It Could Be Me – It Could Be You

Drama/Theatre in Education
methodologies and activities
for raising awareness on human rights
and refugees

Edited by **Nassia Choleva**

Teachers' Training using Theatre, Drama-in-Education and experiential learning techniques on human rights and refugees

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Read the article below

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Introduction

The three-day experiential training seminar described here lasted 20 hours and was the starting point of the *It Could Be Me – It Could Be You* project, which was designed and implemented by the Hellenic Theatre/Drama & Education Network (TENet-Gr) and the United Nations High Commissioner for Refugees (UNHCR Representation in Greece). It was the first action, designed at the end of 2014, which has become the core of the project. Its aim was to meet the need of participants, mainly teachers, to be informed about human rights and refugees, to raise their awareness and empower them to approach such matters in their classes/groups, using the experience they had acquired and the methodology and activities they had learnt about during their three-day training.

The methodological approach to achieve this goal uses the dramatic art and, more specifically, Drama-in-Education and Theatre of the Oppressed (Boal, 1979, 1992, 1995) techniques, as well as a selection of games, improvisations, and role play games. The basic pedagogic principles underpinning the approach are constructivism, experiential learner-centred learning, critical pedagogy (Vygotsky, 1997; Dewey, 1930; Freire, 1976), and, more specifically, the approach of Theatre as Education (Pammenter, 2018; Pigkou-Repousi, 2019).

The team and the authors of this article had to maintain a balance in the seminar content. We wanted the training course to include as many useful activities

as possible; they were selected from those that our experience in theatre/drama-in-education had proven effective to be used in class or other settings. We always kept in mind that the seminar had to be suitable for effective use, in part or in whole, by the participants themselves, mainly teachers working with their classes or groups. In other words, the pedagogical and aesthetic principles behind the training design had to be clarified for every activity. To this end, clarifications and explanations that might seem self-evident to a person experienced in similar methods are included here: we believe they will be useful for those less experienced and will help them 'take the plunge' and work with children either on the same or other topics.

Furthermore, we had to consider the time parameter, since the training almost always lasted for three days (Friday evening to Sunday afternoon), and the capacity of the group of working adults participating in the course to absorb the cumulative experience and metacognitive knowledge received at the end of a tiring teaching week (Androusou, 2005, p. 129).

Section 1: Training needs and design: methodological decisions

Anticipating and receiving increasing refugee inflows in our country as of 2015, as well as the new circumstances shaped after their arrival, made it imperative that the educational community be updated and empowered to respond to these new conditions. Many teachers, parents, and students of ours had already been involved in solidarity actions to support refugees, each in their own way (UNHCR, 2016). When designing the training course, we mainly aimed at empowering this group of people through the use of Theatre and Drama-in-Education techniques (Choleva, 2017).

As for the seminar content, to date (autumn of 2018), it is still dynamic and tries to respond to the conditions within which it is implemented at any given time. Elements and parts of the seminar had been twice tested by two agencies, namely the Hellenic Theatre/Drama & Education Network (TENet-Gr) and the UNHCR, as early as 2010.

Even after the *It Could Be Me – It Could Be You* project had started, however, and to date, although the structure of the seminar has remained the same, there is a dynamic process in place concerning its implementation and content. So, in the last five years, and ever since the first months of its implementation, the teams of trainers who implement the seminar have been recording participants' responses, trying new activities and modules or alternative implementation frameworks for some of them, evaluating and, finally, adopting or rejecting options, so that the purposes may be served in the best possible way at any given time. This is why, in every sector of the description below, alternative activities serving the same methodological purpose are included.

Pedagogical Goals - Bruner's Spiral

The seminar follows an ascending course towards exploring a social theme (the refugees, in this case) and understanding it more deeply. We do not follow a linear course but select a spiral one, which includes three basic consecutive phases:

- **Creation:** In small groups, in a big group or individually, participants are given the opportunity to focus on the theme of interest, using body, speech, movement, imagination and their memories to create something that can be presented. Depending on what the purpose is, this may be shorter or longer in duration.

- **Sharing-Presentation:** What was created in the previous phase is presented to other participants who take the role of the audience. The presentation may be shorter or longer in duration.

- **Feedback:** At this stage, the audience practise commenting on what they saw concerning its form, content, and the effect it had on them as members of the audience. These comments aim at helping the group who made the presentation work again with their presentation and, considering the comments they heard, make changes to improve it, to bring the presentation closer to its goal. This is why the group receiving feedback comments do not get into dialogue with the audience, they do not respond to, clarify, or answer any questions. Their 'answers' will be given by the improved version of the initial presentation, after the comments have been considered.

The cycle **creation - sharing/presentation - feedback** is repeated, giving creators and audience the opportunity to examine their theme more deeply and extensively. This process is based on Bruner's Constructivism Theory (1063), according to which knowledge is structured by learners themselves, when they acquire new experiences, and every new piece of information is incorporated into their cognitive potential. Therefore, the fundamental principle of constructivism in education is the active role of students as creators of their own knowledge. This learning process is familiar to many teachers, particularly those who undertake research projects, and aspires to encourage students in their capacity as creators and researchers into knowledge (Matsaggouras, 2008).

Along this spiral course, participants initially get to know the rules of the process through a game. When the group has enjoyed a specific game enough, we keep adding new elements and content to it, so that everyone can have the opportunity to share some personal information with the rest and be led to the theme of interest.

The pedagogical benefits of this choice are numerous. Participants create with others, co-create in a context that allows them to express their feelings, to undertake initiatives, to democratically negotiate their ideas, to 'prime' their imagination. Furthermore, participants are helped to practise essential skills, such as those of observation, active listening, and availability to serve the group purpose, as opposed

to one's personal choices. They gain practice in the principles of feedback, in how specific comments can be made in a constructive manner to contribute towards improving the work of others, how to accept comments on their own work; through all these, they learn how to learn. The same benefits are gained by students, who will be offered the seminar activities in a well-structured framework, within which they will be called on to work as equal members of a team, with all the prerequisite conditions and consequences this may entail.

From children's play to theatre

According to Somers (2012, see Figure 1), one can imagine a stretch of a road, at one end of which there is children's play, and at the other, theatre as an act of performance; what lies in-between is called Drama-in-Education; it is a distinct and separate field and comprises both ends as complementary elements. It is up to each teacher to put to effective use students' play skills, rule observance and free expression, which, ideally, they have already developed, so that they may gradually be encouraged to develop skills of conscious use of artistic language and to express themselves at a higher level.

PLAY/THEATRE CONTINUUM

Play   Drama in Education   Theatre
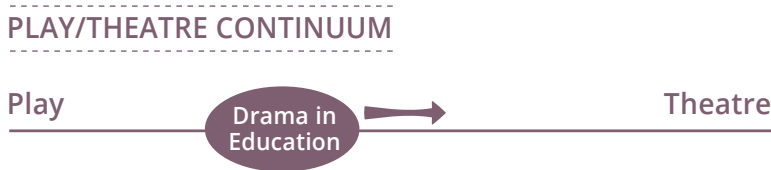
(Figure 1)

As we know from the art of theatre, actors enter the process of performance just like children enter play: they are fully aware that they are playing, they are ready to improvise, to stick to the rules and to participate in full. These skills are what we are after at the training course, and this is why we always start with games. During this phase, participants relax physically and emotionally, they leave anything unrelated to the work of the group outside the working space, familiarise themselves with the rules of the process and prepare for the deeper exploration to follow.

Besides, introductory games help shape the learning contract of the team, and, directly or indirectly, the rules we are interested in observing throughout the seminar activities are laid down. This is why the choice of games is not incidental but selected at any given time so as to smoothly lead us to the next phase. For example, no competitive games with a final winner are used, since we want to cultivate collective creation skills; in other words, there is no right or wrong, but

subjective expression or 'reading' (Burns 2018). Similarly, if we intend to ask the group to enter an activity of physical expression, this is introduced with warm-up games to prepare the body. Similarly, if we are going to follow with speech or song, we need to warm up the vocal cords.

The course and stages of workshops

The spiral course already mentioned and the gradually deeper investigation result in four stages. These should be followed in similar workshops with students, so that the sessions become complete learning modules, always with a beginning, a middle and an end.

- **First stage: Introduction, warm-up, energisers** of the body and mind; concentration and creating a group, mainly through games and relevant educational theatre/drama activities.

- **Second stage: Introduction to the theme** to be explored in a playful manner. Now, each one separately and the team as-a-whole are given the opportunity to play with the main idea in a relaxed manner, not yet obliged to commit themselves to being serious, to concentrate and take responsibility for what they say or do.

- **Third stage: Deeper exploration, processing, and creation.** This stage entails theatre/drama-in-education activities that require deeper commitment and undertaking responsibility; therefore, more time is given to the whole group and sub-groups. The creation-presentation-feedback cycle is used. It is self-evident that, in the activities that preceded, the group was given whatever tools necessary for what its members are now asked to create, so that a sense of security and a positive disposition may be established among participants. This stage is the core part of the seminar, but it cannot possibly exist without the previous stages.

- **Fourth stage: Wind down/closing.** Again, using appropriate games or other short ritualistic activities, we are all given the opportunity to return to the here-and-now, closing (temporarily for the first two days of the seminar) the process. The cooling-off stage is important and should not be neglected. The deeper a theme has been explored, with participants getting emotionally involved, becoming emotionally charged, and contributing with their body, mind, and soul, the more it is necessary for them to go through a 'closure' process for this module, before leaving the working space to return to life outside the seminar. When participants are students, before going on to break-time or returning to their classrooms for the next (and sometimes quite different) lesson, with its own demands, or before going back home after school, the closing stage should not be skipped. Teachers who have participated in the three-day seminar have realised how necessary this cooling-off/closing phase is, particularly on the Saturday evening, after the Passages module is over. It is, therefore, better to complete fewer activities if it means securing sufficient time for the final cooling-off/closing phase. What we had no

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time to work on can be postponed for the following meeting or lesson. At our next meeting, one should not hesitate to repeat some games as an introduction to create the appropriate atmosphere. Our experience has shown us that children enjoy repetition. Indeed, we can gradually invite them to lead the games themselves, to adapt them or propose some of their own that serve the same purpose.

All voices are respected, all ideas visible

We regard this seminar as a forum where one feels free and safe to experiment. As we all know, hardly any experiment is immediately successful. There is always trial and error before success. This is both the reality and the very essence of any learning process. However, because not everyone of us has been educated with this way of thinking, it is, first of all, necessary to remove the 'stigma' from making a mistake through the use of appropriate activities. Furthermore, the significance of subjective perception needs to be underlined, as well as the various perspectives that may be taken when investigating a theme or incident. It is necessary to illustrate in practice that there is no benefit in insisting competitively on one's own view; the gain is to be able to listen to others, their co-players, with genuine interest and to allow other ideas, elements, and parameters to be introduced and, possibly, enrich one's own 'picture' of the situation. Every issue, every incident, every image, every reality -and much more so when it comes to social matters- can be approached in multiple ways for the purpose of exploring or interpreting it. This is where the perspectives of participants are a gain, even if, at first sight, they may appear as a difficulty (Burns, 2019). Such diversity stimulates creative argumentation and substantial dialogue. It is such dialogue the seminar is trying to encourage.

According to the principles of intercultural education, the group of participants in a learning process (in our case, the seminar) bring with them their rich burden of culture, which an interculturally competent teacher (in our case, the trainers of the seminar) should be in a position to leverage for the benefit of the team (Zoniou, 2016). The team of trainees should definitely operate on an inclusive basis regarding the views and acceptance of everyone involved.

Based on the above, the manner of working for this seminar does not only focus on trying out and selecting ideas coming from participants, but also shaping different perspectives and viewpoints. We believe that it is a major conquest when a group manages to give time and space to the voices and views of all its members, even if these are contradictory or controversial. Through the process of

creating a short scene or a simple dynamic image, we encourage active listening, democratic procedures, self-motivated action and taking initiatives and undertaking responsibilities both individually and as group members. Setting a time-line for activities is a major factor to achieve all the above.

A useful instruction we usually give to groups is to see to it that they complete the activity within the time available and to ensure that: a) everyone has shared an idea (concerning the content, form of presentation or position of the audience); b) everyone has heard all the ideas of their group; and c) at least one idea from everybody is identified in the presentation made to the audience. If this remains at the level of oral negotiation, it entails the risk of becoming theoretical and time-consuming. This is why the seminar puts forward ways from the 'arsenal' of Augusto Boal's Image Theatre (1995, 2013), such as the activities 'sculptor-sculpture' and 'one at a time' (Govas, 2003). After the presentation we can ask to receive some indication from a few participants and check if they can discern their own ideas in their group presentation.

Learner-centred approach - the role of the group facilitator

It is crucial that a group's ideas, composition, and presentation be selected by the participants themselves, rather than by its facilitators (trainers or teachers). The facilitators' role is to ensure that the working conditions are conducive to allowing all participants to express themselves and cooperate, without the former intervening in the group work content. For this to happen, facilitators need to be open to seeing, hearing, and welcoming what is shared by the groups, which they may not have imagined or thought of themselves. The commonest trap is if one has a predefined purpose (concerning the content, formulation, view, and so on) which they want to lead the group towards. Such an attitude has an inhibitory effect against the principle of exploratory learning and prevents trainers from actively listening and hearing what the group says. In such a case, one deceives themselves into believing that they act in a coordinating capacity, when, in effect, they intervene and mute participants, 'pushing' them in a specific direction using a didactic approach.

Those who coordinate experiential seminars of this kind need to continuously maintain a balance between encouraging free creativity and cooperation among participants and discreetly encouraging the more hesitant ones to express themselves. It is, therefore, imperative to ensure an atmosphere of respect and team spirit by selecting appropriate activities.

Furthermore, those who coordinate need to pick up the group dynamic at any given moment and be flexible and ready to modify things depending on what they have planned. For example, they should extend an activity a bit longer than they had originally planned, omit another one, or introduce a new one earlier, if their judgement is that such adaptation is needed.

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Finally, we all feel the need to underline that in the description of the seminar that follows, as well as in other similar descriptions, there are games, activities and tools that may only be useful if implemented at the right moment for a specific group. In the same manner, they may prove useless if introduced rashly or at the wrong point in time. Just as the right spanner can be a godsend for the case of a faulty tap but absolutely useless for mopping a wet floor, an excellent activity to raise awareness about human rights may have nothing to offer to a group that is already sensitive to such matters. And this has nothing to do with how much the teacher enjoyed the specific activity during the training course. In other words, flexibility is a 'must' when one chooses the right tool (the spanner or the mop?) depending on the circumstances of a given group.

Section 2: Description of the Training Seminar

Several of the activities and techniques below are found in Greek literature related to creative theatre (Govas, 2003; Choleva, 2010), Drama in Education (Avdi & Chatzigeorgiou, 2007, 2008), Theatre of the Oppressed (Boal, 1995, 2014), as well as in published educational material (UNHCR, 2009, 2013, 2014, 2019).

Day 1 (duration: 5 hours)
Part A: Getting to know each other and creating a group atmosphere
The group of trainers usually selects 2 or 3 of the activities below and spends around 30 minutes on warm-up to prepare the group, depending on the spirits and energy of the participants. On the first day, most activities selected aim at getting to know each other, while on the next two days physical activities are chosen to 'wake up' the body and/or activities enhancing reflex actions.

The Perfect Circle
A circle is formed without holding hands. We check participants' feet: They should be aligned with those on either side of us — not more to the front or the back. The perfect circle has been achieved in fractions of a second! We can confirm its perfection if we can see the persons beyond those on either side of us without bending forward.

Getting to know each other - brief encounters
We walk freely in space, changing directions and filling gaps. When the word 'STOP!' is heard, we pair up with the first person we encounter. In a few seconds we introduce ourselves (say our names and something that happened to us today, e.g., where we arrived from). This is person #1 for us. We walk again. When 'STOP!' is heard, we meet a new person and make up a pair. This time, in a few seconds, we try to find something not apparent we have in common (rather than

apparent like the colour of one of our garments or our hair). This is person #2. The game can go on at this phase for as many cycles as we want, and every time we share something different with the person we encounter.

Then, we walk around again, but when 'STOP!' is heard, a number is also heard, e.g., #1. In split seconds we need to locate the person with this number for us and join them! Could we hold hands with our #1 pair and hold our other hand with our #3 pair?

Circle of Names

A circle is formed without holding hands. We have 1.5 minutes to break the circle up and form it again. This time, without talking, we'll enter the circle in alphabetical order depending on the initial letter of our first name. We can indicate our names and use gestures and signs or any other non-verbal way!

Pass the 'zip'!

This is a game of readiness, coordination, and reflex action. The group forms a circle. A player starts a 'zip', i.e., claps once towards the person on their right saying 'zip'. The person on the right continues the same movement so that the 'zip' travels around the circle from one person to the next. When the first round is completed, we repeat passing the 'zip' as fast as we can.

If one wants to change the direction of the 'zip', before they receive it, they have to raise their hand and sound 'boing!'. The 'zip' changes direction. We can then introduce another 'zip' or 'zips' in different directions. The game needs be played really fast.

Dracula

The group forms a circle. One of the persons takes the role of Dracula and stands in the middle of the circle. Dracula chooses a person in the circle and advances menacingly towards them staring into their eyes. The potential 'victim' can call the name of someone else in the circle to save themselves, obliging Dracula to change course and move towards the participant whose name was called out. The game continues until Dracula manages to touch someone. In this case the victim takes the place of Dracula in the middle of the circle and the game starts again.

Variation: For a future 'victim' of Dracula to save themselves, they ask for help using eye contact with someone else in the circle, hoping that the group member s/he is appealing to will remember his/her name and call it out to save him/her. When this happens, Dracula moves menacingly to the person who called out the previous potential victim's name, and so on.

Fruit salad

Sitting on chairs in a circle with one player standing in the middle of the circle. This person gives fruit names to everyone: You are an apple, you are a pear, you are a banana (up to three fruits, which are repeated). So, some participants are apples, some bananas and some pears. The only way the person in the middle can sit down is to take the position of someone else by making them stand up. So, he asks: "Everyone who is a/n (name of fruit), get up and change places". While 'fruits' are changing places, the person in the middle must find a chair and sit down, leaving another member standing in the middle of the circle. Later on, we can call for more fruits to get up and change places or even call 'fruit salad', which means that everyone gets up and changes places.

All those who..., get up and change places

A variation of the fruit salad game. The person in the middle completes the phrase "All those who…, get up and change places", using something that is relevant for him/her as well. For example, s/he cannot say "All those wearing athletic shoes get up and change places", when s/he has sandals on. The phrases used to fill in the gap gradually change to less apparent things. For example, "All those who want/like/dislike/fear/love something, and so one, get up and change places". At the end, this phrase is heard: "All those who have an ancestor who speaks or spoke another language except Greek, get up and change places".

Interview - True Stories

We ask participants who changed places in the last part of the 'fruit salad' to tell more to the group about this part of their lives. The team asks them questions and they respond only to what they are asked.

This last point gives participants an opportunity to think and ask questions that will give them as much essential information as possible so they can compose a story. It helps if a limit is set to the number of questions the team can ask. This limitation contributes to improving active listening. The activity is an introduction to the Hot Seating technique.

Part B: Dynamic Images

Dynamic Images I - individual creation

a. Images without a given theme

Walk freely around the space changing directions. We then walk filling the gaps at various levels (high, medium high, low) and at different paces (slow, fast, running,

scaling from 1 to 5). We stop when 'STOP!' is called out. The facilitator touches some members, who remain still like statues, in the exact position they froze on hearing the word 'STOP!'.

The rest become the audience and **propose titles - captions** for individual **statues** or the statue complexes created.

Following this, the audience is invited to answer the following questions about individual statues or statue complexes:

What do I see?

What do I think the statue feels/the statues feel?

What does it express/do they express?

What is the relationship between them?

What do I think has happened?

What feelings do they arouse in me?

It is important that the inner energy of bodies - statues is observed, which is always visible in the scene. The body speaks its own language — it does not pose. Perhaps the images created give rise to a theme. We encourage the audience to use verbs to describe what they see.

b. Images given a theme after they were created

We walk in space in the same manner as above. When 'STOP!' is heard, the facilitator isolates some still bodies using the process above. Now audience members suggest the theme or condition for the statue complex. The facilitator then asks those who make up the sculpture to work on it, move forward or back in time, so the conditions can be further clarified. The audience offers further feedback. This way, through the cooperation between the audience and the statues, a fuller image is created.

c. Images on a given theme - individual creation

In one of the later phases, a word is given to the group and when the facilitator gives a signal, everyone takes up a position in space. The first words given are simple, such as 'mountain', 'sea', 'bicycle', 'school test', etc.

The body stance observed in the beginning is usually descriptive. We indicate this and ask participants to avoid descriptive schematic presentations of the word and let their bodies be guided from a personal memory, sense, and so on. The image made up by each body and observed now becomes more expressive, more interpretative. For example, when the word 'sea' is heard, one does not simply present someone swimming, but shows through the body whatever sensation is aroused when hearing the word.

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Dynamic images II - group creation

a. Group image with a given theme using the technique 'One at a time'

The group is given the theme "Our Educational System as it Stands Today". Using the 'One at a time' technique, participants gradually create a group image, a composite piece of 'sculpture', entering the space designated for this, one at a time. Every time someone enters, they complete part of the image with their body, while the rest observe without commenting for a few seconds. Another one follows. If more than one bodies move towards the group image at the same time, they must communicate non-verbally so that only one of them proceeds.

The image - group sculpture to be created is usually combined of positive and negative elements. We encourage participants to think of other parameters of the matter at hand and express them using their bodies, avoiding repetition of elements that already exist.

b. Change it! (Forum Theatre)

Using the same technique (one at a time) participants enter and create a group image. This time, however, they try using their body or changing something in someone else's body to improve the sculpture, i.e., to help make "the educational system as we would like it to be". This exercise is an introduction to Forum Theatre, which is used when we want to explore and process a situation that oppresses us. In the first phase we visualise the current situation and in the second one we create the ideal image of what we wish things were like. The essence of Forum Theatre lies in the third phase, when we try to identify which of the changes necessary to reach the ideal are feasible and which of them are unrealistic, 'magic' solutions. This phase of the work goes beyond the scope of the specific seminar.

Dynamic Images III - documents and group images

a. Getting into groups (Group formation)

Moving freely in space as described above. At the facilitator's signal, participants remain still, each time joining parts of their bodies according to instructions: Two elbows, three backs, four foreheads, five left shoulders, and so on. This way we create sub-groups with the same number of members.

b. Documents as tools for creating dynamic images

Every group is given a different 'document' as a stimulus to work on for a short while (indicatively: a folk song, an article with statistical data, a personal testimony, a photograph, an excerpt of a literary text, etc.). We may even give a group two different types of documents at the same time. We could also ask a group to

use as a document one of the narratives heard in Part I, during the 'interview-true stories' activity. No group shares their document with other groups. For document examples see Annex 1 (p. 260).

Groups are given 20 minutes to: a) discuss the essence of the document given to them and b) create a dynamic image including the most important elements of the document. They can communicate the concepts they want using the following 4 tools:

- Body posture;
- Facial expression;
- Glance direction;
- Spatial placement of bodies.

When this is finished, groups present their dynamic images to others, one by one. The facilitator asks the audience to answer questions about a) the content, as in the initial activities of the Dynamic Images module (What is going on? Who are these people? Where are they? When? What are the relationships between them?); b) the form and aesthetics of the image (use of different levels, space, etc.).

Comments and interpretation by the audience are made without its members knowing the initial stimulus (document) of the group presenting their image.

The members of the group making the presentation do not respond to comments but only listen and make notes.

c. Reflection in groups

Groups meet separately for a while and discuss the audience's comments in relation to the goal they had set. To what extent were the issues they wanted to explore perceived? Should a body stand in a different way or place to help make the message they want to convey more apparent? Was an idea their group had not thought of heard in the comments? Would they like to incorporate it? What could be improved to make their work clearer and more effective?

Part C: Cooling-off after the 1st Day

Group rhythm

We find a simple finger-clicking rhythm in a circle. When it becomes consistent, we stop clicking but keep it in our mind without changing it. After four beats we need to start all together as a group!

After that, keeping the rhythm in our mind, one at a time starts jumping in turn. The rhythm must be maintained unaltered for all! The corresponding beat ('position') coincides with the moment of landing.

When the circle has been completed, every other person jumps, every third person jumps, and so on.

Day 2 (duration: 9 hours)

Part A. Warm-up

Only some of the following activities recommended are selected.

Magnet

The facilitator holds, with his/her arm raised, an imaginary (invisible) magnet. Across the way from the facilitator participants stand joined together like a fist. The facilitator 'moves' the group from a distance in various directions (left, down, right, backward, and so on), using their raised hand.

This activity is a good idea for the group before going out to break-time or as a pleasant, enjoyable way to bring them back to the classroom.

Clapping

The group forms a circle. A group of three next-to-each-other in the circle follow the following instructions: The second one lowers him/herself by bending their knees, while the first and the third turn so as to look at each other and clap their hands against their partner's once, over the head of the person in the middle. Then the third person lowers him/herself so that the second and fourth can clap over his/her head and so on. The game is easier to play than to describe!

When the circle is completed, we can repeat the game trying to maintain a steady rhythm when clapping, while accelerating from one repetition to the next. This is a game without words.

Colombian Hypnosis

Throughout this module, starting now, ambient instrumental music is used.

Walking freely in the space available; at the facilitator's signal participants stop and get into pairs. One places their palm in front of the other's face at a distance of around twenty centimetres. Using their palm as a guide they lead their partner around the space using all levels (higher, lower, middle height). The person being led makes sure they do not lose visual contact with the leader's palm. The two bodies follow each other as if dancing together. The facilitator signals for partners to change roles. The game works when there is silence.

Move the Puppet

Group members get into pairs. I choose a part of my partner's body (nose, hand, foot, shoulder, etc.) and 'move' it as if I am holding a string connecting us. I choose to alternate the parts I pull so as to make my partner move like a puppet. The facilitator signals for partners to change roles. The game works when there is silence.

Lead the 'blind'

Group members get into pairs. A holds B at the shoulder and the lower back and carefully leads them around the space. B has his/her eyes open at first and then closes them. A, the leader, having travelled around for a while with the 'blind', stops, leaves the 'blind' and finds another person with closed eyes to lead. At the facilitator's signal facilitator pairs stop moving around, every leader comes in front of their new 'blind' partner and reveals themselves when the partners open their eyes slowly. Change of roles. The exercise works when there is silence.

Leading the 'blind' through an 'obstacle' course (photographs and documents)

While the pairs carry on leading their 'blind' partner around, the facilitators place some obstacles around the floor and ask participants to avoid stepping on them. These obstacles are upside-down photographs-snapshots of refugee journeys and are gradually revealed to the guides. They are asked to choose one of the photographs and stand before it with their partner. The 'blind' open their eyes to look at the document as well.

Move under conditions and inner monologue

The pairs break up. Each one selects only one photograph and the facilitators give the instruction: "Walk to match the conditions of the place, time and situation shown in the photograph you chose. You are there as one of the persons in the photograph." Then the participants (in role now) are invited to externalise their inner monologues while walking. The inner monologue starts being heard as a whisper and gradually gains volume at the encouragement of the facilitator, until it becomes a cry.

De-roling/Leaving behind the forest with the cobwebs

In this phase participants need to 'shake off' their roles and return to the here-and-now. We ask them to form a circle and imagine they have just come out of a dense forest, full of cobwebs, which they have to gradually shake off from their hair, face, neck, shoulders, torso, back, their entire body. Cobwebs are difficult to remove and one has to rub hard to get rid of them.

Part B. Dynamic Images and stories
Dynamic Images IV - documents and stories through images
a. Past-Present-Future

Continuing the activities of Dynamic Images III of the 1st Day of the seminar, every group is asked to create two more images: One from the past and one from the present of the initial image they have already created. The first one may show the causes that led to the initial image (now the 2nd one), while the last one may indicate the results or where the heroes have come to after some time.

b. Adding new elements and/or tools

Each group is given the instruction of adding some (preferably only one at first) of the following tools:

- *Sound elements* (sounds, pattering, whistling, noises, etc.)
- *Movement details* that add to the meaning of the images, a repeated rhythmical movement, or a small movement, for example. These movements should not be descriptive or already part of the images.
- *Elements/Images/Descriptions from the narratives of the 1st Day* (interview-personal stories). See above.
- *Stage props*
- *Verbal elements* (words or phrases from their documents, not necessarily the entire document)
- Finally, the group is given the Universal Declaration for Human Rights. Participants connect the story they are telling with their three dynamic images with the Universal Declaration; in other words, they find the Articles most closely related to the points made apparent to the audience in their story.

Dynamic Images V - presentation, reflection, and Drama-in-Education techniques

Groups present their three images to the whole group, which is invited to identify the story narrated. Who are the main characters? Where are they? What is happening to them? Under what conditions? What are the causes of what is happening? What are the consequences? Does the story concern specific persons and peoples or abstract concepts? What feelings may the characters of the story have? What feelings are aroused in us as audience members?

For further processing and 'construction' of a story, we use some drama-in-education techniques. To implement these techniques the audience must participate, so spectators become co-creators of the story at this stage.

Thought tracking

The facilitator touches a character in the image on the shoulder and s/he starts thinking aloud. This way we receive information that might not have become apparent so far, concerning the conditions, thoughts, feelings or even the identity of the person.

The characters' intentions (Doubling)

The facilitator observes the images and the characters' body postures. A character is selected and, depending on what s/he seems to be expressing, the facilitator starts with a phrase in the first person that the character has to continue. The purpose is to specify their intentions and explore the role or/and the content of the composition more deeply. Indicative phrases: "I think that…"; "I wish …"; "If only, … "; "I would like to…"; "I am afraid/worried that…".

Inner voice (Speaking-in-role)

If a member of the audience believes they can guess what one of the characters is thinking, they stand behind them, copy their body posture and speak as if they were him/her. This way, ideas and additional elements are given to the group that created the three dynamic images, which may have not been thought of so far.

Press Play!

At the facilitator's signal, players bring the dynamic image to life for a few moments, so that the audience may perceive what they are doing, thinking, saying, where they are, etc. We can allow them to use only movement or speech, or to ask players to move in slow motion so we can observe them better, etc.

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Hot-Seat

We ask one of the characters of the story presented to sit on a chair facing the audience. The other 'players' are not in role now and join the audience. We can ask questions as we did in the interviews of the previous day. These questions and answers can be used to generate/construct a story and shed light onto aspects of the character, his/her relationships with other characters in the story, the circumstances, etc. We can repeat the process with more players. This way we reinforce

- active listening
- cooperation (since every player has to build on previous answers)
- participation by all
- preventing any identification of a participant with a character in the eyes of other members
- collective creation of a character

Corridor of Conscience (Conscience Alley)

If a character is faced with a dilemma and has to make a decision, a participant may voluntarily take his/her role and stand on one side of the space. This volunteer crosses the space along an 'alley' created by the rest of the players who are not now in role. While the volunteer walks towards the opposite side, the players flanking the alley have to tell him/her their thoughts (that s/he has to do A or B and why). At the end of the alley, the volunteer has to reach a decision as to what to do and indicate it through movement.

The activity may be repeated with another participant crossing the space along the alley, so that each one of the members has the opportunity to improve their arguments and check if the character's decision was taken based only in relation to the argumentation heard.

Collective conscience (cop in the head/inner voices)

We choose a character who seems to be overwhelmed with thoughts and feelings at climactic point and ask him/her to stand in the centre of the space maintaining the body position that made us select him/her. We would like to explore what might

be happening inside them and how they are finally going to react. The remaining members, one by one, take on roles of the story or thoughts that might be going through the character's mind. They find a phrase or a short sentence, which they keep repeating and accompanying with a characteristic movement. These voices are initially heard successively, one after the other. Then, they are repeatedly heard all together until they overlap, as if they were wheels and parts of a thought 'machine' in the character's mind. At the facilitator's signal the 'machine' abruptly stops. The character can spontaneously say or do something under the influence of all these voices.

Writing-in-Role

Characters write simultaneously and for one minute anything that crosses their minds. They only put their pens/pencils down when they hear the word 'STOP!' called out by the facilitator. The texts produced can be used in various manners (in a short scene, combined with other texts, in fragments, etc.).

Linking the short scene with the Universal Declaration of Human Rights

Which articles of the Declaration are related to what we see in the scene? Are these rights being protected or violated in the story presented?

At the end of each presentation, each group presents to the audience the stimulus-document they were initially given as a basis for building the story they presented.

Part C. *Passages* - a simulation game

Passages is an experiential simulation game created by UNHCR in 1995. A year later the first adaptation and Greek translation of the material was completed by Alexandra Androusou, then lecturer at the Department of Early Childhood Learning, School of Education, National and Kapodistrian University of Athens, Greece (UNHCR, 2013). All participants in the seminar take part in the game; they are divided into *family groups.* Each one is a family member and is provided with a family profile.

Having been forcefully displaced from their country, the families encounter certain conditions that force them to react and seek strategies so as to move on to their next step.

The game ends when they arrive at the entry point and, for some, within the hosting country. Until then, participants have experienced some of the refugees' living and survival conditions they may have never imagined.

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Dramatization and improvisation elements, sudden changes of circumstances and roleplaying make participants, as they all readily accept, experience the Passages intensively, albeit in a role-play environment.

In the last decade or so, during which the Hellenic Theatre/Drama & Education Network (TENet-Gr) has been using *Passages* in its actions, feedback received indicates that it is one of the most effective ways to inform and raise awareness about the refugee issue.

The material has been published in Greek and English and includes the entire procedure, as well as the activities recommended with their accompanying cards, so that the game can be implemented as a whole or in parts. It is important that the material should be adapted to suit the group of students involved and the time and space available. Ideally, the person who wants to use *Passages* should have participated in the game in a seminar context.

It is also essential to clarify that *Passages*, as described in the context of the 20-hour training course/seminar, is adapted for implementation to suit the needs and possibilities of the participating adults; in other words, we do not recommend that *Passages* should be implemented in the exact same way with students. However, in order to make things more comprehensible, we describe the basic activities and dramatic elements it entails below.

Finally, we ought to note that although this game has a major impact on participants, so that they may be informed and made aware about the conditions refugees encounter, it is not recommended for use with groups which may include refugees.

Off-role Instructions

The facilitator explains to participants the framework and rules of the game. Among others, it is explained that various venues are to be used, that everyone is to participate and what one has to do to exit the game and re-enter, if they feel the need to do so.

Role Cards

Participants are divided into groups, which will be families. Each family group receives a printout with information that they have to fill in. The information necessary mainly concerns names and ages of family members. This is how each participant creates their role.

Obstacles

Obstacles keep appearing in the game and participants are obliged to tackle them effectively. Some require immediate reaction (e.g., going through a mine field), while others allow participants some time to think and decide on the best

strategy to follow (e.g., how to cross the borders). This way, opportunities are given to participants to manage a crisis in groups or as individuals and to choose the most effective move.

Guided Improvisation

As the game evolves, the facilitator keeps providing new information to the families about what is going on, which direction they should move in, what conditions prevail along their itinerary. Participants follow instructions as characters-in-role (e.g., grandpa, grandma, mum, dad, child, etc.).

Soundscape

The facilitator and facilitating team create various soundscapes combining sounds from various sources. This way an atmosphere is created as conditions demand at any given time (e.g., airplane bombing, armed attack, etc.) and causes spontaneous reactions from those participating-in-role.

Deprivation of a Sense or Ability

In various phases of the game, (all or some of the) family members lose one of their sensory or other abilities. For example, they cannot see, or, when crossing a minefield someone is injured and cannot walk. These conditions are introduced so as to 'rock the boat' of the relationships and the balance within the family and so that responsibilities will have to be redistributed among the players/family members.

Modification/Adjustment of 'Stage' space - Touring

Classrooms, corridors, the yard, staircase can be turned into a square being bombarded, a refuge/safe place, a mine field, a detention centre, a border entry point. In order to make this happen we use cloths, chairs, desks and objects already in the space. After touring these areas in-family-member-roles, participants may not recognise that the places they moved through were their classroom or the main hall of the school, which are so familiar to them.

Teacher-in-Role

The facilitator take on various roles during the game. They may impersonate smugglers, robbers, border guards, asylum officers, police officers, locals, etc. To signify this, they use distinctive elements of clothing, such as a hat, for example, a 'uniform' jacket or a characteristic object.

Communication in nonsense language/gibberish

This well-known theatre/drama exercise is part of *Passages* as a condition that makes it more difficult to achieve one's final goal. The families have to find alternative ways of communication to make themselves understood and convince others as to who they are and what they are asking for, when neither their own language is comprehended nor the language of the people they are desperate to communicate with, often under pressing circumstances. Trying to find ways of non-verbal communication, using the body and their expressive means, participants have the opportunity to reflect on the difficulties a person who does not speak the dominant language of a country faces.

Part D. Cooling-off, Reflection, closing the 2nd Day

After the end of a physically and emotionally demanding game such as *Passages*, cooling-off is imperative. For this specific module, a range of theatrical and other activities are used for this reason.

De-roling

Participants form a circle and close their eyes holding the distinctive characteristics of their role in their hands (e.g., a kerchief in their family colour). The game facilitator, in a calm voice, goes through the stages of the game and the conditions encountered from the beginning to the end. S/he reminds participants that this entire thing was a game and they played roles; participants are asked to open their eyes and say 'good-bye' to their role, placing it or gently throwing it to the centre of the circle. The group can do this while also saying or shouting something. We can ask participants to move for a while, change places in the circle, 'shake the role off' of them using movement, 'shake the role off' of the person next to them, etc.

(Alternatively, we can also use the activity 'Leaving behind the forest with the cobwebs' presented above).

Discussion in 'family' groups

Participants get into the groups they belonged to as families to discuss off-role what they went through. They reflect on their experiences, the points that were very tough for them, the feelings and thoughts aroused during the game.

Discussion in the whole group

A rapporteur from every group tells the 'plenary' about the experience of his/her family during the game, as discussed in the small groups. We can strengthen the discussion by encouraging

the groups to share thoughts, impressions, feelings, and intense moments of the process.

Living Library

Having had the experience of the interview and Hot Seating activities, participants now, at this phase of the seminar, have the opportunity to ask questions to a person who has really been through such an ordeal. Refugee associates who have been living in Greece for years participate as guests to share information from their personal experiences and true events, which bring to mind experiences from the *Passages* game.

Invitation of Agencies Related to the Matter at Hand

This is a module to which contributions can be made to the discussion by representatives from the UNHCR, of a local competent agency, of an organisation/NGO, and so on. They can share valuable information, explain procedures, present international conventions/treaties, clarify relevant terminology/jargon and provide quantitative and qualitative data.

Safe in your Arms

In this game someone becomes the 'hunter' who'll try to catch a person from the group. During the chase that follows the 'hunter' is not allowed to run. In order for a person to be 'saved' they have to hug another participant (no more than one!). Hugging cannot last for more than 5 seconds. After the five seconds pass, the 'hunter' can catch you, so you gave to find (or be offered!) another person's embrace.

In a variation of the game, hugging should be using only two feet on the floor (either one foot each or both feet of one person) or none! Is this possible?

Day 3 (duration: 6 hours)
Part A. Warm-up
Warm-up - energising the body

Body awakening. We yawn, relax our facial muscles, and stretch thoroughly as if we are just waking up. We have a 'shower', scrubbing our body and face well.

'It' in lines

A corridor is created between two lines of equal numbers of players facing each other. One person is inside this corridor; in order to find a place in one of the two lines, they have to steal it from someone else! Using non-verbal communication,

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players from both lines change places as fast as they can so the player in the middle cannot take their previous place. Any player can change places, whether next to each other, across each other or diagonally across each other).

Attention: Before leaving our places, we need to have had a non-verbal negotiation/agreement with a specific person so that we may take their place (the point of the exercise is that we have both understood what is going to happen!).

'Bibiti bobiti boo'

This is a game of readiness and reflex action. The group forms a circle. The coordinator stands in the middle of the circle and points to someone (A). The instruction given may concern only A or A plus the two persons next to him/her. Instructions:

- 'Elephant': The person in the middle creates a trunk with his/her two arms and the persons on his/her left and right form the elephant's ears with their arms.

- 'Bibiti bobiti boo': When the facilitator says this to someone, the latter has to manage to say 'boo' before the facilitator completes his/her phrase.

- 'Boom': This instruction means that the person the facilitator points to has to remain still.

- 'Kangaroo': The person in the middle brings his/her arms in a position to imitate the kangaroo's small legs. The two persons on his/her sides form an open pouch in front of him/her. Another person from the circle can enter the pouch and pretend to be the baby kangaroo (joey).

Once instructions are clear, the game starts. Whoever is not fast enough or absent-minded or makes a mistake comes to the centre of the circle and gives instructions trying to confuse someone else.

Part B. Activities using educational materials

Shields and Bombs

Walking around the space trying to fill any gaps created. At some point we start having a co-player in our mind without them knowing it and keep trying to avoid them as much as possible. This person is our 'bomb' and we need to move as far away from him/her as possible. We then identify another co-player as our 'shield'. We have to try and 'keep' this person between us and the 'bomb'. At the coordinator's signal we stop and check if this condition has been observed.

Then the facilitator gives this instruction: "Bring to mind the Universal Declaration of Human Rights we used yesterday. Imagine that each one of you is an (imaginary) person whose rights, according to the Declaration, are violated. While walking silently in space, you become this person. What is your name? How old are you? Where do you live? Who are your friends? What do you like? How do you walk? Which one of your rights is violated?" Such and similar questions

aim at creating as round a character as possible. Shortly, while participants are silently creating their characters, the coordinator adds: "Now, the character you impersonate has to think what their 'bomb' is, i.e., specifically who or what is the threat they are trying to avoid or run away from?' And then: "Now each one should think if there is someone or something that can be their 'shield'." In this phase of the activity 'shields' and 'bombs' are not people chosen from the group.

Now the facilitator asks each character separately to explain to the group who they are, which right they are being deprived of, what their 'bomb' is and what their 'shield' might be. Often person A, a right of whose is violated, has not thought about or does not know what their 'shield' could be. If this is the case, the coordinator can address the group and ask if someone else, person B (not the initial character), believes they can be A's 'shield'. B approaches A and tells them who they are and why they can be A's 'shield'.

Below we present a case that is often encountered at the seminars we run.

A said they were a child bullied by their classmates on the way to school and these classmates were their 'bomb'. B, as A's 'shield', said that they are another classmate who can accompany A to school to put off the bullies. If A feels that B's offer is not feasible or satisfactory, they explain why. In this case A says: "Thank you, but they are going to set their eyes on you, too, and it is only two of us and many of them". B may or may not be able to think of a solution about this or proposes something else they might be able to do. The dialogue now opens to include all group members. If someone else thinks of something and they also want to become a 'shield', they stand in front of A, explain who they are, and so on. This gives the opportunity to everyone in the group to participate in making proposals in a dialogue with a specific purpose, i.e., trying to find a specific, feasible solution. When A feels they have been helped enough to defend the right violated, the facilitator invites another 'A' a right of whose is being violated, and so on.

Our experience from this exercise indicates that participants who become 'Bs' are happy not only because they become 'shields' but also because they get informed from other group members and they inform back about other things that might not have been known until then about agencies and organisations defending human rights, relevant legislation, etc. They are also happy as 'As' because they enter a procedure undertaking personal responsibility as individuals, but also together with others, seeking some light in the dark when faced with situations that often seem impossible to resolve. This is when despair is replaced with optimism and hope. Hope is, of course, a relief for the oppressed when based on real facts rather than on magic solutions (e.g., "I am Superman and will exterminate those who harm you").

Take a step forward!

Group members stand in line one next to the other. Role cards are handed out to participants (UNHCR, 2014, 50-52). The facilitator asks group members not to share what their role is with others. The roles are fewer than the players, so some receive identical cards.

The coordinator of the activity makes some statements. If one of the statements is true about the role assigned to us, we make a step forward.

After several statements are called out, participants are asked to stop where they are at the moment and look and the rest of the players and notice what they see. Where are the others? How far have they proceeded compared to me? How does this make me feel?

Players, one at a time, reveal their roles and explain why they are found in this specific position, which statements made them make a step and which ones kept them in the same place. We notice how the same role was interpreted by different players. Did they all move in the same manner when hearing the same statement? Were all the steps made or not made by so many different roles anticipated?

Where do you take a stand?

The space is defined as a continuum from absolutely 'Agreeing' to absolutely 'Disagreeing'. The starting point is in the middle of the distance, where participants stand in a line one behind the other. The coordinator reads aloud various statements concerning social issues, one after another. For example: "Greeks are racists"; "Women are the leaders of a family"; "Religion is something you are born into", etc. When participants hear a statement, they place themselves along the continuum depending on how far they agree or disagree with the statement. The coordinator then asks one of them to justify why they decided to stand at that specific point. If one hears something that they had not thought of, which makes them change their initial reaction, even by little, they should indicate this non-verbally, i.e., with their body, by moving accordingly.

Whoever presents their argumentation tries to be persuasive and influence others to shift towards their side along their continuum.

Attention:

- NO dialogue is allowed. Arguments are only heard but not commented on.

- NO staying put is allowed; we have to 'take a stand'!

- We try to use our speech and arguments that will make others shift in space (and, therefore, inside!), even if it is a tiny bit!

- NO judgement of the statements during the game, nor of other's opinions. The purpose of the statements is not to be part of a 'right' or 'wrong' exercise, but to become a starting point for dialogue so as to highlight various aspects of a matter.

- The statements heard need to be related to group interests and issues at hand, depending on their age and needs (the examples presented above were used during adults' workshops).

Part C. Review
Discussion
At this stage, facilitators review the techniques, activities, and basic methodological elements of the training seminar. They clarify points where needed and the usefulness of each exercise is discussed, as well as the adaptations necessary in response to the needs of the group. Educational material containing some of the exercises is also presented. Then the organisations co-organising the training seminar (UNHCR, Hellenic Theatre/Drama & Education Network (TENet-Gr) present their action work and the educational material they have produced. Special mention is made to particular actions of the *It Could Be Me – It Could Be You* project.

Part D. Work/Lesson Plans
Participants are divided into groups depending on the school grade they teach and draft lesson/work plans using some of the seminar tools. They then present them to the 'plenary' group and receive feedback.

Part E. Cooling-off, closure, feedback
The entire group discusses the experience of the three-day seminar and then evaluates it individually and anonymously, filling in the relevant form they received. To trigger the discussion, these are some indicative questions that may be raised to participants:

- What did I learn from this course?

- What thoughts did I have?

- How did I feel?

Then the group chooses one of the games they enjoyed most during the past three days and play it one more time.

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Epilogue

This text has tried to present the methodological choices made and the content of an experiential theatre/drama-in-education training seminar, aiming at informing, raising the awareness of and empowering teachers about human rights and refugees. Both the seminar and the text address mainly teachers interested in passing on this experience to their students or in experimenting with theatre/drama-in-education in class or during an extra-curricular activity.

The description of exercises for warm-up and closure is not, and could not be, exhaustive. Coordinating such a seminar is always people-centred and some activities can be used alternately, responding to the energy, physical or intellectual/mental needs of participants, the general mood and various other, and often unpredictable, factors, so as to achieve the goals of the workshop in the best possible manner. It is a fundamental pedagogical and facilitating principle that one should be able to discern what is going on in their group and recognise when they should or should not use a game or activity, always bearing in mind the broader educational goal/purpose.

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