

COME PLAY!

THEATRE WORKSHOPS FOR LANGUAGE LEARNING

*A compendium of exercises and activities to promote
language learning and cultural inclusion through theatre.*

THE TOOLKIT



L i t e r a c y

A C T



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The project:

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Project partners:

Asinitas APS, Italy - <https://www.asinitas.org/>

Medeber Teatro ASBL, Belgium - <https://medeberteatro.org/>

U-Learn Ltd, Cyprus - <https://www.ulearn.com.cy/>

Sozial Label EV - Projektassistenz, Germany - www.soziallabel.de/

Mobilizing Expertise AB, Sweden - <https://mexpert.se/>

Storie di Mondi Possibili, Italy - <https://storiemondipossibili.it/>

Project website:

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LITERACY ACT

**A BRIEF PRESENTATION OF THE
PROJECT AND OF THE OUTPUTS**



The LiteracyAct project

The Erasmus+ LiteracyAct project involves a partnership of six organisations from five European countries: Italy (Asinitas APS, Storie di Mondi Possibili), Belgium (Medeber Teatro ASBL), Cyprus (U-Learn LTD), Germany (SOZIALABEL EV) and Sweden (Mobilizing Expertise AB). Project leader is Asinitas APS, which works in education and social action through schools of Italian L2 in Rome for refugees, asylum seekers and migrants, workshops for foreign women and mothers, social and health orientation courses, trainers' training, and community theatre workshops for adults and young people, foreigners and Italians.

LiteracyAct's main objective is to test and methodologically systemise theatre experiences, practices and techniques aimed at developing literacy, language learning, migrants' socio-cultural inclusion and promoting cross-cultural communities.

The project addresses educators, teachers, artists, volunteers involved with migration and adult education, at national and European level, aiming at developing and disseminating innovative language/cultural teaching and learning strategies, that can be applied as transferable and reproducible tools across a range of practices.



Outputs: to whom they are addressed and how to use them

For its research, LiteracyAct project envisaged the implementation in all five different European countries of two workshops, one on theatre creation and one on theatre vision (inspired by the cross-cultural practice of RE.M. Redazioni Multi.languages, visions, languages), carried out in all five partners' different contexts: a cross-cultural centre in Italy, a theatre company in Belgium, a language school in Cyprus, an adult education centre in Germany and a non-formal education organisation in Sweden (see Chapter 3). Before, during and after their workshops, project partners delivered the following intellectual outputs:

"LiteracyAct Desk Research" is a research aimed at collecting twenty European good practices (4 for each country involved) using theatre as a pedagogical tool and as a means of civic and social education for the acquisition of basic skills in situations of educational deprivation. Desk Research, as the initial phase of the project, focused on research questions that were developed, in different ways, within the actors' and spectators' workshops.



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The Handbook, a concise guide to the project which, starting from the analysis of participants' needs, outlines both the experimental workshops and the research results on developing and multiplying theatre practices as a tool for adult literacy.

A Toolkit, a hands-on user's manual offering detailed fact sheets and reusable models of some of the approaches covered by the ten experimental pilot workshops.

Video tutorials, a collection of twelve videos to supplement the sharing experience and to facilitate reproducibility of all those activities tried out at the workshops.

Evaluation Guidelines to assess evaluating the impact of Social Literacy Practices through Theatre, as applied to practices implemented by our partners.

All outputs provide reusable tools to be used by social workers/teachers/artists who wish to engage in social and cultural literacy through theatre practices; these are free and user-friendly project deliverables that are permanently available on the project website: <https://www.literacyact.eu/>



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● DESK RESEARCH

Discovering **20 good practices** in Europe

↪ Research Questions ↪



LABS

5 actors LABS
5 spectatorship LABS

- Handbook
Description and findings
- Toolkit
Activities
- Video
Tutorials

● IMPACT EVALUATION



LITERACY ACT

OUTPUT 2: THE TOOLKIT



This booklet - the toolkit - is one of the final products of the Erasmus+ **LiteracyAct project**, specifically addressed to teachers, educators, trainers, artists, volunteers in the field of migration and adult education at national and European level.

Our toolkit fulfils the objective of developing tools to provide guidelines for professionals, associations and institutions engaged in the adult/migrant education field in implementing a specific teaching approach, which develops language/cultural learning strategies based on theatre activities.

The innovative significance and educational effectiveness of the theatrical approach, in terms of language and socio-cultural skills learning, is confirmed by the pedagogical recommendations of methodologies - such as the autobiographical method - that place the learner subject at the centre of the learning process; the learner is not a "recipient" of contents not related to him/her, chosen and transmitted by the teaching subject, but instead a vehicle for the contents of his/her own experience, which demand to be told, shared and represented, thus becoming the fertile ground on which to nurture the use of language to build knowledge, to explore cultural equality and differences, and to create new contents resulting from the encounter between different experiences and cultures.

We have called this a *toolkit* because we want it to be a real "toolbox", always at hand, simple and user-friendly, in which to find ideas, materials, suggestions to be used in a class, or even an L2 course, a theatre workshop, a pathway for inclusion, integration or language learning, addressed to young people, adults, migrants, to foster language literacy, cross-cultural exchange between natives and migrants, and the building of transversal communities through theatre.

In order to fine-tune the tools and instruments included in this container, three workshops based on theatre as a literacy tool were set up during the project, serving as testing and piloting of the project's educational approaches, structured as follows:

- **Actors/Authors Workshop:** staging of dramaturgies from the different countries of origin, shared and re-elaborated by the participants on the basis of their own personal and collective needs, starting from each partner's creative and methodological approach.



- Spectatorship Workshop: an active citizenship exercise aiming, through theatre experienced as spectators, at the use of language in a culturally significant context by means of the exchange of ideas, critique and personal processing.
- Reflection and systematisation of the language and cultural learning resulting from the two experiences above, as a research leading to the learning of a living, communicative and self-expressive language, instrumental to real integration

In the first chapter you will find accounts of such workshops, developed according to their own association peculiarities by each of the five European partners of the project, in Italy, Cyprus, Germany, Sweden and Belgium.

In the following chapters, organised by activity typology, you will find working hints, examples, advice, reusable materials related to warming-up and group-building, language interaction and production, creative processes of collective artistic construction, final performances, be it within a school, addressed to one's own association centre, or a performance in a proper theatre, and finally the different ways in which each partner articulated the experience of theatre-going as spectators from a language learning perspective.

You will find also links to all the project's further outputs, such as video tutorials, the hand-book, and evaluation guidelines for assessing the results of each activity, which together offer an overall panorama of our project's objectives and methodologies.

The title of this toolkit is *Come play*, precisely because it is meant to be an invitation to use this tool -available open source- to play, to engage in theatre together in order to bring together literacy, inclusion, active citizenship and community building.



CHAPTER 0

HOW TO PREPARE FOR A LANGUAGE LEARNING THEATRE ACTIVITY

What was the overall objective of your O2 workshops?

The project has theatre at its centre, used from different perspectives.

- *Spectatorship workshop*: active citizenship workshop on cultural interaction through theatre experienced as a spectator. Watching plays, producing and publishing reviews and commentaries encourages language practice and active participation in a cultural community.
- *Actors/authors workshops*: studying foreign literature dramaturgies and texts, in mixed groups of migrants and natives, leads to a dramaturgy production which re-actualises texts against the background of the migratory process and the resulting cultural encounter/clash, making new citizens active protagonists of a multicultural community.
- *Language analysis*: didactic re-elaboration of workshop experiences through the systematisation of learning within language structures, proofreading of produced texts, a textual re-elaboration of these experiences, working on text comprehension.

Generally speaking, all these actions aim to provide language learning opportunities, intercultural exchange between natives and migrants, as well as building cross-cultural, cross-community experiences as a result of using theatre. Access to places where theatre takes place and can be enjoyed as spectators, as well as actively experiencing theatrical practice, can deeply connect people, on the basis of a shared and global horizon despite differences, thus creating a broader perspective in mirroring with and facing each other, beyond each individual's own culture.

A further main objective, linked to the first, is that of sharing implementation and results of such pathways with a large number of European social workers/educators/artists, through shared reflection and exchange of practices and methodologies.

ASINITAS



How did you set your objective?

This workshop is one of the activities that Asinitas has been carrying out for years in the eastern Rome area, a district where the foreign population is conspicuously present.

Its theatre workshop has its own specific aims and runs alongside Italian L2 courses for migrant men and women.

Attending Italian courses is often the starting point for joining Asinitas' cross-cultural centre. For someone, participation in the theatre workshop is a further step in their involvement, driven by their wish to have more opportunities and contexts in which to practise language, and by their desire to have a further opportunity to have social contact and relations with Italian people, and people from different backgrounds).

Many feel that theatre is a way to get involved and express themselves, in a different, stronger and deeper way, and are drawn by its chances of being able to move, to be horizontal, to overturn roles, allowed by theatre contexts, as opposed to school or other more formal services for migrants.

This year, the group has attended in-person workshops (with the exception of a brief remote parenthesis in March 2021) and has met regularly at our theatre room in the Asinitas headquarters in Rome, in Torpignattara neighbourhood.

Attendance consisted of one 4-hour meeting per week, plus an intensive 3-day meeting per month, over a 5-month period, from February to June, followed by one week of ongoing rehearsals, in July, just before staging.

Our workshop was divided into three main parts: preparation, development and conclusion. Preparation lasted approximately one month, including training based on bodily and vocal improvisation, mutual listening and attention. This resulted in the group's build-up. Each meeting featured a welcoming session with refreshments offered to the participants. Training sessions started with a warm-up involving bodily and vocal exercises, mostly led by Antonia Vilma D'Amore, followed by circle interactions, standing, and theatre improvisations.

ASINITAS



How did you identify and how did you recruit the participants for your workshops?

Overall, a total of 17 people of different ages, education, language, artistic background and origin were involved in the workshop. Among them, four were asylum seekers living in reception centres, the rest were students from the Asinitas Italian language school. Their origins were very diverse: Italy, Libya, Nigeria, Ivory Coast, Democratic Republic of Congo, Tanzania, Mali, Iran, USA and Tunisia. Later on, a 9-year-old girl, the daughter of one of the participants, joined the group.

Many different participants' expectations and needs prompted them to participate in our theatre workshop. For many of them it was an emotional need to be met, rediscovering that sense of community they had built up from their experiences attending previous workshops. Some had a specific interest in theatre and were looking to train and develop a background, including a professional one, in the field of theatre. Among the participants, 11 were at their second or third experience with Asinitas theatre workshops, whereas for the rest it was their first experience.

Some of them, especially female and male students who were attending school assiduously at the time, had agreed to participate upon invitation of their teachers, motivated by the urge to learn faster. As for some others, especially older participants, were motivated by their attachment to our association and their long-standing, strongly-established relationships.

What were the challenges you faced with regard to the group of participants who attended your workshops? (i.e. alphabetisation levels; discrepancies in language proficiency, age, gender, mental & physical health, etc)

The group, extremely mixed in terms of age, gender, origin and artistic background, immediately proved to be fertile working ground. Nevertheless, many challenges were posed by such differences within the group; as regards literacy, two native English - and Arabic-speaking participants took on the role of mediators for two school students whose language skills were very limited. At the beginning, they

ASINITAS



translated the director's instructions and made up for the language barrier in the running of the workshop. Subsequently, this proved to be increasingly less necessary as the students' comprehension improved. Work was also very challenging with respect to physical preparation: manoeuvring large paper puppets, the giants, required a lot of patience and perseverance. Participants who had the most difficulty were supported by their peers, as three people manoeuvred each giant. In general, the group was able to rely a lot on one another.

The group had to deal with the sensitive relationship between the child and her mother. At first, the little girl had an oppositional attitude, taking a stand against any of the activities being proposed to her. Subsequently, however, she managed to fit in and establish her personal relationships with all participants, as the group took care of her, allowing her mother to find her own space within the course.

What limitations and/or what advantages did the O2 structure give you with regard to the management and to the implementation of the workshop activities?

The 'setting' was not that of an L2 language class, but of an actual theatre workshop, involving Italian and foreign participants of different language proficiency levels. Language teaching activities were carried out during, and in parallel with, theatre work, which has no didactic purpose in itself.

Language focus, and the didactic objective, was devised according to a per-task logic, i.e. with the aim of providing participants of lesser proficiency in Italian with the tools to be able to carry out, gradually more and more autonomously, those tasks and roles demanded by theatre work, collective playwriting and the final staging of the work, as well as to understand the underlying meaning of the whole process.

The main advantage of this approach is that it associates language learning with a goal (a task) which is challenging and complex, but also fulfilling and personally meaningful for learners. The language one is building in a collective creation process - which involves everyone's co-responsibility for the success of the process and the final outcome - is a real and living one, made up of personal relationships

ASINITAS



and meaningful contents to be shared, often touching on the most intimate and important personal issues. The continuity and intensity of theatre work provides learners intense linguistic input, stimulates understanding and the need for communicating in such a way that a classroom learning context rarely manages to do. Theatre work also has a positive impact on voice use, physical posture, and general awareness of body language and gestures, a complementary and fundamental part of interpersonal communication.

This approach, as carried out by Asinitas, being very much centred on communication in a context of cooperation for a shared purpose (more like a work environment than a formal learning environment), regrettably lacked sufficient time for the systematisation of metalinguistic learning and for individual development of specific language skills, which we had to implement separately with the foreign workshop participants in the context of the Italian school lessons.

Who conducted the workshops? How did you choose your collaborators for the O2?

This workshop was run by director and educator Fabiana Iacozzilli, assisted by Antonia Vilma D'Amore, puppetry expert, and with the contribution of Matteo Portelli covering music and sound. The Abitare il Ritorno theatre workshop featured the unique combination of Asinitas' distinctive school practices with the director's theatre and dramaturgy language, familiar to us, together with D'Amore and Portelli.

Were you able to develop a partnership or a collaboration with theatre venues and or festivals? If yes, how? If not, why?

As for our spectatorship workshop, the group watched the play 'La Classe' by Fabiana Iacozzilli. This too was a puppetry work with actors on stage. It was important to see a show in which professionals were doing the same kind of work with puppets at a time when the work of manipulating giants and objects was extremely delicate. After the show, the group had the opportunity to meet the performers and ask them personal and technical questions.

ASINITAS



The spectatorship programme was taken up again at the autumn festival Attraversamenti Multipli, at Largo Spartaco, during which some participants in the workshop had the opportunity to work with Redazione Meticcias, a cross-cultural team of journalists, who had been writing articles for the festival's official blog, as they have done for the past three years. The spectators' workshop had the ultimate aim of contributing to active participation in citizenship through the interaction of different cultures by means of theatre experienced as spectators. The viewing of plays and the writing and publication of reviews and comments fostered language practice.

Blog address here: <https://www.attraversamentimultipli.it/blog/>

If applicable, did you develop a partnership or a collaboration with a language school?

Asinitas focuses on the learning of Italian as a non-native language. Among its main activities is in fact the Italian school, which is a mixed one, welcoming male and female migrants, refugees and asylum seekers, as well as one for women only. The Italian school is certainly by far the preferential way to involve workshop participants and it was also the context from which the director drew to build her dramaturgy, in a very fruitful synergic dialogue.

Did you use other types of subsidies or in-kind support to finance the O2 activities? (max 300 words)

Literacy Act's theatre workshop "Abitare il ritorno", which was the focus of experimentation and analysis for O2, featured complex elements of theatre production similar to a professional experience, first among all, three public performances in important theatres between Rome and S. Arcangelo di Romagna. Part of the workshop costs were covered thanks to a co-funding from a foundation, which made it possible to pay for the artistic direction of the workshop, which was not sustainable with the LA project budget.

What was the overall objective of your O2 workshops?

The workshop "Poiesis" proposes activities of poetic fabrication and theatrical creation through physical and vocal expression. The workshop is open to all those wishing to improve and practise the Italian language while discovering Italian literature and poetry through the expressive means offered by theatre.

The objectives of the workshop are summarised as follows:

Phonetic - to work on the specific phonetic articulation of the Italian language.

Cultural - to discover the Italian artistic and literary heritage.

Relational / communicative - to develop communication and social skills in Italian using the tools offered by theatre practices.

How did you set your objective?

Medeber Teatro has been working on using poetry as a tool to strengthen and improve language learning in Italian since 2011. The overall objectives of the workshop are thus the result of an ongoing reflection on the use of poetry in language pedagogy, in social inclusion processes, and in collective creation activities. The workshops were developed in the municipality of Saint Gilles, in Bruxelles, where on the one hand there is a strong and vibrant Italian cultural community, and on the other there is a widespread attention and support to artistic practices aiming at social change and cultural emancipation. We were thus particularly interested in bringing together all those people who wished to improve and to practise their speaking, understanding and writing skills in Italian, especially for second and third generation migrants, also involving mother tongue speakers, who would however benefit from enriching their literary and cultural knowledge of Italian poetry.

How did you identify and how did you recruit the participants for your workshops?

Considering the historical and social context of the city of Brussels, we identified the Italian migrant community as the target group of our workshops. Said



community is however extremely varied in terms of identity as it includes people residing in Belgium, further to the post-war migration influx, as well as Italians, of all backgrounds and ages who moved to Brussels during the most recent migration wave, which started around 2011. The latter Italian migratory influx, is itself rather diversified in terms of social, cultural and economic backgrounds. Our workshop is thus an opportunity for all types of Italian migrants to come together to practise and discover the Italian literary heritage. Participants were thus mostly recruited through social media, our newsletter, word of mouth, and occasional sharing of our news and information by local partner organisations close to the Italian diaspora in Belgium.

What were the challenges you faced with regard to the group of participants who attended your workshops? (i.e. alphabetisation levels; discrepancies in language proficiency, age, gender, mental & physical health, etc)

The biggest challenges we faced in the organisation of the workshops were of a contingent nature, given the fact that we began the activity during the COVID Pandemics, and also due to the relocation of our workshop venue during the year. The dangers of COVID contaminations, and the general trauma of the pandemics implied that we had to review the foundations of our theatre practices, which are strongly based on physical interaction. To give a concrete example, of the tension and the difficulties caused by the pandemics, two days after the first day of the workshop, one participant informed us that had been found positive to Covid. This meant that our first communication to the participants after our first encounter had to alert them of the possibility of contagion. This was very difficult to manage, because every person reacted differently, and we had to be ready and be understanding of all reactions. Further to this incident we lost 3 participants, who explained that they felt uncomfortable in sharing a closed space with other people, despite the use of mouth masks during the workshop.

What limitations and/or what advantages did the O2 structure give you with regard to the management and to the implementation of the workshop activities?

The structure of the O2, was an important guide to evolve our practice and to become more precise and attentive towards the evaluation indicators. Furthermore, we embarked on the creation of a final collective show, which was a novelty for our workshops, which up to that moment had been conceived as theatre and language training activities that would not necessarily lead to the creation of a performance. The Literacy Act project in its entirety and the Output 2 specifically were thus excellent opportunities to review the way we operated and develop a new structure of work, which greatly refined and elevated the quality of our work and of our offer to the public. This was the result of a thorough work of reflection and of mutual exchange with the other partners of the project, with whom we were able to understand how to adapt common pedagogical references to the specificity of our workshop and of our audience.

Who conducted the workshops? How did you choose your collaborators for the O2?

The workshops were mainly conducted by Francesco Moraca, co-founder and trainer of Medeber Teatro. He was the natural choice for leading the workshops as he is the person in charge of all educational activities as well as having himself developed the workshop methodology that characterises the workshops Poiesis. Francesco was also the person who developed the evaluation tools linked to the project.

Serenella Martufi, the other co-founder of the company, as well as dramaturg and project leader, assisted Francesco in the development of the dramaturgical exercises that eventually led to the collective creation work "Vie".

Were you able to develop a partnership or a collaboration with theatre venues and or festivals? If yes, how? If not, why?

As of January 2022, the workshops were carried out at the Maison poème in Saint-



Gilles, a venue that has been the leading material partner of this project.

For the activity “*Migrant Spectators*”, we developed an ongoing collaboration with the Théâtre Les Tanneurs, as well as with the Red Cross centre for unaccompanied migrant minors and the Centre Hellenique in Saint-Gilles.

If applicable, did you develop a partnership or a collaboration with a language school?

The Centre Hellenique, is a french language school, with whom we developed one activity concerning the play “*Frankenstein*” within the framework of Migrant Spectators.

Did you use other types of subsidies or in-kind support to finance the O2 activities?

Despite not having received any further funding to subsidise the activities of O2, we were supported by the amicable price offered by La Maison poème to host our workshops, as well as by the Theatre Les Tanneurs, who offered a very convenient reduced price for theatre tickets.

What was the overall objective of your O2 workshops?

The main aim is to create a trusting environment between the participants in a way that they can experiment and discover non-verbal ways of communication (body movement, gestures, sounds, dance, object enactment). A significant objective in creating this environment is achieving a level of concentration through a given activity. In this way, we are able to create a safe space in order to encourage the participants to express themselves in ways different to the ones they use in their everyday lives, and communicate with each other. This will help the participants to disengage from language limitations. Providing a team sensation throughout the whole activity promotes trust and cooperation amongst the participants in order to feel comfortable to trade cultural and personal info and experiences. Furthermore, we aim to familiarise the participants with the phonological schemes of the target language. Body movement and voice training are needed in order to help the procedure.

How did you set your objective?

Due to the fact that the participants come from various cultural and language backgrounds, we decided that we need to create a space for the participants to communicate without the language barriers they encounter in their everyday lives. The best way to achieve this is by developing non-verbal communication skills before focusing on the target language. The decision to create a 2-hours non-stop workshop comes from the need to build certain levels of concentration. Starting with the verbal connotations in pairs exercise helps the participants to get rid of the stress and engage in verbal and non-verbal information exchange without filtering their thoughts and emotions. Furthermore, partnering up with a person from a different cultural and linguistic background promotes a better observation of the body language and gestures. We also needed to focus on the team building part because of the decreased number of the participants through the whole workshop cycle. Engaging with a team will also help with the consistency and evolution of the tools given.

How did you identify and how did you recruit the participants for your workshops?

Participants come from our education centre as well as various other organisations. Some participants had joined as individuals (Migration Hub, International Office of Migration). Nationalities varied.

What were the challenges you faced with regard to the group of participants who attended your workshops? (i.e. alphabetisation levels; discrepancies in language proficiency, age, gender, mental & physical health, etc)

Because of the structure of the workshop (non-verbal communication based), there were no handicaps in means of communication. It is important to create simple and brief directions for the exercises, in order to avoid misunderstandings. It has been observed that older participants were not open to physical contact and trust exercises. Therefore, the approach was slow and delicate when it comes to physical contact is demanding.

What limitations and/or what advantages did the O2 structure give you with regard to the management and to the implementation of the workshop activities?

Having a dense body warm-up at the beginning worked in favour of the non-verbal communication practices because it helped the participants to connect with their bodies, and open up to the people around them. In terms of the sound mimicking exercise, the pluralism amongst the participants offered a variety of output to work with. Setting this game after the warm-up and the trust-building exercises showed that the participants were more able to reproduce the words they heard without criticising their oral production or the sound of others.

Who conducted the workshops? How did you choose your collaborators for the O2?

A theatre professional took over the workshops along with a linguist to assess the abilities and capabilities of language and comprehension for the participants. It is considered important to create a healthy and safe environment for the participants to express themselves and function without filters - but also to have the means to assess language acquisition properly.

U-LEARN EDUCATION CENTRE



Thus, the combination of a theatre professional and a language teacher offers the optimal structure of the workshop. Furthermore, the two professionals are able to track the progress and discuss the difficulties that arise. This will not only help the conductors with the evolution of the workshop cycle, but will also offer useful information about the tools that are used.

Were you able to develop a partnership or a collaboration with theatre venues and or festivals? If yes, how? If not, why?

There was a collaboration with a Cultural and Theatrical Association in Limassol, called 'OTHELLOS' in which we dramatised traditional myths and legends out from the stories that the students had written. *(see photos below)*



U-LEARN EDUCATION CENTRE



We also developed a collaboration with a Performing Arts school called "*Character Acting Studio*" in Limassol which offers theatre and drama classes for both adults and adolescents.



What was the overall objective of your O2 workshops?

The Theatre Language Laboratory is primarily a theatre pedagogical project, based on and starting from multilingualism. The focus of our "TheaterSprachLabor" lies on exchange languages and/or experiences between participants and dismantling the inhibition concerned German language. We want to create a space, where we talk to each other in different languages and in nonverbal ways as well. Besides we want to create scenes and roles through this communication for our play.

How can we communicate, if we don't speak the same language and how can we make understandable what we want to express? Most participants are those who are interested in learning or using German in a free context. However this workshop is also open for people speaking German and learning another language as well as for people interested in working on and experimenting with condition of multilingualism.

"TheaterSprachLabor" is more than a German course, more than a situation where the multilingual communication and theatre techniques enable the participants to feel free to speak German. More than a situation where there is no shame in making mistakes, where playing theatre itself is another key. This was "So ein Theater" (see desk research as well).

Creating a play together and playing a role in TheaterSprachlabor is not just for learning German but above all for breaking barriers. The goal is to build on the emotional experience of it: "I don't have to be ashamed of speaking several languages, some good and some less good or bad". This course is a place where several languages are used at the same time, where the participants experience that communication can even work without understanding the languages of others.

One example of these: in the COLLECTIVE CREATION / Developing Scenes at first the participants create and develop scenes together without languages. Then they do the same process not with ONE Language (German Language) BUT with several different languages at the same time chosen by the participants. Second example: In order to support activities like COLLECTIVE CREATION / Developing Scenes there is a linguistic input for example reading a short poem in German Language and in

all languages of each participant: the participants are not obliged to read the German text.

The participants should experience how communication is possible without a common language. In the workshop multilingualism will be experienced as an enrichment, not as an handicap. The participants will be liberated from the pressure that they're always required to learn a foreign "mono" language.

How did you set your objective?

In each unit there is a specific centre of gravity that serves as a game impulse (e.g. objects, body, voice, relationships, places, role, etc.)

The units usually have the following structure: Warm UP, group games on the topic, sharpening of perception and body feeling, scenic or acting tasks in the group or in partner work, development of a small scene or performance in groups, presentation, evaluation.

1. Getting to know each other

2. Exchange of languages

The participants take part in an activity, for example standing in a circle and throwing a ball. The conductors give them subject (name, fruits, animals). The participants need to say a word in their language throwing the ball.

3. Localization of languages which they speak in each part of body

Which languages come(s) to your mind? Where are the languages in your body?

Example:

German → Heart (because my first language is German)

Spanish → Foot (because Spain is my first foreign country and I stand there)

The way how they localize the languages depends on the individuals.

4. Create a safe space to experiment with several languages

During the localization the languages the participant should close eyes, so that others can't see them. It secures them a feeling, no one judge what is right or false.

5. Using different languages (including nonverbal language) in order to create scenes and playing a roll

This step is a base for a performance and here are several options for this step.

Example: “voice and language”

Standing in a circle

Each participant shows the others one move in the first round.

They give out one sound in the second round.

Then they combine the move and sound in the third round.

How did you identify and how did you recruit the participants for your workshops?

We reached the participants by three ways;

1. The very wide catalogue of the public Berliner Adult Education Centres (Berliner Volkshochschulen, 26.000 Participants in 2019),
2. The targeted information of institutions or people working with migrants especially in the area where this project is carried out (District Berlin Tempelhof Schöneberg)
3. The personal contact of the workshop’s conductors and other involved operators working with migrants and ones learning German.

What were the challenges you faced with regard to the group of participants who attended your workshops? (i.e. alphabetisation levels; discrepancies in language proficiency, age, gender, mental & physical health, etc)

The participants are adults from Germany and other countries. They have different backgrounds concerned about the first language. Besides their German levels vary between basic and intermediate. Structuring the workshop accessible for this multilingual group was a challenge.

Most participants are interested in learning or speaking German in a free context. But the workshop is also open for people speaking German, learning another language and interested in working on/experimenting with condition of multilingualism.

What limitations and/or what advantages did the O2 structure give you with regard to the management and to the implementation of the workshop activities?

The need to document and evaluate the decisions was a help for learners and teachers to reflect on the disadvantages and advantages of their decisions. But it was also a burden because many decisions are made purely intuitively and do not need a justification.

Who conducted the workshops? How did you choose your collaborators for the O2?

Amal al-Shaban: She is a language teacher and theatre education trainer.

Olivia Meyer Montero: She is an actress, director and theatre education trainer.

Were you able to develop a partnership or a collaboration with theatre venues and or festivals? If yes, how? If not, why?

We hardly developed a partnership or collaborated with theatre. The main purpose of this theatre work in this project is like other creative dramas helping the participants to gain linguistic and social self-consciousness. The final performance is an optional program which only the participants take part in, who are interested in showing the performance on the stage.

Did you use other types of subsidies or in-kind support to finance the O2 activities?

“TheaterSprachLabor” is the production of a partnership among the Adult Education Centre of Berlin Tempelhof Schöneberg, Sozial Label and the neighbourhoods centre Intercultural Home in Schöneberg. The Adult Education Centre promotes and finances the 2 half-year workshops, Sozial Label promotes and finances 1-Day-Workshop, 3 rehearsals and the final performance.

What limitations and/or what advantages did the O2 structure give you with regard to the management and to the implementation of the workshop activities?

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MOBILIZING EXPERTISE



What was the overall objective of your O2 workshops?

Although we as Mobilizing Expertise uses creative drama as tool for group dynamics, trust building, social inclusion and confidence building with diverse target groups we have been introduced to use creative drama for language learning focus through Literacy Act project. The main purpose of our workshop to combine language learning with creative drama techniques on the field of self-awareness.

In the communicative approach to language teaching, participants use language for a purpose to convey real meaning and to solve real problems. Drama is a communicative language learning technique because is participant centred and meaning based. With drama activities, participants use language in a genuine way in a context that engages them.

The idea of "theatre in the language learning" encompasses everything from improvisation and role-play activities that encourage fluency, to reading and discussing plays as literature, to producing full-length plays that require careful attention to language and pronunciation while developing problem-solving skills in the target language.

How did you set your objective?

The main purpose of our workshops to combine language learning with creative drama techniques on the field of self-awareness. In order to reach to this purpose, we set objectives related to understanding of own culture, learning language in a creative and fun way and also putting participants in active citizen to discuss on possible solutions in their problems.

The course context was divided into 6 workshops:

- Get to know each other and group dynamics
- Building trustful environment and function of the body language
- Expression of the own culture with river of life
- Storytelling as tool to expand vocabulary
- Being in different contexts and role playing – (being an artifact or statue in a

MOBILIZING EXPERTISE

museum)

- Action plan small group activities

How did you identify and how did you recruit the participants for your workshops?

The participants in Swedish workshop was mixed with age, gender and educational background however their main expectation was to increase language learning with creative ways. We as Mobilizing Expertise want to have the target group as diverse as possible. Therefore, we try to be open in our call to public.

We reached to people through public call which anybody could show motivation to join. We have sent these calls in social media. Moreover, we contacted immigrant-based organisation to have participants directly from their own organisation. Lastly our local network with international students have been main target to hit.

At the end the group formed as mix of international students, immigrant based local people and motivated young people we never met before.

What were the challenges you faced with regard to the group of participants who attended your workshops? (i.e. alphabetisation levels; discrepancies in language proficiency, age, gender, mental & physical health, etc)

The main and most important challenge was that due to mix group of people their motivation of language learning and learning styles was different. Therefore, we needed to dedicate first part of workshop to understand their expectation and motivation in order to bring them similar level. Moreover, due to cultural differences using body language or implementing activities which required body involvement made some of the participants uncomfortable. Lastly, we discovered that especially when the context of the role plays change participants understanding of the vocabulary and concepts were different therefore discussions or misunderstandings appeared.

MOBILIZING EXPERTISE



What limitations and/or what advantages did the O2 structure give you with regard to the management and to the implementation of the workshop activities?

We learned that warmup physically and mentally was needed before each workshop. Moreover, reflection at the end of each activity making learning more visible. Therefore we learn that these kind of reflections will be added more. Lastly, trust is important and lack of trust building and group dynamic activities can limit us to reach the main goal of our course. Therefore, when we form new group with new participants it requires that trust building activities.

Who conducted the workshops? How did you choose your collaborators for the O2?

Necmettin Meletli as Intercultural Mediator and Creative Drama Leader prepared the context of the workshops and get help from Merve Duman who is language teacher. Additionally Meryem Ozer as newly graduated educator supported our workshops especially in Storytelling. Charlotte Elisha Meletli was also one of the facilitator as support to Necmettin in the workshops.

Were you able to develop a partnership or a collaboration with theatre venues and or festivals? If yes, how? If not, why?

We have not needed to develop any collaboration with theatre places. We had our place and also trainer to bring workshop together. Our final performance was not needed because of we focused on process rather than final performance. In each workshop we had small performance within the group so extra public was not needed.

If applicable, did you develop a partnership or a collaboration with a language school?

Yes, we needed to develop partnership in this case. Merve Duman and Meryem Özer were main people from university with language teaching. Moreover we get consultation from SFI (Swedish For Immigrant) in Örkelljunga to consider about language learning for disadvantaged people.



CHAPTER 1

WARMUP AND ICEBREAKING ACTIVITIES

WALKING



Title

Walking

Set objective

Exploring the space in which the workshop is taking place, being aware of one's own body standing still and moving around versus surrounding space and fellow participants, breaking down emotional filters, first contact with each other through looking and listening, building group bonding.

Facilitators

1 guest facilitator.

Participants

17 participants. Varying target-language knowledge and native speakers. Adults and children.

Duration

Activity to be carried out at the beginning of each meeting, lasting approximately 30 minutes.



WALKING

Materials needed / materials used

None.

Description of the activity

- 1) All participants, but the guest facilitator, walk around the room at an average speed, covering the whole space, seeking to fill in all empty spaces.
- 2) All participants are required to move around the space imagining that they are balancing a raft, while not letting it tip over.
- 3) Participants are encouraged to meet each other's gaze.
- 4) The leader assigns a number to the group's average speed and then gives out spoken commands to increase or decrease speed, from 1 to 10.
- 5) Introduction of sound signals: 1 clap for stop, 2 claps for go.
- 6) After a few repetitions, the group is invited to stop and start off again independently, with no instructions from the leader.
- 7) After the stop signal, the presenter invites all participants to close their eyes and asks one participant to indicate where another is standing, or to describe how they are dressed.
- 8) The group divides into two subgroups that walk at different speeds, in the same space, otherwise one subgroup stands still and the other one walks at speed 9.

Challenges and advices

This activity does not involve any particular challenge, since it aims at breaking the ice among participants and getting them acquainted with the group and the setting.

Elements that need to be considered when proposing this activity

Pay close attention to the sequencing of instructions.

ORAL PRODUCTION OF PHONEMES



Title

Oral production of phonemes

Set objective

The specific objective of the proposed activity is to help each participant work on several levels simultaneously: Breathing, Articulation, Intonation and Pronunciation, as well as to strengthen and enrich their vocal expressive range.

Facilitators

1 - The facilitator focuses on oral and physical expression

Participants

Between 8 and 12 participants. Varying target-language knowledge. Adults and children.

Duration

30 minutes in order to develop the core of the activity, focusing only on oral expression.



ORAL PRODUCTION OF PHONEMES

Materials needed / materials used

- Comfortable or sports clothes;
- Music and sound amplification if needed.

Description of the activity

At the beginning participants stand in a very precise circle into the space (ex. a room, a stage, etc.). Standing in a circle and thanks to rhythmic and movement proposals by the workshop facilitator, participants experience a phase of listening and then producing linguistic sounds in the following order:

- Stage 1: Strong and weak vowels.
- Stage 2 : Consonants and syllables.
- Stage 3: Words and sentences.
- Stage 4 : Poems and songs

Elements that need to be considered when proposing this activity

This activity needs an indoor space because it is more useful in terms of good listening compared to an outdoor space. In addition, participants are asked to exactly replicate the movements and sounds performed by the facilitator, who should pay attention to varying the rhythms of the proposed materials. Even though the language we used in our workshop is Italian, this exercise can be replicated by following the characteristic sounds and phonemes of your specific language.

VERBAL CONNOTATIONS

Title

Verbal connotations

Set objective

To release stress and tension of the participants and the beginning of the workshop. Guide the participants to share unfiltered output about themselves and incorporate their body into the narration. Observation and reenactment of body language, face expressions and sounds of their partner. Exchange of cultural and personal information without pressure.

Facilitators

Two facilitators, one giving the directions and the other observing the team and keeping track of time.

Participants

There are no specific limitations to the number of the participants as long as pairs can be created. It is preferred that pairs consist of people from different cultural and linguistic backgrounds in order to increase language interaction.



VERBAL

CONNOTATIONS

Duration

7-15 min. [1 min. for each participant to share and 8-12 min. to reenact]. The time given for the connotations can be increased as the workshop cycle continues through the year.

Materials needed / materials used

A stopwatch so the conductor can keep track of the time given for the connotations.

Description of the activity

Stage 1: The participants are asked to pair up with someone. Preferably with a different native language to their own.

Stage 2: The facilitator asks for the partners to stand opposite to each other and keep eye contact. Then, without using verbal language, the participants are asked to `decide who is person A and who is person B.

Stage 3: Person A is asked to talk for 1 minute straight without stopping, in their mother tongue. The conductor encourages person A to share whatever they want (how their day was, their likes and dislikes, etc.) and try to incorporate their whole body into their storytelling. Person B is asked to closely observe their partners facial expressions, body movement patterns, sounds and energy.

Stage 4: When person A time is up, they exchange roles.

Stage 5: The pairs separate and all the participants walk freely around the space. Then the facilitator asks them to bring to their minds everything that they observed about their partner. As the participants walk through the space recalling their experiences the conductor asks them, at random times, to freeze and reenact something they remember from their partner's connotation (body posture) ,

VERBAL CONNOTATIONS

reproduce gestures and/or sounds they noticed). The reenactment procedure can last as many times as the facilitator chooses.

Challenges and advices

It has been observed that some participants have a hard time talking for a whole minute without stopping and hesitate to use body movement and gestures. Based on this observation, and for the proper development of the tools, we recommend that this exercise should be recurring through the whole workshop cycle. As time passes, do not hesitate to extend the time given for the connotations (up to 5 minutes).

Elements that need to be considered when proposing this activity

This exercise is considered an interesting dramatisation activity as well as a useful ice breaker tool; this is because when the participants are focused on constantly talking they forget any trace of awkwardness. Therefore, they do not filter their behaviour and their bodies act freely.

The fact that the participants don't speak the same language encourages non-verbal communication behaviours because the partner tries to understand the information by observing the body movement and the speaker tries to explain through their body. Furthermore, it builds the concentration of the team, through observation.

We have to take into consideration that these kinds of exercises take time to develop, and require time and patience.

LOCALISING LANGUAGES



Title

Localising languages

Set objective

The participants ask themselves which language comes to their mind. The languages should be ones which they know or can speak. How good they have mastered them is not the question.

Then they localize each language in each part of the body (see P.3 "Localization of languages which they speak in each part of body").

The objective is dismantling of physical and psychological barriers of the participants. The barriers can exist among them but they could be in their own.

The participants can gain the self-consciousness above all about the different roles of the different languages spoken. The participants can develop trust in your own multilingualism.

Facilitators

2 - A language teacher and theatre education trainer, and an actress, director and theatre education trainer.

Participants

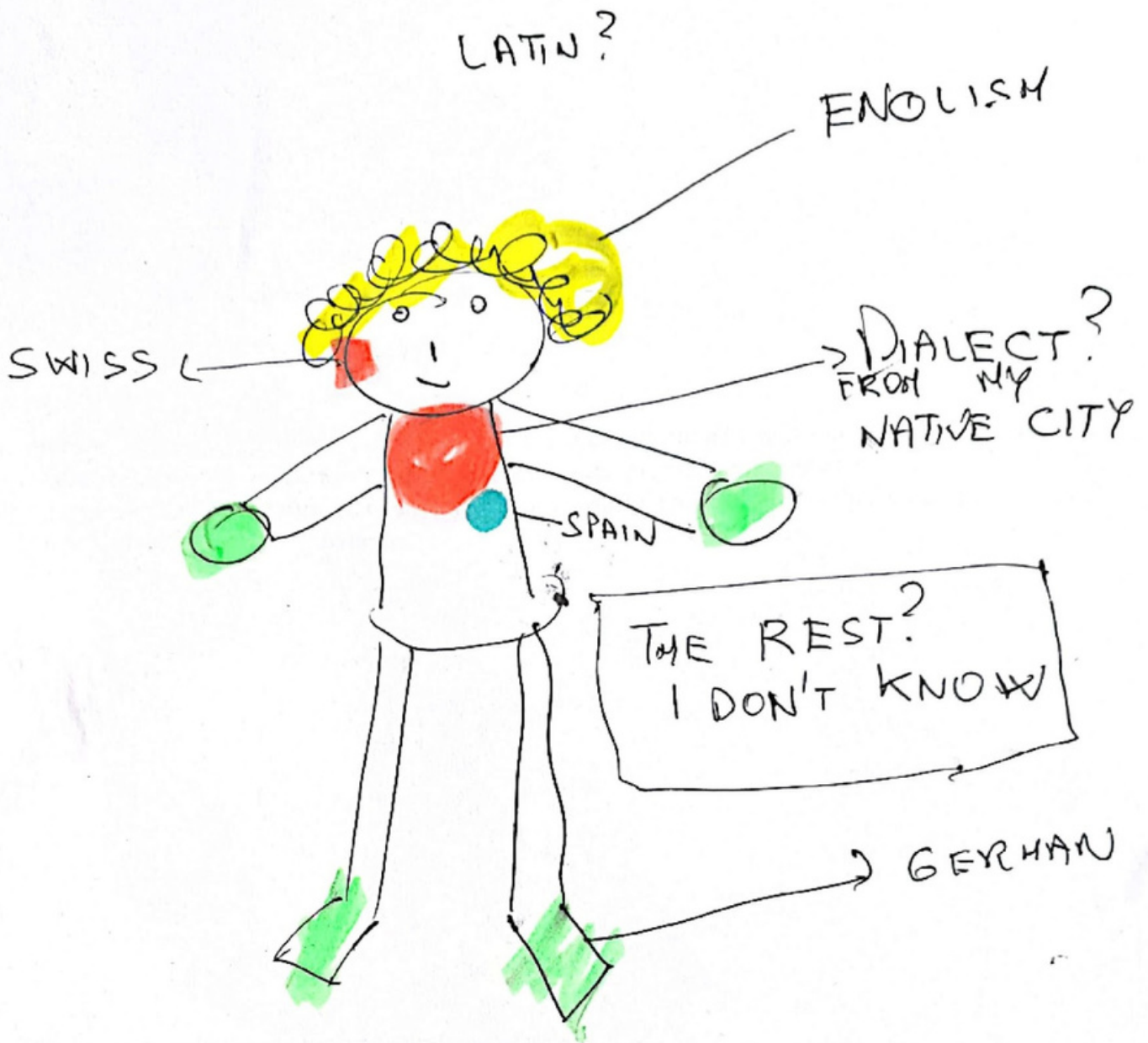
8~10 people take part in. They are young adults and adults, have multilingual background. They are Germans, migrants, refugees.

Duration

15~30 min.

Materials needed / materials used

None.



ST.

PHISICAL TO APPROXY LANGUAGE

LOCALISING LANGUAGES

Description of the activity

- 1) The conductors ask a question “which language comes to your mind at first?”
- 2) The participants reflect on it and try to recognise what kind of relation they have to the language.
- 3) The participants think of a “glowing ball” inside, in their body and imagine toward which part of body the ball is going. The ball should take the language in your mind to the particular part of body. (Localisation of the language)
- 4) The conductors ask the next question “how do the body part and language move in relation to each other?”
- 5) Repeat these steps (3~4 times)

It's very individual part and the participants can decide by them own which language they have in mind, what kind of relationship they have to the language, in which body part they recognise the language, how the body part move.

All of them close eyes during this activity. No one stares at you. This situation gives them feeling that they are free from any judgment. Even the participants themselves shouldn't judge own mind or movement. There is no “right or wrong”. This is completely self-experience.

Challenges and advices

It may be that the participants want to reflect on the collocation of their languages or evaluate them. If the framework of the event allows it and all participants agree to it, space should be given for it.

Elements that need to be considered when proposing this activity

Give participants more time to this activity, if they require it.

FROM GAME TO IMPROVISATION



Title

From Game (Rock, Scissors, Paper) to Improvisation

Set objective

To break ices among participants and let them to play already known game to build relationship. To warm up them for an simple role play that they should work together in groups. To give them chance to make mistake and embarrasses themselves in order to leave their daily stress and prepare them mentally and physically other activities.

Facilitators

2 youth workers.

Participants

13-15 people to take part in the workshop. It was mix age but mostly young adults with diverse background cultures.

Duration

Stage 1: 10 Min. Explanation and deciding the rules



FROM GAME TO IMPROVISATION

Stage 2: 10 Min. Playing the game

Stage 3: 10 Min. Division of small groups and working on chorography/Role play

Stage 4: 15 Min. Performance Presentation of each group to the rest of the groups

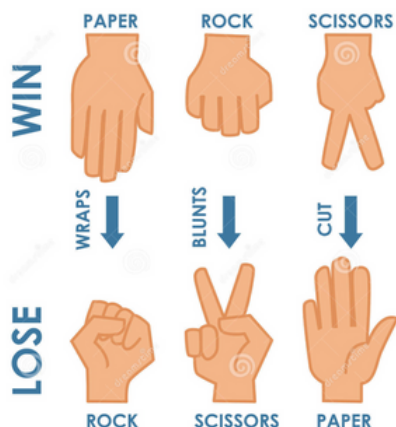
Stage 5: 10 Min. Reflection of learning moments, difficulties and solutions

Materials needed / materials used

In case participants need music in the background, speaker can be used. Or Any clothes for dancing participant prefer. Otherwise participants do not need any specific materials.

Description of the activity

Stage 1: The facilitator starts the session in a circle and briefly explains the topic of the workshop. The facilitator then explains the game of rock-paper-scissors.



Each participant starts as a plant. Then they break up into pairs and play a game of rock paper scissors. The person who wins out of each pair then moves up to become a fish and the loser stays a plant.

The players must play the rock paper scissors with a character that is the same as

FROM GAME TO IMPROVISATION

them, for example a fish plays with a fish and a plant plays with a plant. The next level after the fish is a chicken, then a monkey and the final level is a human.

If you lose at any point in the rock paper scissors then you must go back down to the previous animal for example if you are a monkey but lose your game of rock paper scissors, you then become a chicken. If you win you go up the animal line.

To establish that they understand the facilitator asks the participants what the movements of the plant, fish, chicken, monkey, human would be in order to differentiate the different characters. Learners can come up with an idea. Learners start to play.

Stage 2: After the explanation and levels to go up and down, the game should take around 10 min. Each person competes with others one by one and try to reach Human Level.

Stage 3: When the facilitator sees that participants have been played in a good time, he stops the game in the middle while shouting Stop or Freeze. The facilitator asks how many plants, fish, chicken, monkey, and humans there are in total. They are then divided into groups according to their characters. Fishes gather with fishes and monkeys stay together with monkeys etc.

The facilitator asks to each group to prepare a little short dance that depicts how they live happily in their environment or a story with beginning and end or any role play where all members of the groups should be actively involved.

FROM GAME TO IMPROVISATION

Each group should have 10 min to prepare their performance and practice before they come to stage. They can use costumes or music if they want but it is not needed if they don't use it. Most of the time each group needs more time for performance but as a facilitator it is important to give short time for preparation in order to have great role of improvisation.

Stage 4: Finally, all groups must present their performances to the others. Each group come to the stage and perform their plan and then other group members might have comments or ask some questions about the performance at the end. A perfect performance is not needed. The most important thing is to see the progress of group dynamic, warm up to work together with others, happy to make mistake and also have fun.

Stage 5: Reflection of the activity and also giving time to participants to articulate their learning progress, understanding of drama is important to see. Therefore, reflection at the end of the activity is really important.

Challenges and advices

1. In some countries, additional elements are inside the game "rock, paper scissor". Some countries include "plastic bags" or other elements to play the game. It can take time for some people to forget what they previously learnt and understand "rock paper scissors".

2. It was challenging for some people to know when to show their element; rock, paper or scissors. It was challenging for them to know when to release their hand and show. It takes time for people to count or relax their body and say the right words.

Elements that need to be considered when proposing this activity

Give participants more time to this activity, if they require it.



CHAPTER 2

ORAL AND WRITTEN EXPRESSION AND VOCABULARY

TELLING ABOUT A SIGNIFICANT OBJECT



Title

Telling about a significant object.

Set objective

- Deepening of the relationship between participants, creating a feeling of shared participation in the common creation and in each other's stories, through memories exchange.
- Learning to listen and to be in a relationship, to accurately report the narration of the other as it is, not adding or subtracting anything.
- Practicing one's narration skills, taking into account the other's understanding and linguistic expression abilities, adapting narrations while not altering them.
- Creating genuine dramaturgical material, shared and selected together, which would then be part of the final product on stage.

Listening to your own story told by others helps you realise that, once told, it does not belong only to you, but becomes a shared resource. Experiencing the concern



TELLING ABOUT A SIGNIFICANT OBJECT

that others, in turn, will tell your story accurately and with respect, makes one feel responsible for being a good keeper of others' memories.

Telling about an object facilitates a concrete, non-abstract narrative, linked to memories of real situations, of relationships with places and people. The power of these stories, their clarity and potential to stick in the listener's memory, is linked to their factualness.

Facilitators

2 or more - A theatre operator leading the workshop's actions and an operator in charge of organising the vocabulary developing during the workshop.

Participants

17 participants. Varying target-language knowledge and native speakers. Adults and children

Duration

Approximately 2 hours.

Materials needed / materials used

Paper sheets

Pens or pencils

The object to be presented by each participant

Description of the activity

1) presentation of an object by the leader

2) in pairs, presentation of one's object and telling each other its story

3) in a circle, group feedback: each person presents the object and the story of the partner they worked with in pairs, speaking in first-person, as if it were their own story

TELLING ABOUT A SIGNIFICANT OBJECT

- 4) short group discussion and finding a title for each story
- 5) leader's suggestion to perform a bodily animation/improvisation, trying to embody said object, its texture and weight, the sounds it produces, or a potential bodily connection to this object, based on the suggestions arising from the narratives

Challenges and advices

A challenge was that some people did not have the opportunity to show their beloved object, because, for example, it no longer exists or it was left back home.

It is not straightforward for everyone to give a factual account of an object, of events and facts that have happened. Paradoxically, particularly for Italians (or those who are more expressive in this language), there is a high risk of producing a rather abstract, somewhat too 'psychological' tale, which often undermines the power of narration.

Language barriers have been addressed, sometimes with the help of in-group language facilitators, and with peer support between participants. Also, simplifying the language input, without making it banal, is a highly stimulating and enlightening relational challenge for the Italian workshop participants, who were always assisted in this by Asinitas teachers.

WHAT I LEARNED TODAY

Title

What I learned today.

Set objective

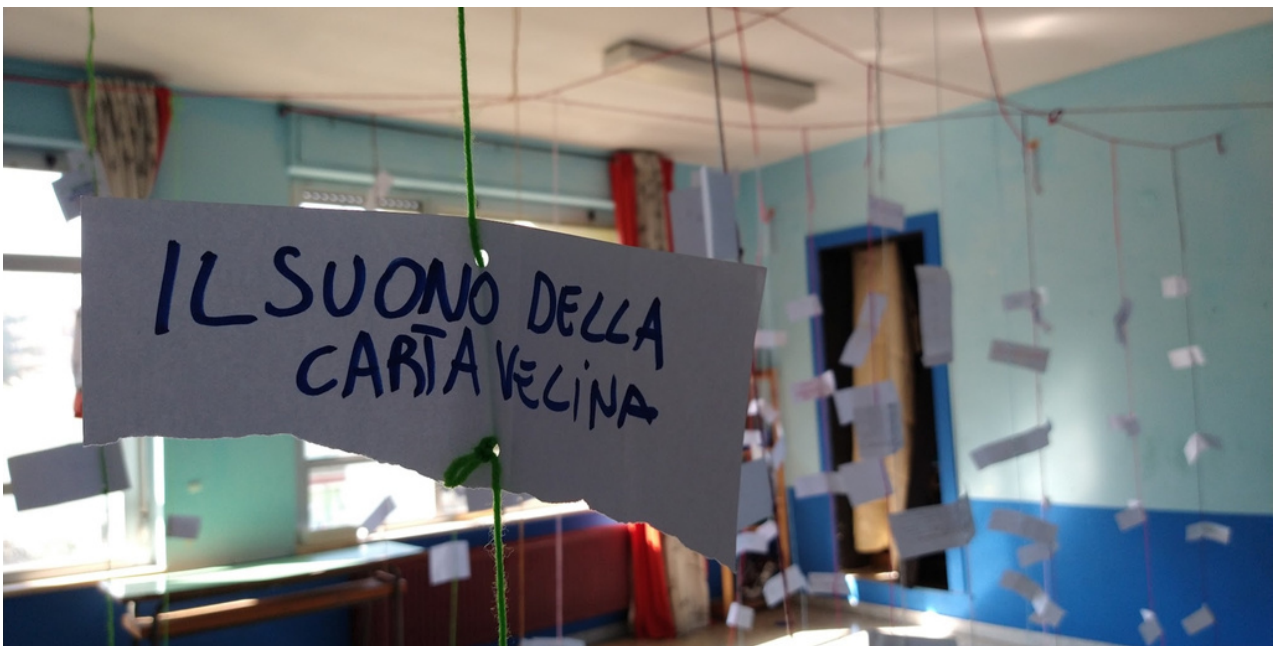
This activity keeps alive the learning process memory among the workshop participants; it also implements and tests the acquisition of basic vocabulary, of a lexicon familiar to the group, and solicits an exchange of contents and insights among the participants.

It is also a way of constantly monitoring the group's involvement with regard to the leader's suggestions, and which lexical/general areas of psychophysical wellbeing it touches.

Group observation is a way of enhancing individuals' observational skills.

Facilitators

2 or more - a theatre operator leading the workshop's actions and an operator in charge of organising the vocabulary developing during the workshop.



WHAT I LEARNED

TODAY

Participants

17 participants. Varying target-language knowledge and native speakers. Adults and children.

Duration

This activity covers the entire workshop duration and is completed by a final feedback:

Stage 1: 10 minutes each meeting for sheets collection

Stage 2: 30 - 50 minutes (depending on the number of participants) for the final feedback

Materials needed / materials used

Stage 1: paper strips, pens, box for collecting them

Stage 2: string, hole puncher, speakers

Description of the activity

Stage 1: at the end of each workshop meeting, before the closing circle and final greetings:

- each participant is given a blank piece of paper and a pen
- participants are asked to complete the sentence "Today I learned that..." on the paper
- the slips of paper are collected in a box
- the operator reads out all the sheets from the previous session.

Participants are instructed to write down a word, several words or an expression learned that day in the target language or a word, expression or phrase of something new they learned that day (if it is a mixed group including native speakers).

WHAT I LEARNED

TODAY

Stage 2: final joint group feedback

- the operators choose some 60 cards, matching some of them according to the language domain they represent
- the sheets are pierced and tied one on top of another with colorful strings and then hung from the ceiling around the room randomly
- workshop participants are then invited to walk around the room, and read the papers, while music plays.
- participants, operators and the leader are asked to choose one or two leaflets that impress them for any reason
- in a circle, one at a time (including operators and leader) they read the chosen paper(s) and share their choice with each other, recalling together different moments of the workshop.

Challenges and advices

This activity can subsequently be used as a language learning assessment and global evaluation tool (see evaluation tools). The collection of the words or expressions on "what I learned today", which can be analysed from a synchronic (a single session) or diachronic (the whole cycle of encounters) perspective, shows how the theatre workshop activity involved different language domains. In this case, we assigned words to three different language domains and created an evaluation tool in the form of a grid:

- **VOCABULARY:** a shared lexicon that includes informal everyday language, a lexicon linked to theatrical practices and one linked to the dramaturgical creation within the workshop
- **RELATIONAL:** relationship building and cross-cultural exchange
- **EMOTIONAL AND OF SELF-OBSERVATION**

WHAT I LEARNED

TODAY

This activity involving learners does not pose any particular challenge in itself, being rather simple and intuitive. More complex was to categorise words/expressions/phrases into distinct sections in order so as to use them as an assessment tool, since language, emotions and interpersonal/group relationships continuously overlap. Some papers may in fact be included in more than one domain or sub-domain and for this reason the grid allows as many categories as desired to be marked (see evaluation grid "What I learned today").

Elements that need to be considered when proposing this activity

It is advisable to write down all words on a computer file at the end of each session in order to be able to read them out smoothly during the next session.

MY HOME

Title

'My home. From building to remembering'.

Creating autobiographical narration by shaping a shared vocabulary.

Set objective

The actual rebuilding of one's own home, albeit as a cardboard miniature model, is intended to give shape and substance to a memory; the manual activity helps to accurately focus on details, in which linger the memories of the places we lived in. A tangible object prompts the telling of one's story and helps to find words, even using only limited language, as it becomes the medium for an intimate narration of environments, contexts, and affective relationships experienced. The aim of the workshop is to produce a narration in Italian or in one's mother tongue that eventually would become part of the dramaturgical process.

The house itself, as a universal element we all share, provides an opportunity for a mutual game of mirroring and recognition involving one's own memories and the memories of others. Ultimately, all the houses became a single, large shared dwelling as part of the dramaturgical and staging process, a place where each



MY HOME

individual's words and emotions are preserved and represented.

From the language point of view, working on the autobiographical account of one's home enables the connection of language production to highly meaningful personal contents, and allows learnt material to give voice to an urgently felt expressive need. It brings substance and grip in the memory to each word that has been learnt.

Moreover, the house topic belongs to a lexical domain highly useful and practical, providing a basic vocabulary relevant to everyday communication. As the object gradually takes shape during the workshop, basic vocabulary covering parts of the building, rooms and areas constituting a house, verbs related to the main actions, functions and habits involved are acquired and consolidated.

Facilitators

2 or more - A theatre operator leading the workshop's actions and an operator in charge of organising the vocabulary developing during the workshop.

Participants

17 participants. Different target-language competence and native speakers, both adults and children

Duration

At least 6 hours, during two sessions lasting 3 hours.

Materials needed / materials used

Cutter

Scissors

Hot glue gun

Cardboard

Paper

Fabric

MY HOME

Tempera paint

Brushes

Vinyl glue

Miscellaneous small recycled items

Description of the activity

The houses building activity and the storytelling activity was carried out in two sessions lasting three hours each.

Stage 1: the leader showed her house, she displayed it and talked about her own memories related to that house.

Stage 2: the leader explained the technique she used to make the house, and how to assemble and disassemble it into small parts. She displayed the available materials (each participant was given a large cardboard box, plus the option of adding more parts and accessories) as well as the tools for completing the craft.

Stage 3: each participant drew a sketch/design of the house on paper, then built it in cardboard in 3D.

Stage 4: Step 4: the presenter asked everyone to think of 'an important house of one's own past', and to share a story about it with the group, following a few questions:

- where was this house located?
- who lived in it?
- what could you see through its windows?
- what was there outside and inside the house?
- what sounds could you hear?
- was anybody born or did anybody die in this house?
- does this house still exist?

MY HOME

- tell about something that happened in it

Participants wrote their stories in about 45 minutes.

Some of the migrant participants wrote in their own language, or in a chosen language in which they communicate better than in Italian. In some cases, tutors helped those who had the most problems with writing to produce an oral story, either in Italian or in a vehicular language, as a basis for a simple and comprehensible written text in Italian to be shared with others.

Stage 5: oral feedback/reading in a narration circle, where the completed houses are in the centre, lit from the inside, and the room in semi-darkness.

Stage 6: in a follow-up session, individual narratives of the houses were audio-recorded, then selected and edited to form a group narrative to be staged.

Challenges and advices

There have been two major challenges involving either craftwork itself, or narrative productions.

The craftwork is quite demanding, possibly frustrating for those who struggle with it. Building an object that one is very fond of makes everyone want to accomplish it as well as possible.

The teacher/educator tutor should be ready to support and assist hands-on, yet never supersede or overshadow those to be supported, seeking to be a facilitator serving the individual's expression.

In the storytelling process, we occasionally faced resistance to connecting to painful or suppressed personal memories. What is important in these cases is to give everyone a fair amount of time to freely express themselves, even outside the scheduled time, so that they get to share their own difficulties with the group, thus rendering storytelling open and flexible, and allowing everyone to feel comfortable with it.

MY HOME

Elements that need to be considered when proposing this activity

This activity requires a fairly long time to be successfully accomplished. However, the effort is worthwhile as working on the house provides a powerful means of autobiographical narration, by touching key spots in one's memory. From a language teaching perspective, this kind of work deals with a very important domain, allowing for a deep and lasting learning of language, vocabulary and expressions relevant to this context.

WRITING WORKSHOP

FOR GAZE AND VOICE

Materials needed / materials used

- Paper and coloured pens;
- A printer if available;
- Chairs and tables;
- Music and sound amplification if needed.

Description of the activity

- *Stage 1:* Participants are asked to think about two “favourite places” in their city, village, town, etc. (Leave people the freedom to interpret what they understand and feel as being “their city”). These shall be called place A and place B. (A | B)
- *Stage 2:* Participants sit in a circle and each one is asked to present their places A & B to the rest of the group and explain why they chose them. If they/you had the possibility to print the two images depicting A & B, this can help the presentation. (A | B)
- *Stage 3:* After everyone’s presentation, the new task is to think about three other places that connect symbolically, chronologically, or geographically, place A with place B. The group has 15-20 minutes to write and or draw the trajectory from place A to place B, passing through the new 3 places. (A →1→2→3→B)
- *Stage 4:* Ask participants to divide into couples, to share their trajectory with one another in 15 minutes. (A →1→2→3→B).
- *Stage 5:* Ask each participant to choose a position in the space. When the facilitator calls a participant’s name, he or she can share out loud one image from his/her trajectory. This should be a continuous crescendo, during which all participants can give voice to their selection of images. The exercise ends when all participants have revealed all their trajectories.

WRITING WORKSHOP FOR GAZE AND VOICE

- *Stage 6*: This exercise can be the foundation of a more complex dramaturgical activity, whereby the interaction of the different images and trajectories can generate movement and text scores. The written and drawn material asked for stage 3, can be used as a pedagogical tool to develop vocabulary, syntax, and more complex texts.

Challenges and advices

The real challenge of this activity comes from the level of confidence that the group needs to have acquired prior to the presentations (Stage 2). We advise to prepare this activity with a playful and energetic training of the body and of the voice.

Silence plays a fundamental role in stage 5, when the images of each participant need to be framed by clear moments of silence.

Think of a chorus singing in images!

Elements that need to be considered when proposing this activity

This activity needs a sufficiently large space, where to easily switch between circle, pairs and scattered formations.

The images represent the structure within which each participant can experience the freedom of his/her imagination and memory, while remaining faithful to the precision of the image itself. This is a work on memory, but in order to prevent it from becoming too psychological, it is important that the image remains the focus of attention.

MILESTONES

Title

Milestones (oral production / depiction / written production)

Set objective

Developing language production on feelings and opinions about big events.

Facilitators

1 teacher for all parts.

Part 1: Oral presentation and discussion on feelings

Part 2: Guidance for spoken and/or written production and art

Participants

Suitable for 5-20 participants, English As A Second Language Participants of all ages, level A1-B1.

Duration

- 20 mins on 'Feelings Vocabulary' (Implementation and/or revision)
- 50 mins on Development of Guided Art 'Milestones'
- ≈1 hr Presentation & Discussion on Feelings as seen on art pieces

Suggested for 9-11 participants.

Materials needed / materials used

- Sketchbooks A3
- Crayons, pencils
- Desks & chairs
- Paper stripes
- Markers

MILESTONES

Description of the activity

- *Stage 1:* Participants take a seat on their allocated/chosen.

Introducing or revising descriptive vocabulary, necessary to discuss life experiences/emotions. The teacher can achieve this either through the illustration of images showing facial emotions or through vocabulary flashcards (through Quizlet etc.).

Various terms on feelings (flashcards) can be printed out and hung or pinned around the classroom for easier access to the participants. Depending on the target vocabulary, the selection of words could be controlled. [Image 4]

- *Stage 2:* Participants are instructed to brainstorm on some of the most memorable experiences/milestones in their lifetime so far. They are asked to complete a brainstorming template (MIND-MAP) [Image 3] in their sketchbooks by drawing arrows and noting briefly on those moments. The goal is for the participants to present/comment on at least one(1) of the moments noted.

- From this brainstorming activity, only three of those experiences will be used for their individual art. The written production will assist the participants in their oral presentation of their experience and feelings. In this part, participants will be requested to create written speech (a few sentences/paragraphs) based on the mind-map notes. These notes will be used as a 'plan' for their oral presentation later on. They will 'enact' (present) their written notes and give an impression of their experience that will reflect on their vocal tone, facial features, gestures etc. The other participants will have to comment and discuss on the gestures and emotions of the presenter later on in the discussion part (Stages 4,5).

EXCITED

PLEASED

PEACEFUL

PROUD

SURE

CALM

INTERESTED

INSPIRED

SATISFIED

MOTIVATED

HOPEFUL/POSITIVE

CALM/RELIEVED

MILLESIMES

CONFUSED

ANXIOUS

ANGRY/MAD

NERVOUS

SHOCKED

JEALOUS

WORRIED

DEPRESSED

EMBARRASSED/SHY...

BORED

LONELY

HOPELESS/NEGATIVE

FRIGHTENED

SCARED OF...

UPSET

Erasmus+

MILESTONES

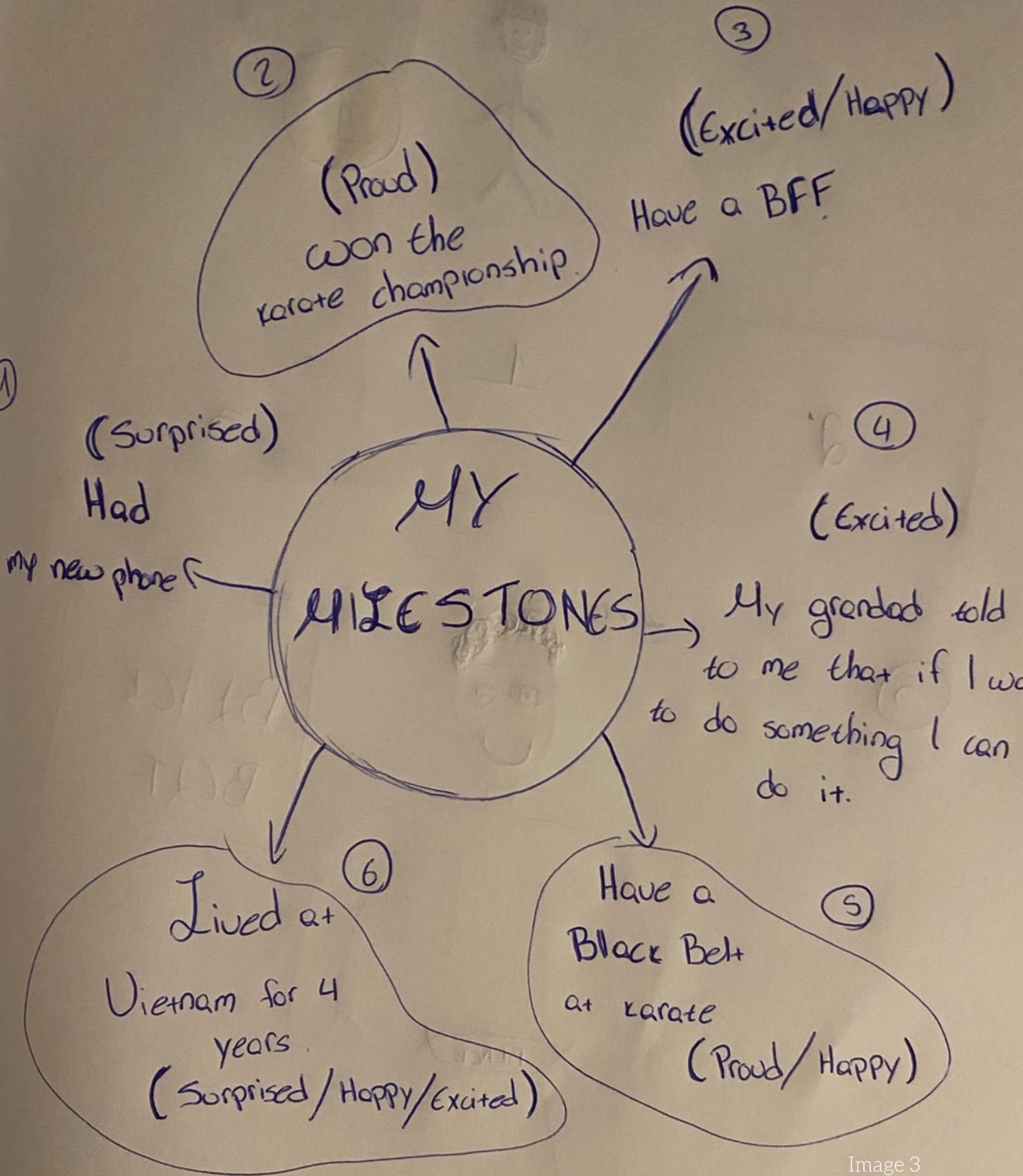
- *Stage 3:* At this point of the activity, participants must be instructed to attempt the re-creation of some moments noted in the mind map (minimum 1 milestone/maximum 3) [Image 2]. They can use crayons, pencils, pens, materials provided by the instructor or their own. The materials will not be assessed regarding creativity, the axes will always be language oriented. This is something that should be disclaimed by the facilitator to relieve any 'performance stress' regarding drawing and creating art.

- *Stage 4:* Following the activity of the individual brainstorm templates, participants will have allocated speaking time (about 5' each) to share and briefly present one of their milestone moments. In this speaking time, they will have the opportunity to show their drawings, give a brief description of the moment depicted and share information on their reflection (feelings).

e.g. *"A milestone I want to share is about the day when I won my first competition in school. I won first place in the annual writing competition against a different local school. At first, I felt very worried and anxious before the competition but after I won, I felt proud and satisfied with my work. I will never forget the moment I received my prize! Everyone was so satisfied by this."*

-> See 'challenges and advice'.

- *Stage 5:* Discussion part between all participants regarding the presented 'Milestones'. They share or relate to these experiences or even share advice between each other. Praise is one of the most important parts of stages 3 and 4, to encourage participants and promote sharing and oral/written production. Language guidance should be necessary. At this point, you can wrap up the activity by asking participants to reflect on their current emotions (post activity) and/or discuss future events (the facilitator can ask for feedback by the participants at this point based on oral comments or through a questionnaire).



MILESTONES

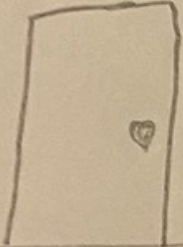
Challenges and advices

- The duration of the activity can VARY, depending on the size of the group (number of participants) and their language abilities/capabilities. If participants have learning/writing/reading/oral disorders, then the activity can be tailored with more or less input prior to the activities.
- If the vocabulary was not consolidated beforehand, then extra time should be allocated to Stage 1. This could take from a few minutes to a few sessions even, depending on the language level of the participants, their learning needs, their goals and their comprehension of the topic.
- Make sure to facilitate participants accordingly, especially with regards to the language produced orally or in written form. They might need aid on accessing the words while the spoken production or spelling aid while written production. Depending on their language level, participants might need more or less prompts. The suggestion for weaker participants is to pin some cards with vocabulary around the classroom for easier access.
- In Stage 2, all the participants should be encouraged to write a small paragraph/a few sentences describing their experience [Image 1] so that the facilitator can monitor their written production and also to prepare the participant even more before they orally present in Stage 4.
- In order to enable the presentation of their milestones, you can enhance the experience of each participant by receiving applause from the other members at the end of their speaking time. (Stage 4)

New school

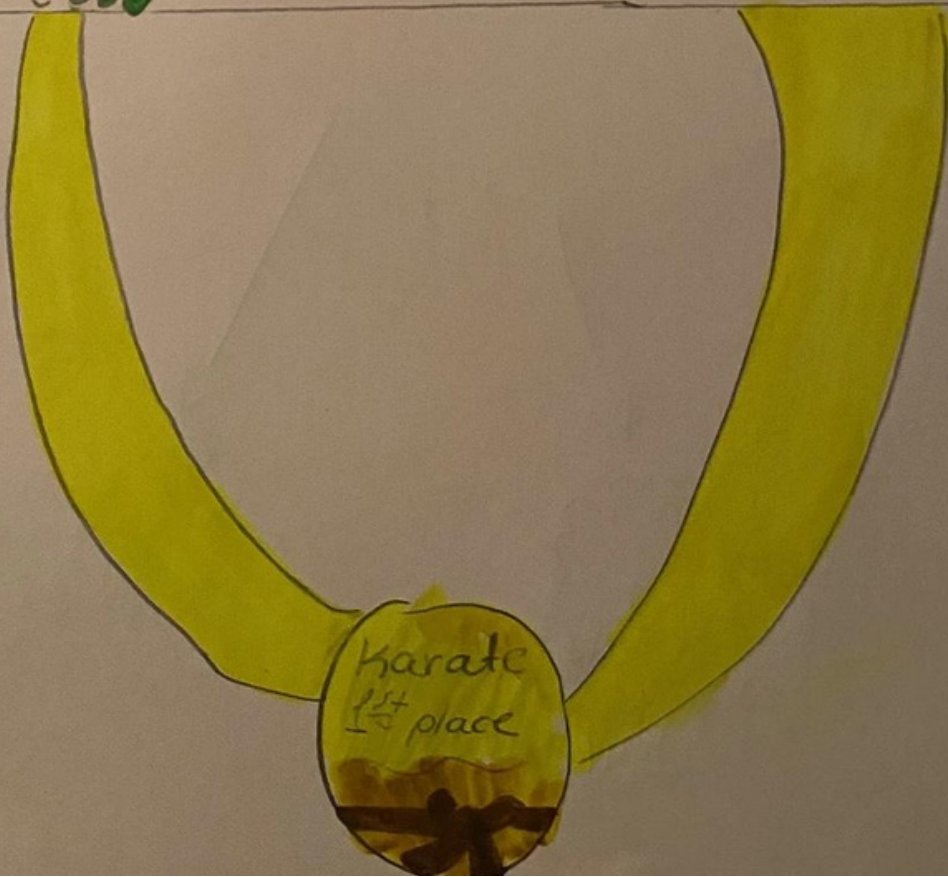
U-LEARN

English old school



New turtle

Lost turtle



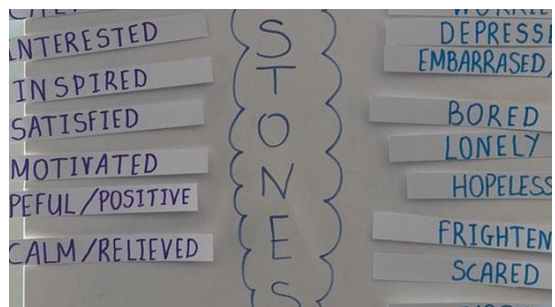
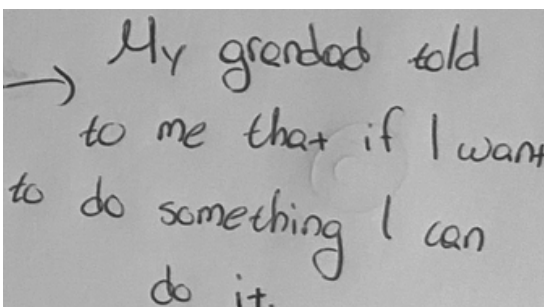
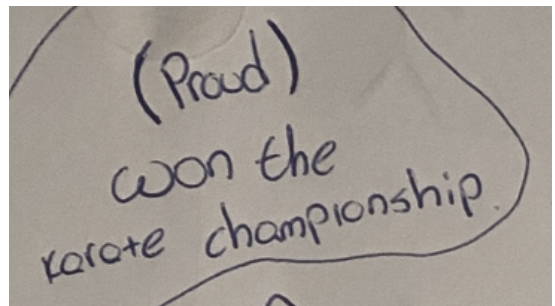
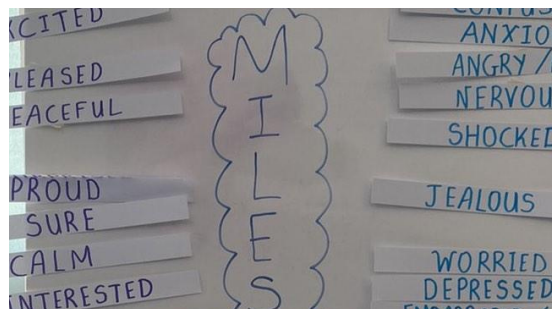
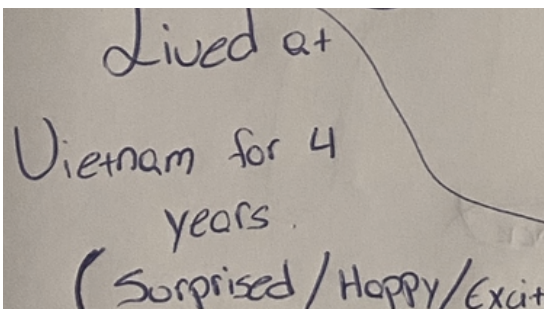
Karate
1st place

Image 2

MILESTONES

Elements that need to be considered when proposing this activity

Participants who might not be as art-oriented, might express feelings of embarrassment or hesitation to put their thoughts into drawings. The teacher needs to act as a facilitator to indicate that their art level will not be assessed and that all art is enough and acceptable for the purpose of this activity.



THE BENCH ROLE PLAY

Title

The bench role play.

Set objective

Participants will learn how to improvise and use functional language in the target language through role play and drama and improvisation.

Facilitators

One facilitator / one assistant.

Participants

Between 8 and 10 participants. Young adults and adults.

Duration

- 2 hours
- 1 hour teaching the thematic vocabulary/ functional language
- 1 hour role play and applying drama activities to practice the target language as well as encouraging cooperation and communication.

Materials needed / materials used

- Paper/ pencils / pens
- A bench

Description of the activity

- *Stage 1:* Participants learn 3-4 useful universal expressions for each real-life situation: making a complaint/ an apology, expressing agreement or disagreement...
- *Stage 2:* Participants listen to a conversation based on the thematic unit and the expressions they were taught (recorded by two teachers).

THE BENCH ROLE PLAY

- *Stage 3:* Then the teacher asks them to work in pairs and prepare their own conversation after being given: 1 real-life scenario. They have to use the appropriate expressions in the target language.

- *Stage 4:* Each pair is asked to present their conversation to the rest of the group.

- *Stage 5:* After everyone's presentation, the new task is the drama activity Park Bench, where two participants start a story, another shouts freeze then comes along, taps one participant on the shoulder and takes his/her place. Once they sit on the bench, they change the story, and the other has to follow their lead.

-> Description of the drama activity:

One participant sits on a bench. The person on the bench has no character until the second participant enters.

The second participant decides who she/he is, and who the person sitting on the park bench is. For example, the person entering could decide, "The person on the bench is the manager of a hotel, and I am a guest at this hotel making a complaint".

In this situation, the manager would recognize the person on the bench, react to seeing the guest, and try to deal with the complaints. (By using the target language and the expressions previously learnt) The actor on the bench, meanwhile, has to adapt to the situation, developing their character bit by bit.

Challenges and advices

If you think participants will need some inspiration or are struggling to use the target language, give them a scenario with the characters and the expressions learnt. Let them make decisions.

Another challenge the participants could face is to open up themselves. Classes could begin with a team bonding activity where participants introduce themselves and share some information about them.

THE BENCH ROLE PLAY

Elements that need to be considered when proposing this activity

- The improvisation exercise firstly builds self-confidence and helps them understand how to appraise situations, think outside the box, and be more confident going into unfamiliar situations. The participants will learn how to trust their own ideas and realize what they are capable of.
- Secondly, it expands their imagination by being creative and learning to make creative choices which helps students to be better at thinking of new ideas, allowing them to view the world around them in new ways.
- Thirdly, it teaches empathy because they have to understand the characters, roles and the subtext of plays allows students to relate better to different situations, backgrounds, and cultures. Fourthly, improvisation requires cooperation. Theatre is a collaboration of different players and in many cases, the quality of any performance relies on an ensemble performance.



WORDS-SPACES- LANGUAGES RUNNING



Title

Words-Space-Languages Running.

Set objective

The objective is on the one hand learning vocabulary in the target language (German) and on the other hand communicating with/ learning words in other languages. These languages can be the first languages of the participants and/or other languages which they can speak.

This activity suits to offer the place where the participants trust in multilingualism and gain self-consciousness more.

Facilitators

2 - A language teacher and theatre education trainer, and an actress, director and theatre education trainer.

Participants

8~10 people take part in. They are young adults and adults, have multilingual background. They are Germans, migrants, refugees.



WORDS-SPACES- LANGUAGES RUNNING

Duration

30 min.

Materials needed / materials used

/

Description of the activity

1.Space Running: The participants are in a room. They can move freely in this room.

2.Self-awareness: They try to recognize themselves, for example “How do I feel?” “How fast am I running?” “How does my breathing sound?” “What do I perceive?”

3.Perception of the other participants: They greet the other participants when they pass by each other during they are running. Greeting is first in German and then in other languages.

4.Focus on one object: They look for an object (goal) in the room and move toward it. They don't need to say anything.

5.Saying the name of their object: They say the name at the object which they focused on in their first language, for example, window.

6.Showing the object to the others: One participant takes a role as (a kind of) leader. The person takes the group to her object, names it in her first language. The group repeats after her. Everyone takes a turn playing the leader role.

7.2nd round: the person leading the group goes to her object in a creative way, i.e. walking on tiptoe. She names the object also in a creative way. The other members imitate how she moves and names the object.

WORDS-SPACES- LANGUAGES RUNNING

8. Speaker's corner: Everyone moves freely in the room again. The middle of the room is the speaker corner. If one goes there, the person calls "stop". Everyone has to stop moving. Then the person in the speaker's corner mentions one of the aforementioned goals/ objects. Everyone runs as fast as possible to the object.

Challenges and advices

It is helpful to work in a large room where many objects are present, teaching and practice rooms are often poor in objects.

RIVER OF LIFE



Title

River of life.

Set objective

The main objective of this activity is for individuals to tell their life story, particularly focussing on elements in their life that were challenging, difficult or particularly important for their development as a person. This activity allows individuals to write, draw and explain their life through the metaphor of a river. This activity allows for deep and meaningful reflection. It enables individuals to explain complex life situations through metaphorical language. This activity also expands their foreign language competences as we complete this activity in English.

Facilitators

2 youth workers.

Participants

15 young people to take part in this activity. This is the maximum number we recommend for this activity.

Duration

1 hour and 3 minutes.

Materials needed / materials used

Pens, paper, photos, magazines, newspapers, colourful pens, paints, collage materials.

Description of the activity

1. Introduce the method if participants are not yet familiar with it. Draw an example river to help people visualize what it might look like.
2. Ask participants what we mean by a river and how a river can be a metaphor for

RIVER OF LIFE

life. What do we think can be in our river? Who are the fish in our river? When did rocks or boulders get in our way in our life/river? How fast is the water flowing at certain points in our life? Is the water polluted or clean, if so why?

3.As the participants to then take a large piece of flip chat paper. Give them 30 - 45 minutes to draw and design their river. If you have had time previously, you can ask participants to bring photos for home of their past that they don't mind including on the river of life. You can also provide participants with magazine cut-outs.

4.Ask the participants to write and draw on their map. They should include key words, that is important and identifies this drawing as their river.

5.Then gather the group together and ask participants one by one to present their rivers.

6.Encourage questions and answers, if participants feel comfortable.

7.At the end gather the group in a circle and spread all the river on the floor to show what the group has managed to create. Inform the group that this was a private and confidential session and participants shouldn't discuss outside of the session.

Challenges and advices

1.Depending on people's past and live history, this session can bring up a lot of personal discomfort and negative emotions. You should do this with a group you know well and have built up a strong relationship with.

2.Always have another leader or facilitator present in the session to help support the group, in case someone needs to leave or doesn't feel comfortable.

3.In some cases, very few participants will want to present and explain their River of Life. This can mean very little language is used. Therefore, its crucial, "pre- activities" are done so the group is comfortable and happy to share.

RIVER OF LIFE

Elements that need to be considered when proposing this activity

- 1.Allows the group to get to know each other on a deeper level
- 2.Using people's life as a topic for language and literacy development is a positive, as people know how to explain their own experience.
- 3.It can become very emotional and sensitive for some people.
- 4.Some people can feel very happy to speak about their past, present and future. It allows for tense changes in language and speech. It can also be challenging to stop some people from explaining so watch the time management.



CHAPTER 3

COLLECTIVE CREATION

A FAMILY LUNCH



Title

'A family lunch. The best or the worst'.

Autobiographical narration of a family celebration

Set objective

This activity was carried out during the shared/collective dramaturgical creation phase, based on the narrative contributions or improvisations brought in by participants.

The aim was to create the settings, the dramaturgy for a party/family meal scene, to identify the distinctive features of the characters and the relationships between them, then to choose the actions to be performed by the giant puppets, so that performers could connect their bodily movements with the giant to real events, from an emotional and relational dynamic point of view. Thinking about each one's own family experiences makes it easier for the 'actors' to understand conflicts and relationships between the characters they play (in this case, the puppet-characters), as well as to render the action on stage more effective and real.

With respect to language learning, connecting the productions to personal and strongly significant contents allows the learning, and the development of one' s expressive potential in the target language, to be engraved more deeply and



A FAMILY LUNCH

permanently in one's memory.

From a language point of view, while creating this scene, we focused on verbs related to the actions performed on the scene, in order to also get to know the less commonly used ones, as well as the relevant past tense forms involved in the narration of memories. Such work was also useful for expanding vocabulary in the domain of person/character description and for a lexical analysis of the emotions entailed in the scene.

Following on from this activity, the language teacher supporting the leader also asked some of the migrant participants to write a short text at home describing the unfolding of the birthday party scene, in order to do a first check of their understanding of the ongoing process of dramaturgical creation as well as of their grasp of the basic Italian vocabulary involved in this scene's narration. In a follow-up meeting, specifically devoted to this topic in a separate session from the rehearsal, the teacher handed the students a text with remarks on a number of mistakes, asking them to try and re-write their text starting from these remarks to self-correct.

A linguistic and metalinguistic reflection activity in Italian was thus carried out in three steps covering the contents produced during the workshop.

Facilitators

2 or more - The theatre operator conducting the actions of the workshop, and an operator focused on systematising the vocabulary that develops from the workshop.

Participants

17 participants. Varying target-language knowledge and native speakers. Adults and children.

Duration

This activity unfolded over several sessions, running concurrently with stage

A FAMILY LUNCH

action rehearsals.

Roughly speaking, it was carried out over two rehearsal sessions of about 3 hours each. Work on exchanging stories and the narrative circle lasted approximately 2 hours.

Materials needed / materials used

Description of the activity

As a first step, the leader asked all participants to tell about a family celebration or family meal, which they remembered as having been the most pleasant or the most unpleasant. Stories were shared in pairs.

Then, in a full group storytelling circle, everyone shared the story heard from his or her partner.

Next, starting from a setting suggested by the leader (a birthday party), participants worked together to identify the characters, their defining features, along with their probable actions. By means of a bodily improvisation of the performers operating the giant puppets, watching the way they performed actions, we gradually visualised and then chose together what kind of people these characters were, their psychological features, behaviours and emotions they would show in that specific occasion.

Gradually, through several adjustments, our scene took shape.

Once we had completed the first theatrical action using all the elements emerged as described, we eventually came to a climax, the birthday child dropping his cake. At that point we stopped to ask: how should it all end?

Each of the participants suggested a scenario of a possible ending, resulting in very different outcomes. A suggestion was accepted by all as the most significant, a scene of the father's violence against the child was outlined, starting from a very precise action and symbolic hub, namely the paper hand of the child/puppet being

A FAMILY LUNCH

torn off due to a slap from the father. From there, a further action was developed, following a group discussion, suggesting the mother's arrival to both console the child and sew the hand back on.

VIE: COLLECTIVE DEVSING



Title

Vie : Collective Devising

Set objective

Developing a collective written and spoken dramaturgy.

Facilitators

2 - One focusing on oral and physical expression the other on the written production and dramaturgy.

Participants

Between 8 and 12 participants. Varying target-language knowledge. Adults.

Duration

The development of a whole dramaturgy can take up to 6 months.

Location

A theatre setting

Vie



VIE: COLLECTIVE DEVISING

-Description of the activity

This activity of collective devising builds on the activity described in chapter 2. An important part of this process is to leave space for collective feedback at the end of every presentation. The workshop leaders have to guide the feedback by asking everyone to strictly focus on "what they saw" not "what they thought". "Feedback moment" here below.

- *Stage 1:* Participants are asked to present their trajectory describing their journey with words and with movements. This activity can be repeated more than once so that the person presenting as well as the viewers really familiarise with the verbal and physical journey, which will now be called structure.

- *Feedback moment;*

- *Stage 3:* Participants are asked to repeat the exercise by presenting the journey backwards. This exercise is to make participants challenge the structure that they have created and to understand the pertinence and the clarity of their gestures and words.

- *Feedback moment;*

-*Stage 4:* Participants were asked to take note while looking at other people's presentations of the elements that were connected to their own presentation in terms of space, time and topics. The reason behind this task was to start making everyone aware of recurrent themes and compatible scenarios throughout the presentations, in order to start making links between the different scenes that had been created through the presentations. In a sense this process allowed to break down the trajectory into separate scenes.

VIE: COLLECTIVE DEVISING

- *Feedback moment;*

Stage 5: Workshop leaders asked participants to write down the oral component of their presentations, and to send them as a text. Furthermore, participants were asked to choose up to three music pieces that resonated with their journey.

Stage 6: The texts were broken down by workshop leaders as separate scenes, and then the facilitators started suggesting potential sequences of scenes, which also included the suggested music pieces. The intention was to produce a final script, where the scenes were following the spatial, time and subject connections identified by participants.

Stage 7: The first draft of the script was presented to participants and tested over several weeks, to understand what elements were effectively relevant and important to the group discourse, and which parts of the journeys (scenes) had to be discarded.

Feedback moment

Stage 8: Collectively the participants and the workshop leaders pruned down the script, in order to produce a coherent and cohesive text that fairly represented individual journeys as well as an overall group journey. This long and detailed work was done physically on stage by working on the transitions between images (scenes), which themselves often revealed the pertinence between the scenes in terms of time, space, movement and topic. Music selection was of course also an integral part of this process.

Stage 9: The play was presented to the audience.

Final feedback moment: A week after the public performance, participants and workshop leaders discussed the experience of the devising process and of the encounter with the audience. The process can be analysed retrospectively, retracing the journey that took the whole group from individual presentations to a collective group outcome.

VIE: COLLECTIVE DEVISING

- **Challenges and advices** : Since the work bases its strength on a dynamic of first-hand storytelling, participants were not asked to learn the texts by heart. Instead we suggest to let the texts remain live, and modified time after time by participants.

This choice represented a difficulty in terms of subtitling as the scenes were done in different languages. For this reason we indicated this in the flyers and posters of the play, as well as in the actual subtitles as well.

Here below an example of how we presented the work to our audience:

Vie is a collective creation of psycho-geographical narratives, which intersect and disperse across time, cities and remote places of memory. The show is in Italian and French, with French subtitles. The subtitles will not repeat the exact words you are about to hear, but they will give you the original words, the written words, words that are changed through body, movement and voice, but that remain true to the stories that generated them.

INSIDE AN IMAGE

Title

Inside an image.

Set objective

The main aim of this activity is to enhance learners' visual literacy. It aims to encourage learners to look at an image very carefully; (it could be an image of their choice, from personal collections, albums or from Google Art). Learners have to study every detail in the image, the colours, the angles, the people, the objects etc. They have to imagine they are part of it and imagine they are inside the image. They are also given questions which are a great reflection tool and helps them to answer questions using the language, using creativity and imagination. Finally, learners have to enact the image in groups or in pairs.

Facilitators

1 teacher or theatre professional.

Participants

The activity is aimed for young adults and adults (ages 16+). However, it can also be used for younger learners with some facilitation and simplification of the questions.

Duration

1-2 hours

Materials needed / materials used

- Any images/ personal photos/ paintings/ pictures from magazines in print or electronic form
- Sketchbook (journal), pens and pencils.



INSIDE AN IMAGE

Description of the activity

- *Stage 1:* Lead-in discussion about the importance and value of images and photos in our life. Learners talk about images /paintings/photos which have had an impact in their life so far.

Elaboration of 'feelings' vocabulary (eg. relaxed/delighted/tranquil/frustrated/stressed) when I see this. Then, they are given the 1st image (selection from Creative commons or Google art, famous masterpieces) to study/survey it carefully in pairs and talk about it: what they like the most, the least and why.

- *Stage 2:* Learners are given the below handout with the 'inside an image' questions to initiate conversation and dialogue :

SPEAKING, WRITING, DRAMA ACTIVITY

Choose a painting/image/picture/ photo you like.

Look at it carefully; try to study it. Look at the background, the foreground, the colours and any other elements portrayed in the picture.

Then, read and think about the below questions; reply to them (you can take notes if you wish) Ask your partner.



INSIDE AN IMAGE

ULEARN EDUCATION - INSIDE AN IMAGE/PAINTING
SPEAKING, WRITING, DRAMA ACTIVITY

1. *Look at the painting. What can you see?*
2. *How does it make you feel?*
3. *Step inside the painting and become part of it. Where in the painting are you?*
4. *Why are you there?*
5. *How do you feel?*
6. *What were you doing an hour ago?*
7. *What are you going to do in an hour?*
8. *Write a description of the painting from your point of view.*
9. *Hold a conversation with a partner describing the scene.*
10. *In groups of 3 or 4, write text messages describing what each of you can see from where you are standing.*

USEFUL VOCABULARY/ EXPRESSIONS FOR THIS PAINTING

Crescent moon - Terrace
Hills - Sunflowers
Flame-like - Ceiling
Boats - Plants
Village - Cobblestones
Cobbled-stone road - Waiter
Awning (sun shade/ a canopy) - Customer - Whirling
Billiard table - Church
In the background, - In the foreground
At the back - At the front
In the top corner
In the bottom corner

INSIDE AN IMAGE

The questions are read and explained, if necessary. Also, some useful vocabulary and expressions can be elicited. The activity is broken down in 2 stages. The first stage (questions 1-7) aims to elicit vocabulary, tenses and feelings. Each learner has to reflect on the questions and take notes. Then, in groups of 4-5, learners have to ask the questions to each other (similar to an interview). They should take notes while their partner is responding to the questions. They need to describe their feelings about the image.

- *Stage 3: Production stage:* This stage focuses on the 2nd stage of the questions (8-10). In groups of 2-4, learners have to produce a piece of writing describing the image; they think creatively but collectively. One learner must be the scribe who does the writing. Similarly, they should produce a conversation (or a story) amongst the elements or the people portrayed in the image/painting/picture. This stage enhances both the written and oral/verbal speech production of the learners. In addition, it increases empathy, self-awareness and mindfulness as they have to use their senses to see, hear, feel, taste the painting and acknowledge these feelings. They can resonate, relate to this picture in various ways.

This activity could also have a variation (for more advanced or confident learners which includes the Enactment of this image using our body, face, gestures, voice, etc.

The teacher/youth worker/facilitator monitors and provides assistance in terms of the language and vocabulary.

Once the written production is completed, each group can read or act out the dialogue/the story. They need to enact it as a group.

Challenges and advices

A major challenge for this activity has been the COVID-19 restrictions; although we have tried to apply it in our online classes, the team dynamics have not been the same. However, when we applied this activity in face to face classes with adults and adolescent learners, the vibes and dynamics were completely friendlier,

INSIDE AN IMAGE

accommodating, and more humane. Another challenge is time. The activity may take up to 2 hours to complete and in some cases, our meetings for language learning only last for 45 - 60 minutes.

Finally, encouraging learners to open up and use their imagination, and acknowledge and share their feelings and emotions was another barrier. Some learners are reserved and need time to open up, trust, and bond with the team.

Elements that need to be considered when proposing this activity

A major benefit is a powerful impact that images /pictures/photos have on the group dynamics and how much verbal and written language can be elicited through them. From an emotional perspective, learners can resonate, and relate to the image while it makes them feel more powerful to share emotions and feelings in a group; this has a positive effect on their social, cultural, emotional awareness and self-confidence.

DEVELOPING SCENES



Title

Developing scenes.

Set objective

The objective is an experiment/ implementation of a multilingual performance. The participants gained in workshops experiences of self-consciousness as well as of multilingual communication. In this step they can express what they learned and/or experienced in the workshop. Besides they can think about how important the language is to understand the performance. Is it possible, to make a performance understandable and/or funny when the performance is multilingual or without any language. It's a concrete reflection on what they has faced in the workshop.

Facilitators

Amal al-Shaban: She is language teacher and theatre education trainer.

Olivia Meyer Montero: She is actress, director and theatre education trainer.

Participants

8~10 people take part in. They are young adults and adults, have multilingual



DEVELOPING SCENES

background. They are Germans, migrants, refugees.

Duration

30 min. ~ 1.5 hours

Description of the activity

1. Developing Scenes

The participants are divided in small groups. Each group creates a short story based on the previous questions: the starting point could be objects in the room or other topic. Every story has a clear structure, a beginning, a conflict and an end. It should be clear where the story takes place, who plays which character and what happens.

2. Presentation of scenes without language

Each story is to be presented scenically, but without language.

3. Presentation of scenes with multiple languages

Presentations of the same scenes with language (multilingual!)

The other participants who are not performing are spectators. They can ask questions about the content of scenes after each performance. They can also give comments for the performing group. The members acting a role can explain and/ or answer on the questions and comments in German.

Challenges and advices

It may be harder for some people to communicate in a shared language in small groups. Nevertheless, the small group is also the best situation to overcome language barriers together.

IMAGE, THEATRE AND MUSEUM



Title

Image, theatre and museum.

Set objective

The purpose of this activity is for participants in small groups, to create an word or phase with their body. This allows for fast thinking and creativity with their bodies. The activity then follows different stages.

1. Image theatre - creation of "images"
2. "At the museum"

Facilitators

Necmettin Meletli and Charlotte Elisha Meletli are in the facilitator role.

Participants

16 people took part in this activity. They were immigrant and refugee background youth and adults ranging from 16 - 32 years old. There was also a range of genders.

Duration

1 - 2 hours.

Materials needed / materials used

Pre- decided words that groups will re-enact with their bodies;

- Apple, pear, pineapple
- Chair, table, cup
- Coffee machine, washing machine, lawn mover
- Peace, inclusion, racism

Description of the activity

1. Divide the group in smaller group of 5-6 people.
2. After they are ready, ask the group to come up with a team name. They should discuss and inform the group leader of a team name.
3. Once the groups are clearly defined, inform the groups that each group will need

IMAGE, THEATRE AND MUSEUM

to create a certain word with their bodies. They will have a very limited time to do this. Each group should “perform” separately, some groups will watch while others watch and then they swap. As the leader you can adapt the amount of time you give to the groups depending on their needs, mobility and language level.

4. Shout the word out, for example “apple”. The first set of groups then need to scramble together to make an “apple” with their bodies.

5. Count down the time remaining (3... 2...1.) and freeze! Each group should stop in their places.

6. The spectator groups then need to look and comment on the different parts of the “apple”. Maybe the group didn’t manage to create a very good apple in the limited time. This is a moment to comment on the “stalk” of the apple or extra elements that are missing or shouldn’t normally be there. This is the facilitator’s job to extract information from the groups both spectating and creating so they can justify and comment on their choices.

7. Then have the groups swap, the creators or now the spectators and so on.

8. Once you have practised with simple concepts and words, take the group to the next level. Ask the groups to each come up with social- issues or a moment in time that was significant in history that has a dramatic impact on the course of the world we know today. Examples can be; women’s place in society in certain cultures, Julius Caesar’s reign over his people, animal cruelty, fast fashion.

9. Give the groups time to select their issue and then inform them that we are visiting a museum. In the museum there will be new exhibitions. The exhibitions will be made by the groups, using their bodies, members and resources around them.

Challenges and advices

Some issues can be sensitive to some people. Participants can also be misinformed or full of stereotypes on certain events or issues. Facilitators should be well informed of current issues or be prepared to challenge groups if they are mis-presenting a certain event or person/s.

IMAGE, THEATRE AND MUSEUM

Elements that need to be considered when proposing this activity

-Not everyone needs to be inside the exhibition, for people that don't like to dress up or stand on stage they can take a planner role and spectator role and comment on the other groups exhibitions.

-Some people can then be passive and not really participate. Attention should be give to the other members of the group. Perhaps called them museum workers or tour guides in the museum can help to solidify their role.



CHAPTER 4

MEETING THE AUDIENCE

How did you organise the public presentation?

The final public performance has been organised in cooperation with Teatro di Roma, with which Asinitas has built up a rewarding partnership over the years, which we deem to be very important and which offers us the opportunity to present our work results in a prestigious and well-known venue at a reduced price.

This is very important for two reasons.

Firstly because we believe that it is important for our participants to have the opportunity to be in a place other than their usual, marginal places to which they are accustomed. Also because this makes them feel responsible for the quality of their work and thereby promptly raises the level of relational work and of the final feedback. Therefore, we believe it is definitely an added value to have a wide audience and appropriate recognition.

We are of course aware that our performance is a workshop outcome, not a real production, and we are also aware that we are not working with actors. We know that we are dealing with a fragile process, one which is affected by so many variables that cannot be controlled as it would be with professional actors. However, since we are working with professional directors, we believe it is right to try to give our work a professional framework at both a technical and aesthetic level by presenting the final outcome in a proper theatre structure.

The second reason why we stage our work in collaboration with Teatro di Roma is accessibility. We want the audience to be more than just friends and relatives; by using Theatre of Rome's communication networks, we can be reached anywhere in the city by a wider audience, giving people who are not directly involved in our work the chance to see it.

Social theatre always conveys contents which we do not want to keep in-house. In fact, in social theatre it is the group itself that gets on stage, rather than just the workshop outcome, a group that meets specifically to have that experience which would be unlikely to happen otherwise. In the words of one participant, "what I experienced here is the kind of society, the kind of world I would like to live in": sometimes we create an almost actual utopia, a situation that is indeed altered by theatre dynamics, but which at the same time opens up a glimpse of possible and different relational modes.

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Did you do any preparation activities with participants prior to the presentation?

The staging moment is especially important because we place great value on its artistic quality. At this stage participants are given a sense of responsibility and the director deals with them as professionals even if they are not. Obviously, this level of commitment is only required for a short period, meaning that the final outcome is not a theatre production to be staged over and over again.

That is why it is necessary to organise a so-called 'intensive', a period - in our case ten days in a row - during which we see each other non-stop and work hard on staging. This is when the group gets more structured, more compact, more cohesive - a real togetherness that then leads to the final outcome. We, the operators, demand that commitment, that quality from participants, and so also on our part, there is great work and commitment, great connection is established.

How did you invite the audience to the presentation?

The public is invited through all Asinitas social networks, but also through the theatre networks. We also invite them on a personal level, for both theatre and social circles of interest.

Who was your audience?

More than half of the audience is made up of people following our association, our initiatives or the artist running our workshop. On the other hand, many people also come because they are quite simply interested in the cross-cultural issue, or for artistic and social reasons. Finally, there is an audience that comes because of their connections to workshop participants which means a very diverse range of people: the child's teacher, the actress's mother...

As opposed to the final performance presented at the Rome Theatre, at the Santarcangelo Festival audience was mainly constituted by festival-goers.

Where did the presentation take place?

This was presented for a total of four performances in Rome's Teatro India and in

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the theatre of Santarcangelo during Santarcangelo Festival, an international theatre festival in Emilia Romagna.

How could you have improved the public presentation?

On many occasions we thought our presentation could be improved, but not this time. To be honest, we were very happy with the result, apart from some inevitable internal tension within the group, resulting from such an intense, prolonged and at times stressful creative and working process. However, the group held up to the end, and the final outcome was for everyone a moment of great joy and satisfaction, the completion of a process that in its final moment showed everyone its value.

It is important at times to recognise when things are going well, because there are good grounds, good teamwork, a helpful theatre, very responsible technicians and so on.

Can you summarise the experience of the presentation in one sentence?

Indeed, I would only say "choral" and "wonderful" to sum up this experience.

MEDEBER TEATRO



How did you organise the public presentation?

The public presentation was organised in the theatre of the Maison Poème in Brussels in cooperation with the workshop participants.

The venue for the public presentation was the same venue where the annual workshop took place. There we had rehearsals, prepared the stage and provided sound and technical equipment.

Did you do any preparation activities with participants prior to the presentation? (Was it the first time they encountered the audience?)

From the first day, the theatre workshop proposed by Medeber included a sequence of activities to discover, evolve and refine the use of the body and voice of all participants in view of the public presentation.

The participants went through a variety of body and voice warm-up dynamics both in a circle and in total freedom of movement on the stage. This made them more aware and precise in the use of their communicative and expressive skills.

In terms of writing, the participants were also the authors of the final dramaturgy of the public presentation, realised through a series of exercises that allowed each of them to put their own personal text on paper.

In addition, they set the stage, chose the music and engaged in audience research for the presentation. Even though for most of the participants it was the first time they encountered the audience, at the end of the whole course, the progress of each participant was clearly visible in terms of language, self-confidence and socialisation.

How did you invite the audience to the presentation?

The audience was invited to the presentation by word of mouth, posters and flyers disseminated in the city, email invitations to partner associations and institutions, and advertising on media platforms (Facebook, Instagram, Twitter, etc.).

MEDEBER TEATRO



Who was your audience?

The audience was mixed and of various ages with a total of 160 spectators: members of Belgian institutions and associations with which Medeber has long collaborated, participants from past workshops, friends and family members of the actors.

Where did the presentation take place?

The public presentation took place in the theatre of the Maison Poème located at Rue d'Ecosse 30 - 1060 Saint Gilles (Belgium).

The venue for the public presentation was the same venue where the annual workshop took place.

How could you have improved the public presentation?

We could have improved the public presentation by organising the debut and the number of rehearsals earlier. It would also have been very useful to have technical staff support as the amount of work in the theatre was hard for only two people to handle.

Can you summarise the experience of the presentation in one sentence?

The experience of the presentation was a collective flow of psycho-geographical narratives intersecting and dispersing across time, cities and remote places of memory.

How did you organise the public presentation?

We contacted different venues, and theatre rooms in order to ask for availability so we can book the place for our performance.

We also emailed Organisations like the International Office of Migration, Migrant information Centre- 'MiHub', Saint Catherine's catholic church, St. Mary's school, Ms. Effie Matafia who is the president of Santosa Yoga Centre and an official translator for the International Migration Office, 3 local Cultural and theatrical associations and 'Pericles Foundation'.

Due to COVID-19 measures, we had to choose and limit the number of our audience, since we have a specific number of persons in the room including the participants.

After the selection of the venue, we had to prepare the room, the stage, and cater for the sound and technical equipment.

A series of 10 rehearsals took place at the same venue.

The product /showcase of this was the performance 'Image Perfect' which was held at the same venue (mostly for logistics and emotional reasons)

Did you do any preparation activities with participants prior to the presentation? (Was it the first time they encountered the audience?)

Designed and prepared the reflection journals, to give to all participants. At the end of every meeting, every participant had to write down their thoughts and feelings. At the end of the performance, we could see the progress of each one in language, self-confidence, and socialisation (*See Images 1,2*)

Doing many rehearsals, preparing the stage, checking the sound, and catering for technical equipment were essential steps for the preparation of the workshops and performance.

U-LEARN EDUCATION CENTRE



Image 1

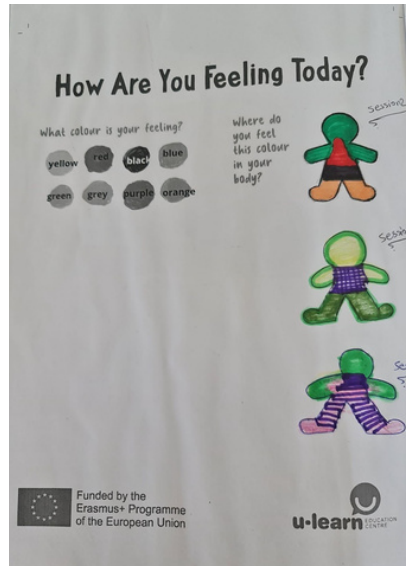


Image 3



Image 2

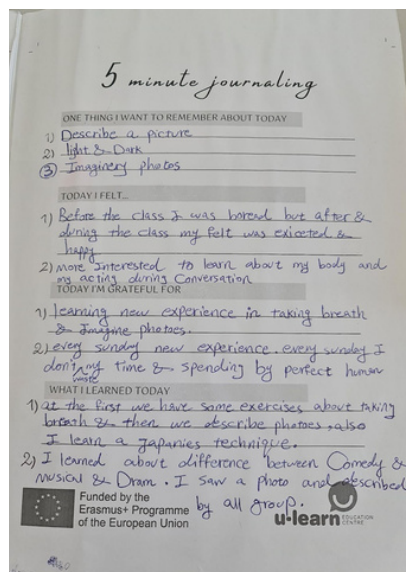


Image 4



How did you invite the audience to the presentation?

We had to design and print invitations (See Image 3), and posters which were sent and displayed in various offices and spots around the city. We shared posts in social media and several photos were used in order to promote the event. We also have contacted

the local newspapers and journalists and included an article about the Theatre Workshops for Migrants in "POLITIS" local newspaper (See Image 4).

Who was your audience?

Participant's family and friends, immigrants from the detention centres

ULearn Teachers and external associates

Members of the International Office of Migration

Migrant information Centre- 'MiHub'

Theatrical Associations "Character Acting Studio" 'Srsly Yours Ensemble'

Where did the presentation take place?

Santosa Wellness Centre.

How could you have improved the public presentation?

It was a well-organised event which had a good turn up of spectators (50 persons) including some members of migrations office and locals.

However, we could have had more spectators but due to COVID-19 measures this was not possible. Also, preparing participants for a theatrical presentation in front of a big audience is another factor to consider as they were not professional actors.

Can you summarise the experience of the presentation in one sentence?

Visual Literacy via Theatre.

How did you organise the public presentation?

At the end of the three workshop sessions, some of the participants had the welcome opportunity to work on a script for a stage performance.

Did you do any preparation activities with participants prior to the presentation? (Was it the first time they encountered the audience?)

Based on the participants' suggestions and the course lecturers' ideas stemming from the workshop, a shortened version of the performance (approx. 30/40 minutes) was developed during 3 classes lasting 2.5 hours.

How did you invite the audience to the presentation?

We used all our association, adult education school and various local organisations' dissemination networks; as is customary, actors also invited friends and relatives.

Who was your audience?

The audience, of about 60-70 people included several families, at least 10 children and about 6-7 adult education teachers.

Where did the presentation take place?

In the large hall of a church parish

How could you have improved the public presentation?

We should have asked in advance the parents of very young children in the audience to leave the hall if their children were constantly talking or crying during the performance.

Can you summarise the experience of the presentation in one sentence?

A good, somewhat thought-provoking presentation of how people can relate to each other through and beyond language, and the interaction between actor and audience, which in the end, agreed to listen with closed eyes.

MOBILIZING EXPERTISE



Our public presentation was separated into two parts logistics and the action plan.

Logistics

We connected with other youth organisation and theatre groups in the local area and invited them to our public presentation. Also participants invited their parents, families, friends and colleagues.

We used an outside space, outside of the Ideon Science Park so companies and other in Ideon could also see and view us from their offices. This would then entice them to come down and watch us. Almost like we were doing a flashmob. The added shock element helped the group.

Action Plan

The performance was based on the Museum activity done in the Chapter 3. We just took it to the next level. Each group had a social issue that they had identify. We then told groups, how would you solve this issue in no more than 5 images. We expected the groups to freeze frame and show the process of solving the social issue. Participants has time to talk and pre-plan this activity. Normally Mobilizing Expertise is focussed on the process of the theatre and drama, but this time we were challenged to make a final performance and public presentation. It also encouraged interaction from the audience, as each image was presented at the end, we ask the participants to re-show their image and audience members would then guess what they were presenting and the solution they were showing. It encourages international, intercultural dialogue and also encourages the members of the group to then correct and explain the “right” answers.



CHAPTER 5

MIGRANT SPECTATORS

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What shows did you go see and where? How did you choose them?

The spectatorship workshop included several actions:

ACTION 1: The spectatorship workshop conducted in collaboration with and within the Attraversamenti Multipli festival, in the 2021 edition in Rome.

ACTION 2: The participation in the national meeting on the topic of "spectatorship" at the Festival of the Spectator in Arezzo

ACTION 3: The study of dramaturgies and texts of foreign literature envisaged by the project, in mixed groups of migrants and natives, was declined by participating as readers in the FANTASTIC CONSTRUCTIONS project that called for young authors with migrant backgrounds (also at their first writing experience). The CALL was aimed at new and sometimes temporary citizens who find no space for expression, nor forms of political and cultural representation, and intends to support the emergence of new narratives, prioritizing stories that show the complexity of ongoing paths of inclusion. The group involved in the reading participated in the publication of the book that collected the winning texts

ACTION 4: The research continued within the 2022 edition of the Attraversamenti Multipli festival and in Bergamo for the 2022 edition of the Up to You festival with other viewing groups, but with the same presenter.

The performances seen during Action 1:

La classe. Fabiana Iacozzilli (figure theater)

Fidati di me. Mauricio Villarroel - Mistral (circus)

Happiness. Compagnia Rasoterra (circus for children)

Mash up. Carlo Massari (danse)

Asta al buio. Antonio Rezza (participative performance)

Flamenco per tutti. Osta Cajón (open class)

Teleradio Metropoli. Mondocane (radio performance)

Animali. Yoris Petrillo (danse, performance)

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What did your hybrid editorial team look like? Who participated?

The editorial team for the vision workshop consisted of 19 people, including a Somali video journalist, a Libyan refugee, an Iranian refugee teacher, a Congolese refugee student, a Bangla refugee student, a U.S. artist, a Malian refugee, a Tunisian actor, a Cuban refugee computer scientist, an Italian teacher, five Italian girls from the Dominio Pubblico theater project, three Italian Asinitas trainers, and an Italian Asinitas volunteer. [Bios of all the participants.](#)

How did you collect the contributions after the shows?

By experiencing spectatorship as a practice of active citizenship, sharing opinions, criticism and personal reworking.

Before attending each show, as per the project, the workshop offers preparatory meetings, to approach the show's content, key themes, vocabulary and context

Immediately after attending each show, the workshop often offers interviews with the actors, or the director or technicians working in the theatre.

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What shows did you go see and where? How did you choose them?

We collaborated on the selection of the shows, with the audience engagement department of the Théâtre Les Tanneurs. Our selection was based on the accessibility of the shows (mute and mime shows, multilingua, spoken, movement, etc.) and the relevance of the topics addressed (local culture, gender issues, youth, etc.), the times of the performances (e.g. matinees or evenings) as well as on the basis of the opportunity for further workshops with the artists of the theatre.

What did your hybrid editorial team look like? Who participated?

Our editorial team was open to the different audiences that revolve around our association. Specifically, the public of the new wave of Italian migrants and second and third generation migrants, the students of language and literacy schools such as Lire et Écrire and the Centre Hellénique de Saint Gilles, the MENA youth of the Red Cross centre in Uccle and the CPAS.

How did you collect the contributions after the shows?

Ideally a week after the show, we meet again with the participants for a concluding session of critical responses to the show and to continue discussing the issues and reactions to the shows. The content is shared as a group and we also reflect on how to publish it on the blog, e.g. whether with or without photos, or with other images, or other important elements for the columnists in relation to their article. Once the content is ready and, if necessary, after a minimum of editing, we publish the articles on the blog and spread them through our social networks and the social networks of partners

Did you set any writing/oral expression/vocabulary tasks?

Our focus was not on the development of language skills but rather on personal expression and the ability to discuss the themes and aesthetics of performances across language barriers.

MEDEBER TEATRO



What were the challenges encountered?

Since the project was developed during the end of the covid pandemic, and the restrictions were still in place, we had to renounce certain shows, and to a wider audience of participants, as some refused the controversial measures adopted for the cultural and artistic sector.

What advice would you give to someone who would like to replicate the Migrant Spectators format?

In order to keep the activity attractive and not intimidating or compulsory, we decided to draw up a calendar of performances with related 'preparation meetings' to be shared with the partner associations, who in turn disseminated the information to their students and the public. Each participant could attend only one show and the related meetings - with a commitment/invitation to leave a trace for the blog.

What shows did you go see and where? How did you choose them?

“Picture Perfect” at Rialto 9-10 November 2021

“Eleni” at Synergio 8 March 2022

“Womanhood” at Synergio 19/2/2022

“The legend of Digenis Akritas” - Othellos Cultural and theatrical association 8/4/2022

“ The Tempest” at Curium 23/6/2022

For all events and spectatorship, we conducted a brief online Research about local events/performances/shows through social media (Facebook, Newsletters etc.)

What did your hybrid editorial team look like? Who participated?

Director: Tasoula Katsiami

Teachers/ Theatre Professionals: Maria Georgiadou, Rafaella Demetriou, Stavria Michael, Aristi Avramidou, Marinos Eftichiou, Marios Ioannou

Participants: Firooz Jaber, Behnaz Karimi Dourak, Elvis Tekou, Marios Ioannou, external members of MiHub organisation, external members of International Migration Office

Partners: Effie Maria Matafia, Panayiotis Chatzikostis

How did you collect the contributions after the shows?

Interviews and Questionnaires

Did you set any writing/oral expression/vocabulary tasks?

- Discussion around the performance
- Questions and Answers
- Brainstorming
- Mind Maps
- Reflection of the performance/commentary on the plot
- Reflective Journals

What were the challenges encountered?

Throughout the beginning of 2022, a few challenges came up. All the measures for the pandemic have been strict: limited audience in performance spaces.

Events and performances were more difficult to put together and therefore very few performances took place during the strict measures.

Some of the participants fell sick for the duration of the spectatorship journey which also made it more challenging to include everybody. Some absences were a consequence in spectatorship as well as the actual workshops.

What advice would you give to someone who would like to replicate the Migrant Spectators format?

Regarding the spectatorship programme, a prior research about the performances and the shows is a necessity so as to prepare accordingly and book in advance. Also it gives you the time to prepare the participants on matters of language, content and context (prepare them for any challenging vocabulary or even challenging/sensitive topics).

Professionals need to tailor the activities from the tool kit according to the needs, the age and the origin of the participants. Some participants could have learning difficulties or different needs (e.g Workplace English, Functional English etc.) and the time of the activity can be arranged depending on the size of the participants as well.

Operators and instructors also need to be mindful of the content of a material or a show. Some of the content might be sensitive or challenging to discuss and might need some preparation. Migrant participants come from different backgrounds, cultures, religions and have different comprehension of social and political matters. Activities can be chosen based on the background of the participants or elaborate on issues that they are more familiar with/issues that they want to learn more about (e.g Arts).

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Also, activities can be a means of sharing a common ground between the participants and the instructor - participants can have the opportunity to share their own experiences and find connection points between them.

There is no fixed time-frame for the activities proposed. Some can be used and shrink to fit a 1,5hr lesson and If they need to be adapted for a longer period of time, activities could be incorporated into a 'stretched-learning' process (Weekly length/monthly length). Further comments and feedback is given at the end of every activity mentioned in the toolkit.

What shows did you go see and where? How did you choose them?

We chose short, funny shows depicting everyday life of people, including immigrants, in Berlin. We also chose politically committed fringe shows and crime stories.

What did your hybrid editorial team look like? Who participated?

Two German language teachers from the adult education centre, who chose the performances and suggested them to the students in their German courses. Three to eight German students, migrants and refugees, with different levels of language proficiency, from A2 to B1, as well as some colleagues and friends.

How did you collect the contributions after the shows?

Immediately after the performances we discussed together and asked some questions, such as: "Did you like it?" "What did you not understand?" "How much did you understand of the spoken language?" Sometimes we had the opportunity to meet the actors and directors and to discuss the performance with them.

Did you set any writing/oral expression/vocabulary tasks?

Before the performance: Presentation to the students of a short synopsis of the play. On one occasion we hosted a theatre pedagogue who briefly introduced the synopsis.

During the performance: A teacher jotted down some key words, and took notes on contents and excerpts from the most appealing parts of the text.

After the performance (a few days later): Follow-up online discussion; based on the collected keywords, the play is summarised together to work out possible gaps in understanding of the plot/scenes. Students in German are given the task of underlining in the notes, distributed to everyone, what they did not understand.

What were the challenges encountered?

A short, simple action would be better understood from a language point of view.

A long, complicated and composite action requires high language proficiency on the part of the audience. Less educated spectators could only partially understand all contents. However, living the experience in a group and sharing one's eventual frustration enhanced participants' self-awareness. Moreover, this was an opportunity to discover new and unfamiliar environments; many of them had never been to a theatre in Germany or even in their lives. By attending theatre, they were able to get in touch with dimensions of the host country's culture that were completely new to them, such as German and European history of the 19th century or a different approach to gender relations.

This was a first contact, which could and should be further developed.

Participants did not have enough time for the experience to be prepared or for editorial work following the performance.

What advice would you give to someone who would like to replicate the Migrant Spectators format?

Teachers and facilitators should not expect participants to understand the whole thing. On the contrary, once the essentials are understood, they should not focus on language details.

MOBILIZING EXPERTISE



What shows did you go see and where?

Our First Spectatorship was going to the various squares in our city and watching persons and performances.

Our second spectatorship was a film called Emigrants in Swedish

Our third and fourth was watching three performances at the Malmö festival 16th August. 1. Malmö opera, Romeo & Juliet, 2. Folk Dance and 3. Bouncing narrative show

How did you choose the shows?

People watching was chosen because it was still covid and was quite difficult to see and go to concerts. It was also good for using skill on observing and understanding

Emigrants was chosen due to the fact that it showed the opposite side of migration and was very interesting to be able to also observe what was being said through body language since most of our spectators did not speak Swedish.

Bouncing narrative was chosen because the body was being used for resolving trauma not using language and since our spectators did not speak Swedish it was good understanding using body language. The performers were also international which helped the participants who were also not Swedish to feel comfortable.

Opera: Romeo Juliet was chosen because again our spectatorship did not speak Swedish and they wanted to be able to associate using body language. Romeo and Juliet being a classic story line would also help our spectators understand. It was also a great opportunity to blend both singing and theatre together.

Folk Dance was a great opportunity to see culture & dance combined it was also chosen because first was a spectatorship and then we could also participate and learn how it was done. It was a great activity and showed how the use of our body and not speak to both understand and demonstrate Swedish culture.

MOBILIZING EXPERTISE



How did you collect the contributions after the shows?

Interviews and Questionnaires

Did you set any writing/oral expression/vocabulary tasks?

- Discussion around the performance
- Questions and Answers
- Brainstorming
- Reflection of the performance/commentary on the plot

What were the challenges encountered?

One of the biggest challenges was Covid. While we still had lax rules here in Sweden plays and films, festivals and all performances were cancelled. When these started back up again another issue, we had was finding persons to be available on the same day and schedule as the performances and persons who wanted to go. We also found challenges of recording video we were not able to ask the director/ leaders of the performances.

What advice would you give to someone who would like to replicate the Migrant Spectators format?

To recreate this spectatorship programme, prior research, and information about the performances and the shows is a necessity so that you can prepare the participants in advance. It will also allow the person going with them time time to prepare the participants on matters of language, content and context (prepare them for any challenging vocabulary or even challenging/sensitive topics).

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