Inclusion And Diversity



RolePlay,Improvisation,Forum Theatre



13+



15-20 participants



- paper
- blackboard
- ball
- computer
- projector
- if the activity is presented outdoors, pictures can be printed to replace the projector



45-60 minutes



YOU.TH. Manual for youth workers  
- 3.3 Theatre Methodologies -  
Still Image

<https://youth-theatre.eu/>



During the modification of the statue, the participants can help to modify it by working together on a Scratch ([scratch.mit.edu](https://scratch.mit.edu)) image of the statue, inserted in the program and shared with the participants. Scratch is a free and easy, but powerful digital storytelling tool, which can be used by the facilitator to create characters for the journey of the *Odyssey*, in order to enhance the engagement of the participants.



It is an activity that can be performed both outdoors and indoors depending on the needs of your group.

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## Implementation:

Centre/focus of the drama lesson:

Being lost, and its impact on people.

What resources can be used to find a way out?

## Activities:

### Narration -

The teacher explains that today's lesson will be about creating a new episode of a very old story. The story is about a hero from the Greek mythology and his journey home, which became quite eventful. He wandered around the seas for 10 years before he got home from Troy to Ithaca. "We will invent one episode of this journey, which is about how he was lost and found his way."

### Contracting -

It is useful to clarify what the lesson demands of the students. For example:

- "To be able to work together we will need to listen to each other's ideas and build upon them."

- "There won't be any right or wrong answers, because we will be talking about ideas. The more ideas you share with each other the more interesting our story can become."

It might be useful to come back to the content of the story to re-focus the group. You can place the central theme of this lesson to your students, saying "we will be looking at how even the strongest, toughest people can be lost sometimes and what might help them find their direction again."

### Showing the statue -

The facilitator sets the context by explaining that "after 9 years of adventures and challenges, after a night of terrible shipwrecking storms on the seas, once again Odysseus found himself alone on the shores of an unknown island. I will show you what he looked like that morning when he realised his situation". Following this the facilitator shows herself/himself as the statue of Odysseus.

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Ask the participants to 'read' the statue and open a discussion about what they see in the statue. You can help the discussion by asking open questions about what the statue expresses for them or what sort of questions does it raise (if your questions start with how, where or why then you are probably in the right territory). Remember you are talking about the statue at the moment, not so much about the person – you will be doing that after the next step.

### **Modifying the statue of Odysseus -**

The facilitator can state that she/he is not very satisfied with this statue and would like to ask the participants to help in making it better.

How could it express 'being lost' better?

Try to make the discussion into a practical exploration. Ask participants to show their ideas, for them to step into the 'role' of Odysseus.

It is not so important to agree on the best solutions, but it is really useful to try to talk both about what 'being lost' means, and how body language, position and facial expressions sign different feelings and thoughts.

### **Thought tracking -**

Exploring thoughts and feelings. Till this point you were working on a statue, but now you will be looking at the person represented by the statue.

Ask the participants to work in pairs or threes and for them to think about the thoughts that could be crossing his Odysseus' mind in this moment. Ask the participants to write these thoughts down in first person (eg. "What have I done wrong again?").

Sharing: After a few minutes you can ask the participants to come back and share their work. Depending on the group this can be done by just simply reading out what they have written, or you can set up the statue again and ask them to read it out as if these thoughts were just crossing Odysseus's mind. Ask them to leave some time for you to bring the statue to life and react to the thought in some way.

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### **Group work -**

Creating a depiction (you can read in detail about the differences between still image, depiction and statue below) of what Odysseus is wishing for the most in this moment. After a short discussion reflecting again on Odysseus's situation and story you can ask the participants what this man might be wishing for. It might be useful to share a few ideas (remember, this is fiction, it is in a mythical world and wishes are not reality!) and then split the participants up into groups and ask them to choose one and create a depiction - an image like painting - that shows the wish that is inside Odysseus. After giving the group a clear time frame to create these images and checking on how the work is going (you can check if any group needs your support in coming to decisions), you can ask the groups to share their depictions.

### **Narrating the story -**

The facilitator develops the story further by explaining that "as Odysseus was sitting on the seashore, he began hearing distant voices from the thick forest behind him. He looked at the forest but could not see any people there, so he moved closer. The voices were becoming stronger and stronger. It was as if he could hear the things he wished for the most from within the forest."

### **Possible extra task -**

Creating a soundscape of wishes. Depending on the time you have on your hand and the interest of the group you could create a soundscape of wishes - the sounds Odysseus hears from the forest.

The facilitator would need to work like a conductor in this case and the groups might work on transforming their depictions into words and sentences.

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### **Whole group discussion:**

This is the part when the group creates the story. What the facilitator states to structure this discussion is three 'givens' - that Odysseus meets some form of an 'enemy', overcomes it and finds his way back on track towards Ithaca. It is useful if you try to agree with the group on these one by one.

In some cases, you might get too many ideas and it might be difficult for the group to agree. In this case it might be the best idea to split the group up according to the three/four ideas they find the most interesting and for them to create different variations to the end of the story.

### **Group work - creating a still image.**

In case you have agreed with the group on the ending of the story the three groups can work on three elements of the story. One can portray the enemy, the other the way it is fought and the third can show the way Odysseus find his way back.

In case the groups are working on three different versions they will be creating three images each. In this case they will need more time.

### **Sharing the moments:**

Depending on which version the group has gone with the facilitator either needs to connect the three images into one story or set up for the 'audience' (the other participants) to see three different versions.

It is useful to offer something specific to watch for the participants in this process. E.g. What are the most powerful elements in an image? Which image/part of an image surprised you the most? The participants should not be evaluating each other's work but helped in watching them carefully.

### **Mapping thoughts - reflection on the story**

The participants here reflect on the story they actively took part in creating. This discussion should be centred around the question "what were the elements (inner and outer) that helped Odysseus overcome his being lost?"

In case the discussion develops into directions that interest the participants more, that is not a problem.

It can be useful if you note the participants thoughts down (just an important word from each) on a sugar paper, or the blackboard.

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## Reflective task – re-placing the statue

Return to the statue of the lost Odysseus that you created and then the participants developed. Remind the group of this statue and ask them “if you could place this statue anywhere in the town, the country or even the world, for people to see, where would you place it?”

The facilitator can probe the responses further asking why the participants suggest a specific place, what would the statue remind people of who see it.

## Tips and notes to the facilitator:

It is useful to create space to reflect on the story just created. Participants may want to reflect on the process as well, that is very useful.

The facilitator might have reflections as well and in a partnership it is fair if he/she places these as well (for example: it seemed to me that agreeing on the story was really difficult for us, how did you feel about that part?)

Make sure that your reflections are not heard as a teacher telling off students!



# The Mirror

Mirrors is a paired activity that allows young people to work on leading/following through collaboration and focus. Partners work silently to create mirrored kinaesthetic movements. The activity involves shared trust and responsibility as partners work to keep each other safe. This activity aims to reflect about inclusion and the difference between inclusion and integration.



Inclusion And Diversity



Improvisation  
Nonverbal communication  
Body language



8+



12+ participants (in pairs)



No material needed



In online version can be used  
Zoom, Google Meet



50 Minutes in total  
1st round: 10 minutes  
2nd round: 10 minutes  
3rd round: 10 minutes  
Debriefing: 20 minutes



YOU.TH. Manual for youth workers  
- 3.2.6 Body language - 3.3  
Theatre Methodologies -  
Improvisation  
<https://youth-theatre.eu/>



It is an activity that can be performed both outdoors and indoors depending on the needs of your group.

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## Implementation:

Divide participants in pairs.

1st round (10 minutes - each partner lead for about 5 minutes).

One of the participants is the person who sees himself (leads) in the mirror and the other one is the mirror (follower).

The lead player should make actions by moving their legs, arms, head, face, gestures and even can make funny faces but in a slow steady motion so they can be followed by their partner.

The follower player should act the same as the lead is acting and thus create the perfect mirror image.

No talking during the activity, only inclusive nonverbal communication.

The goal is for the players to feel completely in sync with one another, so closely that an observer would not be able to tell who is leading and who is following, ask them to make eye contact.

Switching roles.

2nd round (10 minutes - each partner lead for about 5 minutes).

Continuing with the exercise, this round ask them, while moving, to be disobedient mirrors.

The leader should try to bring back the mirror to follow them, but the follower should try to resist and keep being disobedient.

Switching roles.

3rd round (10 minutes).

Continuing the exercise, they now have to get back to being obedient mirrors, but this time they do not previously agree who is leading and who's following. They also have to alternate and switch roles from time to time, but without speaking. The goal is to move together and explore nonverbal communication.

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## Implementation:

### Debriefing (20 minutes)

With this debriefing you want to lead the participants in discussing how they felt during the activities, what was difficult for them, and step by step defining inclusion and what is the difference between inclusion and integration.

Integration and inclusion are often used interchangeably, but they are not the same thing. Integration refers to the act of bringing someone into an existing group or system, while inclusion means creating an environment that values and respects all individuals, regardless of their differences.

Here some questions that could be helpful:

- Which did you prefer: leading or being led? Why?
- How did you strategize to help your partner keep up with you?
- In the second round how was disobeying?

And how was having a mirror who disobey?

- What strategies you tried to bring back the disobedient mirror? Did it work out?
- In the last round, how could you tell who was leading? How did you manage to exchange roles?

If you do it online instead of dividing them in pair, just point out the one who will be the leader, all the others will be the followers. From time-to-time change and assign a different person as the leader of the group, you can reduce the time assigned to each to 2-3 minutes instead of 5. Suggest them to use a lot their facial expression and the parts that can be framed on the screen.

When it comes the last round, explain the rules very clearly and then you can divide the participants in breakout rooms creating groups of 4 people, and let them experience it in 10 minutes.

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## Tips and notes to the facilitator

### Clear Introduction:

Begin the session with a clear and concise introduction, emphasizing the goals of the activity—collaboration, trust-building, and reflection on inclusion and integration.

### Group Formation:

Ensure participants are comfortable with their partners. If there are existing comfort or trust issues, consider strategically pairing participants to create a positive experience.

### Setting the Tone:

Emphasize the importance of non-verbal communication and encourage participants to use body language effectively. Remind them that this is a safe space for exploration.

### Role Switching:

Monitor the timing for role-switching carefully. Five minutes might be ideal, but be flexible based on the group dynamics and the comfort level of participants.

### Debriefing Preparation:

Prepare for the debriefing by understanding the key concepts of inclusion and integration. Familiarize yourself with the nuances between the two to guide a meaningful discussion.

### Debriefing Questions:

Craft open-ended questions for the debriefing that encourage reflection and discussion on leadership, cooperation, and the differences between inclusion and integration. During the activity observe the dynamics so that you can add further questions based on what happened during the exercise.

### Encourage Open Communication:

Create an environment where participants feel comfortable sharing their feelings and experiences. Emphasize that there are no right or wrong answers, fostering open dialogue.

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## Tips and notes to the facilitator

### Online Adaptation:

If conducting the activity online, ensure participants have a clear understanding of their roles. Utilize breakout rooms effectively for the last round.

### Time Management:

Be mindful of time during each round. The activity should flow smoothly, allowing enough time for participants to fully experience each stage as well as enough time to reflect during the debriefing.

### Encourage Creativity:

Remind participants to explore creative expressions in their movements, allowing for a more engaging and enriching experience.

### Ensure Physical Safety:

Even though the activity involves movement, ensure that participants are mindful of their physical space to prevent accidents or discomfort. Inform them that being a leader is also a matter of responsibility in demanding things that others can do.

### Final Reflection:

Conclude the session with a final reflection, allowing participants to share their overall experience and insights gained from the activity.

Remember that the success of the activity lies in the facilitator's ability to create a supportive and inclusive environment where participants feel comfortable exploring and sharing their thoughts. Adjustments may be necessary based on the unique characteristics of the group.

# PhotoVoice

Photovoice is a creative instrument that combines images and text to involve individuals who typically lack a voice in shaping decisions that impact their everyday existence.



Inclusion And Diversity



Still image and Photography



13-30



10-35 participants



Photographs.

Laptop/TV.

Flipchart paper and markers.

Cameras, batteries, and rolls of film (if using a film camera).



Zoom or Google Meet can be used if run online



90 minutes



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It is an activity that can be performed both outdoors and indoors depending on the needs of your group.

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## Implementation:

Photovoice aims to enhance participants' comprehension of a particular problem while empowering them to express their perspectives using photographs. The primary objective is to enable participants to harness self-empowerment by allowing them to convey their experiences visually, address concerns that trouble them, establish connections with fellow community members, and actively push for transformative change.

The main activities of PhotoVoice are:

- Take photos and participates in group discussions.
- Reflect on strengths and resources within community.

PhotoVoice has been used with:

- Children and adolescents facing challenging situations encompass a broad spectrum. This group may consist of orphans and those enduring extreme poverty, youngsters compelled to labour instead of pursuing education, individuals residing in environments where violence is a constant threat due to factors like conflict or criminal activities, those who have experienced or are currently enduring abuse, or even those who have identified a particular issue, such as environmental destruction, that they aspire to address and resolve.
- Adults and families living in poverty. People with physical and mental disabilities or mental health problems. People with chronic illnesses or medical conditions - tuberculosis, diabetes, heart disease.
- Members of racial, ethnic, linguistic, religious or cultural minority groups. Members of these groups may be discriminated against, or may simply wish to share elements of their culture and lives with the majority.
- People in rural environment.

Methodologies applied:

Use of photography as an expression of people's economic, social and cultural reality. Focus groups in which the participants express their personal ideas and circumstances.

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## Implementation:

The use of PhotoVoice can be adapted to relatively short session times. For example, there are PhotoVoice sessions lasting 3.5 hours:

- Preparing location: 30 minutes.
- Welcome and presentation. Forming groups: 10 minutes.
- Teambuilding and Explanation: 25 + 40 minutes.
- Taking and selecting pictures: 40 + 15 minutes.
- Summarising and explaining next steps: 5 minutes.
- Grouping Results: 15 minutes.
- Plenary Presentation Results: 15 minutes.
- Discussing Pictures: 30 minutes.

However, it is recommended that this technique be carried out in different sessions, lasting approximately 1,5 hours. The main reason for this is the need to properly explain the technique and the use of cameras. For example:

- Session 1: Orientation.
- Session 2: Photo Taking.
- Session 3: Photo Discussion.
- Session 4: Gallery Event and Dissemination.

The fundamental concept of PhotoVoice is that learning occurs through practical experience. After participants have acquired the fundamental knowledge of the technique (provided in any environment with suitable audio conditions), the subsequent phase involves them actively capturing images that, in their view, illustrate or mirror the selected topic.

In general, PhotoVoice is conducted in a physical space. However, as a result of COVID-19, virtual sessions have started to take place through platforms such as Zoom or Google Meet.



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## Implementation:

### Implementation of PhotoVoice:

- Session 1. Orientation. Participants are encouraged to attend a session in which they will be introduced to the Photovoice methodology. This session covers the basics of operating a camera and discusses the ethical and safety considerations associated with engaging in Photovoice.

An example to introduce PhotoVoice: Now we're going to talk about Photovoice. Photovoice is a research methodology that uses this very power of pictures that we've been talking about today. Using photography, people can identify, represent, and analyse their communities and their associated strengths and needs. The visual images are accompanied by stories shared by the photographer. Photovoice participants analyse their own lives, communities, and situations through photographs, which are then shared, along with the stories that they represent, to relevant stakeholders.

- Session 2: Photo Taking. Participants are provided with cameras and instructed to capture photographs depicting aspects of their lives that address the research questions at hand. For this reason, it is important that PhotoVoice takes place in a familiar environment.

## Instructions for debriefing:

- Session 3: Photo Discussion. Participants are invited to a discussion session during which they receive printed copies of their photographs. They are then encouraged to choose the specific images they wish to discuss and subsequently present these selected photographs to the group for a collective discussion.

For example:

- What do you see here? describe the picture pretending someone can't see it
- What is really happening here? describe the actions and feelings in the picture?

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## Instructions for debriefing:

- How does this relate to our lives? describe how you feel about the picture and how your experiences are similar or different to what is shown.
- Why does this situation, concern or strength exist? describe the underlying meaning and root causes of what is in the picture and its impacts on you and your community.

Next, the facilitator asks some questions to facilitate reflection and bring the group together in the collective discussion.

For example:

- What is your reaction to the story and photograph that was just presented?
- How are your experiences similar?
- How are your experiences different?

Once all the participants have shared their photographs, the facilitator summarises the main findings of the discussion session and some of the commonalities that arose.

- Session 4: Gallery event and Dissemination. The photographs, along with their accompanying narratives, are exhibited at a gallery event. This event is attended by members of the community, policymakers, representatives from the media, and other relevant stakeholders. This session is optional, it is done whenever possible as one of the objectives of the PhotoVoice is to show the reality to other members of the community.

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## Tips and notes to the facilitator:

It is important that the facilitator is clear that:

- Photovoice is intended to be a participatory process, involving collaboration right from the outset. This implies that the participants, who form the community of photographers, should be actively involved in the project's initial planning stages, as well as in the subsequent planning and implementation of the project.
- Participants involved in Photovoice projects require training. Depending on the background of the participants, some may have no prior experience with using a camera, while others may already be familiar with it. Regardless of their experience level, it is essential to provide basic photography training to ensure that everyone involved has a fundamental understanding of photography techniques.
- Participants need support. They should be given the chance to present and engage in discussions about their photographs. Creating a safe and nurturing environment is crucial, as it allows participants to acquire new skills and build confidence in their capacity to articulate their thoughts and viewpoints effectively.

# Encounter Theatre

Encounter Theatre is a Social Theatre technique that allows one to discover, get to know and talk face to face about a social conflict.



Inclusion And Diversity



Storytelling, Forum Theatre, Live Action Role-Playing (LARP), Body language



20-30



15-30 participants



Scripted Scenes.  
Props and set design.  
Costumes and makeup.  
Sound and music.  
Personal stories and testimonials.  
Found objects or environmental elements.  
Multi-sensory elements such as tactile experiences, aromas or taste.



Flexible



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It is an activity that can be performed both outdoors and indoors depending on the needs of your group.



Some Encounter Theatre productions integrate interactive technology, such as augmented reality, virtual reality, or interactive projections, to engage participants in innovative and immersive ways.

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## Implementation:

In Encounter Theatre, the narrative unfolds in unconventional spaces, such as streets, public places, or non-theatrical venues, allowing for a more intimate and engaging connection between the actors and the audience. This style of theatre aims to evoke emotions, provoke thoughts, and stimulate dialogue by immersing participants in the story, often through personalized or participatory elements.

The main activities of Encounter Theatre are:

- Site-Specific Performances.
- Interactive Storytelling.
- Live Action Role-Playing (LARP).
- Debriefing and reflection.
- Other creative activities (for example, related to the use of body or metaphors).

Encounter Theatre can be used with a wide range of themes. For example:

- **Social Justice.** Theatre encounters can explore issues of inequality, discrimination, human rights, and social justice. They can raise awareness and encourage dialogue about marginalized communities, systemic biases, and the need for societal change.
- **Mental Health and Well-being.** Productions can delve into themes of mental health, anxiety, depression, and emotional well-being. They can aim to reduce stigma and promote understanding.
- **Environmental Awareness.** Theatre encounters might focus on ecological concerns, sustainability, climate change, and humanity's relationship with the environment. They can inspire reflection and action towards a more sustainable future.
- **Personal Identity.** Exploration of themes related to identity, including gender, sexuality, race, ethnicity, and cultural heritage. These encounters can foster empathy, understanding, and appreciation for diverse identities.
- **Conflict and Resolutions.** Productions can address interpersonal conflicts, societal tensions, or global conflicts, aiming to promote dialogue, reconciliation, and peace-building.

- 
- **Historical and Cultural Narratives.** Theatre encounters can bring historical events, cultural traditions, and forgotten narratives to life. They offer a way to revisit history, challenge established narratives, and celebrate cultural diversity.
  - **Technology and Society.** Exploring the impact of technology on human relationships, privacy, ethics, and society as a whole. These encounters can provoke discussions about the benefits and drawbacks of technological advancements.
  - **Community and Empowerment.** Encounter Theatre can focus on community building, empowerment, resilience, and solidarity. It can be celebrated the strength and stories of communities, fostering a sense of belonging and support.

The ideal space for Encounter Theatre is often non-traditional and can vary widely depending on the specific goals, themes, and requirements of the performance. Some spaces that work well for the Encounter Theatre could be:

- **Site-specific locations.** Venues that are not traditional theatre spaces, such as parks, warehouses, historical sites, or public squares, can provide unique settings for immersive experiences. These spaces can become integral parts of the narrative, enhancing the overall impact of the performance.
- **Non-theatrical venues.** Places like art galleries, museums, community centers, or unconventional indoor spaces offer opportunities for innovative performances. They allow for a departure from the typical stage setting and enable closer interactions between performers and audience members.
- **Immersive environments.** Some Encounter Theatre experiences are designed to create temporary or specially constructed environments that completely immerse participants in the narrative.
- **Outdoor spaces.**
- **Adaptable venues** that can be transformed or adapted to suit the needs of the performance.

The phases for the Encounter Theatre would be:

**Theme.** Participants must choose a social issue that affects them and explain why. The choice of issue can be made in different ways. For example, in a debate or by using the famous Dixit cards. Participants should agree on which social issue they are going to address.

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**Ingredients.** Once the theme of our story has been chosen, the writing and staging process begins. The ingredients are 4 exercises that participants can do to internalise the chosen social issue. There is a wide variety of ingredients. However, we choose those that we find most effective.

- Create a timeline about incidents that are related with the chosen topic.
- Representation of the theme with a moving figure. "The Human Machine". The participants must represent without words the chosen theme. It could be interesting start with an easy object, for example a motorbike and continua to reach the social issue.
- Metaphor. Choose an object that can represent the social issue.
- Storyboard with plasticines.

**Final text/representation.** Once the "ingredients" have been "added", the participants have to represent their social issue to the audience. They can do this by combining some of the ingredients or by creating a new story (written or staged) about the social issue.

### **Instructions for debriefing:**

Begin by asking participants how the activity made them feel and what thoughts or emotions it brought up. Encourage them to share their initial reactions.

Once the social problems have been presented to the audience, the facilitator opens a debate with the audience.

He asks them different questions that help them to reflect on the social problem.

For example:

- what social problem have they represented?
- do you feel that you reflect it?
- do you think it happens in the same way in your environment?
- how can we change this problem?

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## Tips and notes to the facilitator:

- Create a safe environment. Establish a safe and welcoming space for participants. Encourage openness, respect, and confidentiality. Make it clear that everyone's experiences and contributions are valued.
- Set clear expectations. Explain the purpose, goals, and rules of the Encounter Theatre session beforehand. Let participants know what they can expect and what is expected of them.
- Icebreakers and warm-ups. Start with icebreakers or warm-up activities to help participants feel comfortable and connected. These activities can also set the tone for the session.
- Establish trust. Building trust is crucial. Encourage open communication, active listening, and empathy among participants. Encourage them to be vulnerable but also ensure that they feel safe doing so.
- Role definitions. Clarify the roles of participants - whether they'll be audience, actors, both. Ensure everyone understands their roles and responsibilities.
- Adaptability. Be flexible and ready to adapt to the needs and emotions of the group. Sometimes, plans might need to change based on how the session unfolds.
- Debriefing. After the session, provide time for debriefing. Allow participants to reflect on their experiences, share insights, and discuss what they learned. This helps in processing emotions and experiences.



# Poles

The Johari window model is used to improve an individual's perception of others. The model is based on two ideas: a) Trust can be earned by revealing information about yourself to others and b) personal development increase by mean of learning from others' feedback.



Inclusion And Diversity



Socio Drama



13-30



15 participants



Camera, computer, projector, screen



A camera can be used to photograph each group distribution proposed by the volunteers. Images can be used in the reflection phase.



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A room with free space to move



75 minutes:  
30 min. for carrying out the exercise  
30 for discussion  
15 for reflection

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## Implementation:

The Johari window is a framework for giving or receiving information to other within a group. It is a technique that allow the improvement of interpersonal relationships and the increase of group cohesion.

The Johari model uses four quadrants, or window panes, to represent each person. All four window areas display personal information, feelings, motivations and whether this information is known or unknown to oneself or others from four perspectives.

The window is divided into four parts, the columns representing the self and the rows representing the group. The self-column is divided into what I know about myself (and the rest of the group) and what I don't know, and the column is divided into what the group knows about me and what they don't know.

Using this scheme, multiple techniques for giving and receiving information can be implemented.

The steps are as follow:

- The facilitator asks the participants to stand up and spread out around the room, informing them to stand still like poles.
- A volunteer should move people around and distribute them through the room, explaining aloud the reasons and criteria for this distribution.
- Once you have distributed them, you will be included in the group.
- These steps are repeated with different volunteers.
- After the experience, there will be a period of reflection analysing each person's perception of their place in the group.

## Tips and notes to the facilitator:

Participants need to know each other, but a high degree of trust within the group is not necessary.

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# Guess the Leader

"Guess the Leader" online is an inclusive, dynamic and interactive team-building theater exercise that encourages creativity, observation, and teamwork, making it an excellent choice for virtual team-building sessions.



Inclusion And Diversity



Improvisation, Mime



13-30



20 participants, but can be participated by less or more people.



Computer/phone



Google meet or Zoom



It's a brief activity, you can decide how much time you want to commit to it by increasing the number of rounds.



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- 1.4 Methods and Tools that can be used in non-formal education  
- Team Building activities  
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It can be implemented online through a videoconference platform.

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## Implementation:

"Guess the Leader" is a highly engaging online theater activity designed to foster teamwork and cooperation within a group. In this activity, participants take turns being the leader while others follow their movements and sounds. The challenge lies in one participant's ability to discern who the leader is by observing the team's synchronized actions.

### How to Play:

**Select the Roles:** Begin by designating two roles within the group - the "Guesser" and the "Leader."

**Choose the Leader:** The group collectively decides who will take on the role of the leader for the current round. The leader's identity should be kept secret from the guesser.

**Initiate the Game:** The chosen leader starts the game by making movements and producing sounds. These can be anything from hand gestures, facial expressions, or even mimicking animal noises. The leader's creativity is key to keeping the game exciting.

**Follow the Leader:** All other team members, except the guesser, closely mimic the leader's actions. It's essential to synchronize movements and sounds as accurately as possible to make it challenging for the guesser to identify the leader.

**The Guesser's Role:** The guesser's task is to attentively observe the screen, attempting to identify who the leader is among the participants. They do this by paying close attention to how the team moves and how the leader initiates changes in movement.

**Guessing the Leader:** At a suitable moment, the guesser announces their guess regarding who they believe the leader is. This can be done verbally or through a message in the chat.

**Reveal the Leader:** Once the guess is made, the leader reveals their identity, and the round concludes.

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## Objectives:

- Enhance Team Communication: Participants learn to communicate non-verbally and cooperate to imitate the leader effectively.
- Observation Skills: The guesser hones their observational skills, trying to discern subtle cues that reveal the leader.
- Creativity and Fun: The leader's creative movements and sounds add an element of excitement and enjoyment to the game.

## Variations:

- Time Limits: Set a time limit for each round to increase the challenge.
- Rotate Roles: After each round, switch the roles of the guesser and leader to involve everyone.
- Thematic Rounds: Introduce themes or scenarios for each round to make the game more interesting (e.g., underwater, outer space, jungle).
- Guessing Hints: Allow the guesser to ask a limited number of yes/no questions to the leader to aid in their identification.

---

## Tips and notes to the facilitator:

### Choose the leader:

- You can set up a breakout room to send the guesser while the team chooses the leader.

### Explain the Rules Clearly:

- Start by explaining the rules and objectives of the game to all participants.
- Ensure that everyone understands their roles (guesser, leader, followers) and the overall structure of the activity.

### Promote Inclusivity:

- Ensure that the game accommodates all participants, including those with disabilities or unique needs.
- Encourage creative ways for everyone to participate and have fun.

### Set the Right Tone:

- Emphasize that the game is meant to be fun and promote team bonding, not a competition.
- Encourage a supportive and positive atmosphere where participants feel comfortable expressing themselves.

### Demo a Round:

- Before officially starting the game, consider demonstrating a round as the facilitator so that participants get a clear idea of how it works.

### Encourage Creativity:

- Emphasize that there are no right or wrong movements or sounds. Encourage the leader to be creative and unique.
  - Encourage participants to express themselves fully through their movements and sounds.
-

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## Tips and notes to the facilitator:

### Rotate Roles:

- This rotation promotes fairness and keeps everyone engaged.

### Time Management:

- Set a reasonable time limit for each round to maintain a dynamic pace.
- Use a timer or gentle prompts to signal when it's time for the guesser to make their guess.

### Observe Fair Play:

- Keep an eye on the game to ensure that participants are following the rules and not giving away the leader's identity intentionally.

### Adapt and Modify:

- Be open to adapting the game based on the group's dynamics and preferences.
- If necessary, introduce variations or adjust the rules to make the game more enjoyable for everyone.

### Maintain Energy:

- Keep the energy level up by offering positive feedback and encouragement to all participants.
- Celebrate each round, even if the guesser doesn't correctly identify the leader.

### Wrap Up and Reflect:

- At the end of the game, take a moment to reflect on the experience and what participants learned about communication, teamwork, and creativity.
- Allow the guessers to explain their thought process in choosing the leader.
- Let the leaders share their inspiration and thoughts behind their movements and sounds.

Remember that the facilitator's role is to create a positive and inclusive environment where participants can enjoy themselves, learn, and bond with their team members. Flexibility, encouragement, and effective communication are key to successful facilitation.

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# Colors in Motion

Colors in motion - is a theatre exercise to promote non-verbal communication, creativity, and self-awareness through a series of movement exercises and exploration of colors.



Self exploration



Body Engagement



12+



10-20 participants



Jar filled with papers of colors



Phone with camera



#1 Warm up - 10 minutes  
#2 Meditation- 10 minutes  
#3 Colors - 30 minutes  
#4 Debriefing and Reflection - 10 minutes



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- 3.2.6 Body language - 3.3  
Theatre Methodologies -  
Improvisation

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A big empty space indoors is ideal



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## Implementation:

### 1. Warm-Up:

- Participants walk around the space without speaking.
- Each participant takes a paper from the jar without revealing its color.
- When making eye contact with others, they say a word in their language.
- Gradually increase the pace, transitioning from walking to running.(tip: "Every step is faster than the previous one")
- Slowly decrease the pace, making each step slower than the previous one.(tip: "Feel the air around you becoming denser, as if you are moving through something thicker than before", "Imagine moving through an underwater world, where each motion is fluid and deliberate. Picture the resistance of water surrounding you.")
- Participants fall down, lie on the ground, and find a comfortable position.(tip: "Allow gravity to guide your movements. Experience the sensation of being gently pulled down.", "the pull of gravity becomes irresistible. When you feel ready, allow yourself to gradually descend to the ground.", "Feel free to find a comfortable position on the ground. If needed, adjust your body to a position that feels natural.")

### 2. Meditation:

- While lying down, guide participants to relax their bodies.
- Encourage deep, slow breathing to help empty their minds.
- Invite them to focus on the sensation of each breath, letting go of thoughts.
- Create a serene atmosphere by introducing calming imagery (e.g., floating on a cloud or drifting underwater).
- Allow a few minutes of silent meditation.

### 3. Colors:

- Ask participants to think about the color they received.
  - Explore the sensations associated with the color (temperature, texture, emotions).
  - Begin unlocking their bodies, starting from the feet, and move in a way that represents their chosen color.
  - As the whole body unlocks, participants can stand up and continue moving with eyes closed.
  - Encourage creative exploration of the space and interaction with others, without forming couples.
-

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#### 4. Group Formation:

- Gradually, participants open their eyes and continue moving like their color.
- Without speaking or showing their papers, individuals find others with the same color and form a small group that moves cohesively.
- Groups merge together, creating a larger organization that moves as one unit.

#### 5. Individual Reflection:

- Participants leave the group and move alone for a while.
- Reflect on how it feels to be alone again and observe any changes in their movement.
- Consider and express if they miss being in a group or if being alone brings a different experience.

#### 6. Group Reflection:

- Gather participants to discuss their experiences.
- Ask about feelings, observations, and any changes in movement.
- Participants can reveal their colors and see if the groups formed organically based on the same colors.

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## Instructions for debriefing:

Begin by asking participants how the activity made them feel and what thoughts or emotions it brought up. Encourage them to share their initial reactions.

### Key Takeaways:

Ask participants to identify one or two key takeaways from the activity. What lessons or realizations will they carry with them?

### Action Planning:

Encourage participants to consider how they can apply the insights gained from this activity to their future goals and dreams. Are there specific actions they can take to leverage their strengths?

### Sharing Feelings:

Invite participants to share any additional thoughts or feelings that emerged during the activity or as a result of discussing their achievements and strengths.

### Closing Thoughts:

End the debriefing session by summarizing the key points discussed and thanking participants for their contributions.

Remember to foster a supportive and non-judgmental atmosphere during the debriefing, allowing participants to share their thoughts and feelings openly. The goal is to help participants gain deeper self-awareness and insights that they can carry forward in their personal and professional journeys.

---

## Tips and notes to the facilitator:

Establish clear guidelines for respectful and inclusive behavior.

Encourage participants to be open-minded and non-judgmental.

Reinforce the importance of non-verbal communication throughout the activity.

Emphasize the use of metaphor and symbolism throughout the activity.

During the reflection stage, the participants can be instructed to take a picture of the surrounding area (preferably outdoors), with the colour that they chose during the previous phases as a protagonist. Using the editing application in their phone, they can create a digital world within their colour, by either painting or pasting other pictures. Afterwards, they present their worlds to the others, in order to reveal their colour.

# A Temple in Sleepyville

The activity presents a problem to be solved by engaging participants in roles and discussion. In this scenario, all participants are citizens of Sleepyville and all are troubled by the problem of whether a new "Temple" (mosque, church, synagogue etc.) should be built on a piece of derelict council land.

The activity divides participants into roles with the use of cards. All participants have their own role to discuss whether to allow a new community to build a new temple or not.



Inclusion, Diversity & Tolerance  
Participation in democratic life  
and civic engagement



Role play, debate



13+



20-30 participants



Cards, Paper, Pencil, Voting Box.



Zoom, Google Meet, Microsoft  
Teams, or similar video  
conference platforms



150-180 minutes duration



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Role Play  
<https://youth-theatre.eu/>



In face to face the activity can be  
performed in a classroom, hall or  
outdoor.

If played online it is important  
that all participants have access  
to the Internet.

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## Implementation:

### DESCRIPTION OF THE ACTIVITY

1. Read out the description of the problem in the handout. Explain that all participants are citizens of Sleepyville and all are troubled by the problem of whether a new temple (church, mosque, synagogue... etc.) should be built on a piece of derelict council land.
  2. Show participants the list of different roles and ask everyone to select one for themselves. Hand out the role-cards and the description of the problem and indicate where people and groups can meet up beforehand, and where the “Council Meeting” will take place later on. Help the group in the division of roles encouraging them to cover all the roles in the game. Taking a role doesn’t mean that they think that way, it can be even a bigger and enthusiastic experience to challenge themselves to take a role opposite to how they would act in their normal life.
  3. Explain the rules of debate that will be used during the meeting.
  4. Explain that they will have 30 minutes before the actual meeting so that people can meet other citizens, prepare what they want to say and decide how they want to vote! Tell them that the Town Council Meeting will last 40 minutes, and that there may be very little time for actual speeches because of the number of people attending. For that reason, they should try to prepare just one or two points that they want to expose to the rest of the community.
  5. Use the preparation phase to set up the space for the “Council Meeting”. Ideally, people should sit in a semi-circle or horseshoe shape, with the Mayor at the front, in a slightly elevated position. Parties or groups should be able to sit together, and you should place their name tags on the tables in front.
  6. After 30 minutes, call the citizens for the meeting (or ask the Mayor to do so). The Mayor should remind people of the basic rules of debate and give a short speech to introduce the meeting.
-

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## Implementation:

7. At the end of the meeting, after 40 minutes, the Mayor should call for a vote. When the votes have been counted and the result declared, you should announce the end of the activity, and invite people to bring their chairs into a circle for the debriefing.

Below is the story of the Sleepyville and its population, as well is described the issue the community has.

Strongly recommended, the story should be printed and shared with all participants or at least one copy per group.

In the next pages you can find a full page to be printed out with only the following story.

### A Temple in Sleepyville (for all participants)

You live in the picturesque town of Sleepyville, a town of about 80,000 people. In the last 60 years the population has changed radically, partly because young people mostly try to move to larger cities as job opportunities there are better, but also because the region has seen the arrival of a large number of immigrant families. Some of these families have been here for 3 generations, but they are still treated with suspicion as “newcomers” by many people in the town. They now make up almost 15% of the total population.

The issue is the proposal to build a new “TEMPLE” in Sleepyville, it would be built on a piece of derelict land belonging to the council. This land has been undeveloped and has been a source of complaints to the council for years: it is near the main shopping street and is an area where vandalism and drug circulation have been a regular problem.

So, when a rich businessman offered to take the problem off the Council’s hands, the Mayor thought their lucky day had come! The Council readily agreed to give up the land and fund 20% of the construction costs for a new temple on the site. The remaining 10% of the building costs, which the businessman could not cover, were to be found among the community. The building was meant to start this week... but the Council has been flooded with complaints from residents who object to the project. They have called a special meeting, to which all are invited, to resolve this issue. The meeting will take place in 30 minutes.

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## Implementation:

Role cards have to be delivered to each group.

**Role card:** Town Council member: *Populist Party (1 or 2 people)* You represent the Populist Party on the Town Council. You supported the original decision to have the Temple built on the land, partly because you realise that the community has been very good for the economy of the town and you do not want to alienate them. But you have been very worried by complaints from residents and do not want to create an unnecessary conflict in the community. You are also concerned about your seat in the next council elections, so you will probably support whichever option appears to be least controversial.

**Role card:** Town Council member: *Diversity Party (1 or 2 people)* You represent the Diversity Party on the Town Council. You believe that the relatively large proportion of people from different parts of the world has added to the culture and interest of Sleepyville and you have felt it unfair that the town has deprived many of these people of the opportunity to practice their religion for so long. You can also see that the derelict land is causing social problems in the town and that the Council does not at the moment have the money to develop it themselves.

**Role card:** Members of the "Past and Present" *Association of Sleepyville (2-4 people)* You are one of the main groups opposed to this Temple. Your members are from traditional communities in Sleepyville, and you think it is very important to keep the ancient character of the town, where most of you have lived all your lives. The site that is proposed for the Temple is very central and it would be visible from most places in the town centre. In particular, the new Temple could block out the view of the main temple (church or mosque, synagogue, other...) from the town square. You feel that the character of your hometown is being completely changed by a community that arrived here only recently. You do not see why people who arrived in this country from somewhere else should not live by the same rules and traditions as you have here.

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## Implementation:

**Role card:** Town Council member: *Traditionalist Party (1 or 2 people)* You represent the Traditionalist Party on the Town Council, and you are strongly opposed to the new Temple. You do not think it is right that council land and council resources should be spent on a place of worship that does not respect the traditions of this country and this town. You feel that immigrant families are privileged to be allowed to live here and that they should not try to impose different lifestyles on a country where they are guests.

**Role card:** Members of the Youth Action Group “Young Sleepies for Human Rights!” (2-4 people) Your group was set up to address some of the worst problems for young people today in Sleepyville. You see the building of the new Temple as a solution both to the new community’s need for a place of worship, and as a solution to the numerous social problems which have been a result of the land being left derelict for so long. You support the building of this new Temple but you are concerned that other social problems may be neglected by the Council if they have to contribute to the building. In particular, the youth budget over the past 5 years has been cut to a level where it cannot begin to meet the needs of the town.

**Role card:** Members of the “*new Temple Association of Sleepyville*” (2-4 people) You have been asking the Council for years to provide a place of worship for the new community, but it has always been refused on financial grounds. You feel that it is unfair that the new community is being asked to find 10% of the building costs, when economic conditions are so harsh for most people, and when the other religious communities have 11 different places of worship and these are used by far fewer people than the new Temple would be.

You feel that the contribution that your community has made to the town is not appreciated, that people in your community are unfairly discriminated against in various aspects of their life, and that in refusing to allow this new Temple, the council is denying members of your community their fundamental right to religious worship.

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## Implementation:

**Role card:** Town Council member: *Traditionalist Party (1 or 2 people)* You represent the Traditionalist Party on the Town Council, and you are strongly opposed to the new Temple. You do not think it is right that council land and council resources should be spent on a place of worship that does not respect the traditions of this country and this town. You feel that immigrant families are privileged to be allowed to live here and that they should not try to impose different lifestyles on a country where they are guests.

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You feel that the contribution that your community has made to the town is not appreciated, that people in your community are unfairly discriminated against in various aspects of their life, and that in refusing to allow this new Temple, the council is denying members of your community their fundamental right to religious worship.



## Implementation:

**Role card:** *Citizens of Sleepyville* You are worried about the conflict that seems to have taken over the town of Sleepyville and you want to go to the meeting of *the Town Council in order to vote*. At the moment you do not know what you will vote for: you need to speak to as many different groups as you can and then you plan to make up your mind.

**Role card:** *The Mayor of Sleepyville* You are the Chair of the assembly and it will be your role, once the meeting starts, to welcome the participants and remind them of the rules of debate. During the meeting, you should try to give everyone the opportunity to speak – and should not allow anyone to speak for too long! You are very worried about the bad publicity that this case has been attracting and you plan to try, before the meeting, to speak to some of the groups to try to persuade them to soften their position.

## Debriefing

To debrief, start the feedback round by greeting everybody by their real names, this is a technique to help participants to give up the roles they had assumed during the simulation. This is important to do before starting the debriefing. Ask the participants what they feel about the process they have just been through:

- Were you surprised by the result of the vote, and did it reflect the position of the person you were playing?
- How much influence do you think you (in your role) had on the result?
- Did interaction with other people or groups make you alter your approach or your attitude towards the problem?
- How easy was it to identify with your role? Why or why not?
- Do you think that this situation could arise in real life? Can you think of any similar cases?
  - How would you react if this case arose in your town/place of residence? Did the activity alter your attitude at all?
  - What do you understand by the right to freedom of thought, conscience and religion? Do you know of any cases in history (or today) when this right has been denied?
- Why do you think that religious freedom is a fundamental human right?
- To what extent do you think this right is observed in your community?



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## Tips and notes to the facilitator

- The activity's role can be changed as building a different temple in the community or creating a Center for the community (refugee center or also a cultural center).
- If you run it online be sure to set up the breakout rooms in advance.
- If possible, you should run this activity together with a co-facilitator in order to be able to answer questions and coordinate each step of the activity at the same time.
- The activity could benefit from having more time available, particularly during the actual meeting, so that people have the chance to respond to comments made by others.
- You may also allocate the roles beforehand or allocate roles randomly in order to save time during the session.
- During the preparation phase, it may be useful to check that people are using the time to plan what they are going to say during the meeting. You can go from group to group as observer.
- When assigning the roles, note that the role of the mayor is a very demanding one, and that the person playing it will need to feel confident about facilitating the meeting and – if necessary – cutting people short in order to allow everyone to speak. You will need to go through the task with the participant playing the mayor before the actual simulation.
  
- It is highly desirable that, you try to leave facilitation entirely to the person playing the Mayor, both in order that they feels your trust and in order to stimulate the other participants' respect for their decisions rather than looking to you. Of course, if difficulties arise, you may find it necessary to intervene in the course of the simulation. You should, however, try to do this without undermining the authority of the participant playing the Mayor.
- If the simulation gets out of control – for example, because people stray off the topic or new pieces of information are invented – or if the Council gets caught in a deadlock and cannot come to an agreement, point out that this can reflect a result in real life, and does not indicate that the activity has failed. You can use this in the debriefing at the end to discuss the difficulty of reaching an agreement on issues such as these.



## LEARNING OBJECTIVES

- Learning to play a role
- Experiencing the role and difficulty of decision-making for the community
- Develop critical thinking and problem solving
- To experience real conflicts that can arise in meeting the needs of diverse communities
- To explore the right to freedom of religion and belief
- To develop skills in debate and analysis
- Valuing/respect of other human being
- Valuing/respect for cultural differences and diversity
- Communicative awareness



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## A Temple in Sleepyville

You live in the picturesque town of Sleepyville, a town of about 80,000 people. In the last 60 years the population has changed radically, partly because young people mostly try to move to larger cities as job opportunities there are better, but also because the region has seen the arrival of a large number of immigrant families. Some of these families have been here for 3 generations, but they are still treated with suspicion as “newcomers” by many people in the town. They now make up almost 15% of the total population.

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So, when a rich businessman offered to take the problem off the Council’s hands, the Mayor thought their lucky day had come! The Council readily agreed to give up the land and fund 20% of the construction costs for a new temple on the site. The remaining 10% of the building costs, which the businessman could not cover, were to be found among the community. The building was meant to start this week... but the Council has been flooded with complaints from residents who object to the project. They have called a special meeting, to which all are invited, to resolve this issue. The meeting will take place in 30 minutes.

# Intercultural tolerance

Embark on an enlightening journey through the exploration of cultural dimensions and their profound impact on our lives. This engaging activity is designed to foster a deeper understanding of cultural diversity and eradicate intercultural intolerance and bullying. In a world where ethnicity and upbringing are beyond personal choice, respect for one another becomes paramount.



Inclusion And Diversity



Role Playing



13+



5 participant per group



Cards with the role

Pen

Blank sheets

Optional computer & projector



<https://ambassadors-network.eu/community/>

Here participants can open a new topic and discuss regarding the activity



15 min role playing theatre roles

10 min evaluation and debriefing

5 min General presentation with intercultural content and bullying



YOU.TH. Manual for youth workers  
- 3.3 Theatre Methodologies -  
Role Play

<https://youth-theatre.eu/>



Indoor

Outdoor

Online

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## Objective:

To prevent intercultural intolerance and bullying by immersing participants in a theory and role-play activity that encourages empathy, understanding, and open dialogue. By infusing a digital element into this activity, we aim to create a more immersive and impactful learning experience, fostering empathy and understanding among participants.

## Implementation:

### 1. Theory Presentation:

- Facilitator provides a brief overview of cultural dimensions, emphasizing their impact on individuals' lives.
- Highlight the significance of respect for diverse cultural backgrounds.

### 2. Role-Play Scenario: "Playing Basketball in a Schoolyard"

- Introduce characters: John (Bully), Paul (Supporter), Mike (Silent Bystander), Erdal (Victim), and Sonia (Defender).
- Participants engage in a role-play scenario, experiencing firsthand the dynamics of cultural intolerance and bullying.

### 3. Digital Engagement:

- Participants use the digital platform to share their thoughts and feelings during the role-play.
- Digital resources provide additional insights into the consequences of cultural bullying.

### 4. Debriefing Session:

- Discuss emotions and perspectives experienced during the role-play.
- Explore the role of bystanders and defenders in preventing cultural discrimination.



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## Discussion Questions:

1. At what age do people tend to engage in bullying, and what factors contribute to this behavior?
2. Should this activity be implemented in educational institutions to prevent bullying, and how can it be adapted for various age groups?
3. Is silence acceptable when witnessing discrimination, and what proactive steps can individuals take to prevent discrimination?
4. How can societal awareness and education contribute to preventing intercultural intolerance?
5. Considering the work of NGOs in interculturalism, discuss the progress made in enhancing intercultural tolerance.

## Tips and notes to the facilitator

Encourage participants to reflect on their personal contributions to fostering a more inclusive environment. Participants can share their ideas on organizing awareness campaigns, collaborating with community organizations, or utilizing digital platforms to amplify the message of cultural acceptance.

Example of a scenario:

John: Hey everybody! Come over here! Let's play some basketball!

Erdal: I want to play! I like basketball!

John: Not YOU! You can't play. We do not want dirty people in our game. Go back to your country. Why don't you and your family understand that you are not welcome here?

Paul: Look, Erdal, maybe it is better to go on the other side. As you can understand, people like you damage our prestige. Look, look at you, you are a mess!!

Mike: All this time he attends the dialogue he feels sad but believes that it is not his business to do anything.

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Sonia: Hey John, it is time to stop this, Erdal is our fellow and he has the right to play with the team of our class.

John: No, no way, I do not allow the stranger to play with us. Strangers are bad. My family advises me to avoid all strangers.

Sonia: Yes John, but think: Erdal is not a stranger, he is our fellow, he is just from another country. We are all students; we are humans and we want the same respect as we all have the same rights. Just think about it a little bit. If you do not want to, I will refer you to our teacher.

### **Digital Element:**

Leveraging technology, participants will have access to an interactive digital platform that augments the learning experience. This platform can include multimedia resources, interactive quizzes, and real-world scenarios presented in a virtual setting. The digital element aims to enhance engagement and provide a dynamic learning environment. A such platform can be the forum under the Cyberbullying website: <https://ambassadors-network.eu/community/> "Here participants can open a new topic and discuss the activity"

# Voices Unheard

“Voices Unheard - stories of gender-based injustice” will help participants empathize with victims of violence and explore different gender-based abuse situations. This activity allows participants to identify different and diversified types of gender-based violence and discrimination and raise awareness.



Gender-based violence



Storytelling



16-30



15-20 participants

The activity can also be carried out with fewer participants or with more participants. If fewer participants are present, all the stories can be read and heard, if there are more participants only a few of them will have time to be shared in plenary; this does not affect the outcome of the activity.



Pens and papers



Google meet or Zoom



Introduction: 5 minutes

Implementation: 30 minutes

(5 minutes per each box)

Sharing the stories: 15 minutes

Debriefing: 10/15 minutes



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3.2.5 Storytelling

<https://youth-theatre.eu/>



It is an activity that can be performed both outdoors and indoors depending on the needs of your group. It can be implemented online through a videoconference platform.

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## Implementation:

Each participant should be equipped with a paper and pen or digital support device where they can take notes or draw.

The facilitator provides the following guidance:

- Participants should divide the area they have for note-taking or drawing into 6 parts.
- Participants should think of a protagonist - in this case it will be a victim of gender-based violence. Don't connote the protagonist too much, let each participant decide and imagine the protagonist of the story on their own, suggest the existence of different types of abuse and discrimination, then they can put the focus on any of it: domestic violence, revenge porn, catcalling, workplace discrimination, etc mention them to give ideas. Now participants should imagine where their protagonist lives - this will be the information that will occupy the first box.
- The second box will illustrate the mission or purpose of that protagonist. In every story or legend, the protagonist has a purpose to achieve. What is the mission of their protagonist? It should not be related to the situation of abuse and discrimination.
- Third box: what are their resources, who can help them, who stands by the protagonist in everyday life?
- Fourth box: who obstacles the protagonist? what happens in his path that can be connoted as gender violence/discrimination?
- How does this episode affect the protagonist's mission?
- How does the story end? or does it continue?

Finally, participants can share the stories they have created. The stories can also be used later for further improvisation activities.

## Debriefing

The debriefing should focus on encouraging participants to share their thoughts and emotions about the activity, as well as their understanding of gender-based violence and discrimination.

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## Instructions for debriefing:

You can use open-ended questions to facilitate this discussion, such as:

- How did you feel while creating the story?
- Were there any specific challenges you encountered while thinking about gender-based violence and discrimination?
- How did you feel about addressing these sensitive topics through storytelling?

Encourage participants to discuss their emotional reactions and empathy towards the protagonist they created. You can ask questions like:

- Did you feel empathy towards your protagonist?
- How did the storytelling process impact your understanding of the challenges faced by victims of gender-based violence?
- Did the activity make you more aware of the different forms of gender-based violence and discrimination?

Discuss how the episode of gender-based violence or discrimination affected the protagonist's mission, as indicated in the fifth box. Encourage participants to consider the broader implications of such situations on individuals and society:

- How did the episode of gender-based violence or discrimination impact the protagonist's mission?
- How does this relate to real-life situations where victims of gender-based violence are often hindered in pursuing their goals?

Summarize the key insights and themes that emerged during the discussion.

Encourage participants to connect these insights to the real world, highlighting the importance of empathy, awareness, and action against gender-based violence and discrimination.

End the debriefing on a positive and hopeful note, emphasizing the role each participant can play in raising awareness and combating gender-based violence and discrimination in their communities.

Remember to maintain a supportive and respectful atmosphere throughout the debriefing session, allowing participants to express themselves freely and learn from each other's perspectives.

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## Tips and notes to the facilitator:

Facilitating an activity that explores sensitive topics like gender-based violence and discrimination requires careful planning and sensitivity. Here are some tips for facilitators, along with potential difficulties that may arise.

**Create a Safe Space:** establish a safe and non-judgmental environment where participants feel comfortable sharing their thoughts and emotions. Emphasize the importance of confidentiality.

**Set Ground Rules:** clearly communicate ground rules for respectful and empathetic discussion. Encourage active listening and discourage any form of judgment or derogatory comments.

**Emphasize Consent:** stress the importance of respecting participants' boundaries when sharing their stories. No one should be pressured to disclose personal experiences they are not comfortable sharing.

**Be Supportive:** be prepared to offer emotional support if participants become upset or triggered during the activity. Have a plan in place for addressing such situations and provide information on available support resources.

**Stay Neutral:** as a facilitator, maintain a neutral stance and avoid expressing personal opinions or biases on the topic. Your role is to facilitate discussion, not to impose your perspective.

**Encourage Diversity:** ensure that participants are creating diverse and inclusive stories that represent a wide range of experiences related to gender-based violence and discrimination.

**Promote Empathy:** encourage participants to think deeply about the emotions and experiences of their protagonists. Ask questions that prompt empathy and understanding.

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## Tips and notes to the facilitator:

**Triggering Content:** the activity may inadvertently trigger traumatic memories or emotions in some participants. Be prepared to handle these situations delicately and offer resources for counselling or support.

**Lack of Awareness:** participants may have limited knowledge of gender-based violence and discrimination. Be prepared to provide basic information and resources for further education.

**Inappropriate Content:** monitor the stories created by participants to ensure they do not contain inappropriate or offensive content. Intervene if necessary to maintain a respectful atmosphere.

**Misinterpretation:** participants may unintentionally misinterpret the activity's purpose or create stories that perpetuate harmful stereotypes. Be vigilant in guiding discussions and addressing misconceptions.

**Resistance to Change:** participants may resist changing their narratives if they are asked to reflect on and revise them. Encourage openness to feedback and growth.

**Handling Controversy:** be prepared to manage any controversies or disagreements that may arise during the activity. Keep the focus on respectful dialogue and learning.

**Follow-Up Support:** after the activity, consider providing information on resources, organizations, or additional workshops related to gender-based violence and discrimination for participants who wish to learn more or take action.

# May I?

May I- How to feel and protect your privacy and personal space. The lesson treats the topic of personal space and privacy needs and empowers children to recognize their own zone of comfort and safety as well as to respect other people's boundaries. It is based on physical and mental exercises but also includes verbal exploration/discussion.



Gender-based violence



45 minutes



Theatre, body movement



13+



YOU.TH. Manual for youth workers  
- 3.2.6 Body Language  
<https://youth-theatre.eu/>



20-24 participants



Computer/phone  
Sound equipment, for playing the music (not obligatory)



A room without distraction and noises, with enough empty space for all students to walk, relax and perform simple physical exercise (empty classroom or gym or even open space without distraction and noises).



A digital element which can be added to this exercise is the online consent video which can be used to introduce the concept of consent to the participants before the exercise. This animation video makes the metaphor of offering a cup of tea to someone who does not feel like having tea. The clear metaphor is consent for sexual activities, and through this, the concept of consent is made quite clear to the participants.  
<https://www.youtube.com/watch?v=pZwvrxVavnQ>



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## Implementation:

### Theory for facilitator

We live in mediatized culture, which on daily basis imposes to all of us, including teenagers, the patterns of an idealized body (female and male). As opposite to this, we want to encourage young person (girl and boy) to feel and accept her/his body as unique, live category, non-determined by imposed images, but deeply connected to the inner, emotional world. Knowing and loving your body (as it is) is an important topic for teenagers.

This body - which belongs only to them - also needs its space and privacy. Therefore, we intent to empower young people to set the boundaries of their personal space, and also to recognize social situations in which other people (strangers, but, sadly, possibly even close people - family members, pedagogues) don't respect these boundaries. Worldwide, recently we are witnessing the revealing of numerous cases of psychological and sexual abuses of children in school and artistic/scientific campuses, which were difficult to be recognized as such, being covered by "pedagogical methods". That's why we find important to empower children to recognize potential abuse and to say no to every intention they feel inappropriate.

### Detailed description of teacher-led activities:

First part: "My body" (20-25 mins):

First part consists of physical activities structured by several tasks. The goal is to relax and warm-up participants and to bring them in the state of body and mind in which they can feel and then explore the subject of the lessons.

Task 1.1:

Choose your place in the room, so that you have enough space to feel free and comfortable. Take a deep breath, hold for a few second and then exhale. Repeat 5 times. Now, imagine that every time you exhale your body become smaller. Try, also physically, to make it as small as it can be. Try your "small body". How does it move, how does it sound? How does it feel to be small? You can move "small" and meet other "small bodies".

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### Task 2.1:

Now try to make your body as big as it can be (stretching your legs and arms). Try your "big body". How does it move, how does it sound? How does it feel to be big? You can move "big" and meet other "big bodies".

### 3.1. Sharing:

Come back to your normal size, sit in the circle. Briefly exchange the impressions: how does it feel to be big/small? Can you relate this experience to a real situation you had? When/why do/did you feel big/small?

Second part: "May I?" » (20-25 mins)

### Task 2.1:

While still sitting in circle, count 1,2, 1, 2...All "ones" form one group, all "twos" form the other group. Now two groups should stand in two lines with the maximal distance in between (e.g. next to the two opposite walls in the room.)

Establish the eye contact with the participant standing on the opposite side. Slowly walk towards your partner and try to find the optimal closeness/distance.

The question is: how to come close to the other person and yet feel comfortable? Even more difficult question is: how to find the distance which is good enough for both persons?

### Task 2.1: May I?

Chose a person and ask her/him: May I take your place? If she/he answer "yes", you take her/his place, and he/she should ask another participant to take his/her place. If the answer is no, ask another person.

Then the "May I" question can be developed:

May I touch your hand (shoulder, hair...?) May I hug you? May I say something nice to you?

The main rule is simple: if the answer is no, we have to respect that.

In following discussion, we explore the questions: Is it difficult to say no? How does it feel? Is it strange to ask about something which you would normally do without asking? How does it feel when someone say "no" to your question/proposal? Can you relate this exercise to a real experience you had/have in my life?

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## Tips and notes to the facilitator:

Sometimes teenagers feel awkward working with physical exercises, as they feel self-conscious about their body. Observe and see how your group might react, whether they are able to take these activities seriously. Teacher should also be aware that the subject of the lesson/workshop could be sensitive for some participants. If she/he notices that a child might have had traumatic experience related to the question of privacy/personal boundaries, the workshop should be moderated on the way to protect the child (i.e. changing the activity) In this case teacher should contact school pedagogue/psychologist, in order to find the way to give necessary support and help to the child.

# Psychodrama

Psychodrama is a therapeutic approach in which participants are encouraged to continue and complete their actions through dramatic enactment and role-playing.



Gender-based violence



Role-playing, Improvisation



13-30



10-15 participants



Depending on the problematic and the technique to be used, you can use different materials: for example, a chair, fabrics, etc



In general, psychodrama is conducted in a physical space. However, as a result of COVID-19, virtual sessions have started to take place through platforms such as Zoom or GoogleMeet



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<https://youth-theatre.eu/>



<https://youth-theatre.eu/>



In this technique it is very important to delimit the space where the action will take place. This physical space must be delimited and feel as if it is trusted by the audience and the protagonist. In this space the different phases of psychodrama will be developed.



Main structure: (90 - 100 minutes)  
1. Warm-up phase: (10-15 minutes)  
2. Action phase: (60 minutes)  
3. Sharing phase: (30 minutes)

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## Implementation:

The main goal of Psychodrama is to reflect real life and mirrors the actual behaviour of participants in life situations. In psychodrama, individuals can role-play scenarios or experiences that would otherwise be unattainable. The entire concept in psychodrama revolves around the idea of "acting as if."

According with J.L. Moreno, Psychodrama has five main elements:

- **Stage:** designated place where the action unfolds and is confined within its boundaries. Metaphorically the stage serves as an expansion of life, going beyond the boundaries of real-life experiences and tests of reality.
- **Protagonist:** member of the group chosen to provide the content of the psychodrama based on his/her goals. The protagonist steps out from the group and takes on the central role during the psychodrama performance, becoming the focus of attention.
- **Director:** person who leads the session and assists the protagonist in achieving their objective during the Psychodrama. The director has to create a safe and supportive environment for exploration and expression.
- **Auxiliary egos:** these roles are held by other members of the group. These auxiliary egos embodying a facet of the protagonist's life or an external character (such as a family member, friend, or authority figure). The auxiliary ego aids the protagonist by providing support and enhancing their exploration of their inner thoughts and emotions.
- **The Audience or The Group:** individuals who observe the psychodrama unfold and offer feedback and encouragement to the protagonist. The audience members might also be given the opportunity to join in the performance by taking on roles like auxiliary egos or other characters.

## Core Techniques:

- *Role Reversal:* a dramatization in which the protagonist places him/herself in the other's shoes, reversing with other roles.
  - *The Double:* the auxiliary ego plays the role, or an aspect of protagonist's role, by positioning him/herself adjacent to or in the background of the protagonist; expressing the protagonist's unspoken thoughts and feelings.
-

- 
- The Mirror: the protagonist observes the auxiliary ego, who acts as a reflection of themselves, replicating their role by mimicking their body language, gestures, and speech as they were portrayed during the dramatization.
  - Soliloquy: the director prompts the protagonist to think “out loud” and express his/her feelings, thought or intentions.

### **Theme addressed**

- Clinical disorders (depression, somatic complaints, phobic-anxious behaviour, anxiety ...)
- Aggression (direct/indirect) and oppositional behaviours.
- Gender-based violence.
- Attention-seeking behaviours.
- Impulsivity.
- Empathy.
- Self-esteem.
- Parent-adolescent conflict.
- Oppositional defiant problems.
- Burnout and Mobbing.
- Psychological Empowerment and Work Empowerment.

### **Theater methodologies applied**

Soliloquy, double, mirror, role reversal, resistance, interpolation, sculpture, social atom, intermediate objects, games, sociometry, role-play, amplification, concretization, empty chair, etc.

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## Implementation of a Psychodrama Session:

1. Warm-up phase. During the warm-up phase, the primary objective is to foster trust, strengthen the cohesiveness of the group, and create a feeling of safety among its members. Trust is crucial because it enables group members to feel at ease when participating in action-oriented methods or addressing issues and conflicts that arise. A common practice in the warm-up phase involves role-playing, where group members take on specific roles to introduce themselves. Given that in psychodrama, group members often portray roles from each other's lives, this technique can provide valuable insights to everyone in the group. As the members become more acquainted with each other through this process, one of them may step forward and volunteer to assume the role of the psychodrama protagonist, the central focus of the session.

2. Action phase. During the action phase, the protagonist with the therapist's help construct a scene inspired by the protagonist's current life. The therapist guides the session, while other group members take on the roles of auxiliary egos, representing people from the protagonist's life. The remaining group members assume the role of spectators.

In this phase, the various techniques mentioned above can be used: soliloquy, double, mirror, role reversal, resistance, interpolation, sculpture, social atom, intermediate objects, games, sociometry, role-play, amplification, concretization, empty chair ...

3. Sharing phase. Participants will be given a chance to express their thoughts and emotions regarding the experience. This could entail talking about their discoveries, their emotional states during the role-play, or the insights they acquired concerning their own feelings or relationships. Moreover, the sharing phase allows for a group conversation about what transpired during the action phase. During this discussion, the audience may explore various aspects, including how their observations and thoughts could influence the protagonist's future interactions or relationships with others.

4. Integration phase. The therapist will assist the group or individual in incorporating the newfound insights from the techniques into their everyday existence. This could entail establishing objectives or devising approaches to tackle particular issues that were examined during the role-play.

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## Tips and notes to the facilitator:

The “facilitator” - director - plays a pivotal role in establishing a safe and supportive environment for participants. Typically, he/she leads participants through role-playing exercises, prompting individuals to immerse themselves in specific scenarios or situations. The director remains attentive and ready to intervene when necessary, offering essential support and guidance. He/she facilitates the processing of participants' experiences through techniques like asking open-ended questions, reflecting on their narratives, and furnishing valuable feedback and insights. Through their guidance and support, the conductor empowers participants to delve into their deeper emotions and experiences, fostering an environment conducive to greater self-awareness and personal growth.



# What is revenge porn?

The activity is to increase awareness and understanding of revenge porn - including its consequences. Increase knowledge of how to prevent it.

Recognize that everyone in the community/group can play an important role in preventing and combating revenge porn.

The aim of this activity is to guide participants to develop theatre scenarios to discuss revenge porn and to prevent forms of harassment.



Gender-based violence.



Scene creation, Storytelling, Body language, still image.



13-30



30 participants (work in 4 groups)



Paper, pen

Optional: computer, projector



Digital tools can be used for poster production.

<https://kahoot.it/>

<https://www.mentimeter.com/>

<https://www.canva.com/>



Step 1: 15 min. Introduction

Step 2: 30 min. Scenario preparation

Step 3: 40 min. Theatre presentation

Step 4: 20 min. Reflection

Step 5: 20 min. Produce image

Step 6: 20 min. Restitution of posters



YOU.TH. Manual for youth workers  
- 3.2 Fundamentals of  
Dramatization, 3.3 Theatre  
Methodologies

<https://youth-theatre.eu/>



Indoor (big working room, hall or similar to it)

Outdoor

Online (good network connection)

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## Implementation:

The aim of this activity is to guide participants to develop theatre scenarios to discuss revenge porn and to prevent forms of harassment.

The trainer first starts with a presentation of the revenge porn phenomenon, clarifying the concept for everybody.

Divide participants into groups and give them the time to prepare theatre scenarios. As the participants are ready with the scenario than they can start the theatre presentation of their own scenario.

## TIME

Step 1: 15 min. Information regarding revenge porn and guidance to the activity, dividing participants into smaller groups.

Step 2: 30 min. Preparation of the scenario from the participants

Step 3: 40 min. Theatre presentation from each group (suggest to prepare the scene of the duration up to 5 minutes, but consider 10 minutes including the time for transitioning from one group to the next)

Step 4: 20 min. Reflection over the theatre plays

Step 5: 20 min. Work in the same little groups to produce a still image representative of the scenario they prepared before, take a pic of it and use it to prepare a poster with a slogan to raise awareness among peers.

Step 6: 20 min. Restitution of posters and brainstorming over different possibilities for using the materials produced in a campaign.

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## Implementation:

Step 1 - The activity starts with the facilitator's presentation, explaining what Revenge porn is, participants have to be engaged in finding the definition and the facilitator at the end will summarise and point out the important information to offer common coordinates.

You can set up a Kahoot to introduce the topic, or a Mentimeter to gather information from participants.

Here some information that can help you:

What is revenge porn?

Revenge porn is in fact the non-consensual sharing of intimate material: it is the publication and dissemination of photographic material and/or videos showing people engaged in sexual acts or sexually explicit poses, without their consent.

Some things to keep in mind about revenge porn

The expression revenge porn is considered by many academics to be incorrect, because its definition internalizes the culture in which a toxic idea of masculinity and victim blaming prevails. Revenge porn has nothing to do with the concepts of revenge or pornography. When talking about revenge, it is taken for granted that the victim has done something that deserves punishment, whereas pornography requires an awareness of the immortalised or filmed subject.

Step 2:

Divide participants in 4 little groups and ask them to prepare a scenario where they will present a situation connected to revenge porn.

They can focus on presenting what is revenge porn, or also on the consequences for the victim. Acknowledge them that the objective of these theater plays they are about to create is to raise awareness about the topic among their peers.

Ask them to prepare scenarios long up to maximum 5 minutes.

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## Implementation:

### Step 3:

Each group, one by one, plays their theatre scenario in front of the group.

### Step 4:

The topic is very sensitive, so participants need to reflect and share their emotions. Focus on how they felt while preparing the theatre scenario and during the play. Invite them to discuss the different aspect raised by the groups, is there anything they had never thought about before? Was it useful to see the different perspectives that each group brought with their plays? Is there any important aspect that they now think is crucial to be highlighted more in the narratives?

### Step 5:

Divide them again in the initial little groups.

Ask the groups to keep working on their scenario and to develop a still image representative of their perspective: an image that conveys an important message. They can use the perspective that arose during the reflection with the others or ideas that came from other groups. Invite them to take a picture of their still image and use it to produce a poster (e.g. adding a slogan, a title, etc). Remind them that the objective is to raise awareness among their peers.

### Step 6:

Gather all the participants and commit some minutes to the restitution of their works. Conduct a brainstorming to share ideas on how the material produced could be used to organise a campaign to raise awareness and mobilize their peers.

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## Tips and notes to the facilitator:

Facilitating an activity on such a sensitive and important topic like revenge porn requires careful planning and consideration. Here are some tips for facilitators:

### Establish Ground Rules:

Begin the session by establishing ground rules that emphasize respect, empathy, and active listening. Remind participants that the topic is sensitive and that everyone's opinions should be treated with respect.

### Create a Safe Space:

Emphasize the importance of creating a safe and non-judgmental space for discussions. Encourage participants to share their thoughts and feelings without fear of criticism.

### Sensitive Language:

Use inclusive and sensitive language throughout the activity. Avoid victim-blaming language and ensure that participants understand the importance of language in discussions about gender-based violence.

### Emphasize Consent:

Reinforce the concept of consent not only in the context of revenge porn but also in the creation of theater scenarios. Ensure that participants understand the importance of respecting boundaries and obtaining consent in their group activities.

### Provide Trigger Warnings:

Given the sensitive nature of the topic, provide trigger warnings before discussing or presenting scenarios. Allow participants the option to step out momentarily if they feel uncomfortable.

### Diverse Perspectives:

Encourage participants to consider diverse perspectives when creating scenarios. This could include different genders, backgrounds, and roles in scenarios to provide a comprehensive understanding of the issue.

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## Tips and notes to the facilitator:

### Facilitate Reflection:

After the theater presentations, facilitate a reflective discussion. Ask open-ended questions that encourage participants to share their thoughts, feelings, and any new insights gained from the scenarios.

### Moderate Sensitivity:

Pay attention to the emotional well-being of the participants. If necessary, be prepared to redirect the discussion to a less emotionally charged aspect or provide support if someone becomes visibly distressed.

### Encourage Collaboration:

Emphasize the collaborative nature of the activity. Encourage participants to work together in a supportive manner when creating scenarios and posters. Highlight that everyone's contribution is valuable.

### Follow-Up Support:

Provide information on support resources available both during and after the session. Share contact details for counselling services or helplines that participants can access if needed.

### Maintain Neutrality:

As a facilitator, remain neutral and avoid expressing personal opinions on the topic. Your role is to guide the discussion and ensure a respectful and inclusive environment.

### Flexibility in Timing:

Be flexible with the timing of activities. If discussions become particularly intense or emotional, allow for extra time for processing and reflection.

### Use of Digital Tools:

Familiarize yourself with the digital tools such as Kahoot, Mentimeter, and Canva beforehand to ensure smooth integration into the session.

### Encourage Critical Thinking:

During the reflection phase, encourage participants to think critically about the societal factors contributing to revenge porn and ways to challenge and change these dynamics.

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# Drama in Education

Drama in Education – Use this activity to enhance empathy and challenge bullying through the use of different drama techniques



Bullying and Cyberbullying



Role Playing



13-30



15-20 participants



A4, markers, post-its, tape



For a larger audience could be to utilize Mentimeter for the adaptation of the play.



#1 Explanation and group creation of world – 20 minutes  
#2 Short scene and discussion – 10 minutes  
#3 Participation of audience in the scene – 30 minutes  
#4 Debriefing and Reflection – 10 minutes



YOU.TH. Manual for youth workers  
– 3.2.1 Theatre Methodologies –  
The Scene Creation

<https://youth-theatre.eu/>



<https://youth-theatre.eu/>



We need an open space where it has enough chairs for the participants to sit. We also need enough space to be used as a stage, where all participants can have visual access.

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## Implementation:

1. Introduction from the facilitator. In case it is the first time she/he is meeting the group they could introduce themselves as well. "I brought you a story that we could look at together".

2. Warm-up game: to learn names/an energiser/to get the group concentrating and ready. The use of this can depend on the needs of the group (optional element in the structure).

3. Discussion: What will make a difference to how a young person feels in his/her school?

4. Marking the space: a bus stop near Thessaloniki. The bus stop is marked using three chairs by the facilitator. The surrounding is described through the participation of the group; what can be seen, what the feeling of the space is, what are the smells, etc. The chairs have strips of masking tape stuck on them. We ask the participants to write/draw the graffiti that is on the bus stop on to strips. The graffiti on the strips are then shared with the group, and discussed.

5. The facilitator narrates: she/he will take on the role of Peter, who is 11 years old. We will see him on a school day in the afternoon. A short scene: Peter is fleeing, he throws his bag on the ground. "Fuckers." Reads the graffiti, takes out a pen and writes something on top of one of them.

6. Discussion: what did you see?

→ Analysing the situation from the victim's side

7. Narration: a teacher from the school saw Peter running away, but did not see what happened. The teacher follows Peter to the bus stop. Improvisation: one of the participants can play the teacher. The facilitator remains in the role of Peter and he does not reveal what happened but tries to diverge the discussion, saying everything is fine.

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8. Discussion: What is holding Peter back from talking? The facilitator puts masking tape between the spot where the teacher sat and the spot where Peter sat and writes the things the participants say are stopping Peter talking.

→ Analysing the situation from the perspective of the bully, the accomplice and the bystander

9. A whole group still-image: Something happened at the school gate. The site is created with the group and the school's motto is put on the gate. We discuss what might have happened, but do not fix the role of all the participants. Whether the bullying brought in is physical or verbal and the extent of it, is decided by the participants.<sup>4</sup> The image is set up step by step with the active participation of the group. Everyone should place themselves in the image of the school gate scene. The facilitator stays in the role of the victim. Thought tracking: The facilitator goes around and asks those she/he touches on the shoulder to say something or do a gesture. They can say something which their character would actually say or do in that situation, or a thought that remains in their head.

10. Creating depth: the bully, an accomplice and a bystander is chosen by the facilitator. They are all given fictional names. We discuss the following in all three cases: · action - what is she/he doing? · motivation - why is she/he doing it? · investment - what is at stake for her/him?

11. Working in groups on images or scenes: three groups work on a different role, either the bully, or the accomplice or the bystander, and look at the model for their action. Where did they learn to act like this? These scenes or images are shared. Whilst they are shared the facilitator discusses: what is the characters' outlook on life - how do they show this through their action

→ Analysis of the situation from the parents' perspective

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12. Narration: Peter arrives home and locks himself in his room. Short discussion about the space: Peter's room is set up as described by the participants. Still image: Peter in his room alone. The facilitator is directed by the participants.

13. Forum theatre: the participants are offered the role of the parent who tries to talk with Peter. The situation starts with the doors closed and the question is how the parent could get in. Peter only says as much as would be appropriate in such a situation; he might hint that the bullying is happening on other forums as well, e.g. the internet.

→ Analysis of the situation from the teachers' perspective

14. Meeting: the whole group is in the role of the school's teaching staff. The facilitator is in role as an "unmotivated" head teacher. Some parents have complained that there is too much aggressive behaviour among the students. The head teacher is not very motivated to deal with this problem, but worries about the reputation of the school. We don't know who the aggressors are or what is happening really, so it would be useful to get to know more and participants decide how to do this.

15. Improvisation in pairs: The participants form pairs, one of them is a teacher, the other one is a student. The teacher tries to find out what is happening among the students. The student was present at the incident at the school gate but can decide if she/he was a bystander or an accomplice (she/he cannot take on the role of the bully or the victim), and can decide how much and what she/he says. (Try to be realistic, how much would a student tell a teacher?)

16. Meeting: the participants that had taken on the role of the teachers make a circle together with the facilitator in the role of the head teacher, and they report back on what they found out and what could be done. The participants who played students earlier can watch the discussion. They can reflect on what they saw after the meeting is finished.

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→ Possibilities to change the victim's situation

17. Small group discussion: what could the different actors do to improve the situation? The participants collect ideas about what the following people could do: · classmates who are bystanders · teachers · parent · victim. The groups share their ideas with each other.

18. Whole group improvisation: There will probably be suggestions for the bystanders to do something in the group discussion. We then choose a situation where this could actually happen and test it out in an improvisation. The victim is not present in this moment, and the role of the bully is taken on by the facilitator. The situation should be directed so that the bully (facilitator in role) is placed standing opposite to the group. This should be make it possible for the group to get their message through to the real life bullies in the group by aiming it at the facilitator in the safety of their fictive roles.

→ Reflection and closing the process

19. Discussion about any issues arising from the whole group improvisation. Possible directions for this could be to discuss the responsibility of different people in the bullying situation, or what could have been done at other stages of the bullying? 20. Closing the process: Everyone can send a message to Peter. They are written on post-it notes and can be placed on the graffiti in the bus stop.

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## Instructions for debriefing:

### Key Takeaways:

Ask participants to identify one or two key takeaways from the activity. What lessons or realizations will they carry with them?

### Action Planning:

Encourage participants to consider how they can apply the insights gained from this activity to their future goals and dreams. Are there specific actions they can take to leverage their strengths?

### Closing Thoughts:

End the debriefing session by summarizing the key points discussed and thanking participants for their contributions. Reiterate the importance of recognizing and utilizing their strengths to achieve their dreams.

Remember to foster a supportive and non-judgmental atmosphere during the debriefing, allowing participants to share their thoughts and feelings openly. The goal is to help participants gain deeper self-awareness and insights that they can carry forward in their personal and professional journeys.

## Tips and notes to the facilitator:

- The role of the victim of a bullying behaviour is always played by the facilitator
- The facilitator should be very careful in the emotions management of the participants.
- Be flexible. You need to always adjust your training according to how the participants response to an exercise

# Message to the world

“Message to the world” is an exercise that aims to explore and exercise active imagination, affective and social exchange and expression. It aims to explore the thoughts and points of view of the characters involved in bullying situations.



Bullying



Improvisation, Stanislavski method, Roleplaying



13-30



20-30 participants



Pens, papers



You can choose the online videoconference platform that better suits your group, it's important that the platform allow the creation of breakout rooms. E.g. Google meet, Zoom, Microsoft Teams, etc.  
Mentimeter.com for the debriefing.



#1 step: 10 minutes  
#2 step: 15 minutes  
#3 step: 15 minutes  
#4 step: 20 minutes  
#5 step: 30 minutes



YOU.TH. Manual for youth workers  
3.3 Theatre Methodologies -  
Improvisation  
<https://youth-theatre.eu/>



<https://youth-theatre.eu/>



It is an activity that can be performed both outdoors and indoors depending on the needs of your group. You can distribute chairs in a circle or decide to sit on the ground. During the time of solo work, participants can move around freely and find a place to focus their attention.  
If you run it online be sure they have access to the Internet in order to participate the online meeting and that they have the material at their disposal.

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## Implementation:

### Preparation:

Prepare little cards on which to write down the roles (the victim, the bully, a classmate who has knowledge of the violence, a teacher, a parent of the victim, a parent of the bully) so that the number of each role is filled in a balanced way by about the same number of participants (e.g. in a group of 30, 5 victim cards, 5 bully cards, etc). Fold them up and put them in a box, to be drawn by the participants and assigned the role randomly.

If you are running it online set up 6 breakout rooms (1 per each role) that you will use to divide participants and assign roles. Set up also a Mentimeter slide (cloud of words) with the title: "one word to describe how you feel", that you will use during the debriefing.

### #1 step (10 minutes):

Introduce the theme of the exercise and inform participants that you will work on bullying, trying to investigate the topic by imagining and identifying with different characters:

the victim, the bully, a classmate who is aware of the violence, a teacher, a parent of the victim, a parent of the bully.

Have each participant draw a ticket.

If you are conducting the activity online, you can prepare breakout rooms. Divide the participants randomly and in a few minutes go in and out of each room to assign each group of participants their role, at this time you only need to tell them their role (one room will be the 'victim' participants, another room the 'bully' participants, etc.). Once you have completed your round of assignments close the breakout rooms and gather everyone back into the main video call.

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## Implementation:

### #2 step (15 minutes):

Still in a circle (or simply in the main video call), each participant imagines their own character. You can suggest some questions to help participants shape their character, for example:

- Who am I?
- Where am I?
- What time is it?
- What do I want?
- Why do I want it?

Ask participants to answer the suggested questions, the answer can be more or less elaborate, they will not be shared with others.

### #3 step (15 minutes):

Now that their character is clear in their minds, give the participants about 15 minutes to write their Message to the world. The character will be the one talking and they will then have to write in the first person. In this step participants can stand up and find a space to focus their attention, they do not have to stay necessarily in the circle.

### #4 step (20 minutes):

Once back in the circle invite participants to share their message, initially asking them to share which role they play. Participants can read the message or improvise and present it in a monologue. It is not compulsory that everyone share it, but it is important to read at least one message for each role. It is also possible for the facilitator to read the message if none of the participants playing that character feel comfortable presenting it to the group. In case you are running it online and you need to read a message you can ask the participant to send you a picture of the text they wrote or copy paste the text in the chat in case they worked directly on the PC.

### #5 step (30 minutes):

Start the debriefing by asking each participant to share one word that describes their overall experience during the activity. If you are running it online you can use Mentimeter and set up a slide with the cloud of words. This can help gauge initial reactions and set the tone for the discussion

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## Instructions for debriefing:

Ask participants to share the emotions they are feeling or felt during the activity.

Discuss how taking on different roles and perspectives during the activity affected participants' empathy and understanding of the characters involved.

Explore whether participants gained insights into the motivations and emotions of the bully, victim, family members, and classmates and teachers. Did they see the situation from different angles?

Encourage a discussion on the collective responsibility of classmates, families, and others in addressing bullying. What role does each group play in preventing or addressing bullying?

Discuss potential actions or strategies that participants can implement in their own lives to promote empathy, prevent bullying, or support victims.

### Closing Round

End the debriefing by asking participants to share one final thought or reflection on what they will carry with them from this activity and discussion.

### Closing Thoughts

End the debriefing session by summarizing the key points discussed and thanking participants for their contributions. Reiterate the importance of recognizing and utilizing their strengths to achieve their dreams.

Remember to foster a supportive and non-judgmental atmosphere during the debriefing, allowing participants to share their thoughts and feelings openly. The goal is to help participants gain deeper self-awareness and insights that they can carry forward in their personal and professional journeys.

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## Tips and notes to the facilitator:

Here are some tips for facilitators, along with potential difficulties that may arise during the activity:

### 1. Preparation:

- Ensure that the roles (victim, bully, etc.) are balanced to provide an equal distribution among participants.
- If conducting the activity online, familiarize yourself with the features of the chosen videoconference platform, especially breakout rooms and chat functionalities, as well as Mentimeter.

### 2. Icebreaker and Engagement:

- Begin with a brief icebreaker or warm-up activity to create a comfortable atmosphere.
- Emphasize the importance of respect, confidentiality, and open-mindedness throughout the session.

### 3. Clear Instructions:

- Clearly explain each step of the activity, emphasizing the purpose and goals.
- Provide examples or demonstrations to help participants understand their roles and expectations.

### 4. Sensitivity and Safety:

- Acknowledge the sensitive nature of the topic and create a safe space for participants to express themselves.
- Be attentive to any signs of discomfort and be prepared to address them with empathy. (In case a participant feels uncomfortable taking the assigned role you can change it).

### 5. Encourage Creativity:

- During the character-building phase, encourage participants to be creative and think deeply about their character's background, motivations, and feelings.
  - Remind them that there are no right or wrong answers, fostering a non-judgmental environment.
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## Tips and notes to the facilitator:

### 6. Flexibility:

- Be flexible with time management, adapting to the needs and dynamics of the group.
- If running the activity online, be prepared for potential technical issues and have alternative plans in place.

### 7. Active Participation:

- Encourage all participants to actively engage in each step of the activity.
- Monitor group dynamics, ensuring that quieter participants have opportunities to share.

### 8. Facilitate Reflection:

- Guide participants in reflecting on their own experiences and feelings during the activity.
- Use open-ended questions to stimulate discussion and exploration of different perspectives.

### 9. Debriefing Techniques:

- Utilize tools like Mentimeter for debriefing to collect and display participants' feelings and reactions.
- Allow participants to share at their comfort level, whether verbally, through chat, or other means.

### 10. Follow-Up and Application:

- Conclude the session with a summary of key insights and takeaways.
- Encourage participants to consider how they can apply the lessons learned in their daily lives.

Remember, the success of the activity depends on creating a supportive and inclusive environment where participants feel comfortable exploring and sharing their thoughts and emotions.

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# Fantastic boutiques

Fantastic boutiques is an activity that seeks to dig deep into the roles involved in a bullying situation: bully, victim, bully's family, victim's family, classmates.



Bullying and cyberbullying



Role Playing, Improvisation



13-30



25 participants



Google meet or Zoom  
AI for drawing: AI drawing generator, Starray



Introduction: 5 minutes  
Division in groups: 5 minutes  
Work in small groups: 10 minutes  
Bazar market: 20 minutes  
Debriefing: 20 minutes



YOU.TH. Manual for youth workers

3.3 Theatre Methodologies - Roleplaying

<https://youth-theatre.eu/>



It is an activity that can be performed both outdoors and indoors depending on the needs of your group. It can be implemented online, just be sure that you use a videoconference platform that allows the division of participants in rooms.

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## Implementation:

The facilitator proposes to organize a bazaar market. Each store will not present products such as fruits or vegetables, but metaphorical objects that confer qualities to those who possess them (e.g. shawl of serenity, apple of anger, ...).

It is then necessary to organize the boutiques, subgroups of 5 participants:

- victim's boutique
- bully's boutique
- bully's family boutique
- victim's family boutique
- classmates' boutique.

Members of the individual boutiques get together (10 minutes) and decide what qualities they have (5 per group) and invent their metaphorical objects (they can also draw them using AI, in this case allow more time), which they will then have to present in plenary as if they were selling them at the bazaar market.

Back in plenary, each boutique can present their products by improvising as they are sellers in a bazaar market.

## Debriefing:

Start the debriefing by asking each participant to share one word or phrase that describes their overall experience during the activity. This can help gauge initial reactions and set the tone for the discussion.

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## Instructions for debriefing:

What qualities have been entrusted to each character?

Facilitate a discussion on how these metaphorical objects represent the perceived qualities of each character. Were there any surprises or unexpected qualities assigned?

Ask participants if they believe the metaphorical objects accurately reflect the complexities of real-life bullying dynamics. What aspects may be missing or oversimplified? Is there any other quality that deserves mention?

Encourage participants to draw connections between the metaphorical objects and real-life bullying situations. Are there similarities between the qualities assigned in the activity and how individuals might be perceived in bullying situations?

Discuss how taking on different roles and perspectives during the activity affected participants' empathy and understanding of the characters involved.

Explore whether participants gained insights into the motivations and emotions of the bully, victim, family members, and classmates. Did they see the situation from different angles?

Ask participants to brainstorm and share strategies or actions that each character (including bystanders) could take to help, resolve or prevent the bullying situation based on the qualities assigned to them.

Encourage a discussion on the collective responsibility of classmates, families, and others in addressing bullying. What role does each group play in preventing or addressing bullying?

Discuss potential actions or strategies that participants can implement in their own lives to promote empathy, prevent bullying, or support victims.

Closing Round: End the debriefing by asking participants to share one final thought or reflection on what they will carry with them from this activity and discussion.

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## Tips and notes to the facilitator:

This activity is ideal after the topic of bullying is already presented to the group. The activity adds the feature of fun to discuss a very difficult topic.

Facilitating the "Fantastic Boutiques" activity can be a valuable way to explore the dynamics of bullying situations and promote empathy among participants. However, there are several tips and potential difficulties to consider when leading this activity:

### Establish Ground Rules

Set clear ground rules at the beginning of the activity to ensure a safe and respectful environment. Emphasize the importance of active listening, respect for different viewpoints, and maintaining confidentiality.

### Explain the Activity Clearly

Begin by explaining the activity's purpose, goals, and how it relates to the topic of bullying. Provide a clear overview of the steps involved and the roles each subgroup will take.

### Role Assignment

you can decide to assign roles within the subgroups (e.g., victim, bully, family members) while considering participants' comfort levels. Encourage participants to take on roles that may challenge their perspectives.

### Encourage Creativity

Encourage participants to think creatively when inventing metaphorical objects and qualities for their respective roles. This can lead to more insightful discussions.

### Emotional Responses

Some participants may become emotional or uncomfortable when discussing bullying situations. Be prepared to provide emotional support and ensure that the atmosphere remains safe and nonjudgmental.

### Insensitive Language

Monitor discussions to prevent the use of insensitive language or stereotypes. Address any inappropriate comments promptly and assertively.

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# EU Youth Goals

“EU Youth Goals - everyone can shape our future” is a participatory activity that allows all young people to reflect and develop their ideas in the framework of the EU Youth Goals.

You can decide what YG you want to focus on, in our case is #3 Inclusive Societies.



Participation in democratic life, common values and civic engagement



Roleplaying



15-30



20 participants (4 groups of 5)



Offline: paper and markers/pens  
Online: computer - good internet connection



Zoom, Google Meet  
Mentimeter.com for the initial moment of introduction to the YG



Preparation and set up: 30 minutes  
Small group work: 45 minutes  
Role-playing: 20 minutes  
Debriefing: 20 minutes



YOU.TH. Manual for youth workers  
3.3 Theatre Methodologies -  
Roleplaying

<https://youth-theatre.eu/>



<https://youth-theatre.eu/>



OFFLINE: It can be performed indoor or outdoor depending on the needs of your group.

Make sure to have enough space to allow the 4 little groups to discuss without disturbing the others.

You can decide to distribute chairs in a circle initially, which will then be redistributed among the groups, or it can also be played by sitting on the ground if you are outdoors.

ONLINE: Zoom and Google meet are ideal online spaces for this activity because it allows to distribute participants in different rooms when working in little groups.

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## Implementation:

### #1 Preparation and set up

Choose the EU Youth Goal you want to address.

- OFFLINE: prepare the room with a circle of chairs.
- ONLINE: set up the rooms you need to distribute the participants later on.

The first step is in plenary: dedicate half an hour to dive into the chosen EU Youth Goal, what does it mean, why is it important for the participants, etc. Here you can use Mentimeter to gather key words or to make questions to participants.

### #2 Small group work

Divide the participants in little groups. They will have 45 minutes to elaborate a “group project idea” to be developed in order to implement that specific EU YG.

It's important that they propose concrete ideas that consider:

- their needs
- how much time they will need to implement it
- what resources they need
- what is the impact of their idea
- choose the group's spokesperson.

### #3 Role-playing

When the groups are ready, they can present their idea in plenary (1 minute speech per group). They personify a city committee that in front of the entire city presents a proposal for the common good.

- First round: two groups compete with a debate on their ideas to demonstrate how their idea is the best on the table that day (each group gets 1 minute of speech).
- Voting session: others after listening to the debate vote by a show of hands for the preferred idea.
- Second round: the remaining two groups compete in the same way.
- Voting session: others after listening to the debate vote by a show of hands for the preferred idea.
- Final round: the two groups that won the previous rounds compete for the last round with each other.
- Final voting session: others after listening to the debate vote by a show of hands for the preferred idea.

### #4 Debriefing

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## Instructions for debriefing:

### Open Discussion

Start with an open discussion. Encourage participants to share their initial thoughts, feelings, and reactions to the activity. Ask them what stood out to them, what they found challenging or interesting, and whether they felt the activity achieved its objectives.

### Link to EU Youth Goals

Connect the activity to the EU Youth Goals. Ask participants to discuss how the activity helped them understand the chosen goal better and why it's important. Did the role-playing method enhance their understanding?

### Small Group Reflection

If time allows, break participants into smaller groups or pairs and give them specific questions to discuss:

- What specific ideas did your group come up with during the activity?
- How did your group decide on a project idea?
- What were the challenges your group faced during the brainstorming and role-playing phases?
- Did your group's understanding of the chosen Youth Goal change throughout the activity?

### Group Sharing

Have each small group share their key insights or takeaways with the larger group. Encourage participants to listen actively to each other and ask questions if they need clarification.

### Role-Playing Evaluation

Discuss the role-playing aspect. Ask participants how they felt taking on the roles of city committee members and presenting their ideas. Did it help them think creatively or consider different perspectives?

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## Instructions for debriefing:

### Impact Assessment

Explore the impact of the proposed project ideas. Have participants share their thoughts on the feasibility and potential impact of the ideas presented during the role-playing activity.

### Learning Outcomes

Summarize the main learning outcomes of the activity. Ask participants what they personally gained from the experience and how they can apply these lessons to real-life situations or their involvement in the EU Youth Goals.

### Action Steps

Conclude the debriefing by discussing potential next steps. Encourage participants to think about how they can further engage with the EU Youth Goals or take action based on the ideas generated during the activity.

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## Tips and notes to the facilitator:

**Resistance to Role-Playing:** Some participants may feel uncomfortable or resist the role-playing aspect. Explain the purpose and benefits of this method to alleviate concerns.

**Know the EU Youth Goals:** Familiarize yourself with the specific EU Youth Goal chosen for the activity. Understanding its context, importance, and relevance will help you guide discussions effectively.

**Clear Objectives:** Communicate the objectives of the activity clearly to participants at the beginning. Ensure they understand the purpose of the role-playing and brainstorming sessions.

**Time Management:** Keep a close eye on time during each phase of the activity to ensure that it progresses smoothly. Allocate sufficient time for discussions and role-playing.

**Encourage Creativity:** Encourage participants to think creatively when developing their project ideas. Foster an environment where unconventional or innovative solutions are welcome.

**Provide Guidance:** Offer guidance when necessary, especially if participants are struggling to develop concrete project ideas or understand the EU Youth Goal.

**Stay Neutral:** As a facilitator, remain neutral and avoid taking sides during the debates or voting sessions. Your role is to facilitate discussion, not to advocate for a particular idea.

**Follow-up:** Consider sending a follow-up email or message with resources related to the EU Youth Goals and the ideas generated during the activity. Encourage continued engagement and action.

Remember that the debriefing should be a safe and open space for participants to share their thoughts and feelings. It's also an opportunity for facilitators to gather feedback and assess the effectiveness of the activity for future improvements.

**Conflict Escalation:** Conflicts can escalate during debates. Have strategies in place to defuse tension and refocus the discussion on the ideas rather than personal differences.

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# Symbols

Symbols, by Johari Windows. This technique intends the creation of symbolic metaphors of the group members by means of animals and/or objects, based on the attitudes that are usually observed in each member of the group throughout the sessions.



Participation in democratic life, common values and civic engagement



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Storytelling, Improvisation



A room with free space



13-30



90 minutes:  
15 minutes to conduct the exercise  
45 minutes for comments on the drawings  
30 minutes for reflection



15-25 participants



Everything you need for drawing



Participants can use online boards

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## Implementation:

The technique is designed to give and receive feedback.

The steps are as follows:

- The facilitator will ask everyone to sit in a circle and will arrange drawing materials in the middle of the room: paper and pens of different colours.
- The facilitator explains how everyone should discover the animal or object that most resembles each of the different members of the group and themselves.
- They should draw the object or animal identifying the person in question.
- When all the symbols have been drawn, each person says aloud how he or she has seen the others. The essential part of the technique is that there is a graphic representation of each member of the group, a public exposition and a round of clarifications.
- It concludes with a reflection on the exercise.

## Tips and notes to the facilitator:

This technique requires a certain degree of confidence and maturity within the group.

In techniques like this it is necessary that the facilitator prepare the group with a warm up phase preventing the difficulties that may arise disclosing the feelings about others, one of the most appropriate indications is that the members accept the exercise with fair play.

# Paraphrasing

Among the most used techniques or tools in communication is paraphrasing, which consists of a summary or synthesis of what has been exposed by one of the parties, to show that their message has been heard and understood correctly, reducing negative emotions.



Participation in democratic life, common values and civic engagement



Paraphrasing and emotional expression



15-30



20 participants



Paper and pencil



If run online Google Meet or Zoom can be used



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<https://youth-theatre.eu/>



A room with mobile chairs



80 minutes:

10 minutes presentation of the exercise and explanation of the technique.

40 minutes to perform the exercise

30 minutes of reflection

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## Implementation:

Among the most used techniques or tools in communication is paraphrasing, which consists of a summary or synthesis of what has been exposed by one of the parties, to show that their message has been heard and understood correctly, reducing negative emotions.

After collecting the information expressed in the speech, both the important facts and the feelings, the interlocutor reproduces what the sender has said in other words, with neutral language, in an empathetic way and without negative emotional charge.

Paraphrasing makes it possible to reduce negative emotions in the speech by controlling its dynamics and the comments of the parties, avoiding the rise of tension between them. In addition, it also helps the speaker to clarify his or her own interests.

An example might be:

Paula to Martina. "You are always criticizing me for all the things I do - I'm fed up!"

Interlocutor: "I understand that you feel annoyed because your partner questions you about things you do on an ongoing basis and this situation makes you angry. Is this correct?"

Some inputs that can be used to ask the parties to confirm the interlocutor's remarks are:

"You tell me that..."

"If I understood correctly, what you just told me is that..."

"Correct me if I am wrong, or what you are telling me is..."

"I want to be sure that I have understood you, you state..."

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## Implementation:

### Example 1.

(Lucia). "I'm fed up with Antonio being late for all our appointments. The last meeting at my mother's house was the last straw: he was more than forty minutes late, knowing how important it was for me to look good in front of my parents. I'll never make it if my husband doesn't contribute."

A paraphrase of this intervention would be:

- "Let me see if I am understanding you correctly: what you are trying to tell me is that you feel very angry because punctuality is necessary for you in Antonio and that his lateness has caused you discomfort because it did not allow you to look good in front of them; which is very important to you. And furthermore, you would like to have Antonio's support in that regard. Is what I am understanding correct?"

Other example sentences could be:

1. Juan is always screwing up with customers because he is disrespectful and treats them badly, he is a complete disaster.
  2. Let's see if Carmen will finally let me speak, I've been listening to her for half an hour without being able to intervene.
  3. Paul thinks that no matter how many studies he has, he knows this company well, he is a bit cocky and arrogant. I dislike such smart people.
  4. I am completely disgusted with Martin because he doesn't want to meet with me and doesn't speak to me, he doesn't even say good morning as a courtesy. I am trying to get together to move forward in the project we have together and there is no way.
  5. Ana's way of working is incompatible with mine, she is very disorganized and messy, she doesn't prepare the meetings and she is complicating me so much that my own work is being affected for the worse. I hate working with her.
-



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## **Implementation:**

The first step is to explain the technique using the examples given in the document.

The second step is to divide the participants into pairs. Each member must write a criticism to the other, who must respond assertively to it, using the steps mentioned above. The exercise is repeated in each pair, ending with information on how they have felt when they have received the criticism in an assertive way, using paraphrasing, and in a non-assertive way.

The pairs are changed and the exercise is repeated several times.

It ends with a period of reflection.

## **Instructions for debriefing:**

Begin by asking participants how the activity made them feel and what thoughts or emotions it brought up. Encourage them to share their initial reactions.

### **Sharing Feelings:**

Invite participants to share any additional thoughts or feelings that emerged during the activity.

### **Closing Thoughts:**

End the debriefing session by summarizing the key points discussed and thanking participants for their contributions. Reiterate the importance of recognizing and utilizing their strengths to achieve their dreams.

Remember to foster a supportive and non-judgmental atmosphere during the debriefing, allowing participants to share their thoughts and feelings openly. The goal is to help participants gain deeper self-awareness and insights that they can carry forward in their personal and professional journeys.

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## Tips and notes to the facilitator:

**Adapt to Participants' Needs:** Be flexible and ready to adapt the activity based on the needs and dynamics of the group. Some participants may require more support or time for certain parts of the activity.

**Create a Safe and Inclusive Environment:** Establish ground rules for the session that emphasize respect, active listening, and a non-judgmental atmosphere. Encourage participants to be open and supportive of each other.

# Mafia

Mafia, also known as Werewolf, is a role-play game. The game models a conflict between two groups: an informed minority (the mafia or the werewolves) and an uninformed majority (the villagers).

The main narrative involves the Mafia player trying to devour other players.



Participation and civic engagement



Role Playing



13+



Up to 30 participants (the role of the mafia, doctor, detective, moderator and villagers).



Paper, cards, smartphones.



Communication platforms or messaging apps (Messenger, WhatsApp, Viber, Telegram...)



Explanation of the game and spreading cards 10min. *(We strongly suggest firstly to be demonstrated)*

Up to 30 participants it might take around 40min.



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<https://youth-theatre.eu/>



Classroom, outdoor, online.

This is an activity that can be performed both outdoors and indoors depending on the needs of your group.

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## Introduction:

Mafia is a role-play game.

The game models a conflict between two groups: an informed minority (the mafia or the werewolves) and an uninformed majority (the villagers).

The main narrative involves the Mafia player trying to devour other players.

In this activity, all the participants (villagers) need communication and collaboration for protecting the community from the mafia, even though the mafia during the day acts like normal villagers, they hide and camouflage themselves.

The most important part of this game to be played successfully is to understand the rules clearly and the moderator to have good communication and acting skills.

The moderator is the main person who raises interactivity and attracts participants in inclusive communication.

In the description and implementation part are given the instructions and roles for the players.

## Objective:

Engage participants in a dynamic and strategic role-playing game where the Mafia attempts to infiltrate the community, and the villagers work together to uncover the hidden threats. This activity encourages communication, collaboration, and critical thinking.

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## Implementation:

**Setup:** Assign roles secretly to each participant using role cards. Roles include Moderator, Mafia (3 to 6 members depending on group size), Doctor, Detective, and Villagers. The Moderator, who may also act as a participant, is responsible for guiding the game.

**Gameplay:** The game is divided into Night and Day phases. During the Night, all players close their eyes, and the Moderator awakens each role in sequence to perform their actions. Mafia decides on a villager to "kill". Doctor chooses a player to "save" (either themselves or another villager). Detective points to a player they suspect is Mafia.

**Morning Revelation:** In the morning, players open their eyes. The Moderator narrates the events of the night, revealing the victim and the actions taken by the Doctor and Detective. Players discuss and deliberate to identify the Mafia among them.

**Voting:** Villagers vote on who they believe is the Mafia. The player with the majority of votes is eliminated. If the Detective correctly identified the Mafia, that player is also eliminated.

**Repeat:** The game continues with alternating Night and Day phases until either the Mafia or Villagers prevail.

**Debriefing:** Discuss the challenges faced by the Mafia, villagers and all the roles. Explore reasons for suspicions and decisions made during the game. Reflect on the impact of decisions on the community. Encourage participants to share their experiences and observations.

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### **Digital Element:**

Introduce a digital component by having participants use a dedicated online platform or messaging app for discussions during the Day phase. Players can privately message suspicions or strategies to the Moderator, simulating hidden online conversations.

### **Digital Element - Reflection:**

In the debriefing, include questions related to online interactions. Discuss how perceptions of individuals online might differ from real-life interactions. Encourage reflection on the potential for misjudgments and the importance of empathy in digital communication.

### **Tips and notes to the facilitator:**

For the facilitator we suggest to select the moderator by itself, since the moderator needs good communication skills and know well the language.

Facilitator can intervene in some cases when the moderator cannot handle the situation.

# Cops and Robbers

Engage participants in a thrilling role-playing energizer that combines physical activity with a digital twist, fostering teamwork, strategy, and quick thinking.

Divide participants into two teams: the "Cops" and the "Robbers". Let participants choose their roles. Suggest having approximately 1/4 of the participants as police officers and the rest as robbers. Designate an area as the "Jail," where the cops will take the captured robbers. Provide each team with a digital device (smartphone or tablet).



Participation in common values



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Role play



Open space (indoor or outdoor)



8+



10+



Hula hoops

Digital devices (smartphones or tablets)

Stopwatch or timer



On each digital device, install a simple, location-based tracking app (e.g., a geocaching app or any app that allows real-time location sharing among team members).



25 Minutes (depend on the size of the group)

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## Implementation:

### Gameplay:

The objective for the cops is to track down and catch the robbers.

The robbers' goal is to escape and hide within the designated play area.

Before starting the game, set a timer for 180 seconds (adjust as needed) for the cops to close their eyes or turn around while the robbers find their initial hiding spots.

When the countdown ends, the game begins.

### Tracking and Capturing:

Cops use the digital devices to track the location of the robbers in real-time. Once a cop identifies the location of a robber, they must physically run to catch them. When a cop catches a robber, they use a hula hoop to "arrest" them and take them to the designated Jail area.

### Jailbreak and Switch Roles:

Robbers in jail can plan a "jailbreak" strategy to free their captured teammates.

Once all robbers are caught or a designated time period has passed, switch roles. The cops become robbers, and vice versa.

Reset the game by having all participants return to a designated starting point.

### Debrief:

After a few rounds, gather participants for a quick debrief.

Discuss strategies used, teamwork, and how the digital element added a unique twist to the traditional role-playing game.

### Tips and notes to the facilitator:

This energizer promotes physical activity, teamwork, strategy, and quick decision-making while integrating a digital element for an engaging and modern touch.

The activity requires very big space to move around for playing the game.

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# Eco-RolePlay

Eco-RolePlay is a strategy game that aims to raise awareness of different aspects that come into play when discussing important decisions that have an impact on the world we live in.



Environment and fight against climate change



Roleplaying



20-30



25-30 participants  
(divided in 5 groups)



At least 44 *coins*: you can be creative and use whatever you prefer

A computer for you

At least 1 computer or smartphone per group



Padlet:

<https://padlet.com/saracurioni/e-co-roleplay-z94q5i8io55z7bql>



#1 Preparation: 10 minutes

#2 Actual game: 60 minutes

#3 Debriefing: 10 minutes



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Roleplaying  
<https://youth-theatre.eu/>



It is an activity that can be performed both outdoors and indoors depending on the needs of your group.

You can decide to distribute chairs in a circle initially, which will then be redistributed among the groups, or it can also be played by sitting on the ground if you are outdoors.

For this activity, it is important that all participants have access to the Internet in order to enter the Padlet.

---

## Implementation:

### #1 Preparation and set up - 15 minutes

Divide the participants into five groups and have them each sit in their own group.

Explain the game, the existence of different roles, how the different rounds work, the different actions, and have the participants enter the Padlet where they can find all the information. Assign the roles to the different groups, and read the brief description of the groups together.

Distribute the 'coins' that they need to perform actions to each group.

### #2 Actual game - 60 minutes

Read them the background story, and start playing. Each round will last more or less 15 minutes. Your role is to moderate the game, to manage the time and to keep track of the different actions.

- FIRST ROUND:

10 minutes: Every group prepares a speech to introduce themselves to the others.

1 minute: Each group has 1 minute for their speech.

- CLASSIC ROUND:

3 minutes: The groups discuss their strategy for the round

5 minutes: The groups can send maximum 2 negotiators to visit other 2 groups

3 minutes: The groups decide their action(s)

5 minutes: Each group states its action(s)

1 minute speech per each group

### #3 Debriefing - 10 minutes

You can decide which elements you want to emphasise most according to your objective or the context in which you apply this activity

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## Instructions for debriefing:

### Emotional Check-in:

Begin by checking in with the participants' emotions. Ask them to share one word or phrase that describes how they feel after completing the activity. This allows participants to express their immediate reactions.

### Role Reflection:

Dive deeper into the role-playing aspect by asking participants to reflect on their roles:

- How was it to play your role? Encourage participants to consider if their role aligned with their personal values and beliefs. Ask them to share specific challenges or insights they encountered while playing their roles.
- Was it adjacent to your values? Why or why not? Explore any discrepancies between participants' personal values and the values or objectives of their assigned roles. Encourage them to discuss how they navigated these differences.

### Learning Outcomes:

What do you think you learned? Prompt participants to identify the key lessons they gained from the activity. Encourage them to share both individual and group insights.

### Real-world Application:

- What elements do you think apply to the reality in which we live? Facilitate a discussion on how the dynamics and decisions in the game relate to real-world situations and the challenges faced by stakeholders in environmental and social issues. Encourage participants to draw parallels between the game and the broader context.
- How can you apply what you've learned to real-life situations? Encourage participants to brainstorm actionable steps they can take in their daily lives or in their communities to address environmental and social challenges, based on the perspectives gained during the game.

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## Instructions for debriefing:

### Group Reflection:

- Did you find common ground with other groups? Explore instances where groups found common interests or shared goals during negotiations. Discuss how collaboration or compromise played a role in the game.
- How did the different roles and strategies affect the outcomes? Encourage participants to analyze how the diversity of roles and strategies influenced the game's outcomes. Discuss whether certain roles had more influence and why.

### Takeaways and Personal Commitments:

- What are your key takeaways from this activity? Ask each participant to share one main takeaway or lesson they will carry with them after the activity.
- What is one action you can commit to taking in your daily life? Challenge participants to commit to one specific action they can take to contribute positively to the environment or society based on the insights gained during the activity. This action could be as simple as reducing plastic usage or participating in community initiatives.

### Closing Thoughts:

Any final thoughts or questions? Give participants the opportunity to share any additional thoughts, questions, or concerns related to the activity.

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## Tips and notes to the facilitator:

Facilitating the Eco-RolePlay activity can be a rewarding experience, but it comes with its own set of challenges. Here are some tips for facilitators, along with potential difficulties that could arise during the activity:

**Not everybody can win:** Consider that the activity is designed so that not all groups can win in the same game. This will especially tease the very competitive participants and may create competitive dynamics.

**Competition:** As the game involves competition, there may be disappointment or frustration among groups that do not win. Emphasize that the primary goal is learning and understanding different perspectives rather than winning.

**Thorough Understanding:** Make sure you have a deep understanding of the game, its rules, and objectives. This will help you explain it effectively to the participants.

**Materials:** Ensure you have all the necessary materials ready, such as the coins for actions

**Role Assignments:** Consider that some participants will find themselves playing a role that is uncomfortable or not adjacent to their values. Address their feelings about this during the debriefing.

**Role Immersion:** Participants may struggle to fully immerse themselves in their assigned roles, especially if those roles are significantly different from their personal beliefs or values. Encourage them to think critically from their role's perspective.

**Concentration:** Consider that participants will need concentration for this activity, do not propose it at a time when they are already fatigued.

**Time Management:** Keep a close eye on the time during each round. Use a timer to ensure that each phase of the game stays on schedule. This is crucial to maintain the game's pace. The activity may take longer if participants need more turns to win the game. Consider extending the activity to its completion.

**Time Pressure:** The time constraints in each round may create stress for participants. Manage time effectively and remind participants to stay focused on their objectives.

**Real-world Application:** Connect the game's elements to real-world scenarios and decisions made by influential stakeholders. Discuss how individual actions can influence broader decisions.

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# Sustainable Development Goals

Through the use of role-playing, the participants will familiarize themselves with the sustainable development goals and they will understand better the approaches of different stakeholders towards them. If the participants are not familiar at all with the concept of SDGs, the facilitator can take a few minutes to introduce the concept.



Environment and climate change



Role-playing



15+



12-15 participants per group



Papers, pens



Participants can create a video, introducing their character before the activity



#1 Explanation about SDG - 5 minutes  
#2 Work in groups - 20 minutes  
#3 Role playing and discussion - 30 minutes  
#4 Debriefing and Reflection - 10 minutes



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Role Playing  
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Open space. Ideally in an outside place that is connected to the environment. If not possible, a large room is enough.

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## Implementation:

The activity can be divided into two parts: the first part will be about exploring the sustainable development goals and the second part will involve role-playing.

1. In the first part, you can provide the participants with a brief introduction to the sustainable development goals and how they are interconnected. You can also provide them with examples of how achieving one goal can positively impact another.

2. Next, divide the participants into small groups and assign each group a sustainable development goal to focus on. Each group should research their assigned goal and come up with a list of challenges and potential solutions related to achieving that goal.

3. Once the groups have completed their research, they can start the role-playing activity. Once the groups finish the research, they should agree on the parts of the interconnected goals, divide each part and role to each group. Preparation before role-play is highly recommended. Each group will act as a different stakeholder, such as a government representative, a business owner, or a member of a local community. They will work together to come up with a plan to address the challenges related to their assigned goal.

4. The groups will then present their plan to the rest of the participants, who will act as members of the larger community. The community members will ask questions and provide feedback on the plans.

5. Finally, the entire group can come together to discuss how the different plans can be integrated and how different sustainable development goals are interconnected.

This role-playing activity will allow participants to explore different perspectives and think critically about how to address sustainable development challenges. It can also encourage collaboration and teamwork.

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## Instructions for debriefing:

### Key Takeaways:

Ask participants to identify one or two key takeaways from the activity. What lessons or realizations will they carry with them?

### Action Planning:

Encourage participants to consider how they can apply the insights gained from this activity to their future goals and dreams. Are there specific actions they can take to leverage their strengths?

### Closing Thoughts:

End the debriefing session by summarizing the key points discussed and thanking participants for their contributions. Reiterate the importance of recognizing and utilizing their strengths to achieve their dreams.

Remember to foster a supportive and non-judgmental atmosphere during the debriefing, allowing participants to share their thoughts and feelings openly. The goal is to help participants gain deeper self-awareness and insights that they can carry forward in their personal and professional journeys.

## Tips and notes to the facilitator:

Before the role playing begins, the participants will choose to represent one role. In order to prepare for this role “professionally” (here we create a “playful” element), they can be instructed to each create a short video (15-20”), in order to present themselves as their chosen role, of course acting like the role would, e.g. the mayor will create a video in very official, political language. In the beginning of the exercise, they can introduce themselves by showing the video to the rest of the participants.

Try to motivate the participants to stay into their role, even if their real beliefs on certain issues are different. The purpose of the activity is to highlight the different approaches.

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