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# Acting Up Pilot Test in Scotland



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## Table of contents

- Introduction..... 5
  - Introduction to Acting Up project ..... 5
  - Why drama techniques? ..... 5
  - Introduction to the courses for beneficiaries..... 5
- Course: Scotland..... 7
  - Overview..... 7
  - Team induction..... 7
    - UNIT 1..... 8
    - UNIT 2..... 8
    - UNIT 3..... 8
    - UNIT 4..... 8
  - Residential Week: Physical Activities ..... 9
    - UNIT 1..... 9
    - UNIT 2..... 9
    - UNIT 3..... 10
    - UNIT 4..... 10
  - Residential Week: Script writing ..... 10
    - UNIT 1..... 10
    - UNIT 2 Prince’s Trust Review (part of the Prince’s Trust Log Book/Transcript)..... 10
- Annex: Description of activities..... 11
  - Be a newspaper ..... 11
  - Brainstorming: job interview..... 11
  - Bubble gum! ..... 11
  - Choice of an issue..... 11
  - Construction of a scenario ..... 11
  - Cool down and relaxation ..... 11
  - Countdown..... 12
  - Evaluation: the turning sheet..... 12
  - Everyone at the picture..... 12
  - Finding myself ..... 12
  - Follow the numbers..... 13
  - Forum Theatre..... 13
  - Group sculpture..... 13





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- Hypnosis ..... 13
- Image Theatre (theme: job, game)..... 14
- Integration space games ..... 14
- I-statement ..... 14
- Letter to myself in the future ..... 15
- Looking for a job offer ..... 15
- Make it bigger..... 15
- Make yourself memorable ..... 15
- Me, myself, I ..... 15
- My way ..... 16
- Noises ..... 16
- Obstacle course ..... 16
- Objections..... 16
- Person to person ..... 17
- Photoshop ..... 17
- Point of view..... 17
- Practices ..... 17
- Roll a dice ..... 17
- Say Hello!..... 17
- Scriptwriters ..... 18
- Staging ..... 18
- Superheros ..... 18
- Support and counterbalance..... 18
- Take the space..... 18
- Tell, listen, reproduce..... 19
- The blind car ..... 19
- The bottle ..... 19
- The circle of knots ..... 19
- The mirror..... 19
- The most frequent questions ..... 20
- The orchestra conductor ..... 20
- The radio..... 20
- The reasons you are not hired ..... 20
- The sheet of paper ..... 20



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- The 3 steps of a job interview: before, during and after ..... 20
- Walking through... ..... 20
- What are you doing? ..... 21
- What I leave, what I take..... 21
- Where is Monica?..... 21
- ZAP..... 22



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## Introduction



### Introduction to Acting Up project

ACTING UP sets the objective to engage adult learners (especially those low-skilled with fewer opportunities) in continuing education through the use of drama techniques and up-skill them to find proper education and employment pathways.

Acting UP project focuses on two target groups: i. adult educators, trainers, vocational counsellors, and socio-cultural practitioners, who will be trained to use drama activities as pedagogic method to support vulnerable adult learners and ii. adult learners at particular risk of exclusion, those who require up-skilling or re-skilling, often affected by unemployment, restructuring and career transitions.



### Why drama techniques?

In the teaching-learning process motivation must be present at all times. Trainers facilitate the construction of the training process influencing the participants' motivation development. Drama is a very efficient teaching technique aiming to involve participants in a different dynamics. It's possible to work and integrate different areas using drama to develop essential life-skills such as creativity, confidence and collaboration.

Drama is a teaching methodology that leads to a good verbal/oral expression, encouraging the dramatization capacity, power of synthesis, collective idea generation, creativity, involvement with physical and theatrical language, etc.

Drama operates through cognitive understanding and emotional empathy, where participants imitate life through improved, fictional contexts and situations providing participants with a safe learning environment and a creative structure for managing conflicts in their lives.

Also in this perspective, should include the difficulty of exposing themselves and to communicate as it is a strong obstacle in the participants development - "How to have the courage to express my opinion in front of so many people?".

Drama allows informality and ensures psychological participation of the individual and the group eliminating inhibitions and facilitating communication, develop relationship skills with others by understanding the nature of human behavior, facilitate communication "showing" rather than "talking", gives the opportunity for individuals to "represent" their personal problems that in real life they could not recognize and understand them when they were performing on stage.



### Introduction to the courses for beneficiaries

25 adult education professionals have been trained in using drama techniques during the Acting Up seminar held in November 2015 in Porto (Portugal)<sup>1</sup>. Here the education professionals discovered

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<sup>1</sup> The full Session Plans of the Trainer Activities are available on Acting Up platform: <http://platform-actingup.eu/index.php/session-plans>





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new and innovative techniques to be used with their adult beneficiaries aiming at motivating them and to increase their self-esteem, preventing reducing the risk of social exclusion.

Each education professional trained in Portugal has incorporated their newly acquired skills into their work by designing a course for their specific client group. The courses combine drama techniques and the regular techniques they normally use in every-day education activities.

This document provides the example of the way in which those techniques have been implemented in Scotland. The description of the techniques is presented in the annex in chronological order.



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## Course: Scotland



## Overview

### Target group:

- Unemployed, particularly those out of work for six months or more.
- Educational under-achievers who may have struggled at school. Many educational underachievers who may struggle with basic numeracy and literacy.
- In or leaving the care system
- Offenders and ex-offenders
- Further, the course supports those with disabilities, single parents, ethnic minorities, refugees and asylum seekers.

**The course:** *Team* is a personal development programme for unemployed 16-25 year olds. It brings together groups of 12-15 young people/young adults to form a team that works together for 12 weeks, under the guidance of a Trained Team Leader, to carry out a range of tasks to benefit the local community. Participants are involved in a range of activities including:

- spending up to 5 days (including travel time) at a Residential Activity Centre
- undertaking a community project, which they choose and raise the funds to carry out/develop that will benefit the local community (for example gardening or decorating at a school)
- completing an individual work placement and reviewing their options for the end of the course
- completing a team challenge that involves helping others in the local community
- delivering a final presentation where Team members recount their experiences to an invited audience.

Throughout the programme, participants are encouraged to review their activities to identify their skills development. They collect evidence of their achievements to gain nationally recognised qualifications, often the first qualifications they will have achieved.

### Objectives:

- Re-engaging unemployed young people/adults, helping them to think about their futures
- Developing self-confidence
- Increasing motivation
- Learning new skills
- Creating a sense of achievement

### Duration:

The entire course, incorporating Acting Up activities, lasts for 12 weeks.



## Team induction

**The overall objective:** is to gel the team (bring the team together), establish routine and start building on individual and group skills. The week is learner-centered and led by participant interests. During Week 1, the team undertakes icebreakers, team games, programme planning, workshops and the setting of short and long term goals.

**Recommended previous knowledge and skills:** None, although reasonable levels of fitness are required to participate in the module.





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## UNIT 1

**Duration:** 30 minutes

**Learning outcomes:** Introduce yourself. Recognise and learn the names of people in a group. Improve memory and concentration

**Risks/Recommendations:** Participants may lack confidence and display anxiety. Potential embarrassment –newly formed group.

**Place/Resources/Materials:** Large space/Background music

**Methodologies/Activities:**

- Make yourself memorable

## UNIT 2

**Duration:** 30 minutes

**Learning outcomes:** Communication Skills & Problem solving

**Risks/Recommendations:** Lack of confidence/Participants may struggle to come up with suggestions

**Place/Resources/Materials:** Large space/Background music

**Methodologies/Activities:**

- What are you doing?

## UNIT 3

**Duration:** 8 hours

**Learning outcomes:** Confidence building

**Risks/Recommendations:** Proper overview of the activity, examples and demonstrations to enable the clients to engage fully/ Suitable environment for young people to feel comfortable/ Structured breaks to reflect on the activity.

**Place/Resources/Materials:** Large space/Background music/ Camera to capture the activities/ Feedback from peers and Team Leader.

**Methodologies/Activities:** The following exercises would be customized to suit our clients, target group.

- The circle of knots
- Person to Person
- Hypnosis
- The bottle
- The sheet of Paper
- The orchestra conductor
- The radio
- The mirror
- Integration space games

## UNIT 4

**Duration:** 60 minutes

**Learning outcomes:** Self –expression. Reflection on induction week. Build trust Use imagination and creativity. Further develop communication skills.







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**Risks/Recommendations:** Negative feedback from individuals or group as the team has formed. Lack of confidence. Team Leader to motivate, if required.

**Place/Resources/Materials:** Prince's Trust Team Base/ Box of objects /Pens/ Paper

**Methodologies/Activities:**

- My way

## Residential Week: Physical Activities

**Introduction:** During Week three of the program, the team undertakes a 5 day residential course. This involves the young people undertaking outward bound activities led by the Outdoors Centre specialists and the Team Leader. The main focus of the residential week is to enable clients to demonstrate their skills in a totally different environment. It presents a real challenging time for our young people as they are in unfamiliar surroundings, away from their home life and day to day routine. We encourage individuals to take part in a presentation on the last evening of the residential week which reflects their experience. It normally highlights their ability to conquer their fears and overcome different barriers.

**Recommended previous knowledge and skills:** None, although reasonable levels of fitness are required to participate in the module.

### UNIT 1

**Duration:** 30 minutes

**Learning outcomes:** Creativity. Working with others. Building trust. Motivation

**Risks/Recommendations:** Ensure the space is free from obstacles. Loose clothing and appropriate footwear must be worn

**Place/Resources/Materials:** Music/Games hall or large communal space/ Outdoor, if weather permits.

**Methodologies/Activities:**

- Take the Space (using the 4 development stages to suit the needs of the group, useful as an evening activity)

### UNIT 2

**Duration:** 2 and a half hours

**Learning outcomes:** Concentration/ Self-confidence/ Physical awareness/ Memory

**Risks/Recommendations:** As above.

**Place/Resources/Materials:** As above.

**Methodologies/Activities:**

- Make it Big – encourage participants to be adventurous and emphasise the movement
- Me myself and I – in creating the basic list of instructions, the leader could incorporate some of the activities the clients have undertaken during the week (we would run this activity in pairs to build confidence and then develop into a large group).





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### UNIT 3

**Duration:** 60 minutes.

**Learning outcomes:** Overcoming obstacles. Creativity. Physical connection

**Risks/Recommendations:** Guard against dangerous moves/Make sure personal space is respected and clients feel comfortable.

**Place/Resources/Materials:** As above.

**Methodologies/Activities:**

- Obstacle course – using the imagination of participants to demonstrate their non-verbal creativity in movement to understand the parity with verbal communication

### UNIT 4

**Duration:** 60 minutes.

**Learning outcomes:** Reflection. Evaluation

**Risks/Recommendations:** Ensure that the muscles have cooled down properly and the clients group are relaxed and comfortable before the discussion begins.

**Place/Resources/Materials:** As above.

**Methodologies/Activities:**

- Cool down and relaxation
- Group discussion

## Residential Week: Script writing

### UNIT 1

**Duration:** 2 hours Planning/ 1.5 hours Delivery

**Learning outcomes:** Presentation skills. Team work. Creativity. Confidence

**Risks/Recommendations:** Clients may lack confidence doing this activity. It is helpful to break it down into small sections at the planning stages and allow time for people to develop ideas and encourage each other to present.

**Place/Resources/Materials:** Objects could be very wide ranging (ropes, paddles, torches, helmets, harnesses). Large communal space, Music, if requested

**Methodologies/Activities:**

- Script Writers

### UNIT 2 Prince's Trust Review (part of the Prince's Trust Log Book/Transcript)

**Duration:** 2hrs (30 minutes per evening)

**Learning outcomes:** Reflection. Recording/evidence

**Risks/Recommendations:** None.

**Place/Resources/Materials:** Pens, pro-forma booklet.

**Methodologies/Activities:** Participants complete a record of their activities and experiences whilst at the residential week.



## **Annex: Description of activities**

### **Be a newspaper**

At first the mentor has one newspaper and exemplifies the exercise. People try to imagine they are a paper and try to imitate the movements with the body. After that, in pairs, one person has one newspaper in the hands. Following the sound of music makes some movements with the paper and the other person has to imagine he is the newspaper and act following the paper's movement. Everyone should say what they felt about the exercise in the final part.

### **Brainstorming: job interview**

The participants are asked to give a word to tell what a job interview represents to them. The trainer writes it on a board. The trainers and participants discuss about the words written on the board.

### **Bubble gum!**

At first, split the group in small groups of 4/5 people. This must be done with a mix technique. Each group get a balloon with of a different color. With music, people from each group should dance all together. The challenge is not to drop the balloon. Dance touching the balloon (everyone must touch it); dance touching with: fingertip, elbow, forehead, foot, nose, knee. Stop the simultaneous work. Only one group will do the exercise, so the others can check it and watch the difficulties. One color at a time. Ask to the groups to choose emotions and to write it in them onto the balloons. All emotions must be different. After this, each group will dance again with the balloons, but feeling the emotion that is written on it. With everyone together, throw the balloons to the air with music (the balloons should not fall on the floor). When someone touches the balloon they perform the emotion has to do it with the emotion that the color represents. More balloons are introduced in the collective dance.

### **Choice of an issue**

From the issues raised in the different job offers printed day 2 (lack of experience/ of qualification, age, health, gender, mobility, family situation, appearance, unemployment time, instability), the participants are going to create a scenario by pairs. Pay attention to the fact that the participants do not create a scenario in relation with an issue they can personally face.

### **Construction of a scenario**

Participants assign themselves a role (employer / candidate). From their own experience, ask the participants to create a scenario staging the previously chosen issue. They will have to define each participant's role (presentation of the characters), the context and the running of the job interview. The chosen issue will be exaggerated in order to be brought to the light.

### **Cool down and relaxation**

**Basic activity:** The leader asks the group to lie down on the floor with eyes closed and guides them through a relaxation session e.g.: "Imagine a large bright yellow sun hovering one metre above your body making your limbs feel very heavy and relaxed. Feel your body sinking through the floor and gently cooling down. Concentrate on your breathing, in and out and feel it slowly return to normal. When you are ready, slowly roll on to your side. Stay there for a few moments. Slowly push up to a sitting position and open your eyes. Come to your feet and start to walk around the room, taking in each person and gradually coming to a circle. Take hands and let us take 3 large breaths, in and out, together. This activity could be accompanied by relaxing music.

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**Evaluation:** Short informal group discussion about the session. Particular attention should be paid to those things which felt uncomfortable and participants should be encouraged to examine their physical boundaries and openness.

### **Countdown**

The leader presents the following scenario to the group: “Imagine you are little dots of ink on a sheet of paper and I am stuck to the ceiling and viewing you from above. Here is the top of the page (specify point the room) and here is the bottom of the page (specify point the room). I will call out a variety of numbers and letters and you, the dots of ink, should create them as a group immediately. I will give you 10 seconds for each one”.

Leader begins countdown with simple instructions:

- The Letter O
- The Number One (1)
- Capital Letter T, then H
- The Number Eleven (1001)
- Capital letter X
- The number 4

It is very important that the entire group creates these shapes without speaking or giving verbal instruction to another person. The activity is about listening, looking and fitting in.

A further, fun development is to ask the group to create objects or famous landmarks e.g. a plate of French Fries, the Empire State building, the Eiffel Tower, a scarf blowing in the wind... Leaders can also reduce the length of time given to complete each instruction (e.g. 5 seconds) as the group bond and concentration strengthens.

### **Evaluation: the turning sheet**

Participants form a circle. Each of them gets a sheet of paper and writes a word representing their feeling about the afternoon. Each of them gives the sheet to their neighbour and write another word on the sheet they just received. When everybody gets his/her first sheet back, everyone read aloud what is written on his/her sheet of paper.

### **Everyone at the picture**

Everyone should be in a circle standing up. One person goes at to the front and says “If I am a... (say something he/she imagine) and stops like a statue representing the thing she/he said. Another person should enter in the circle and completes the scene saying “I’m a...” and make a statue too. (Example- First person say “I’m a fish” the second say “I’m the sea” and the third says “I’m the fisherman”). After everyone completes the scenery the exercise begins again with another person starting with another thing. If there’s time to along within the exercise, each person of the “picture” can say a sentence related with the character and it’s possible to build one small theatre play.

### **Finding myself**

In pairs there is a story teller and a listener. One person tells the other one important moment of his/her life and the listener has to capture the movements, the face and body expression while the “teller” is speaking. They have 5 minutes and then they change roles. At the end each person has to tell the group what was the most accentuated words/expressions of the “teller”. Everyone finds discovers some parts of the story the teller told him/her and try to represent the other, acting for the group. After that everyone will try to use one clown’s nose. At first walk and find what kind of clown

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he/she can be based on the “teller”. At the end, each clown represent a small scene telling the story without words.

### **Follow the numbers**

In a circle the group has to count the numbers in a sequence from 1 (example, if there are 20 person they have to count from 1 to 20). One person says “One” and walks 1 step at the centre of the circle. Other one says “two” and walks one step to the centre. If there are 2 persons saying the same number or walking simultaneously, the game has to begin again from number one. The game ends when the group finishes with the last number in an organized sequence without talking about any strategy.

### **Forum Theatre**

- **The 5 wishes**

The group reproduces the image of the oppression they selected in the precedent activity. The trainer asks the members of the audience to step on stage, one by one and modify the image five times in order to transform it from an image of oppression to an image with no oppression.

- **The ideal image – the image of happiness**

Starting from the image of oppression, the members of the audience are asked by the trainer to step on stage and create the image of happiness by sculpting and placing the bodies of the actors. Then the trainer asks the audience to agree on an image and select their image of happiness.

- **The image of transition**

The members of the audience are asked to create a transitional image, between the image of oppression and the image of happiness. In this image the oppression will have been eliminated and everyone in the model will have come to a plausible equilibrium, a state of affairs which is not oppressive for any of the characters.

### **Group sculpture**

Half the group is made up of blind fold people, the other half of guides. Each guide moves and stands by a blind fold participant. The guides take the blind fold person people by the hand and model their bodies into a sculpture in which they are all touching – that is, a single sculpture made out of a number of bodies. Then the guides move away and reproduce the same sculpture with their own bodies; the reproduction must be exactly the same as the original it is modelled on, each guide taking up exactly the same position as the blind person they modelled. Then the trainer bring the blind folded people in front of the guides and, by touching them, they will have to find their guide.

### **Hypnosis**

Everybody gets into pairs. One participant holds his/her hand palm forward, fingers upright, between 20 and 40 centimeters away from the face of another, who is then as if hypnotized and must keep his/her face constantly the same distance from the hand of the hypnotizer. The hypnotiser starts a series of movements with his/her hand, up and down, right and left, backwards and forwards, his/her hand vertical in relation to the ground, then horizontal, then diagonal, etc. – the partner must move in every way possible to maintain the same distance between face and hand, so that face and hand remain parallel. After a few minutes, the two participants change positions, the follower and the leader.

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## Image Theatre (theme: job, game)

- **Self-sculpture in circle**

The participants form a circle with their backs toward the centre. The trainer asks the participants to express a chosen theme in a visual form, with their bodies. When the trainer claps his/her hands, the participants turn themselves toward the centre of the circle and position their bodies in a still pose, as a sculpture, to express their opinion or idea or experience of the chosen theme. The exercise is repeated 2 times again with the same chosen theme. Then the leader asks the participants to repeat the three sculptures successively and to choose the one is more meaningful to them.

- **Sculpture with others' bodies**

The group divides up into pairs: one partner will be the statue; the other will be the sculptor. Each sculptor models his/her statue to express a chosen theme. They touch the 'statue's' body and cannot use 'mirror' language, they cannot use their own bodies to show the image or expression they want to see reproduced, but they model their partner's body. The sculptors finalise their statue by placing the statues' look. Then the trainer ask the sculptors what they see (not what they feel) when looking at the statues and ask them to vote for the most powerful image to them. The sculptors are also asked to give reasons for their vote. Next the sculptors try to bring the similar statues together, so that they form several multi-person sculpture, which the sculptors must give meaning to. At the end the trainer sums up the sculptors' comments and synthesize what they saw on the chosen theme.

- **Creation of images on a chosen theme**

The group divides up into sub-groups with 5-6 people. One person will be the sculptor, the others the statues. The sculptor illustrates the oppression theme proposed by the group, using the bodies of other members of his/her sub-group. The sculptor chooses who to use and create several images on the same theme. Then each sub-group agrees on the most powerful image and selects the sub-group image. The trainer asks each sub-group to recreate each image and the sub-group image. At the end all the participants agree on the common group image, which will be the group image of the oppression.



## Integration space games

- **The spider's web**

The participants walk, when the trainer says « stop » they stop on the spot keeping a part of their body still (a hand, a foot...) and they stretch the other parts of their body trying to touch the walls, the floor, the ceiling, the other participants. The result is like a spider's web.

- **The geometric figures**

The participants have to arrange themselves in that number of figures of the shape specified by the trainer – four circles, three diamonds, five triangles, etc.



## I-statement

**Instructions:** Trainer explains I-statement formula. Participants meet in pairs. During 2 minutes one person is talking to the other in the pair using only I-statements. It is good to formulate statements connected with precise behavior of the participant from this pair. The second person is only listening, without speaking. After 2 minutes roles in pairs are changing.

**Evaluation:** group discussion above feeling and discoveries made during the exercise.



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## Letter to myself in the future

Participants should take a seat, the trainer distributes each of them a blank sheet of paper and one envelope.

**Instructions:** the trainer explains that participants have to write a letter to a very important person, and this person is themselves. They have to write a letter to themselves in the future, describing the changes they expect to get from this course, how they feel now, in this period of their lives, what hopes live in themselves, what problems afflict them, what they are afraid of, and what good intentions and goals they have for their future. This letter is personal and is addressed to themselves, no one will read them. The letter will be put in the envelope and will be sealed by the participants' signature on the flaps. Then, participants will give it to the trainer, who will give them back to each of them at the end of the course. Participants have 20 minutes to write it, then they are asked to seal the letters and give them to the trainer. At the end of the course trainers give the letters back to them, leave them some time to re-read it, after that, participants are asked: how they felt in reading their own words if they feel like, they can comment the activities or communicate any decisions taken, what they have learnt, their own reflections.

## Looking for a job offer

The participants look for a job offer that could suits them on the internet and print it. Everyone presents their offer to the group. The offers are read and analysed (difference between “desired experience” and “required experience”, “gross wage” and “net wage”...).

## Make it bigger

Form random groups with a mix technique (4/5 elements). Line up the groups and the person from the front walks to the other side of the room. While that During which the other group elements must pay attention to details. After that, the second person must to the same, trying to imitate the first person but exaggerating. tics. The first person is observing. Everyone from the group should do this, but always expanding expressions tics. Exchange the first person. Everyone must try this.

## Make yourself memorable

**Basic activity:** Group makes a circle and each person says their name in turn. Each person says their name and adds an accompanying gesture/movement. Repeat step 2 round the circle but after each person's contribution, the group echo the name and gesture 3 times. Encourage an exact copy, including the tone and volume of each individual voice.

**Development:** Each individual breaks out of the circle into their own space and selects 4 movements they liked doing from the basic activity. They should link them together and rehearse so that the sentence of 4 movements can be repeated. Aim for accuracy. Join with a partner and show your sentence. Partner has to guess whose names the movements were linked to. Link both sentences together to form a longer sequence. Add the names to the movement and music, if desired. Perform for the group (optional).

## Me, myself, I

Leader creates a list of physical instructions, numbered from 0 - 9 e.g.:

- Make a circle with any part of your body (0)
- Take 4 steps in any direction (1)
- Touch the floor (2)
- Make the first initial of your name (3)
- Reach up to the ceiling (4)
- Create a shape, balancing on one leg (5)

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- Wrap yourself up tightly (6)
- Push both arms to the side (7)
- Lunge in any direction (8)
- Gently sink to the floor (9)

Leader displays a few copies prominently in the room. Each participant works with the eight number sequence from their birthdate e.g. 04/12/1983. If a number occurs more than once, they should change direction or level each time it is performed. Using the instructions above, participants create a personal movement sequence. Movements should be linked together and flow as much as possible. Perform solos to the group, either individually, or in twos.

### **My way**

Different kind of objects are put on the floor. Each person is invited to choose 3 personal objects (they can be in the pockets or in the purse or on the floor). People present themselves through the chosen objects. They must find a connection between the objects and their life story. Everyone tells the group about it.

### **Noises**

The group divides up into pairs: one partner will be blind fold; the other will be the guide. The guides whisper the names of their blind fold partner and start walking in the room, their blind fold partners must follow the sound of their name. When the guide stops making the sound, the blind fold person should stop moving. The guide is responsible for the safety of the blind fold partner; he/she must stop her/him (i.e. by ceasing to make his sound) if she/he is in danger of colliding with another blind fold person or bumping into an object. Then the trainer asks the blinds fold partner to stop moving and each guide walk 5-6 meters away from their blind fold partner. The guides whisper the name of their blind fold partners again and receive him/her in their arms.

### **Obstacle course**

**Basic activity:** Leader divides group evenly into lines of 4 or 5, standing one behind the other, at one end of the room. The entire activity should be accompanied by appropriate background music. First person at the head of each line walks/runs to the other side of the room, creates an interesting shape using their whole body and freezes. Repeat with the second person in each line. They must physically connect behind the first person with a shape of their own but still create a gap/space in-between. This is repeated until everyone has had an opportunity to join the line. Changes of level (low, medium and high level) and use of different connecting body parts should be encouraged and leaders may need to repeat steps 1 - 3 until a suitably interesting obstacle course has been created.

**Development:** When everyone has arrived, the first person begins to make their way back through the line of 'obstacles' which have been created by the others. They should go over, under, around, through until they have reached the end of the line. They then re-connect with a different shape to their original. This is repeated until everyone has moved back through the line. Each individual line may share what they have created with the rest of the group.

### **Objections**

The participants give examples of objections that employers can tell present during a job interview (you are not qualified enough, you have no experience, you didn't work for a long time...). The trainer and the participants discuss about these objections.



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### Person to person

Everybody gets into pairs. The trainer calls out the names of parts of the body, which the partners must join together; for instance, 'Head to head' –the partners must join their heads together; or 'Foot to elbow' – one partner's foot must touch the other's elbow. When the partners lose stability, the trainer shouts 'Person to person'. The pairs separate and everyone finds a different partner – then the process starts again four or five times.



### Photoshop

The group must be divided in three parts. The mentors have some cards with situation problems and give one to each group. The first group must represent the situation with a photo. After that the characters should speak like "blablabla". The other two groups assist to this and will try to guess what is happening, who is the oppressor, who is the victim and if there is an ally in the situation.

The mentor will ask if that story can be changed and how. Who proposes a different action from the victim will exchange the role with the person and try to do something different. At the end everyone discuss what happened and what was the best solution (we can try different solutions to the same story; we can never exchange the oppressor and change the story). People can suggest personal situations and the group can represent that rather than what was in the card. All the three groups represent different situations.



### Point of view

Everyone has a sheet of paper. The instruction is to write a text supposing they are aspirin that is entering in a glass full of water. Participants must imagine all the feelings, sensations and put it on their paper. After 3 minutes, everyone says a word to the group related to what they wrote. Participants can share the texts if they want to. Reflection about how easy or difficult was to write this. Everyone should think and choose a life story conflict. After that in 3 minutes the participants must write about that situation, but in the other's person point of view. The last challenge is to write a resume in one phase about this situation, but without using the sense of sight. Group reflection.



### Practices

Each pair practises its scenario before the staging. During the running of the job interview, the problem/difficulty encountered must be highlighted. Actors mustn't bring solutions.



### Roll a dice

Each participant rolls a dice. According to the number on the dice, they answer to what is previously written on a board:

1. A word
2. What missed me
3. What I appreciated
4. A gesture
5. A score from 1 to 10
6. Choose a smiley on a sheet to express his/her feeling



### Say Hello!

Participant walk through the room and say "hello" each time they meet another participant.



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## Scriptwriters

Participants are split into five groups of three. Groups are formed and appointed by team leader based on individual skills and abilities. Each student participant is asked to take an object from a sack with their eyes closed. The Team Leader allocates each team a specific theme relating to the residential week. This theme is developed into a play and performed.



## Staging

First, actors will play the scene the way they prepared it. Then, the scene is played again and the audience can take part to propose a solution and resolve the chosen issue. A debriefing time is taken between each scene (the mentor asks the audience if the situation has changed in the second play / if the employer's point of view has changed, whether the candidate has a chance to be hired or not...).



## Superheros

The participants stay in the circle. They make pass the energy between them - one person clap towards the person next to him saying "flash", then the next person continue in the same way. Each person has to react immediately, without stopping energy. The person who receive energy can choose or to pass energy to the next one, or to become "king-kong" (change the direction of energy) or to become a "spider woman" (make pass the energy like a spiders net to another person, somewhere in front of him/her in the circle). If someone fails (don't react in a correct way, don't react fast enough), he or she says "failure", all the others clap in their hands to congratulate him/her. Trainer together with this person do together a lap of honour inside of the circle. Then this person restarts the game. After some experiences, the trainer starts a reflexion with participants: How is your body? What happened in the game? Why? What does it change to celebrate mistakes? What it gives to you? What do you take for yourself from this exercise?



## Support and counterbalance

Leader demonstrates counterbalance and support with another person. In pairs, create 4 images of counterbalance which are symmetrical. With the same partner, create 4 positions of support which are asymmetrical. Pick 2 of each position (counterbalance and support), and place them in an alternate order to create a fluid sequence. Add music. Share the sequence with the rest of the group.



## Take the space

**Basic activity:** Each person finds their own space in the room and imagines they are contained in a bubble. Using music with a good walking tempo, the group walks around the space, avoiding other people i.e. the bubbles must not collide. When the music stops, so must the participants. They should ensure they are in their own space each time. Repeat until the group becomes accustomed to using the space fully.

**Development:** Leader shouts the following instructions at random each time the music stops:

- Small
- Tall
- Wide
- Balance (on one leg)

Repeat 8 times in total.

Now, each person must create an interesting shape of their own each time the music stops. Leaders should encourage use of the whole body and different levels. The shape should change every time the music stops. Repeat 8 times in total.



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This time, each individual must connect their shape with the person closest to them, as soon as the music stops. Leaders should encourage interesting connections which use a variety of body parts.

### **Tell, listen, reproduce**

Participants walk through the room. When the music stops, they get into pairs. They talk about a theme given by the mentor:

- A film
- A song
- A place
- Something you are proud of
- If you win lottery
- A meal
- If you can change something in the world

The music goes on and participants get into new pairs. When the last theme is given, each participant tells about something they are proud of to a partner. The other participant tells back to the group the event/action chosen by his/her partner.

### **The blind car**

The group divides up into pairs: one partner will be blind fold, the other will be the guide. One person stands behind another, who is the car. From behind, the driver guides the movements of the 'blind car' by gently pressing a hand on the top of the back (go straight on), on the left or right shoulder (turn left or right), with a hand on the head (reverse) or removing the hand (stop). As there will be a number of blind cars driving round at the same time, it is important to avoid crashes.

### **The bottle**

One participant stands in the middle, two other participants stand, facing each other, one in front, the other back of the person in the middle. They should have their arms extended, not rigid but slightly bent, with palms upwards. They need to be placed the relevant distance away, so that everything from the knees upwards will be supported when the protagonist lands. At a given signal, the protagonist lets himself fall backwards on to the waiting hands, which have to be ready to take the weight. Then the three participants change their role, all of them will alternately stand in the middle.

### **The circle of knots**

The participants join hands to form a ring, then cluster together in the middle, creating a knot with their bodies. The participants undo the knot keeping their hands joined and without speaking.

### **The mirror**

Two lines of participants, each person looking directly into the eyes of the person facing them. Those in line A are the 'subjects', the people; those in line B, are the 'images'. Each subject undertakes a series of movements and changes of expression, which his/her 'image' must copy. The degree of accuracy and synchronisation should be such that an outside observer would not be able to tell who was leading and who was following. All movements should be slow (so the 'image' may be able to reproduce and even anticipate them). Then the two lines swop roles, those in line A are the images, those in line B are the subjects. At the end the pairs look at each other as if they were looking into a mirror and sees him/herself beautiful. However, the image she/he sees is the partner.

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### **The most frequent questions**

The participants are asked to think about the most frequent questions asked in a job interview. List them on the board. Gather them by theme (professional past, education, family life...) and discuss about the importance of each of these themes.

### **The orchestra conductor**

The participants form a circle. One of them goes into the middle and makes any kind of repetitive movement; all the others imitate her/him. Then the person in the middle accompanies the movement with a repetitive sound and the others try to reproduce exactly the movements and sounds, in time with her/him. Then, still making the movement and sound, this leader approaches and stands opposite someone in the circle, challenging them to take his/her place; this person goes into the middle and slowly changes the movement, the rhythm and the sound in any way he/she likes. Everyone goes alternately in the middle of the circle.

### **The radio**

Two teams are formed and stand in line face to face. At a given signal, all the members of the first team start making a rhythmic sound together. Then the opposing team starts imitating them. The trainer stands between the two lines and with the movement of his/her hands make the groups changing the volume of the sounds. The exercise ends when the sounds reach the maximum level of intensity. Then roles changes: the second group makes a sound and the first one imitates them.

### **The reasons you are not hired**

The participants tell about the reasons a person cannot be hired (lack of motivation, not enough diplomas, too much obstacles...). The trainer lists them on the board.

### **The sheet of paper**

Everybody gets into pairs. The trainer calls out the names of parts of the body, which the partners must join together; for instance, 'Head to Head' with a sheet of paper between them. Repeat this exercise with 5 or 6 different parts of the body.

### **The 3 steps of a job interview: before, during and after**

A board is divided into 3 columns. Write "before", "during", "after" in each of them. Ask the participants what they have to prepare before the interview and what they have to pay attention to at any step.

### **Walking through...**

**Basic activity:** At first participants are invited to walk through the room listening to music. After a bit they should walk attending to the instructions they receive (feet in the mud, underwater, over coals, ice skating, full of warmth, feeling cold, in a windy day, angry, with fear, with abdominal pain, late for a meeting and distracted).

**Gradual compliance:** walk in the room and without words people should say hello to each other with the eyes, with a gesture, touching the others with different body parts (except the common ones) and in the end with words.

**Development:** Each person get a balloon. They should walk around and greet the others blowing the balloon. After trying this, each time they blow they must follow different instructions (esteem, contempt, anger, passion, indifference, fear). In the end people tie a knot in the balloon.



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### **What are you doing?**

The whole group must form a circle. One person goes to the center and pretends doing something and represents that with the body, without speaking. Another person goes to the center and ask “what are you doing?”. The person must say something completely different. Immediately that second person must pretend to do that action. This sequence is repeated with different people, always faster.

### **What I leave, what I take**

We ask the participants to walk freely in the room, when you meet another person, you have to stop and say to each other what you leave about yourself and what you take of the other. The exercise goes on until all the participants have met.

**Modification:** during the intermediate meetings with the groups, you can use the exercise for evaluation purposes: you ask participants to make a circle and each says what it leaves and what it takes from the group and from the activity of the day.

### **Where is Monica?**

During this activity, participants discover the story that is not real but could have happened. Participants get a bag that belongs to the protagonist (the protagonist is a fictive person, the bag is prepared by the trainer). Inside are some personal objects: book, calendar, mobile phone etc. On the base on that, participants get to know the protagonist, his/her friends, family, what is he/she likes etc. Participants also create their own version of his/her story.

The next step allows participants to explore more the story. They work in pairs: one person is the protagonist and the second is someone the protagonist knows (we get to know this person from compound stimulus, it can be protagonist's mother, father, friend...). Pairs improvise the discussion between them. After a few minutes, the trainer stops discussions and asks the protagonists to sit on one side and the others on the opposite side. The trainer asks people who played protagonists: What did your friend/ you mother say? How do you feel after discussion? Do you need something more from your friend/ your mother? etc.

Then, the trainer asks similar questions to people who played protagonist's friend/ mother... They have time to listen to each other without answering immediately. Then they come back to their partner to continue the conversation and express or ask what seems important for them (based on what they discovered/heard). The whole activity is finished by going out of role: participants say aloud their real name.

Trainers asks selected participants questions like: what time did you get up today? What time did you go to sleep yesterday etc. to be sure that they go out from the story (on an intellectual and emotional level).

The next part is focused on reflections based on previous experience. Trainer and participants discuss issues raised in the story. Trainer asks few questions such as: What does protagonist need? How does the other person (friend, someone from family) help him? How does protagonist react to that proposition? Why? Did something change when you come back to the conversation? Why? etc. The trainer also ask few questions about how this experience can be used in real life: What do you take from this exercise? How can we let others know what we really need? etc.

To finish, participants form small groups. Each group makes a sculpture representing the protagonist in 5 years.





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**ZAP**

Participants make a circle. They pass the energy to each other - one participant makes a gesture towards another next to him saying “ouch”, then the next participant continues the same way. Each participant has to react immediately, without stopping the energy. The participant who receives the energy can choose to pass it to their right or left neighbour, or to pass it to another participant in front of them in the circle saying “zap”.



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