

**DRAMA WAY**



# Boal in Practice - a facilitator's perspective

Participants of the course Boal in Practice - practitioners of the Boal's games and methods are sharing their experience from a facilitator's perspective.

What can surprise you as a facilitator?

What works well for the group?

What should the facilitator pay special attention to when leading an activity?

Find out the thoughts and questions raised by our participants.

Boal in Practice was a project to make drama tools more accessible for youth workers, believing that this methodology enhances creating intercultural understanding, as well as a sense of belonging to a community. This happens through creating honest relations and exposing to vulnerability in a safe context and to a controlled extent. Within this project Drama Way Foundation carried out a training course for beginners in drama and applied theatre – people who work as facilitators, animators, leaders, trainers with youth in their local communities.

23 participants from 11 European countries – Estonia, Lithuania, Poland, Czech Republic, Germany, France, Spain, Portugal, Italy, and Slovenia met in Supraśl, Poland in September 2021 to develop their range of tools to work with diverse groups, and to use drama games as a first step in introducing theatre and embodied activities into their practice. Trainers from Drama Way shared their experience and presented games and role playing activities described in the book: “Games for actors and non-actors” by Augusto Boal to practice with participants. The specific games addressed topics such as communication, community, values, conflicts, violence, and status.

The next stage of the project after the training course were workshops implemented by participants with their local target groups during the months of October – December 2021. We asked them to share their experience as facilitators – what was inspiring or question raising for them, on the examples of short activities which they had facilitated for the groups. Their answers were gathered in this brochure, which hopefully can be an inspiration for other fresh drama practitioners too.

We invite you to meet 19 of the participants and their stories!

**Agnieszka Banek**  
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#### WHERE WAS IT HELD?

Miejsce Aktywności Mieszkańców, Nowy Sącz, Poland  
Community center intended for all those who want to act locally and need space for it.

#### WHO PARTICIPATED?

In the workshop participated kids from the local community who attend weekly for an educational and creative classes to the community center in which I work in. There were 13 children in the range of age between 5 to 9 years old. They do not belong to any specific group, which means that there were from different backgrounds.

#### WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?

The general aim of the workshop was to give them the safe space to experiment and to embody different topics, also work on cooperation in the group using the games inspired by Augusto Boal's methodology.

#### DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP

Tiger in the jungle

Aim of the activity: team building, listening the rhythm of the group, building awareness of listening to each other, building the trust to team members, building the common group strategy

Participants are sitting on chairs situated in different directions. One chair is empty. One of the participant is chosen to be the tiger. His/her aim is to get to and occupy the empty chair. The other participants try to make it harder or impossible to the Tiger to do it, so they need to constantly and smartly change their positions leading by their intuition and mutual collaboration, but in the same time not allowing the Tiger to occupy their own space on the chair, on which they were sitting previously. Switching the roles of the Tiger. Discussing the insights that appeared during the exercise.

#### WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?

As a facilitator surprised me the fact that the children loved a lot the exercise and were very excited to play in it - every each of person wanted to be the Tiger. Moreover, after the few rounds chaos broke in and it was very hard to manage the excitation of the kids and trying to remind them the aim of the exercise. They've already lost the attention and just started to randomly run over each other, leaving lots of chairs empty which totally disturbed the structure of the exercise. For me it was a challenge to master it, and ultimately I believe that I have failed on this point.



**Anna Zajko**  
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#### WHERE WAS IT HELD?

The workshop took place at Dublin 8 Community Education Centre (D8CEC) in Dublin, Ireland.

#### WHO PARTICIPATED?

The participants were adult migrants of different ages from seven different countries (Brazil, Czech Republic, Ivory Coast, Pakistan, Somalia, Turkey) attending English classes at D8CEC.

#### WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?

The aim was to: create a map of the local area and talk about our community; build a sense of community among the participants; try out Boal's drama techniques when studying the topic

#### DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP

Forum theatre activity - On the bus

Aim of the activity: finding ways of reacting to antisocial or racist attacks as by-standers, creating a sense of community.

Brief description: participants create a scene on the bus, an attacker is verbally abusive towards one of the passengers, the bystanders look for ways to interrupt the incident and offer support for the victim



#### WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?

##### What has surprised you as a facilitator?

When we were discussing the disadvantages of living in the area, the participants were very cautious, at first, naming the problems with racism or antisocial behaviour, almost as if they weren't sure they could speak openly about them or needed permission to voice those issues. Once they decided to go for it, they became very present in the class, almost like they removed a mask that they are normally used to wearing. Also, I was surprised how quickly the words to describe their experiences in English were remembered and used again.

##### What has worked well for the group?

Starting off with creating a map of the area, as it helped the participant to see themselves as members of the same community and created space for reflection.

Walking activities helped to break the physical barriers among the participants. As you can see in the photos, each seat in the classroom is separated with a screen and on top of that, we need to wear a mask.

The forum theatre activity gave the participants a sense of empowerment.

##### What should the facilitator pay special attention to when preparing/ leading the activity?

The workshop requires a lot of trust building activities and warm-ups.

The forum theatre activity came from the issues first voiced during the map creating activity. It was a gentle, non-threatening lead-in activity not only for the participants but also for me - somebody who is only starting with drama techniques. It allowed the issues of oppression to surface. Next time I will try and design drama activities around the image of a bus journey, as it is a common experience and a great metaphor for community.

##### What questions have appeared for you as a facilitator?

A lot of activities are based on touch or physical contact. However, they are not always suitable for everyone e.g. some Muslim women. How can they be replaced with equally powerful activities but without the need for physical touch?

##### Do you have other important thoughts you would like to share?

I could feel the transformative power of drama during the workshop and so I am not afraid to fail dramatically, if you excuse the pun, while I'm honing my skills as a facilitator. It's going to be worth it! Thank you.



**Deyan Stoychev, Dobrinka Stoycheva**  
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**WHERE WAS IT HELD?**

This activity took place in "Hristo Botev" High School in the small town of Sungurlare, Bourgas region, Bulgaria.

**WHO PARTICIPATED?**

All participants are students at the local school. Most of them are from the Roma minority. Some of the students have special educational needs. The age range is between 10 and 15 years old.

**WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?**

The main goal of the games is to lead to team building, better self-understanding, expression and self-confidence of the participants. Students discuss different issues and problems that arose after the games. By learning to improvise in class, students would become empowered to tackle difficult issues in real life. They would discover how to find solutions to their problems.

**DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP?**

This was the initiative that the students took playing these games. All depended on them. The facilitator just gave them a start and rules. They were a real team.

Games: Colombian hypnosis, different status games, Guiding a blind person, warm-up games.

**WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?**

**What has surprised you as a facilitator?**

The desire with the students to get involved in the games.

**What has worked well for the group?**

Older students understood the idea of the games much faster while younger students took longer time to understand the games. They helped each other, if anyone did not understand the rules. The games had an effect on building team spirit.



**Diana Neacsu**  
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**WHERE WAS IT HELD?**

France, Metz

**WHO PARTICIPATED?**

The participants were university' students aged from 22 to 25. All of them study psychology.

**WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?**

Discovering the use of Augusto Boal's tools. Having a better connection to their body. Learning how to use participative tools in group therapy.

**DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP**

Emotions statue:

- Aim of the activity : Body language. Importance of body posture. Embodiment of emotions.
- Brief description. Participants make couples. One participant thinks about an uncomfortable emotion and they embody it as a statue. The other participant changes little by little their body posture in order to pass from an emotion to another one. Sharing in pairs.

**WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?**

**What has surprised you as a facilitator?**

The participants were really cooperative, so the workshop was "easier" to practice than I imagined.

**What has worked well for the group?**

Starting progressively and doing a name game.

**What should the facilitator pay special attention to when preparing/ leading the activity?**

Adaptation is an important skill to develop as a group facilitator. Also having more than one idea of energizers in order to provide the one who's more adapted to the participants, is a useful thing.

**What questions have appeared for you as a facilitator?**

During the time when the participants shared in couples about the activities that they've just practiced I was wondering if I should let them talk more than 10 minutes or stick to the schedule.



**Joran Dub**  
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#### WHERE WAS IT HELD?

The workshop took place in France, near Toulouse, in a small village called Lalbenque. During an European training about "Narr'Action", I wanted to give the opportunity to the participants to explore their bodies and to get inspiration from daily objects that we use every day.

#### WHO PARTICIPATED?

Participants were adults (from 25 to 42 years old) and came from very different backgrounds and countries but most of them were international writers and cinema directors.

#### WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?

The aim of the workshop was to highlight the fact that we don't need to always search for extravagant stories but just to look at the people around us, our environment and get a lot of inspiration. We are stories and made by stories.

#### DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP

Build our story:

- Aim of the activity: team building, creativity, developing imagination and narration competencies, awareness of our body.
- Story with objects: first, put on the floor different kinds of objects and let the group observe them. Tell them to pick up one they are feeling connected with. By groups of three or four, tell them to each one describe their object without naming it. After, to find an alternative usage. Next, to invent the origin of this object. After, invent a common group story with a protagonist and a conflict. To embody the story and last phase, to see the body-image of each group and try to find the meaning. Sharing in a circle and concluding on the power of imagination.

#### WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?

##### What has surprised you as a facilitator?

I felt good as facilitator of this activity and I was surprised by how it works so well with the group.

##### What has worked well for the group?

The description of the object without naming it is a very good start to guide and lead the activity and I think it is important to have a lot of different objects to propose to the group. To explain step by step the activity is a good "suspense" for the group I had, they didn't know what will happen after each activity and they participated in a really cooperative way.



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#### WHERE WAS IT HELD?

At the Asociacion Internacional Iniciativa Joven, Málaga

#### WHO PARTICIPATED?

There were three participants between 45 and 50 years old.

#### WHAT WAS THE OVERALL OBJECTIVE OF THE WORKSHOP?

To generate reflections and give tools for self-confidence and status.

#### DESCRIBE ONE ACTIVITY FROM THE WORKSHOP THAT IS THE MOST EXCITING AND RAISES QUESTIONS.

- 6 & 9. This dynamic was intended to make participants aware of their personal power and confidence to discuss their own perspective. A 6 was drawn on the floor so that by placing two participants on either side of the number, each could see something different. From the coaching I did on self-confidence they were able to give their point of view, accepting the other person's perspective.

#### WHAT IS YOUR REFLECTION AFTER THE ACTIVITY?

##### What surprised you as a facilitator?

The involvement of the participants and the great understanding and determination to learn.

##### What worked well in the group?

Creating a safe and comfortable environment where participants could express themselves freely.

##### What should the facilitator pay special attention to when preparing/leading the activity?

To the needs of the group.

##### What questions have come up for you as a facilitator?

How can a workshop like this be condensed into 2 hours? It was very fun and dynamic where both the participants and the facilitator made the time pass very quickly.

##### Do you have any other important reflections you would like to share?

There were few participants due to mismanagement on the part of the association, however the workshop continued and it was very surprising how the number of people was the same.



**Katarzyna Łobaza**  
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**WHERE WAS IT HELD?**  
Wrocław, Klubokawiarnia Sielanka

**WHO PARTICIPATED?**  
Small group of youth workers (6 people). Cultural animators and pedagogues. Age 20-32

**WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?**  
To promote mobility and to promote Augusto Boal methodology.

**DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP**

Work with images. First, I briefly described to the group how it is working. Then we tried it in practice. We were talking about different forms of aggression and after that I decided that it is going to be our topic. They were divided into two groups and they created their images. I asked them to show 3 images. One at the beginning, then in the middle, and then the last final one.

**WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?**

**What has worked well for the group?**

Work was very interesting. People showed a lot of emotions and a lot of creative solutions to problems. I would love to continue that workshop because I saw the big potential of those techniques.

**What should the facilitator pay special attention to when preparing/ leading the activity?**

Because we already know each other it was a really safe space. My reflection was that if I would do that workshop in a different environment with people who don't know each other, for sure I would need more time and more activities to create a safe space, where they can really show themselves without fear.



**Maja Mestek**  
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**WHERE WAS IT HELD?**  
The workshop took place in the capital of Slovenia, Ljubljana in the youth center Mladi Zmaji

**WHO PARTICIPATED?**  
Participants were local young people and some who are currently on their ESC project in Ljubljana, which saw an open invitation on social media. The age range was between 20 and 30 years old. They were young people who were already familiar with Erasmus international projects.

**WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?**  
The aim was to get in touch with their body and get a better understanding of emotions.

**DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP**

Talking with the body.  
Aim of the activity: Self awareness, body awareness, building trust and connection.  
Brief description: Participants make couples. They have to remember a very hard situation that is burdening them and express it with their body, as exaggerated as possible. The other person then has to, move by move, relax them by changing their body posture into a relaxed one. Then the participant repeats the same sequence two more times and after that they switch roles. Sharing in pairs.



**WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?**

**What has surprised you as a facilitator?**

During the parts where we talked about activities, after the experience, I really liked how they connected them with their life and asked questions regarding some correlations.

**What has worked well for the group?**

It was a one and a half hour workshop so I decided to switch between different

activities, starting with energizers and ice-breakers, then expression through the body with different activities, followed by reflection. The second part was first short theory with their practical examples, going back to energizer and in the end there were again experiential activities, using their body to communicate.

**What should the facilitator pay special attention to when preparing/ leading the activity?**

To make sure that the participants are in a relaxed, motivated and open state before they start it.

**What questions have appeared for you as a facilitator?**

How to adapt individual exercises to be as fun and engaging as possible, while carrying the strong learning component that will bring long term impact.



**Martin Zeman**  
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#### WHERE WAS IT HELD?

Czech republic, Home of saint Agnes, Olomouc

#### WHO PARTICIPATED?

Participants of a voluntary weekend from the whole Czech republic and clients of Home of Saint Agnes - homeless people with health problems. Age range was about 30 - 60 years, male and female.

#### WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?

Social inclusion, promotion self confidence, promotion communication between clients.

#### DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP

Living museum:

Aim: This activity challenges the players to be quick, imaginative and to work together.

Brief description: All the players spread out in the space and become museum artefact on display in frozen tableaux. The night guard begins to walk around the museum and exhibit changes of positions. The objective is for players to change positions without the night guard seeing them moving. If the guard sees an artefact moving, they are removed from the museum.

#### WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?

##### What has surprised you as a facilitator?

The clients of Home of Saint Agnes have a lack of communication with each other and low self confidence. During activity they had good communication and their self confidence was promoted.

##### What has worked well for the group?

Well was working communication between voluntary workers and clients of the home.

##### What should the facilitator pay special attention to when preparing/ leading the activity?

Special attention was needed to pay to the health situation of every client.



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#### WHERE WAS IT HELD?

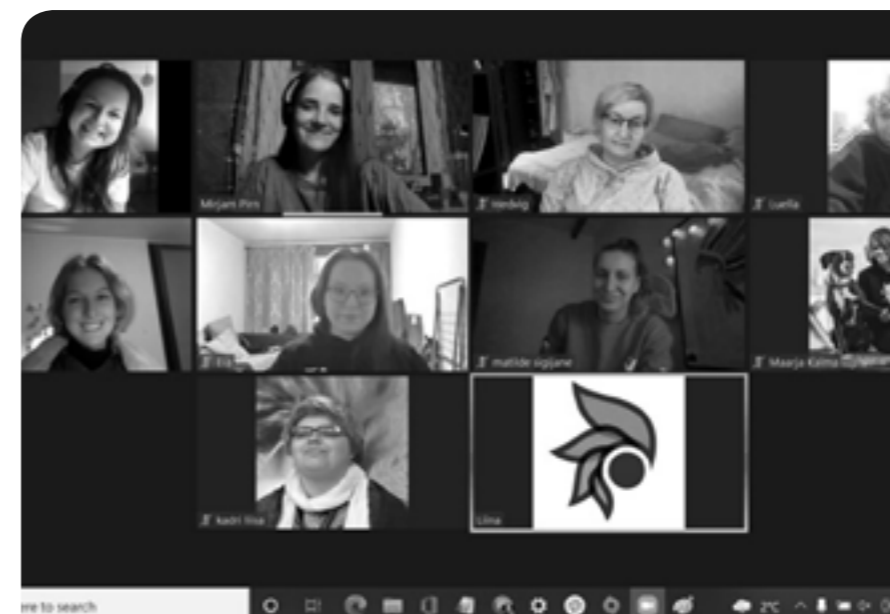
Estonia, Zoom, Eesti Noorte Vaimse Tervise Liikumine MTÜ (Estonian Youth Mental Health Movement)

#### WHO PARTICIPATED?

Our participants are members of the community we work with, the Estonian Youth Mental Health Movement, as well as our colleagues from the organisation. Our community unites young people with a sense of motivation, whose light blue dream is that every young person in Estonia can grow up in a society that supports mental health. Age range: 18-32

#### WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?

Given the current situation in Estonia, where covid-19 case numbers are very high again, restrictions in place and meeting people is difficult - the topics of loneliness, connection and communication are very relevant. This time may be especially difficult for members of our vulnerable community, which is why we decided to dedicate our workshop to creating a sense of connection inside the community, providing the opportunity to communicate with peers about the difficulties they might currently face. As well, we wanted to ground them and make them analyze their situation and emotions.



#### DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP

We did few walk the space activities & object work and the most exciting and question rising was either if people had their "safe" or "good" spot in their home. More fun questions arised from comparing objects people had chosen for their "bring me comfort and good feelings", where people chose their cats! That was super fun for me and it also seemed to brighten up others too!

#### WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?

##### What has surprised you as a facilitator?

The time needed for each person to do the exercise is so different! Some need 1-2 minutes to find their space and items, while others need 10+ minutes. And still-how

different but at the same time similar we are to each other with our emotions and stuff that brings those emotions up.

##### What has worked well for the group?

Talking and reflecting in pairs! It seemed that they had something to talk about the whole time I gave them. Reflection didn't work so well in the group without my push ;) But I suppose that might be Estonian nature as well! We have to account that in our culture, it isn't common to share so much about yourself even when you know the group and people!

##### What should the facilitator pay special attention to when preparing/ leading the activity?

TIME! At some point I had too much of it and at some point too little. Also cultural and other background, as it influences the time needed to open up and fully take part in! I would also highly suggest waiting and doing it in person. It just isn't the same in zoom. People often need different environment to open up more and to know that no one is judging them for what they say or how they act (As for a lot of people, this isn't fully doable in home)

##### What questions have appeared for you as a facilitator?

Maybe how to better give people a better push to start group reflection. If I asked someone to speak- they had a lot to say and did so happily, but I'm not sure how to lead the session so that group work goes smoothly?

##### Do you have other important thoughts you would like to share?

It was quite difficult to plan time wise as we had to organize it through zoom. But I was incredibly happy that people turned up and it gave me confidence to do even more workshops. If you can, do multiple sessions! I already feel more confident after my first one and I truly feel you don't get the full experience of leading the activity when you only do it once!

**Nicola Lazazzara**  
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#### WHERE WAS IT HELD?

My follow-up workshop was held in the St. Andrew 's Scout centre, in the city of Nea Makri, Greece.

#### WHO PARTICIPATED?

It involved 33 young people between the ages of 18 and 30 who were participating in an Erasmus+ youth exchange on the topic of art as a tool to build inclusion.

#### WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?

My session was held during the part of the program designed to build a stronger sense of community among the participants.

I led a two-part workshop in which I used musical improvisation in a group setting as a way to draw parallels between the unspoken rules of musical communication and the way we usually communicate with each other.

The aim was to inspire reflection about active listening, the importance of support, giving and taking space, leading and following.

#### DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP

“Central safe space and exploration around the edges”

Aim of the activity : listening to each other, exploring expression out of the comfort zone, non-verbal bonding,feeling supported by the group.

Description: the group gathers at the centre of the room. A hand-clapping pattern is initiated and repeated in a loop by everyone.

The participants are invited to step out of the circle when they feel comfortable to do so and initiate a new vocal or percussive pattern.

It is explained that at all times at least four People should be keeping the original pattern at the centre.

It is encouraged to join other people's patterns and to be mindful of volumes.

Reflection in small groups and then in a common circle.

#### WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?

##### What has surprised you as a facilitator?

What surprised me as a facilitator was the amount of time the participants felt actively engaged in the activity. It was much longer than expected.

##### What has worked well for the group?

It has worked well to highlight the centre of the room as a safe space and to have held a 15 minutes vocal warm-up as an introduction.

##### What should the facilitator pay special attention to when preparing/ leading the activity?

I think attention should be paid to the warming up to ensure that it feels comfortable for everyone to use their voices when improvising later on.

Also the facilitator should engage actively and support smaller groups or individuals if it feels like they are hesitant when starting a new pattern of needing more volume.

##### What questions have appeared for you as a facilitator?

I reflected about how much or little I should influence the length of the process as a facilitator and on allowing more space and time for processes to unfold.



**Aleksandra Cnota**  
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#### WHERE WAS IT HELD?

Poland, Elbląg, Stowarzyszenie Elbląg Europa

#### WHO PARTICIPATED?

The workshop was attended by young people (girls) aged around 15 (members in a local theatre group), adult women from the local women circle group, and 3 men, one of whom was with a 7-year old son.

#### WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?

The aim of the workshop was to increase the feeling of being in the body, stimulate the senses, and increase awareness about the influence of emotions on body movement and vice versa. Another goal was to establish non-verbal relationships with other people through body senses.

#### DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP

Mirroring

Aim of the activity: enhance empathy and emotional understanding of others, seeing and feeling others through all senses, not only visually.

Brief description. Participants make couples. One is the leader and moves his arms and legs to music. The other imitates the movements trying to keep eye contact at all times, without observing the moved body parts. Afterward, they switch roles.



#### WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?

##### What has surprised you as a facilitator?

It was my first workshop of this type and I was amazed at how open and eagerly everyone participated in the project. Many of the participants had never met before.

##### What has worked well for the group?

I noticed the participants liked slow, musical exercises which required mindfulness to the moves and emotions of both themselves and others.

##### What should the facilitator pay special attention to when preparing/ leading the activity?

I think that the facilitator should take into account any difficult personal background of participants (when known) and inform participants that they do not have to participate in any exercise they might feel too challenging. Furthermore, participants should be instructed to only go as deep as they feel comfortable. The facilitator should always pay attention to the emotional state/body expression of the participants

##### What questions have appeared for you as a facilitator?

I was wondering how such exercises could change society if they were practiced on a larger scale,

##### Do you have other important thoughts you would like to share?

I was very touched by the participants' reactions and insights to the mirroring exercise. Some of the participants said that this exercise allowed for a deep relationship not only with the other person but also themselves and described it as a spiritual experience.



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**WHERE WAS IT HELD?**

It was held at Iniciativa Internacional Joven, Málaga, Spain.

**WHO PARTICIPATED?**

We worked with a group of women who are between 40 and 50.

**WHAT WAS THE GENERAL AIM OF THE WORKSHOP?**

We wanted to work in the self confidence of the participants.

We believe it is the root of lots of problems. And we also wanted to worked a bit about the status.

**DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP.**

Creating an image of self-confidence.

Aim of the activity: They had to reflect about what self-confidence is for them and when they normally gain that confidence before or after they have achieved what they want to achieve.

Brief description. Participants make couples. They reflect about self-confidence. They create an image of what self-confidence means for them.

After that they reflect in pairs and later, we all share our impressions.



**WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?**

**What has surprised you as a facilitator?**

It was nice for me to see how we did the workshop with not too many people and how it worked.

**What has worked well for the group?**

I felt that the warming up activities were really energising for the whole group.

**What should the facilitator pay special attention to when preparing/ leading the activity?**

I believe that it is really important not to create an expectation of what is going to happen. Also, while leading I think that it is important for the facilitators not to impose their own opinion to the other participants but to share their own reflections in that moment.

**What questions have appeared for you as a facilitator?**

Sometimes it was difficult for me to keep guiding the group towards the aims of the activities.

**Ana Raquel Andrez Martins**  
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**WHERE WAS IT HELD?**

The activities took place in Portugal, Olhão

**WHO PARTICIPATED?**

students in the 3rd year of primary school, from two different classes, with 8 to 9 years old.

**WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?**

In both workshops the main goal was to promote the connection with themselves, with the others and with the environment.

**DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP**

“Walking the Space”:

At first, the students were asked to freely walk the space, avoiding gaps and trying to be equidistant from each other. Then, I asked them to walk the slowest as they could and after the fastest (without running). Next, they were asked to walk as far away as possible from each other and then the closest (but without touching).

Following, I asked them to imagine that gravity was stronger than ever before, and that, little by little, earth was pulling them toward its center. This means that little by little, they would get closer to the floor until the moment that they would be laying down on it without moving.

Suddenly, the strength of gravity was getting weaker and weaker, and little by little they could stand up until they would be able to jump, dance, and reach the sky.

After coming back to freely walk the space, there was a moment when I asked them to stop if I clapped once, to jump if I clapped twice and 3 claps would mean that they would make a random sound.

Afterwards, they were asked to walk one at a time, being aware of the colleagues’ movement.

To finish the exercise, I asked them to walk randomly and, as they would pass by another colleague, they would need to establish eye contact for a brief moment. And at last, shift from eye contact to greeting as they wished. Reflection time.

**WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?**

**What has surprised you as a facilitator?**

I had the chance to prepare two different activities for two different classes. In both, there was a warm-up game and 2 exercises. Nonetheless, there was one exercise in common, “Walking the Space” which, according to the student’s evaluation, was the funniest exercise of all. And for me, as a facilitator, that was an interesting realization considering that I wasn’t sure what kind of exercises I should include in my activities taking into account their age.

**What should the facilitator pay special attention to when preparing/ leading the activity?**

The most spontaneous reflections were of emotional nature, for example: “I liked a lot”, “It was easy”, “I liked this specific part of it...”. If I wanted to deepen the reflection, I would need to ask some questions for guidance to the group. The reflection part was always done all together in a circle after each exercise. For this age range, I felt it was easy that the opinion of one would influence the opinion of others. So, to stimulate the critical side of each one of them, I think next time I would do the reflection moment in groups of two or three and then ask them to share with the rest of the class.

**Do you have other important thoughts you would like to share?**

I felt that there was a lot of potential to explore their ability to reflect, analyze and evaluate situations and their own feelings but they needed more practice and time. All the activities felt just like a warm-up. It would have been nice to keep working with them throughout time to see their progress. I think, little by little, they would develop more of their critical side, learn with the others and their own reflections, and eventually be more proactive in sharing their thoughts and taking actions.



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#### WHERE WAS IT HELD?

The workshop was held in Porto, Portugal, on the space of the faculty of Arts and Humanities of Porto.

#### WHO PARTICIPATED?

The group of participants included young students from the feminist Collective of the faculty of arts and humanities (aged between 18-25); but also students that were starting to integrate this collective.

#### WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?

The aim of the workshop was to start the new year raising awareness for the purpose of the existence of a feminist collective in the faculty: to create political awareness for gender inequalities inside university contexts; and to create the aim of political organization inside of the faculty.

#### DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP

An activity playing with status and gender roles. In a group of papers, we displayed a group of jobs/social positions that are frequently associated as jobs/activities "of men or women". The structure of the activity was the following:

1. walk the space/different paces and different kinds of distance/closing the eyes
2. Spreading of papers on the forehead of each person;
3. Walk the space/act without talking with each other according to the status and gender roles often associated with the papers that they were seeing from the others (we often asked to think in places related to the space of the university - classroom, corridor, students bar and so on);
4. To make a line in collective according to the status/gender roles that they think they are playing;
5. To look to the paper and walk the space again with the same instructions before;
6. To make a line according to what they did and saw.

The final part of the exercise was to have a discussion raising two following questions: what do you think is important to share with the group? What did you feel doing the activity?

#### WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?

##### What has worked well for the group?

The activity brought together the recognition from the community that they needed to organize in the faculty; and also that those questions they were raising were happening every day in the contexts of classroom, students activities, and so on and that the activities were important to them to realize that.



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#### WHERE WAS IT HELD?

Secondary School: OBS Alexanderstraße,  
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#### WHO PARTICIPATED?

This is a theatre course at school, the students are 14-17 years old. They can choose between music, arts, handicrafts and theatre. The theatre course was their first choice.

#### WHAT WAS THE GENERAL AIM OF THE WHOLE WORKSHOP?

The aim of the workshop is to develop a play with the topic „mobbing“ within half a year and to present it in a small theatre in Oldenburg. The topic was chosen by the students. In today's activity the students will learn to build images in general. Moreover they will build their image of mobbing and change it into an image of respect. We chose the activities in order to help the students to create their own idea of mobbing and to be aware of the different roles in mobbing-situations (oppressor, oppressed and bystanders).

#### DESCRIBE ONE MOST EXCITING AND QUESTIONS RAISING ACTIVITY FROM THE WORKSHOP

Activity: What does mobbing look like? - Building images in groups of 4 or 5 people.

The activity leads the students to discuss their personal idea of mobbing before they start to build their image. What is mobbing in general?

What does it look like? Where did I see it? Who is involved?

In the following the group has to decide who will take over which role/character in the image. Taking over one role brings the topic even closer to the students, now they are characters being part of a mobbing scene. This might be difficult for the participants: Do I really want to be the strong but mean oppressor or the weak oppressed who is lying on the ground? How much does the situation correspond with my real life? The last step is to decide which situation they want to present. How strong or clear should the image be? What are the typical postures of those involved? How close are they standing to each other? After having built the images the students present their images to each other. To understand more about the situation and the feelings of the involved characters, each person speaks out loud what they are thinking as their character in that moment. At the end of the activity the audience describes what they saw, labels the different characters and finds a caption for the image.

#### WHAT IS YOUR REFLECTION AFTER HAVING DONE THE ACTIVITY?

##### What has worked well for the group?

Both groups built very strong images. The different characters were named quickly and various captions were found. The images were perceived as realistic. All of the students said that it was easy to make up mobbing situations since they have seen them quite often in school or on TV.



##### What should the facilitator pay special attention to when preparing/ leading the activity?

The allocation of the roles was unproblematic. Never-theless, we find it very important to give an opportunity to "shake off the role" after the exercise is finished. One participant said that it was surprising that none of the images showed somebody who helped the oppressed character. She hadn't realised it when she built the image with her group, she only realised the lack of it during the presentation. This led us to a discussion which sharpened our idea of mobbing even more. This exercise is a strong method to identify feelings towards and experiences with mobbing. When ending the session the students expressed their wish to "leave" these emotionally strong images "in the room" and not "taking them/the negative feelings home".



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Paragraf International (France)

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**DRAMA WAY**



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