



Trainers' Training On Drama Techniques



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Introduction

Acting UP aims at fostering the accessibility of learning opportunities for adults by developing training course to improve the availability and quality of training for adult education teachers or other adult education staff. Currently, the training programmes for adult educators, vocational guides and socio-cultural practitioners in participant countries are outdated and their support is often not successful. Focus should be put on introducing new technologies (e-learning solutions) that support the work of adult trainers and vocational counsellors to increase the quality of their services. Therefore we will exploit blended-mobility opportunities within ACTING UP training for trainers.

Acting UP project focuses on two target groups: 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; it will then address adult learners at particular risk of exclusion, those who require up-skilling or re-skilling, often affected by unemployment, restructuring and career transitions, and contribute to social inclusion, active citizenship and personal development.

Adult learners (disadvantaged beneficiaries) then will be offered a new way of learning, an engaged mode of learning basing on drama techniques, that will strongly motivate them and increase their self-esteem, preventing the risk of social exclusion. Benefits for adult learners are (re-) introduction to individual occupational biographical perspectives; better integration into training or work; especially for over 30 pre-qualify for apprenticeships; especially for over 50 strengthening and toning of the professional profile, or creation of a new professional profile; better self-awareness and vocational (re-)orientation, focusing on new skills; building own personality through self-initiative and team skills development.

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.



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Theatre of the Oppressed is one of the techniques that will be used in this training workshop. Forum theatre was developed by Augusto Boal and it's a very useful tool for exploring drama during the rehearsal process. It can be used as an explorative technique and engages people in critical reflection and dialogue and the process of liberation. Through Theatre of the Oppressed we can better understand ourselves, our communities and our world. There are several techniques, tools and expressions within Theatre of the Oppressed that we want you to experience and explore during this workshop.

This workshop intends to provide to final beneficiaries with experiences and opportunities that they may not otherwise have. They will develop life skills in a safe environment. The main goal is to help them to move from passive to active of their own lives, making them actors of change, so that they could be able to know themselves better, be aware of their potential and imagine their future, be able to solve problems and deal with failure.

Acting Up project wants to implement a Freedom Education concept: participants must develop the ability to analyze problems, proposing solutions and reflecting on conflicting situations, among others. It is crucial that at the end of this learning process participants might be able to choose, to be motivated (be able to start something), be capable of planning and to be able to seek for job in an effective way.

In a first stage this workshop is aimed at training trainers: to enabling trainers with no experience in drama by experiencing several and different drama/movement techniques in order to make them confident in using and apply those techniques. Our main objective is to empower physical awareness (body as key word) self-confidence, group cohesion, encourage curiosity about these techniques, exchange of peer experience and transfer of international knowledge by giving appropriate and consistent instructions. The main values that we want to be present during the learning process are respect, solidarity, responsibility, open-mindedness (open to the experience), trust and freedom to choose.

This project provide opportunities which cater for the individual. This training workshop were designed to allow for the growth of essential life skills.



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Module I



Unit 1

Main objective:

- To develop a strong sense of self
- To build self-confidence and improve fitness levels

Overall time needed: 1.5 - 2 hours

Resources needed:

- Large, clean warm space, free of obstacles.
- Music of your choice
- Large sheets of paper.
- Markers

Indication of any previous knowledge needed /conditions: None, although reasonable levels of fitness are required to participate in the module.

Risks and recommendations / boundary setting: Participants should wear loose comfortable clothing and have access to water. Talking should be discouraged unless the leader gives permission. The activities are designed to promote non-verbal communication.



Activity 1: Make yourself memorable

Specific objectives: Introduce yourself. Recognise and learn the names of people in a group. Improve memory and concentration

Time for implementation: 15 minutes

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)



Activity 2: Take the space

Specific objectives: Spatial awareness. Creativity. Connecting with others.

Time for implementation: 15 minutes

Basic activity:

- Each person finds their own space in the room and imagines they are contained in a bubble.



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- 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 following instructions at random each time the music stops:
 - Small
 - Tall
 - Wide
 - Balance (on one leg)

Each person physically interprets those words.

- Repeat 8 times in total.
- Now, each person must create an interesting shape of their own each time the music stops. Leader should encourage use of the whole body and different levels. The shape should change every time the music stops.
- Repeat 8 times in total.
- This time, each individual must connect their shape with the person closest to them, as soon as the music stops. Leader should encourage interesting connections which use a variety of body parts.

Note: If your group are very new, or particularly uncomfortable with touch, you may wish to save this activity until a reasonable level of trust has been established.



Activity 3: Me, myself, I

Specific objectives: Self-confidence. Physical awareness. Memory and concentration

Time for implementation: 30 minutes (Basic); 60 minutes (With development)

Basic activity:

- 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)
 - 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.

Development:

- Adding rhythmic music, each person decides how many beats they will take for each movement. They can vary the speed and quality e.g. fast, slow, smooth, sharp. They may also add movement repetitions, if desired.

- Perform solos to the group, either individually, or in twos.
- This entire activity can be done in pairs who devise their own set of instructions. They should remain connected to each other throughout and could work with the ideas of symmetry / asymmetry.



Activity 4: Obstacle course

Specific objectives: Creativity, Physical connection, Overcoming obstacles

Time for implementation: 20 minutes

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. (optional)



Activity 5: Cool down and evaluation

Specific objectives: Relaxation, Reflection

Time for implementation: 10 minutes

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.

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.



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Unit 2

Main objective:

- To promote co-operation and collaboration with others
- To encourage creativity and use of the imagination
- To develop problem solving abilities

Overall time needed: 1.5 hours

Resources needed: Large, clean warm space, free of obstacles. Music of your choice

Indication of any previous knowledge needed / conditions: None, although reasonable levels of fitness are required to participate in the module.

Risks and recommendations / boundary setting: Participants should wear loose comfortable clothing and have access to water. Talking should be discouraged unless the leader gives permission. The activities are designed to promote non-verbal communication. Sensitivity and respect for each individual's body is paramount.



Activity 1: Countdown

Specific objectives: Awareness of self and others. Concentration and focus. Non-verbal communication. Showing initiative. Responding quickly to situations.

Time for implementation: 10 minutes

Basic activity:

- 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
 - The Number Eleven (11)

Development:

- As the group becomes more responsive, the instructions can become more complex e.g.
 - Capital Letter H
 - The Number 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, 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.



Activity 2: Support and counterbalance

Specific objectives: Weight bearing/sharing. Concentration and focus. Negotiation



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Time for implementation: 20 minutes

Basic activity:

- 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.

Development:

- 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.



Activity 3: Take my weight

Specific objective: Building group trust. Concentration and collaboration. Developing sensitivity. Enhancing creativity. Problem solving

Time for implementation: 30 minutes

Basic activity:

- The leader divides the group into smaller units of 4 or 5 and presents the following instructions:
 - You will create a large shape in which one person in the group is completely off the ground and supported by the weight of the others in the group. All group members should remain connected.
 - You should repeat this until each person has had an opportunity to be supported and the shape should be different each time.

Development:

- Each group should create a logical order in which to perform their shapes. Each one should flow seamlessly into the next and can be accompanied by music.
- Perform sequences to the rest of the group



Activity 4: Art gallery

Specific Objectives: Creative interpretation. Working with others. Recognising the power of body language. Non-verbal communication

Time for implementation: 20 minutes

Basic activity:

- The leader divides the group into small groups of 3 or 4 and, secretly, gives each group one word which could be the title of an art work e.g. a painting, a sculpture or a photograph. Suitable words could be:
 - Fear
 - Tension
 - Oppression
 - Power
 - Harmony
 - Growth
- The groups should then create a still image with their word, using physical contact and facial expressions.

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- Each group should then ‘take a tour’ of the art gallery and try to guess the title of each image.

Development:

- Each group creates another artwork using a word of their choice and the leader/other groups should guess the title.



Activity 5: Cool down and evaluation

Specific objectives: Relaxation. Reflection

Time for implementation: 10 minutes

Basic activity:

- The leader asks the group to sit down on the floor, back to back with a partner with eyes closed and guides them through a relaxation session e.g.: “Concentrate on your partner’s breathing and try to match it to your own. Feel that both of you are becoming more relaxed with each out-breath. When you are ready, slowly swivel to face each other whilst remaining seated. Stay there for a few moments. Join hands and slowly pull up to a standing position using counterbalance. Relax arms and start to walk around the room, taking in each person and the environment. Gradually arrive in a circle. Join hands, take one large breath in, as a group. On the out-breath, add a sound. This can be a sigh, a note or a hum. Repeat 3 times. This activity could be accompanied by relaxing music.

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.



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Module II



Unit 1

Main Objective:

- Observation skills, Listening skills, Trust

Overall time needed: 2,5 h



Unit 2

Main Objective:

- Empathy, Social awareness
- Expressing emotion

Overall time needed: 3,5 h

Note: For each module, the following detailed description of every activity planned, should also be incorporated.



Activity 1

Specific Objectives: (skills under development), Observation (1°Activity), Active listening (2° Activity), Trust (3° Activity), Emotional learning (4th Activity), Empathy (5th Activity), Social awareness (6th Activity), Expressing emotion (7th Activity)

Time for implementation: 6,50 h

Resources needed: Hi-fi to listen to the music, notebook, video projector, activity sheet, pens, blank paper, coloured markers.

Indication of any previous knowledge needed: Nothing specifically

Risks and recommendations/boundary setting: During this activity the emotional involvement will be fundamental, so it is important that the participants put themselves on the line to better understand the educational and training developments of the activity proposed.

Activity:

(Detailed description of every step) +activity development+evaluation+reference/bibliography

- **20' – 0° Evaluation of the training path**
 - 0a – Letter to myself in the future
 - 0b – Introduction (games to introduce themselves)
- **30' – 1°Activity (Observation):**
 - 1a – Short introduction of the activity
 - 1b – Implementation of entertainment activities (games of social engagement, images, game “the happiness pill”)
 - 1c – Feedback on the activity just realized (after the game)
- **1h – 2°Activity (Active Listening):**
 - 2a – Short introduction of the activity
 - 2b – Implementation of entertainment activities (Oppressed theatre - games of social engagement)
 - 2c – Feedback on the activity just realized (after the game)
- **1h – 3°Activity (Trust) :**
 - 3a – Short introduction of the activity



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- 3b – Implementation of entertainment activities (game of social engagement)
- 3c – Feedback on the activity just realized (after the game)
- **1h – 4°Activity (Facial Expression):**
 - 4a – Short introduction of the activity
 - 4b – Implementation of entertainment activities (Theatre game)
 - 4c – Feedback on the activity just realized (after the game)
- **1h – 5°Activity (Empathy):**
 - 5a – Short introduction of the activity
 - 5b – Implementation of entertainment activities (Oppressed theatre – theatre game)
 - 5c – Feedback on the activity just realized (after the game)
- **2h – 6°Activity (Social awareness):**
 - 6a - Short introduction of the activity
 - 6b – Implementation of entertainment activities (games of social engagement)
 - 6c – Feedback on the activity just realized (after the game)
 - 6d – Game trust on the group (sitting in a circle)

The techniques used are connected to the methodologies of the Theatre of the Oppressed, the autobiography and the peace and non-violence education.



Evaluation

Evaluation games i.e. “Metaphors”, “If that was...”



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Module III



Unit 1

Main objective:

Learn how to use theatre tools to work about:

- Communication skills
- Creativity/Imagination
- Problem Solving
- Trust
- Observation skills
- Expressing emotions

Overall time needed: 2 hours



Activity 1: Walking through...

Specific objectives: (skills under development), Communication skills, Creativity/Imagination, Expressing emotions, Problem solving.

Time for implementation: 15 minutes

Resources needed: 1 balloon for each person; Computer (music),

Indication of any previous knowledge needed/ conditions: Nothing specifically

Key words: Interaction, Imagination, Action/Reaction, Sensations.

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;
- Each person gets 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.



Activity 2: Bubble gum!

Specific objectives: (skills under development) Trust, Observation and communication Skills, Expressing emotions.

Time for implementation: 30 minutes

Resources needed: Balloons and markers (computer – music)

Indication of any previous knowledge needed/conditions: Nothing specifically

Key words: Trust, Interaction, Nonverbal, Emotions

Activity:

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- 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 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 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 has to do it with the emotion that the color represents. More balloons are introduced in the collective dance.



Activity 3: Beatbox

Specific objectives: (skills under development) Communication Skills, Imagination/Creativity and Expressing emotions.

Time for implementation: 20 minutes

Resources needed: Ballons

Indication of any previous knowledge needed/conditions: Nothing specifically

Key words: Team work, Emotion, Communication

Activity:

- At first form random groups. Each group gets a balloon with an emotion. One person is invited to create a sound and a gesture about that emotion. Then, the others, one at a time, will do the same and complements the image, always about the emotion.
- Each group observes the others;
- The whole group choose one different emotion and everyone will help to build a beatbox that should reflect how people feel about that emotion.



Activity 4: What are you doing?

Specific objectives: (skills under development), Problem solving, Creativity/Imagination, Communication and Observation Skills.

Time for implementation: 15 minutes

Resources needed: Nothing

Indication of any previous knowledge needed/conditions: Nothing specifically

Key words: Creativity, Prompt reply, Problem solving, Communication

Activity:

- The whole group must form a circle. One person goes to the center and pretends to do something and represent 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.



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Activity 5: Make it bigger!

Specific objectives: (skills under development), Observation skills, Trust

Time for implementation: 20 minutes

Resources needed: Nothing

Indication of any previous knowledge needed/ conditions: Nothing specifically

Key words: self-awareness, communication, trust

Activity:

- 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 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 tics;
- Exchange the first person. Everyone must try this.



Evaluation

Time for implementation: 15-20 minutes

Resources needed: Sheets of paper, pens, pencils, plasticine, computer



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Unit 2

Main objective:

Learn how to use theatre tools to work about:

- Communication skills
- Creativity/Imagination
- Problem Solving
- Trust
- Observation skills
- Expressing emotions

Overall time needed: 2 hours



Activity 1: Breathing together

Specific objectives: (skills under development). Observation and Communication skills

Time for implementation: 5 minutes

Resources needed: Chairs (one for each person)

Indication of any previous knowledge needed/conditions: Nothing specifically

Key words: Be aware/ Focus/ Concentration/ Team work

Activity:

- Everyone is sitting on the ground or in a chair, doing a circle. The mentor asks everyone to breath but making a “noisily breathing”;
- The mentor asks the group to try to synchronize the breath like everyone belongs to the same body.



Activity 2: Follow the numbers

Specific objectives: (skills under development), Observation and communication skills, Problem Solving, Trust.

Time for implementation: 10 minutes

Resources needed: Nothing

Indication of any previous knowledge needed/conditions: Nothing specifically

Key words: Be aware, Focus, Team work

Activity:

- 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 say “One” and walk 1 step at the centre of the circle. Other one say “two” and walk one step to the centre.
- If there are 2 persons that say the same number or walk simultaneously, the game has to begin again from number one.
- The game ends when the group finish in the last number with a organized sequence without talking about any strategy.



Activity 3: My way!

Specific objectives: (skills under development), Expressing emotions, Trust, Imagination/Creativity, Communication skills



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Time for implementation: 45 minutes

Resources needed: A box with random objects and adhesive paper tape

Indication of any previous knowledge needed/ conditions: Nothing specifically

Key words: Self presentation, self steam, creativity, share with.

Activity:

- Each person is invited to choose 3 personal objects (they can be in the pockets or in the purse or in the box).
- With the objects people present themselves. They must find a connection between the objects and their life story. Everyone speaks to the group;
- After this, the mentor suggest that people should find some kind of a map about their existence with this objects. If someone wants, its possible to add more objects;
- The final moment it's an individual task. Everyone shoud find a place alone in the room and represent on the floor (with the tape and the objects) their story;
- Everyone presents their art objects to the group.



Activity 4: Finding myself

Specific objectives: (skills under development) Observation skills, Confidence building, Expression Emotions

Time for implementation: 45 minutes

Resources needed: One clown nose to each person

Indication of any previous knowledge needed/ conditions: Nothing specifically

Key words: Self perception, Body language, Clown technique

Activity:

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



Evaluation

Time for implementation: 15-20 minutes

Resources needed: Sheets of paper, pens, pencils, computer



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Unit 3

Main objective:

Learn how to use theatre tools to work about:

- Communication skills
- Creativity/Imagination
- Problem Solving
- Trust
- Observation skills
- Expressing emotions

Overall time needed: 2 hours



Activity 1: Be a newspaper...

Specific objectives: (skills under development), Observation and communication skills, Expressing emotions, Problem solving

Time for implementation: 15 minutes

Resources needed: Newspapers, Computer (music)

Indication of any previous knowledge needed/ conditions: Nothing specifically

Key words: Spontaneity, Mirror communication, Emotions

Activity:

- 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 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.



Activity 2: Point of view

Specific objectives: (skills under development), Communication skills, Creativity/Imagination, Problem Solving, Expressing emotions

Time for implementation: 25 minutes

Resources needed: Sheets of paper, pens and pencils

Indication of any previous knowledge needed/ conditions: Nothing specifically

Key words: Write, Awareness, Sensations, Action/reaction, Feelings.

Activity:

- 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.



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Activity 3: Lying in the clouds!

Specific objectives: (skills under development), Trust, Expressing emotions, Problem solving

Time for implementation: 20 minutes

Resources needed: Nothing

Indication of any previous knowledge needed/ conditions: Nothing specifically

Key words: Trust, Team work, Confidence building, Relax

Activity:

- One person lays down on the ground and close the eyes and relax the body. The others have to raise the person slowly. You can put one calm music during the exercise. When the person is in the air the others can walk slowly. After that the group put the person at the ground again. If is possible everyone can experience this exercise.

Activity 4: Everyone at the picture

Specific objectives: (skills under development), Creativity/Imagination; Problem solving

Time for implementation: 15 minutes

Resources needed: Nothing

Indication of any previous knowledge needed/conditions: Nothing specifically

Key words: Spontaneity; Imagination; Scenario

Activity:

- Everyone should be in a circle stand up. One person goes at 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 scenario the exercise begin again with another person starting with other thing.
- If there's time to along 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.

Activity 5: Photoshop

Specific objectives: (skills under development), Problem solving, Expressing emotions, Communication skills

Time for implementation: 40 minutes

Resources needed: Cards, markers, cloths (scenarios)

Indication of any previous knowledge needed/conditions: Nothing specifically

Key words: Oppression/oppressor/victim, Expression, Problem Solving

Activity:

- 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";

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- 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.



Evaluation

Time for implementation: 15-20 minutes

Resources needed: Sheets of paper (different colours), magazines, pens, pencils, computer, glue, scissors



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Module IV

Main Objective:

- Develop verbal communication skills - to express feelings and needs (I statement – NVC)
- Reflect about the needs of people with whom participants are working
- Discover compound stimulus technique

Overall time needed: 6 hours

Note: For each module, the following detailed description of every activity planned, should also be incorporated:



Activity 1

Specific objectives: (skills under development), Reflect about how to deal with failure

Time for implementation: 10 minutes

Resources needed: An empty space

Indication of any previous knowledge needed/conditions: It can be a worm-up exercise. The trainer should create a relaxed atmosphere where shame is minimized.

Risks and recommendations/boundary setting: If the group isn't habituated to do funny things together, we can propose some gestures that are more simple. The most important is to celebrate the failure in some way.



Superheroes

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 have 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 spider net to another person, somewhere in front of him/her in the circle). If someone fail (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?



Activity 2

Specific objectives: (skills under development), Develop creativity

Time for implementation: 20 minutes

Resources needed: An empty space, different objects in the sack

Indication of any previous knowledge needed/ conditions: It can be a worm-up exercise. The trainer should create a relaxed atmosphere where shame is minimized, by reinforcing fun and no-evaluation/judgement, appreciate involvement of each one.

Risks and recommendations/ boundary setting: If participants don't know well each other, we can propose more precise structure for presentation to make them feel more comfortable.



Scriptwriters teams with objects

Each participant take an object from the sack with eyes closed. They form the groups of 5 persons. The trainer gives to each group one type of film (as horror, love story, western, science-fiction, war, historical, adventure...). The task of each group consists in prepare together a plot of a new film of their type using their objects (they should have an importance in the plot).

They have about 5 minutes to prepare it together, then we start a “festival of young scriptwriters teams” during which each group present their idea.
We applause after each presentation.



Activity 3

Specific objectives: (skills under development), Develop empathy, Develop sensitivity to the needs of others. Experience compound stimulus technique

Time for implementation: 2 hours

Resources needed: The bag of protagonist, chairs

Indication of any previous knowledge needed/ conditions: Openness for new experience and others.

Risks and recommendations/ boundary setting: Trainer should be open on participants’ ideas. Trainer should be focus on group process. The trainer should create a relaxed atmosphere where shame is minimized, by reinforcing fun and no-evaluation/judgement, appreciate involvement of each one.



Compound stimulus

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

The next step allows participants to explore more the story. They work in pairs. One person in pair is protagonist and the second person is someone who 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 few minutes trainer stops discussion and asks protagonists to sit in one side and others in opposite side. The trainer asks people who plays protagonists: What did your friend, you mother say? How do you feel after discussion? Do you need something more from your friend, you mother? Etc. After theses answers, trainer asks similar questions to people who play 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 loudly their real name. Trainer asks selected participants questions like: what did you get up today? What time did you go to sleep yesterday etc. to be sure that they go out (on intellectual and emotional level) from the story.

The next part is focused on reflections based on previous experience. Trainer and participants discuss issues of the story. Trainer asks few questions for example: What does protagonist need? How does 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. Also train 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.

Activity 4

Specific objectives: (skills under development), Develop sensitivity to the needs of others, Develop verbal communication skills - to express feelings and needs (I statement – NVC)

Time for implementation: 1 hour

Resources needed: Flipchart, printed materials, paper, pens

Indication of any previous knowledge needed/ conditions: This activity is based the approach presented in the book 'Nonviolent Communication: A Language of Life' M.B. Rosenberg.

Risks and recommendations/ boundary setting: It is important to let people find the expressions in their mother language, not only in English. If we work with a group of people who doesn't know well to read a text (as migrants, multicultural groups, children...), we can use more images than written texts.

Activities: The activities in this part are focus on one of technique – I-statement. It is based on book 'Nonviolent Communication: A Language of Life' M.B. Rosenberg. Firstly participants work on naming properly facts, feelings, and needs.

Naming Facts

One volunteer goes inside the circle and others say what they see from their position (based only on what they see now, without using their previous knowledge/experience): How many hands he/she have? How many eyes? How many ears? Etc. After this trainer and participants discuss about facts – How do we know that this is fact? When can we be sure that it is a fact? How does our position influence what we see? What can we do when someone else sees something in another way than we?

Naming feelings

Participants work in small groups. Every group get the same set of photos and they try to name what people feel in that picture and why they feel it? Groups compare if there are some differences between them. Then they look for reasons of that. How can we know what other people feel? What influences our hypothesis?

Naming needs

Participants work in small groups. They get the piece of whole pictures and they try to guess what people need in that pictures. In next step they get missing piece of those pictures. And then they also look for those people needs. They compare what they said in the beginning with what they think in the end. Is it the same need?

I-statement

The next tasks will focus on practicing the whole I-statement scheme. Participants get some statements like: You make me angry because you never do it on time; You never call. You don't even care. You make me so mad, you are always late. and they transform them.

Participants also get some description of situation and they create I-statement for it. The example: A friend who borrows movies from you usually brings them back damaged. He want to borrow one again.



Activity 5

Specific objectives: (skills under development), Learn to use compound stimulus technique with own group

Time for implementation: 2,5 hours

Resources needed: Empty space, pencils, paper, markers, flipchart, different objects that could be used by group as compound stimulus

Indication of any previous knowledge needed/ conditions: The participants should be trainers and have some previous experience as participant of the technique compound stimulus.

Risks and recommendations/ boundary setting: Trainer should be flexible and follow participants' needs. Trainer should appreciate participants' effort, make them see strong points of their creation and ask about the risks and look with the group how could we avoid them. He/she should share with group his/her own experiences of using this technique with different groups.



Discussion with group about their own experience

What happened before you started to work on compound stimulus? What it gives to you? What was the structure of the exercise? What was before? What was after?

The trainer reconstructs together with group the whole structure of the exercise (he/she writes it down on the flipchart)

- Presentation about the technique
- Structure of drama workshop
- Experiential Learning Cycle (Kolb)
- Structure of compound stimulus technique
- Risks, recommendations, questions
- Construction of working groups

The trainer asks the participants to think about the group with whom they are working and about a specific objective that they would like to achieve with them using compound stimulus and write it down. They have for it 3 minutes. Then each person presents his own idea. After their presentation, they construct the groups: they could work or with someone who have similar group or topic or with someone that group or topic seems interesting for him or her.



Preparation of participants' compound stimulus

In their groups, they prepare together compound stimulus: they invent the story, look for the objects that could help participants to understand it, invent the exercises that will anticipate and follow this technique.



Presentation of created compound stimulus

Each group present their idea. They receive a brief feed-back – what are the strong points of their compound stimulus, what could be the risks connected to them, what could they do to avoid them



Evaluation

In the end of workshop participants evaluate it by using Dixit cards.



Module V



Unit 1

Main objective:

- Help the passive individuals to transform themselves into subjects, into creators
- Not only reflect over the past, but also prepare the future.

Overall time needed: 6 hours

Evaluation:

This module does not include a formal evaluation, but two informal evaluation tools:

- Audience participation: If the members of the audience participate to the activities it means that the module works.
- Cadavre exquis: This is a method by which a collection of words is collectively assembled. The participants sit around a table with a blank identical sheet of paper and a black pen in front of them. Each participant writes a word on the sheet of paper about the experience they have lived during the training, then passes it on to the participant on their right side for his/her contribution and receives the sheet of paper from the participant on their left-side. When the participants get their sheet back, they read the lists of words written by him/herself and by the other participants. The same exercise is repeated using a phrase, then a verb.

Note: For each module, the following detailed description of every activity planned, should also be incorporated:



Activity 1: Warm-Up – Confidence Building

Specific objectives: (skills under development), Get to know your own body, Get rid of daily body postures, Restructuring muscular relations, Team building

Time for implementation: 2 hours

Resources needed: A theatre or a classroom that can be set-up as theatre, pens and paper

Indication of any previous knowledge needed/conditions: The participants should know Boal's philosophy. Ideally they should read Boal's: Theatre of the Oppressed

Risks and recommendations/boundary setting:

- The trainer never gives his own point of view; she/he always requires the point of view of the audience.
- The trainer analyses and summarises the participants 'acts to stimulate audience awareness.
- The trainer is friendly and welcomes and supports the audience (He/she doesn't leave the audience down)

Presentations of the module main values:

- Respect
- Mutual support
- Responsibility

Presentation of activity 1 rules:

- Do you understand
- What is not forbidden, it is permitted
- Be spontaneous

Activities: In between each exercise the participants walk silently. The trainer asks to stop walking and presents the exercises.



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This project has been funded by Erasmus+ Programme of the European Union. Project number: 2014-1-PL01-KA204-003034

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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 keep their hands joined and do not speak.



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.



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, the follower and the leader.



Hypnosis with 3 people

Hypnotism with two hands. Same exercise, but this time the hypnotiser is guiding two fellow participants, one with each hand.



The drunk 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 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 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



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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

Basic activity:

- 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.

Development:

- Two teams are formed and stand in line face to face.
- At a given signal, the two teams make two different sounds and try to perturb the other group. The trainer makes the groups changing the volume of the sound. The exercise ends when the sounds reach the maximum level of intensity.



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.



The blind series

• The Blind car:

The group divides up into pairs: one partner will be blind, 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.

• Noises:

The group divides up into pairs: one partner will be blind; the other will be the guide. The guides whisper the names of their blind and start walking in the room, their blind partners must follow the sound of their name.

When the guide stops making the sound, the blind person should stop moving. The guide is responsible for the safety of the blind 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 person or bumping into an object.

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Then the trainer asks the blinds to stop moving and each guide walk 5-6 meters away from their blind partner. The guides whisper the name of their blind partners again and receive him/her in their arms.

- **The blind as you wish:**

The guide guides his/her blind partner as he/she wish (but not touching him/her and not whispering the name).



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.



Activity 2: Image Theatre – Problem solving

Specific objectives: (skills under development) Understanding social exclusion mechanisms

Time for implementation: 3 hours and a half

Resources needed: A classroom, different objects to make the play real, a theatre or a classroom that can be set-up as theatre, pens and paper

Indication of any previous knowledge needed/conditions: The participants should know Boal's philosophy. Ideally they should read Boal's: Theatre of the Oppressed

Risks and recommendations/boundary setting: The trainer never gives his own point of view; she/he always requires the point of view of the audience.

- The trainer analyses and summarises the participants 'acts to stimulate audience awareness.
- The trainer is friendly and welcomes and supports the audience (He/she doesn't leave the audience down)

Activities:



Warm-up: Self-sculpture

The group divides up into pairs: one partner will be blind; the other will be the sculptor. The sculptor models his/her body into a sculpture. The blind partner touches the sculptor's body and tries to reproduce the same sculpture with his/her own body. The reproduction must be exactly the same. Then the pairs swap their roles.



Warm-up: Group sculpture

Half the group is made up of blind people, the other half of guides. Each guide moves and stands by a blind participant. The guides take the blind 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 people in front of the guides and, by touching them, they will have to find their guide.



Image theatre: 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.



Image theatre: 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 synthetize what they saw on the chosen theme.



Image theatre: 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.



Activity 3: Forum Theatre – Social Awareness

Specific objectives: (skills under development) Train the participants oh how to solve a problem (family, work,politic, social... problems)

Time for implementation: Half an hour

Resources needed: A classroom, different objects to make the play real, a theatre or a classroom that can be set-up as theatre, pens and paper

Indication of any previous knowledge needed/conditions: The participants should know Boal's philosophy. Ideally they should read Boal's: Theatre of the Oppressed

Risks and recommendations/boundary setting:

- The trainer never gives his own point of view; she/he always requires the point of view of the audience.
- The trainer analyses and summarises the participants 'acts to stimulate audience awareness.
- The trainer is friendly and welcomes and supports the audience (He/she doesn't leave the audience down)

Activities:



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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.



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