



Sabiedrības integrācijas fonds

Theatre – Rehearsal of Successful Integration into Job Market

Methodical materials for experimental work

Researchers: Sarmīte Čerņajeva un Evija Kopeika

Project manager: Anna Vintere

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IZGLĪTĪBAS INOVĀCIJU PĀRNESES CENTRS

INFORMATION ABOUT PROJECT

The methodical material was prepared in order to organize experimental workshops with job seekers. in the framework of Nordplus Adult education project No. NPAD-2015/10036 "Theatre – a rehearsal of successful integration into the labour market".

In Latvia the project is co-funded by the Society Integration Foundation, State budget program "NGO co-financing program for 2014-2016", Project No. 2014.LV/LF/30/21 and Jelgava City Council, Jelgava associations and foundations support program, Project No. ADM/2-1.5/16/40.

The project **coordinator** - the public institution *Menų ir Mokymo Namai* (The House of Art and Education (Lithuania)).

Project partners:

- public institution SOPA (Lithuania)
- Biedrība "Izglītības inovāciju pārneses centrs" (Latvia)
- MTÜ Foorumteater (Estonia)
- Furðuleikhúsið (Iceland)

SHORT SUMMARY OF THE PROJECT (from the project application):

In this project two kinds of organizations from 4 countries (Lithuania, Latvia, Estonia and Iceland) will meet: the ones, which have experience in using theatrical methods and those working with socially vulnerable unemployed persons. Two theatre methods are chosen for the project: Forum theatre and Rainbow of Desires. Forum theatre is aimed at strengthening social skills, learning to deal with difficult social situations, being assertive and as well staying attentive and empathetic to others. Rainbow of Desires is designed to enhance psychological abilities to reach goals, have positive attitudes, trust in oneself. Specialists of theatre and employment together will create methodological material, practical easy-to-use tool which will reflect how theatre methods can help unemployed persons to develop their social and personal skills, needed to integrate successfully into job market. Participants will analyse situation of unemployment in each participating country, decide on 10 most important themes (main difficulties and challenges for unemployed people), learn to use theatre methods in their work and try them out in experimental work with the target group (socially vulnerable unemployed persons). Expected themes should include self-presentation skills, effective communication with potential employer, etc. Coordinators will gather all the experience of partners and publish methodological material, which will present comparative analysis of situation, theoretical background of methods used and comprehensive description, plan of work, methods and examples for each of 10 themes. It will be presented in final conference in Vilnius, Lithuania, where specialists of employment, education, social work, potential employers will be invited.

ACTIVITIES OF THE PROJECT

2015 08 - the start of the project.

2015 10 27-30 - the first meeting of the participants in Vilnius. On the first day participants introduced themselves, coordinators presented the project, supporting programme, main aims and tasks. Partners presented the analysis of situation in each country. With the help of the mediator 10 main themes, relevant to all the partners, were chosen. They were discussed, main challenges found, representatives of each country shared why this theme is important to it and what ways do they know in their state to solve it. On the second day Theatre institutions ("House of Arts and Education", Lithuania and NGO "Forum theatre" from Estonia) made a training of theatre methods where participants worked with the selected themes themselves. They tried methods, learnt about them theoretically and practically and experienced what it means to be a participant in this kind of activity. So they were in the role of their clients. 8 hours of work were devoted to learn theatre methods. Finally, on the third day participants talked about future activities, shared responsibilities, discussed future cooperation, plan, tasks, asked questions about methods, themes and relevant issues.

2015 11 01 - 2015 11 20 coordinating institution ("House of Arts and Education", Lithuania) prepared guidelines for experimental work with theatre methods.

2015 12 01 - 2016 05 30 - each partner in each participating country had 10 meetings - activities with the target group. Each meeting was devoted to each selected theme and endured 3-4 hours. The groups consisted of 15-20 socially vulnerable, unemployed persons. After each meeting partners sent feedback (filled in questionnaire and also their own remarks, questions, challenges, examples) to coordinating institution.

2016 06 01 - 2016 11 20 - preparation and publication of methodological material, translation into all the languages of participants (plus English). Each theme was described, plan for the activity presented, main issues and questions raised, methods, games, exercises suggested. This is a practical, easy-to-use tool for specialists of employment, education or social work.

2016 11 30 – 2016 12 01. Final international conference in Vilnius. Representatives from each participating institution came to Vilnius on 30 November. December 1 the final conference took place. About 150 people participated as the audience - specialists of education, employment, social work, potential employers and others who might benefit from this kind of experience. Participants from each country shared lessons learned, their observations, advises for other specialists.

2016 11 25 - 2016 12 15 – dissemination of information about the project and sharing methodological material with all specialists to whom it might be useful.

2015 08 15 - 2016 12 30 - dissemination of the project, it's aims, tasks, activities, results, supporting programme. Every participating institution will share on their websites all the important information about the project, its activities, course and results. They will write articles after international meetings, during the experimental work with the target group, place electronic version of methodological material.

TRAINING MATERIAL OCTOBER 27-30, 2016

INTRODUCTORY GAMES (BY SILVIJA)

Name. Everybody is walking in the room, silently. After the sign everyone looks into the others eyes and says his/her name. Later they say their name as a compliment or as a secret...

Everyone is walking in the room. After the sign everyone has to touch as many shoulders, as possible. Later - as many knees as possible, etc. After each task it is asked who has touch the most of the body parts.

Ninjas. Game for energy. A person in a middle raises his/her hands (as a sword) saying "hip", two people on his sides "kill" him with their arms stretched to his/her belly saying "hap", the first person then directs energy to whom he/she wants in the group (stretching arms toward that person and saying "hop").

Bibiti bibiti bop. One person is in the middle of the circle. He/she turns to anyone saying "bibiti bibiti", and during that time the person in the circle has to say "bop". If he/she is late - goes to the middle. If the person in the middle says "bop", the person in the circle has to remain silent (otherwise he/she goes to the middle). Later the game might be made more difficult by saying "James Bond" (then the person who is addressed to raises his hands as holding the pistol and two people on his/her sides say "oh, James..." or the person in the middle might say "Mexico", then the person in the circle starts playing guitar and two on the sides make a sombrero above him/her.

Clap in the circle. One person starts clapping with the neighbour. They have to clap together. Then the clap is sent in the circle. If I clap with the neighbour in my right, after that he/she turns to his/her neighbour on the right and they again clap together till this clap comes back to me. There might be more than one clap in the circle.

I am. Three people in the middle, one after another telling who they are. For example: 1) I am Rimanta, 2) I am Augusto Boal, 3) I am your family. Then the first one chooses the one which is more needed for him/her (in this example) – I take my family, I leave Augusto Boal. And then again.

SOME INFORMATION FROM PRESENTATIONS

Lithuania

10 main themes:

1. **Difficulties in choosing career path:** Self evaluation; Evaluation of labour market requirements; Lack of decision making capacities.
2. **Passiveness:** Lack of knowledge where and how to find job offers; No networking; No pro-active job search strategies; Lack of non-traditional job search solutions.
3. **Lack of phone communication skills:** Inappropriate communication; Never calling potential employer.
4. **Inappropriate CV:** CV is not adopted to concrete job offer; Incomplete CV; No achievements mentioned; Mistakes.
5. **Job interview: no "self marketing" skills.** Not emphasizing competitive advantage.
6. **Job interview: emphasis on "barriers".** Long term unemployment; Disability; Lack of experience.
7. **Job interview: lack of interest in company.** Not demonstrating motivation and interest; No questions, no initiative.

8. **Lack of negotiation skills:** Before signing job contract in workplace.
9. **Stigma.** Negative attitudes from the side of employer regarding some groups: Roma, disabled, long term unemployed, clients of Labour Exchange.
10. **Lack of job adaptation skills:** conflicts; not adopting to working environment (colleagues, corporate culture, etc.); not asking questions; not showing motivation.

Latvia

Youth unemployment, main problems:

- Low level of education
- No continuity of learning
- Lack of work experience
- Not meeting demands of labour market
- Lack of legal knowledge
- Poor language skills (national and foreign)
- Difficulties in choosing carrier
- Lack of practical knowledge
- High ambitions
- Motivation and attitude

Problems of elder people:

- Lack of skills
- Not meeting demands of labour market
- Lack of motivation or will to acquire new skills
- Lack of confidence
- Health problems
- Discrimination based on age. Prejudices and stereotypes
- Lack of national language

WORK WITH SILVIJA, SELECTION OF 10 THEMES

Main social challenges: isolation, social norms, geographical position, lack of initiative, social skills, black market, etc.

Main inner challenges: Motivation, fear of failure, lack of abilities to evaluate ones knowledge and capabilities; not adequate self esteem, fear of changes, passiveness, apathy, depression, too high expectations, inability to make a decision, expectations of others, addictions, traumatic experiences, anxiety, anger.

Main technical challenges: computer skills, writing CV, registering. Motivation letter. Formal communication. Money to start. Licence and car. Appropriate qualification, lack of language, not enough knowledge about rights, legal issues.

10 main themes as they were formulated initially (more comprehensively on a separate document):

1. Motivation
2. Self evaluation / awareness
3. Self esteem
4. How to make CV and motivation letter
5. Lack of social skills
6. Lack of networking
7. Self marketing skills
8. Sense of initiative
9. Fear of changes
10. Social pressure

2015 10 29

Game (Virginija) – telling any story, using words “fire” (one has to touch the wall), “flood” (one has to find a place somewhere higher), “earthquake” (to get on the floor or under smth), “alien” (hug someone from the back).

WORKSHOP OF GERTHA AND NIKOLAI

Beginning. The circle. Everyone is asked to share: name, number from 1 to 10 and the connection with Forum theatre.

Everyone is asked to have two hats – one of participant, another – of the specialist.

GAMES

Names.

1. One person is in the middle of the circle. He/she has to say name of the person from the circle three times. This person has to say his/her name once during this time. If the person in the circle fails, he/she has to go the middle.
2. Everyone “defends” not himself, but the person on his right. If one fails, the person, whose name was said, goes to the middle.
3. Everyone defends 3-d, 5-th or any other person on the right.

Bomb-shield.

Everyone should choose a person in the group and not tell who he/she is. This person is a “bomb”. Then everyone has to choose another person, who will be a “shield”. Then the moderator counts from 10 to 0. The task is to move in the room and all the time keep the “shield” between himself and the “bomb”. Who does not manage to hide behind the shield from the bomb, explodes.

On the contrary. Instructions are given: when I say “go”, you go, when I say “stop”, you stop, when I say “sky”, you reach for the sky, when I say “earth”, you lean to the earth, when I say “name”, you say your name out loud, when I say “clap”, you clap. People follow the instructions and gradually they are changed, like “when I say “go”, you stop, when I say “stop”, you go”, etc.

1-2-3.

Everyone finds a pair. (might be of similar height). They count 1-2-3-1-2-3 in a row. Then number 1 is replaced by any movement without sound. Pair counts again. Then numbers 2 and 3 are replaced with movements without sound. Later all the group is divided into 2 groups, and one half of the group watches the other half perform. One pair might be asked to do the counting (only in movements) with their eyes closed.

Columbian hypnosis (in pairs). People are divided into pairs. One is hypnotizer, another – hypnotized. Hypnosis is done by the palm of the hand. At first palm of one person (A) is held 20 cm from the face of another person (B). A moves his hand slowly and B has to follow it, keeping the same distance. Later A hypnotizes B from 1 meter, 3 meters or more. A has to take care of B that he doesn't bump into smth. Later all A's are in one line, B's in another in front. They agree silently about the movements – which finger of A controls which part of the body of B. Then they “dance”. After that A and B change places.

Columbian hypnosis (massive). Volunteers are in the middle with their arms stretched, others join them, keeping their faces 20 cm from the hands of other, at the same time stretching their arms to the sides and controlling others (whose faces are again 20 cm from their hands), till all the participants are joined in the system – some in the middle controlling others, the last ones – on the sides, only being controlled by others. Then they all have to move, following the hands of the others and controlling others with their hands.

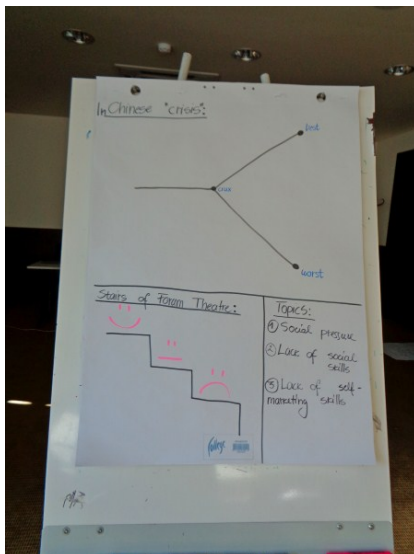
Reflection: How do you feel? What did we do? We played games, which might be played for different reasons, for the sake of the game itself, for the team work, but it also might be a measure, a tool. And in Forum theatre games are used as a specific tool. Like the last game (massive hypnosis). You, the ones, who were in the middle – how did you feel? How did others feel, the ones who were on the sides? The ones in the middle – did you think about those, who are on the sides? If this was the metaphor of the state, where would you be? What is in the middle? President. What are on the sides? Unemployed people. If this was your life, where would you be? Where, do you think, unemployed persons would put themselves in this system? What if you went to the centre from the side? How would you feel then? Space for exploration.

We can play games and later talk about them and look for the connection of important issues.

Why do people play games? What are the resemblances of the real life and games? We need some rules in order to live and to play. Democracy needs rules. It is like smaller model of society. When you tell everyone what to do, they have to do it, otherwise the game will not work. If we all crawl on the floor, we are all equal. There are no statuses, it is de-mechanization, we are all human beings. After playing together we feel connected and free.

Why is it important to play in every meeting with unemployed people? Because games will make us all equal, democracy is established.

It is always important to reflect on what happened. We do smth., then reflect, try to do better next time, reflect again.



To which themes these games might be useful? Columbian hypnosis for social skills, self awareness, fear of changes. Who enjoyed being a leader? Who liked to follow? Does it say anything about us as human beings? Can it help in our work? It is about self awareness.

1-2-3. Self marketing skills. When the other half watches you or when you as a pair perform in the presence of others. Networking. How to approach another person in different ways?

All games are related to social pressure.

Motivation to come to meetings – games. If people will enjoy themselves, they will keep coming. If they do smth in front of others and get a lot of applause - this might be very important.

All the games might be modified according to the needs.

Games are often devalued, but in Theatre of the Oppressed they are very important, like, for example, Columbian hypnosis is based on respect and trust. It is democracy – if big grandmother plays with her little granddaughter, they become equal. The elder we get, the less we play. We are more and more concerned about being important and nice.

FORUM THEATRE (FT)

The shortest performance of FT – to shake a hand

Volunteer is needed to show what FT is. “Your goal is to shake my hand”. But after volunteer approaches, the first person hides his/her hand and does not let to shake it. We then talk with audience: did he/she (the one who wants to shake a hand) reached his/her goal? (to the volunteer): How did you feel when you tried to do it? (to the audience): what, in your opinion, she/he should have done differently? If someone has the suggestion, he/she has to come on the stage and try their suggestion in practice. Later he/she is asked: “what was your plan?”. For the audience: “what else this person could do to shake hand?”, “or is this impossible?”, “you can do anything you like, because this is theatre, you can suggest a flower, money”. If someone succeeds, audience is asked: “do you think it could work in real life?”.

Everyone can try their suggestion. For example, people can be divided into small groups and find the best solution. Later volunteer from each group comes to stage. Each of them has 20 seconds to try their suggestion.

This is already FT – there is a protagonist, who wants something and an antagonist – who blocks him/her and does not allow to achieve smth. Here we also can try out many different solutions and that means that this is already FT. We present the problem and ask the audience to solve it. We are looking for many different solutions, which might work here and now. FT can work with anything which involves two persons. Shaking of the hand – it's a metaphor. But what do people really want from each other in life? Friendship, attention, respect, love, acceptance, dialogue, money, cars, sex – all the things you can work with in FT.

Explanation of FT:

Story begins neutrally and it can develop in very good or in very bad direction. There is always a turning point. In FT story usually develops negatively. Chinese crisis – is the point where opportunity and danger meet. In FT danger wins. Oppression from the side is so strong that the situation becomes worse.

1 scene – somebody wants something. In classical way there are 3 scenes, but nowadays all three scenes can be in one. In the 1 scene protagonist feels OK. For example, if this is the situation of bullying, in the 1 scene child comes to the new school, but there are no problems yet. After some time smth happens, not everything is so good, someone bullies the new child, hurts him (scene 2). From this point on the story can develop to the better or to the worse. The classic FT implies that the situation should get worse. Protagonist loses, antagonist wins (scene 3). It is very important to have this turning point – some moment when some change is possible. In FT oppression

always comes from another person – the antagonist. There should be some moment when protagonist is able to behave differently and change the situation. In FT we always have a problem, there are no happy endings. We are looking for problems and after that magic should happen – in theatre we have actors and spectators, but the aim of FT is to turn spectators into spect-actors. We want them to come on stage and change the situation.

Usually we have one concrete situation, but we must look for underlying issues. If we talk about refugees, so the real problem is not an assault in the street but racism. The refugee does not have to learn kung-fu to defend himself, we must look for deeper problem and look for the ways to change it.

We move from something small to something bigger in FT. Story might be about very specific problem, but later we look for deeper roots. The aim is to solve problems in human minds and then go to the society. Story is a microscopic example of what goes on in the world. We do not solve minor problem, we look wider. We take stories from our past, play it now in order to know what to do in the future, if this story happens again. And to rehearse, to train, as in the laboratory. Oppression is outside, but why is oppressor oppressing? We have to find roots, because bullying and other problems have roots. But here, in FT, we work with the one who suffers from bullying, not with the one who bullies, though this distinctions sometimes might be difficult.

Game – everybody walks in the room and after the signal has to run around the chosen person for 6 times.

Performances of FT (Forum theatre):

4 groups, 4 persons in each. You don't have to create perfect performances, but to feel the process. 10 minutes to create the performance. 3 main themes were selected for creation of performances (out of ten):

- social pressure
- social skills
- self-presentation skills

The problem should rise from the members of the group, in the story we should feel sorry for the protagonist. If the audience will not feel sorry, they will not come on stage and will not try to change something. There also must be a possibility in the story to change smth to the better direction. It's not a story about the woman who is attacked in the street and raped. It is not theatre of the depressed. We may feel sorry for this woman, but there is nothing we can do for her.

FT is not didactic, we all come to learn.

Questions after the performance:

- what did you see?
 - did you understand the story? Is smth unclear for you?
 - is it realistic?
- It is possible to ask characters questions (especially if smth is unclear)
- is there anything we can do about it (if not, it is not FT story)

Who do you feel the most sorry for in the performance? We can vote and choose one protagonist for all or each can have his/her own protagonist. Is there anything the protagonist might have done other way? If so, you should shout “stop” at the moment the protagonist might do smth differently (when the performance is played for a second time). (if everyone chooses different protagonists, then they shout “stop” when their protagonist might do smth differently for him/her to feel better in the situation. If only one protagonist is chosen, the play is stopped when he/she could do smth differently).

The main aim is to get the audience on the stage during the second performance. The protagonist is replaced, not the other characters. Usually there is more than one trial to change the situation, we can't understand the situation just in terms of black and white, not that – this solution is correct and that is it.

After the change, audience is asked – is there smth else what might be done in this situation? If not, we move on. If someone stops the performance again, you can ask the spect-actor from which point in the performance he/she would like to intervene. There is no need to repeat the same scene again and again. Usually the work with one story continues 1.5 hour, it allows to get deeper into the story.

There are three sides in FT: Actors, audience and Joker. His/her role is that of the moderator between audience and actors, he/she has to make people come on stage. There is a code of ethics of the Joker – he/she has to be objective, never should say that he/she likes or dislikes the idea, his/her main role is to be curious, to look for solutions from the audience, ask them what has happened and what might be done.

We do not really know what the person on stage is doing, therefore we have to ask the audience. Joker is curious, he wants to know what the audience thinks.

Contra play – when a person from the audience comes, should other actors reduce their oppression or not? If we give up too easily – it is unrealistic and will not invite more people on stage. If we are too hard on the new person – again nobody will dare to replace the protagonist.

Game – pushing against each other – two people (protagonist and antagonist) push each other but in the way that nobody wins or gives up – they balance the power.

Hot seat – we ask characters questions and they answer sincerely. This technique might be needed for the formation of the character and also it might be used on stage, audience can ask questions. But it is important that talking did not take more time than action – FT is about action.

Before the performance all characters say their names, age and some other information if needed to understand the performance better– profession, relationships, etc.

If there is not outer oppression then there is no FT. Example with the performance where Rimanta was looking for the job but was lying in her CV – no one was oppressing her from outside. The story is realistic, but the method of FT is not very suitable.

FT stories are not about the specific situation only. For example, our first play in the training, where husband does not allow his wife to work. It is not only important what happened in this situation, but what in general should be done with men like that? What would you say or do, if you had a friend who is in such situation? We should not stick to one idea – we should explore as many of them as possible.

Sometimes we can just stop the action on stage and ask actors what they are thinking.

Some theory about FT

What Silvija was doing on the first day – it was the role of facilitator. But the Joker is more a “difficultator”, when a facilitator. If FT comes very easily, we solve the problem very quickly and it is not interesting any more. Problems in fact are not easy, so it is not easy to solve them and we make FT difficult because in life it will be difficult. It should not be easy, but it should give hope.

Originally the oppressed should perform for the oppressed. No one can come and tell what to do. We do not know what other people think if they have different problems than we do, in this case we cannot identify with them. We should get information from the audience.

If we collect opinions, if target group writes letters, then we use not a one single letter, but make a combination, that everyone could feel that they contributed with their story. It is very important. This is not therapy, we do not look for the solution of the problems of specific person, here the individual story becomes universal.

FT and ROD (Forum theatre and Rainbow of desire) have therapeutic effect but it is not therapy. Many people just close their eyes and ignore the problem. If they realize that the problem exists, this is already empowerment. Recognition of the problem is the first step to solve it.

Joker has to be objective, not to judge or devalue. Every person is a different Joker, it depends on personality, sometimes with young people we have to be firm, self-confident or even a little bit arrogant. Sometimes we have to be provocative. Young people sometimes want to win against you, ready to destroy you at first, so you have not to allow them to do that, you have to take over.

If the problem is not solved in the FT, then we support and motivate people to think about the problem after the activity. Usually audience has ideas and they are not depressed anyway, they start thinking about the problem, this activity opens the space for further considerations. Two practical advices:

- try not to end the activity with the intervention which doesn't change situation to the better, it would be better to end with positive intervention

- if nothing is working, you do a trick – give every character an advice what they should do differently. Or we can give superpowers to the characters, like for example – father can't talk, mother can fly, etc. Then characters improvise, everyone laughs and that releases the tension. If we see that we are ending the activity in the depressed mood, this trick might be necessary.

RAINBOW OF DESIRE (ROD)

The origin of the oppression once has been outside, but now it is internalized. If someone keeps repeating that

you are fat and ugly, you start believing in that. Headquarters are sending cops in our heads. ROD takes inner oppression, which we do not see, puts it outside and then it is possible to fight it. You have to take it out of your head, make it visible, realistic and then you can deal with it, otherwise you would be fighting ghosts. This is the most sensitive method, very psychological. We can watch FT and it might not touch us that deeply, but it is not like that with ROD – you have to put yourself into that. Here you have to share personal stories.

If you do not participate sincerely, ROD doesn't work. We need to respect others in order to feel safe to share our stories. Here are not many words, we work with images more. The rule is not to talk about what happens during ROD after we leave the room. What happens here, stays here. Only the person whose story was used in ROD can approach others and talk about what happened.

If we use inappropriate technique, it will not work well. In ROD you always have to take one step forward, overstep your boundaries a little bit.

The basics of ROD is Image theatre. **Image theatre** is simple – we do not move and do not talk. It is very important to remember that there are no right or wrong things, there is only what you see. Image is polisemic, it has many meanings.

Practice of ROD

Individually:

Image theatre in the circle. I will say a word and you make an image as it is or how you understand it. For example, sun, president of USA, friendship. Do not communicate, this is personal. Word – counting to three – image.

Three places.

First part. Now you will work individually, please close your eyes and think about the person which you don't want to be. Don't open your eyes, think what kind of person it is, why don't you want to be like him. Maybe it's you from the past, whom you don't want to be or someone you know – politician, teacher, father.

With your eyes closed make an image of this person. As strong as you can. Now open your eyes, but not to see other images – this is an individual work – but to see what your eyes are looking at. Now imagine that this image is just 50% of what might be and make it to the 100%. Don't move, it's like a photo, make it even more strong, more ugly. Think of how you feel in this image. It is very important for you to remember this image, you will have to use it again. Now drop it, relax. It's gone.

Close your eyes again. And think of the person you really would like to be. It should be the person of your dreams, whom you would like to become, which represents all values and beliefs, which are important for you. Maybe it is a real person, president, mother, father, best friend, you ten years ago, you yesterday, and then slowly make the image of this person. Think of every part of the body, is he/she smiling, make it even more strong, enjoy it for a few seconds. Remember it, you will need it and drop it.

Now the third image. Close your eyes. Maybe it is the easiest one. Or maybe the most difficult. Make an image of the person you are now. At this moment. Pay attention to all parts of the body. Are you sitting, standing. Stay with your eyes closed. Maybe it is the same as one of the images before, maybe it is not. The most important is to stay honest, you are doing this for yourselves, you will not have to explain these images to anyone. If you are ready, make an image, don't open your eyes yet, make it stronger, make it more like you, then open your eyes, think about the image and make it even stronger. Drop it.

Second part. Make the first image, then slowly transform it to what you are now, feel how the image changes, and then slowly make an image of the person you mostly want to be. Slowly return to what you are now, and then to what you don't want to be, very slowly, feeling the transformation. Do it few times more on your own pace. It doesn't matter if you do this with your eyes closed or opened.

Now let's forget about these images for a second. Imagine that this room is the whole world, find the place in it where you mostly want to be. On the chair, under it – anywhere, where you feel best. Then you can think for a few seconds about this place, how good it is. If you see that maybe this is not the best place possible, you can change it. Don't look at others. Think how often are you in the place you most want to be, when you can think – this is such a great place to be.

Now leave this place and find another place in the room, which would be the worst place. Go there very slowly. It might be very close to your best place or might be far away. Make sure that you do not feel well here. Close your eyes and think why you do not want to be here and – what is even more important – how often are you in this place? Work, home, school, bus to work... How often are you in places in which you don't want to be? Open your eyes slowly, leave this place.

Look around the room and find your place, where you belong, would you be near the window, to be seen, or

maybe in the centre? Slowly go to that place. Think if it is comfortable for you. How often do you feel the way you feel now?

Third part. Go to the place you least want to be, close your eyes and make the image of the person you least want to be. Be honest with yourselves, how happy are you in your life? How often are you in this position? Is it the image of every day? Open your eyes, go to the place where you are now and on your way become a person you are now. It reflects you at this moment, think of this image. Then very slowly go to the place you most want to be and slowly make an image of the person you mostly want to be. Do you feel differently? What is the difference? What this image and place have what others don't? How often do you experience this in your life? The person you mostly want to be in the place you mostly want to be. At work? Home? With your family? Friends? Enjoy this feeling.

Now go back very slowly. Feel, what you are losing. Then go to the even worse place. Images come from you, not from anyone else, you should recognize the image of what you don't want to be. How often in your life you do not like yourself or are in the places you do not like? Answer honestly to yourself. Move back and forward on your own pace. How was it to go all this long way from the place you don't want to be and the person you don't want to be to the place you want to be and become a person you want to be? Was it hard? Are you happy now?

What do you really want?

Image in the circle, choosing a similar image, forming a pair.

Partner A asks partner B repeatedly 3 questions:

- what do you really want?
- what do you need to do, to get it/achieve it?
- what will you become after getting it/achieving it?

Later partners change places. The one who is asking should not laugh or comment, just ask these questions seriously.

Image of images (of oppression)

Images of oppression in small groups (part of Image of images, as well can go separately)

At first the big group is divided into smaller ones (four-five persons) and they have to make images of oppression. The oppression should be real – the one you have experienced, are experiencing now or are afraid to experience in the future. It might be realistic, but it also might be abstract, surrealistic, metaphorical. The real oppression which took place, takes place or is possible in the future. It doesn't matter how you will make these images, but you can't talk. Everyone in the group makes his/her own image. For that he/she uses other members of the group. The one who is making an image becomes the protagonist in his/her own group – the one, who suffers from oppression.

Two ways of moulding sculptures:

- mirroring technique. You show another person with your body and mimics how he/she should look
- sculpting. You are a sculptor, can form a person the way you like.

You don't have to explain to anybody what kind of sculpture it is, you should not talk at all. The basis for ROD is image theatre, because the inner oppression has to be externalized.

After everyone makes an image of his/her oppression we will move forward. Protagonist has to be completely satisfied with the image he/she has made.

After that – each small group presents all the images to the rest of the group. Others should make objective comments. Not their opinion or interpretations, but to describe what they actually see.

Next step – discussion about issues which repeated while talking about images of oppression. Like, for example, pointing fingers, hovering over, being below others, praying, being alone, being apart from the group, being different, painful face, etc.

Volunteer is asked to make one image which would include all the basic characteristics of the image of oppression. He/she should make this image by mirroring or sculpting. Others later can complement to the image, add smth what is missing until everyone is satisfied.

The discussion. Both audience and images. Do you recognize these characters? Do you identify with them? (those in the audience who identify themselves with some of the characters can go and replace them).

Next step – 2 minutes of monologue of each character.

Then – dialogue is possible between the characters, without moving.

After that – no talking, but very slow movement is possible. Every character reaches for his/her desire.

Discussion after the activity: what did you see? How did you feel? Protagonists, antagonists, audience.

The aim of this **Image of images** is to show how ROD works. We use image theatre and make it alive. This is not your story, therefore it can be difficult to identify.

Reflection after the day: name, number and what you would like to say about the workshop. Discussions about how to use these methods in the work with the group, that we will need to adapt them, to choose our way of working, this is not a receipt, because every group functions differently.

2015 10 30

Games.

Cat wants to come home. Everyone stands in the circle, in pairs, (pairs hug each others shoulders). One person is in the middle and says “cat wants to come home” to the pair he/she chooses. The pair says “no”. All the time people from different pairs make eye contact and change places. During that time “cat” has to take an empty place. If you start moving, you can't go back. If the moderator says “Godzilla” everybody changes places, but while doing that they have to scream, run, move their arms in panic and find another partner. Moderator can also say “Matrix” and then everybody has to move very very slowly as actors in Matrix and find another partner. The one who is left is again a “cat” and a game continues.

Colours. I will say a colour and you will have to touch it with your hand. I name the colour, count to three and then you all have to be touching this colour.

The next step – I say the colour and the part of the body. You have to touch that colour with that part of the body till I count to three (for example, pink-shoulder).

Cop in the head

The person who has shared his/her story has to choose a partner and go outside to tell him/her his/her story.

Augusto Boal was tortured, so for him the biggest oppressors were policemen. Inner oppression for him was cops in the head. Here you will see personal story of the person, please try to be open, not to judge, but just to watch. You have to be respectful, not judgmental, open as possible, not to talk while watching the story.

Protagonist with the chosen partner come back and sit in front of the audience.

Protagonist tells his/her story, partner listens and is involved into dialogue, prompts it, asks questions.

After that – the protagonist has to make images of what has been oppressing him/her from inside while he/she was telling the story. As many antagonists as needed (maybe one strangling, another mocking, etc.). To externalize the feelings which emerged while talking. People from the audience can add smth to these image but the final decision is that of the protagonist.

After choosing antagonists the protagonist has to identify these images – what real people from his/her life do they represent? Person, from which this oppression is coming.

If the protagonist does not find from which person this oppression comes from, he/she has to change the image or to refuse of him.

Then protagonist returns to his/her place.

Audience is asked – is this what you saw while the protagonist was talking?

The next step – what is the relation between the protagonist and each of antagonists? Protagonist should find a place in the room for each of the images, show how strongly he/she is influenced by each image. This is done by placing each image on a certain distance from himself/herself, are they looking at the protagonist or did they turn their back? Are they in front? Then the audience tries to describe in objective terms what they see.

Protagonist describes how these images are interconnected (what is their connection with each other).

Protagonist goes to each antagonist and informs him or her about the relationship with the protagonist. This is done only by saying “do you remember, when?” and “that is why”. Protagonist refers to each antagonist directly, saying “you” and not telling the story about another person.

Then each antagonist is informed by the moderator that he/she will have to use this information to strengthen the oppression. They will talk to the protagonist.

They cannot move, just talk. And meanwhile the protagonist tells again his/her story to the chosen partner. He/she can talk to the antagonists. Antagonists have to stay in their places and keep oppressing. Everybody talks to the

protagonist at the same time. Protagonist can fight the images.

Here Forum theatre begins.

People from the audience can come in at any moment, replace the protagonist and do smth differently. Protagonist watches and later is asked “did smth important happen here? Do you have any new ideas how to be in this situation?”.

The protagonist comes back to the image. He/she starts the dialogue with each of antagonists. When someone in the audience agrees with the behaviour of the protagonist, he/she comes and replaces the protagonist in his/her dialogue with the antagonist. Then the protagonist moves to another antagonist, begins a dialogue, till someone replaces him/her. At the end every antagonist has an Antibody – the one who protects protagonist from the antagonist.

For the third time protagonist tells his/her story to the partner. All the antagonists try to talk to the protagonist again but now the antibodies fight the antagonists. If they break the oppression, they leave the stage. In the end there is only protagonist, telling his/her story to the partner.

After that - reflection in the circle. This should not be discussed after the activity. It can be done only if initiated by the protagonist.

Cops in the head as described in the book of Augusto Boal “Rainbow of desire”:

This technique is most applicable to scenes in which the protagonist wants to do something, but, for reasons he may or may not understand, fails to do it. There are no concrete “cops” present, stopping him doing it, but still he doesn't do it; so there may be “cops” in the head instead.

Stage one: the improvisation

The protagonist improvises the original scene with the actors he needs

Stage two: the formation of images

The director asks the protagonist to sculpt images of the “cops” which were present in his memory or in his imagination during the first improvisation, using the bodies of participants not involved in the improvisation. These images must represent concrete people, real, known, familiar people. Not abstractions like “the family”, but the father, the mother, the aunt, not “society”, but the cop, the boss, the lawyer, not “the Church” but this particular priest, and so on. These characters were not visible to us when improvisation was taking place, but they were present in the head of protagonist; these are characters which inspire in him – or are in their origins – fears, desires, phobias, vexations; characters who have come to his mind, with greater or lesser intensity, during the improvisations.

Next, the director asks the participants if they have spotted other “cops” in the protagonist's head, or if the improvisation has awoken “cops” in their own heads. If they have, they must make images of these cops. Obviously if the participants have seen them, it is only because they themselves are familiar with these particular cops in their own heads, and because they have established a sympathetic rapport with the protagonist. The protagonist has the right to accept or refuse these images. He does not accept them unless they awaken in him a precise memory of a particular person; cops are concrete individuals, people we know.

Stage three: the arrangement of the constellation

The director asks the protagonist to arrange these “statues” in a sort of constellation, in which the latter will occupy the central position. What is the relationship of each “statue” to him? How far away from him is each “statue” positioned? Is it facing in or out? Standing or seated? In front of him, opposite him, behind him, perceptible but only out of the corner of his eye? Is it unbearably close to him, or desperately far away? And what are the interrelationships of the statues? Can the invisible characters (the “cops”) see each other, or, by contrast, are they hiding? Are there conflicts between them or are they united?

Before setting out on the next stage, the director must draw the group's attention to the objective details of this constellation: the details of each “statue” and the details of the structure of the constellation, the space in which the visible characters (those of the improvisation) and the invisible ones (the “cops”) are situated. She should make observations on the relationship between the protagonist and these figures. The director must always speak in her own name, and should stimulate the protagonist and the other participants to speak similarly for themselves and express their observations, even when these are contradictory. We should not seek to resolve contradictions, but to throw light on them. We must always try to see the images from the objective point of view and to distinguish this objectivity (that which is indisputable: the person in the image is either sitting or standing) from projections (“my impression is that she is frightened”, “it seems to me that he is in love”, and so on). Anything can be said, as long as attention is always paid to the distinction between “it is” and “it seems to me”, between that which exists without me and that which depends on my perception.

Stage four: the re-formation of the images

This is one of the most beautiful stages of this technique, perhaps because it is one of the most theatrical and most moving phases. The director asks the protagonist to approach, in whatever order he chooses, each of the images

of the invisible characters of the constellation, and tell them, slowly and in a clear but low voice, something which refers to the common past of the protagonist and the person represented by this image. Each “conversation” must start with the phrase “you remember when...” and close with “and that is why...”. That is to say: the “conversation” must evoke a real event that occurred between the two of them, or was witnessed by both of them, and which had consequences, for instance: “Dad, do you remember that day when you beat me with your belt? That is why I realised that you are a weak man”. The actor embodying the image must not show his reactions. He must stay like a waxwork, like a photo, inanimate. On to this “statue” the protagonist projects his memories and his emotions. The actor, who when he was “sculpted” was “formed”, is now “informed”. With this form and this information, he will be able to live his character in the stage which follows.

Thus, to each of them, the protagonist will tell his memories, his emotions, his fears, his desires, his complaints. The other participants must maintain an absolute silence while this is taking place: these are secrets which the protagonist is revealing to us, and to which we must, all of us, be sympathetic witnesses, in solidarity. These monologues of the protagonist with each image are revelatory, and these revelations must be received without applause or censure.

Stage five: the re-improvisation with the images

The director proposes that the scene be re-improvised.

The antagonist(s) are instructed do whatever is necessary to work toward the goal of making the scene end in the same way as it ended in the improvisation. The protagonist, on the other hand, must try to change the scene in line with his desires.

While this improvisation between protagonist and antagonist develops in a purely realistic style (as it might happen in reality), on a second level of play the images of the invisible characters also start to improvise, but in their case the style can be surrealistic, since they are not part of the visible reality. The images can utter any thought that come into their heads, motivated as they are by their form and by the information supplied by the protagonist, and also, obviously, by their own sensibility, their intelligence, their own lived experience. But – and this is very important – the images cannot move around. They must talk in a low, distant tone, but must be audible to the protagonist. Only the protagonist can move them, he can do what he wants with them and they will offer no resistance. But they will not obey. For instance: the gesture “go away” will have no practical consequences on the image: the protagonist has to physically move them away, and if they are removed in this fashion, they should have a built-in tendency (if they are well motivated) to return to their initial positions, in slow motion. All the images always come back in slow motion, to their original positions.

So we will then have two levels of play: one, realistic, the arena in which actors and protagonist operate; another, surrealistic, the arena of the protagonist and images. The protagonist is the only person living in both levels, the actors and the images being incapable of dialogue with each other.

The director must use her sensitivity to judge how much time the protagonist needs to try to free himself from these phantoms without becoming totally worn out. It is particularly stressful for the protagonist to play on these two levels as if he was simultaneously living two stories. What is more, he sees that, in spite of all his efforts, the ghosts always have a tendency to come back to their places and to repeat the same things, just as, indeed, they do in real life. This tension is difficult to live with, it demands great emotional gymnasticism and requires a huge effort from the protagonist. It is incumbent on the director to guard against this effort exceeding reasonable bounds and thus becoming ineffective.

Stage six: the lightning forum

The director organises a lightning forum: she asks all the participants, or as many as are willing, to line up and, one after another, go on stage, replace the protagonist and try, for a minute or so at most, to carry out an action which they think might be effective against the ghosts. The protagonist observes the interventions. By virtue of its rapidity, the lightning forum has the advantage of allowing interventions from all the spect-actors and obliging them to get straight to the point. It also allows the protagonist to see a variety of finished or sketched solutions, good and bad, more or less successful, a whole gamut of thoughts, sensations and opinions.

The lightning forum over, the director asks the protagonist to take up his position on stage once again.

Stage seven: the creation of antibodies

During this section, the protagonist lives only on the level of the “cops”, the surreal level. And on this level, armed with his own opinions and desires, but also fortified by the suggestions gained in the lightning forum, he will try to show the participants the way he believes each “cop” can be disarmed. As his intention is to show, he will fight the cop in a magnified, demonstrative manner. As soon as anyone in the audience has understood the tack he is taking, his actions and his arguments, that person immediately replaces the protagonist in his combat against that particular “cop” and the protagonist can move on to a second “cop”. The cop he has just dealt with and the person who replaced the protagonist can then wait together on the sidelines until the next stage; or they can just carry on improvising. The same happens with the second “cop”, and so on until all the “cops” have their antibodies in front of them.

At this point, the scene will have exploded into various sub-scenes, each featuring a “cop” and an antibody, both partners being free to develop, starting from their original form and information, whole characters living a

complex situation.

Stage eight: the fair

(the director should vary the steps according to the particular case, not all the steps will always be necessary, or other steps, other dynamisations, will sometimes seem more appropriate. For instance, in this technique it may be sometimes more effective to see each improvisation that makes up the fair separately, rather than all together. In a such case the participants in each image may spend more time preparing telling each other the stories which led to them intervening (as cop or antibody) and then enacting one of the stories).

The director must stimulate both parties to increase the tension and the creativity within each of these different and simultaneous scenes. If they wish, they can spend a moment or two preparing their separate scenes, and then all are invited back to improvise simultaneously, in the fair mode. The director invites the protagonist to wander around the “fair”, spending more or less time observing each scene, each combat, according to his interest. The movements of the protagonist during his promenade are a writing. This writing must be read, and the director will then recount it to the participants in the course of the following stage. The participants may disagree about this reading, since here we are using a multiple mirror of the gaze of others.

Stage nine: the discussion

The director and the whole group exchange ideas, but without attempting to arrive at consensus or to win arguments. It is important that the participants admire (wonder at) the protagonist’s actions and reactions, and that they reveal their surprise; it is equally important for the protagonist to admire himself in the midst of these admirations. The protagonist is not here to be judged, but to surprise himself with the surprises that he brings to light.

To an even greater extent than in the other techniques of the Theatre of the Oppressed, in the image of the cop in the head surprise and admiration are essential elements in this acquisition of knowledge. To surprise oneself means to learn something new, something strange, something unusual about oneself: something possible!

Discussion about ROD: every story requires another kind of technique. It is better to have a bigger group, because sometimes there are many people on stage. You can't force people to go on stage, they have to do this voluntary. This is a very personal oppression, we have to respect that, these are very sensitive techniques. At any moment the protagonist may say that he/she does not want to continue and we have to stop. But there is always a question – if it becomes difficult, should we stop, or should we move one step further.

If we use cop in the head, the oppression has to come from specific people. It can be used only in the case when you know where the oppression comes from.

There are several modes which can be used in all the techniques:

The normal mode

breaking the oppression – we can ask the protagonist to make an image without the oppression

stop and think – the action is stopped and characters are asked how they feel and what they think

softly-softly. The same scene very slowly and softly, this requires to show the oppression in a different way

lightning – very quickly

fair mode – different actions simultaneously



DESCRIPTION OF THE MAIN THEMES

1. MOTIVATION

Possible sub-themes/problems/questions:

- What is my inner motivation? What motivates me, personally?
- How to show that I have motivation to the employer? (during job interview, for example, as one of discussed problems was inability to demonstrate motivation or interest)

Suggested exercises/games/methods:

- *What do you want?* (three questions). It might be modified according to the need, for example, asking questions about job sphere or asking regular questions but later discussing them (is the wish to get a job reflected in the answers?). Helps to see not only wishes and needs but also ways to achieve them. The third question “what will you be, when...” can reveal deeper motivation – what, in fact, there is behind this or another wish.
- *Three places / three people.* The activity can be modified, for example, moving from the workplace you mostly don't want to be and from the employee you mostly don't want to be to the best workplace/employee. Discussion after the activity might help to reveal what participants lack in order to be better employees or to feel better in the workplace and how could they change it.

2. SELF EVALUATION / SELF AWARENESS

Possible sub-themes/problems/questions:

- Where am I now in my life? What stage am I going through?
- What are my real needs? What are possibilities to fulfil these needs?
- Are my expectations for the job adequate? Do they correspond with my qualification and abilities?
- Difficulties in choosing career path. What are my preferences and what is the basis of my choices? What are my real possibilities to follow one or another career path?
- Evaluation of requirements of labour market, adaptation (or non-adaptation) to them.
- Lack of abilities to evaluate adequately one's knowledge and capabilities.

Suggested exercises/games/methods:

- *Columbian hypnosis* (in pairs)
- *Columbian hypnosis* (massive): who enjoyed being a leader? Who enjoyed following? Does it say something about you in your real life? What does it say about your job opportunities, would you feel best following others, leading or working on your own? What position do you usually take in your life and which one would you like to take? Is there anything you can do about it? The most important – are you aware of the role you take in life?
- *Three places/three people.* Are you aware of the place you occupy in life? It helps to understand better current position in the world or in the job market, helps to evaluate

distance to the desired goal and to the feared “bottom”. This can be modified, participants might talk not only about life in general, but specifically about working places.

- **Images of the oppression in small groups.** It helps to reveal oppressions from the past, present or what is feared in the future and to become aware of inner issues which prevent from pursuing one's goals.
- **Image of images.** Shows the impact of inner oppressions more strongly and universally, helps to find similarities with others, understand that they are not alone with their difficulties and that these problems are universal and possible to solve.

3. SELF – ESTEEM

Possible sub-themes/problems/questions:

- Too low self esteem
- Too high self esteem (which causes non-adequate expectations)

Suggested exercises/games/methods:

- **Images of oppression** – very often self esteem is affected by inner oppressions (internalized outer oppression)
- **Three places/three people** – maybe there are some inner motives which do not allow people to go the better place and become the person he/she really wants to be? Maybe he/she thinks that it is impossible (for whatever reason). Discussion can help to reveal these issues.
- **What do you really want?** (especially finding similar image in the group and connecting with it). Finding similar people helps raise self esteem, reduces feelings of loneliness and isolation. Not only questions themselves, but the structure of this exercise is suitable for working with self-esteem, because in this exercise one person listens carefully to another, pays attention, shows interest and asks questions which are extremely important but which are usually not asked in everyday life. Sometimes people can be surprised by the question “what do you want” itself because they hadn't heard this kind of interest in them for a very long time.
- **Performing in front of the group and getting applause.** This can be powerful experience for those who very seldom get the attention and evaluation for what they do from others (for example, exercise 1-2-3, where a pair can perform in front of the group – count to three with the movements with their eyes closed, etc.).

4. FORMAL COMMUNICATION

Possible sub-themes/problems/questions:

- How to write CV properly (CV is not adopted to concrete job offer, incomplete CV, no achievements mentioned, mistakes)
- Rules of writing motivation letter
- What rules should be followed in formal communication with potential employer (writing official letter, signing, not calling at night, formal talk during phone calls,

- “normal” e-mail address)
- Never calling potential employers
- Lack of legal knowledge, one's rights

Suggested exercises/games/methods:

- **Forum theatre.** It would be the most valuable to combine Forum theatre with other methods, usually used in the work with unemployed people, like instructing, practising together, inviting specialist to give a lecture on specific issues, etc. Sometimes people do not think that they lack skills in formal communication and don't agree that this might prevent them from finding the job, and in this case Forum theatre can be excellent technique. It helps to model situations, which show what happens when the person lacks skills in formal communication, raises discussions among participants, suggestions for the protagonist and sharing of experience begins and this opens the space for learning, as the participant are more motivated to do it and know the purpose of doing that.

5. SOCIAL SKILLS

Possible sub-themes/problems/questions:

- Communication skills
- Abilities to negotiate
- Conflict management
- Team work

Suggested exercises/games/methods:

- **Columbian hypnosis (in pairs).** Who takes the leading part in communicating? Why do I choose this particular role? What skills do I need to feel good in this position? To feel good in other position? (If I like to follow, what do I need to learn to lead?)
- **Columbian hypnosis (massive).** How do I communicate with others? What role do I choose in communicating? Am I satisfied with it? Does the chosen position help me to reach my goals? Maybe I should learn how to be in other positions as well?
- **Forum theatre**
- **Images of oppression in the group.** It is also about learning to communicate, to mirror others.
- **What do you really want?** Teaches to verbalize needs, improves communication skills, active listening, learning to show interest to another person, skills of empathy.

6. NETWORKING

Possible sub-themes/problems/questions:

- Lack of knowledge where and how to find job offers
- No networking

Suggested exercises/games/methods:

- **1-2-3.** How to approach another person in different ways?
- **Image of images.** Making various images of oppression, discussion about the most common features of oppression, like, for example, the protagonist usually is alone, isolated. It can be done in small groups and Image of images strengthens the impression, feeling. Discussions about what may be done in this position, what connections and in what way may be established.

7. SELF MARKETING SKILLS

Possible sub-themes/problems/questions:

- Not emphasizing competitive advantage
- Emphasis on “barriers”, like long term unemployment, disability or lack of experience

Suggested exercises/games/methods:

- **Performing in front of the group.** Activities like **1-2-3.** Applause might be very important for participants, to feel valued in front of the group.
- **Forum theatre**

8. SENSE OF INITIATIVE

Possible sub-themes/problems/questions:

- Capacities to make decisions
- Passiveness
- No pro-active job search strategies
- Lack of non-traditional job search solutions

Suggested exercises/games/methods:

- **Images of oppression in small groups.** Sculpting other people, making their own images by themselves or helping others, being a protagonist.
- **Volunteering in any activity.** Discussions about what encouraged people to volunteer, what is stopping others – without judging, but inviting to discuss, if these issues might be similar in everyday life.
- **Three places/three people.** How does it feel to make a step forward? To retreat? How do we choose to move back or forward? What do we feel in both cases?
- **What do you really want?** Both asking and answering requires initiative. Answering also involves choosing, making priorities.

9. READINESS TO CHANGE

Possible sub-themes/problems/questions:

- Fear of failure
- No ideas of what might be changed
- Long traditions in the family of living the same life style

- Anxiety, learned helplessness, depressive mood

Suggested exercises/games/methods:

- **Columbian hypnosis (in pairs).** Am I ready to trust another person and relax? Am I ready to take responsibility and risk involved and start leading? Being responsible for the welfare of the other? What is the feeling when someone is dependent on you? When you have to depend on other?
- **Columbian hypnosis (massive).** Do I like my position? If not, what should I do to get to the better position? Am I able to try it? At first here. What scares me? Could I try this in my real life?
- **What do you really want?** Some answers might reveal the fears and the person has a possibility to look for possible solutions for himself/herself or find the motivation to overcome his/her fears (by naming what he/she will become when he/she will achieve smth).
- **Three places/three people.** Awareness of what stops me from moving to the better place in life. Better place is both attractive and scary. We have to be aware not only of the good side of getting into better places, better works and being better ourselves but also have to deal with our fears which are usually involved in the process of change – even if the change brings something good.
- **Cop in the head.** Maybe the fact that the person avoids changing something has to do with his/her inner oppressions, which once came from other people and now are internalized.

10. RESISTANCE TO SOCIAL PRESSURE

Possible sub-themes/problems/questions:

- Social pressure
- Stereotypes
- Stigma
- Expectations of family and society
- Social norms, gender based roles
- Negative attitudes of employers and other people (which might be internalized) regarding some groups, such as Roma, disabled, long-term unemployment, clients of Labour exchange)

Suggested exercises/games/methods:

- **Almost all games.** Especially where one has to choose between leading and following, also the fact that rules of the games must be accepted, question of boundaries, what does it mean not to obey to the rules of the group? When do we choose to obey and when do we have to break the rules?
- **Forum theatre.**
- **Image theatre.** Making various sculptures, which portray balance or dis-balance of power, discussions about them.
- **Image of images.** What it feels to be in each position? How to stand for yourselves against the antagonists?

EXPERIMENTAL WORK EXPERIENCE IN LATVIA

Target group: Young people from professional / vocational schools

MOTIVATION/ SELF EVALUATION / SELF AWARENESS

Sub-themes

- 1) Diversity of professions/ occupations;
- 2) Qualification requirements for different professions / occupations;
- 3) Self- knowledge;
- 4) Who am I and how I am?

Methods used:

PROFESSIONS STAR (part I)

The group was divided into four small groups. Each small group chose a profession/ occupation which was written in centre of the star (which was given for each group).

Task I: Into each beam of the star have to be written:

- 1) two things that characterize this profession/ occupation;
- 2) the skills and abilities needed to perform this profession/ occupation;
- 3) two things for which this profession/ occupation could be appreciated;
- 4) two weak points of this profession/occupation;
- 5) at least two steps for you to get this profession / occupation.

Task II: Present group work and summarize results on the board (profession/ occupation – skills/ abilities).

Task III: Analysis of results – identify steps for participants to get these professions/ occupations.

Task IV: Brainstorming – to supplement the list with other professions/ occupations and identify the necessary skills.

Task V: Individuals work – write down steps to get this profession/ occupation (different for each participant).

Participants evaluation:

- 1) Game helps to better understand the diversity of professions/ occupations and their differences;
- 2) It was quite difficult to identify things for which this profession/ occupation could be appreciated as well as weak points;
- 3) Participants not in all cases were aware of the necessary education and skills.
- 4) Participants still have to learn a variety of skills to be able to work in one of these professions/ occupations.

(Part II)

PERSONAL STAR

The same game, but for participants.

Task I: To write into beams of star:

- 1) What do you like most to do in your free time?
- 2) What are the abilities that you have when you do the above mentioned things?
- 3) Which are your three main qualities?
- 4) Which are your weak points?

- 5) What is your greatest success?

Task II:

- 1) Write in the middle of star professions/ occupations adequate to written in the beams of the star.
- 2) Underline which jobs/professions interest you the most?
- 3) Write at least three step to be done to get this profession/ occupation.

WHAT DO I LIKE TO DO

It could be as modified Columbian hypnosis (in pairs)

Task I: The participants are divided into pairs - one of them A, other - B. Initially a participant A three minutes tells about ourselves according to the scheme below, but B listens carefully without interrupting A:

What do I like to do and I know how to do it?

What do I like to do, but I do not know how, but I would like to learn?

What do I value most in life?

What do I not like to do, but I know how to do it?

What do I not know to do, but I am required by others?

What abilities I would like to develop in the near future?

Task II: Then participant B 5 minutes recounts it as accurate as he/she can. Participant A listens and does not interrupt B.

Task III: Participant A 3 minutes tells his story again, highlighting issues that were not properly understood.

Task IV: Participants exchange roles and repeat the same tasks/ game.

THREE PLACES / THREE PEOPLE

The training finishes with three places, then evaluation.

Participants evaluation:

- 1) Found out many things about ourselves;
- 2) Got known an extremely important steps in the career development process;
- 3) Found out some things about ourselves;
- 4) Identified what abilities are necessary for the carrying out of the various activities;
- 5) Thought out about the fields in which participants can obtain performance;
- 6) The profession/ occupation choosing process supposes a good self-knowledge.

THE READING OF EMPLOYMENT ANNOUNCEMENTS (homework)

- 1) Read section *Employment/ Job offers* in a national paper of today (at least 5 announcements):
- 2) Identify the educational requirement and the experience requested for the jobs studied;
- 3) Note down in a list the most frequent abilities required in the analysed announcements;
- 4) Identify in the list of abilities required in the labour market at present abilities that you already possess
- 5) Identify abilities that you could form yourself.

SELF-ESTEEM/ SELF-IMAGE

Sub-themes

- 5) High/ low self-esteem;
- 6) Positive/ negative self-esteem;
- 7) Positive/ negative/ balanced self-image.

Methods used:

FORUM THEATRE (Part I)

Task I: Participants are divided in four groups. Each group have to create performance on theme: self-esteem – 20 minutes for preparing.

Task II: 5 minutes for each group performance.

Task III: The performances analysis.

Whiteboard divided on two parts and in each part written: high self-esteem/ low self-esteem. Participants were asked to evaluate performances by these aspects (there were two negative and two quite positive self-esteem examples).

Task IV: Brainstorming - determine what aspects characterizes each type.

Participants evaluation:

- 1) Persons with high self-esteem:
 - interpret new situations as being provocative, not menacing;
 - prefer independence;
 - assume responsibilities;
 - involve in the solving of some new tasks;
 - express adequately their positive and negative emotions;
 - assume the consequences of their actions;
 - are proud of their achievements,
 - etc....
- 2) Persons with low self-esteem:
 - are discontent of their person in general;
 - avoid new responsibilities or tasks;
 - feel as lacking value;
 - refuse to assume the consequences of their deeds;
 - manifest low tolerance to frustration;
 - manifest low resistance to group negative pressures;
 - express their emotions in an inadequate manner or deny them;
 - consider the manifestation of emotions a proof of weakness;
 - etc.....

FORUM THEATRE (Part II)

Tasks I – II: The same tasks the only difference - represent how in a given situation would behave the opposite type (15 minutes preparing, 5 – presentation).

Task III: The performances analysis by two criteria: positive/ negative self-esteem.

Participants were asked to evaluate performances by these aspects.

Task IV: Brainstorming - determine what expressions, actions specific to each type.

Participants evaluation:

- 1) Positive self-esteem:
 - a *I can do this*
 - b *I can manage myself*
 - c *I am proud ...*
 - d *I am convinced that I can do this thing*
 - e *I like myself the way I am*
 - f *I am upset when you talk like this to me.*
 - g *I need your help,*
 - h ...
- 2) Negative self-esteem:
 - *I am not able to do this*
 - *I will not be able to pass the exam*
 - *Nobody likes me/ I am boring*
 - *Employer was unjust to me*
 - *I don` t know how to solve the problem*
 - *I am not able to learn anything*
 - *My friends think that it is good to ...*
 - *etc. ...*

THREE PEOPLE

- 1) Training was finished with the game three persons. The last one - person with balanced self-esteem.
- 2) Participants were offered their own self-assessment test for execution at home.

FORUM THEATRE Part (III)

Participants are divided in four groups. Each group raffle a topic that have to be performed:

- 1) High positive self-esteem;
- 2) Low positive self-esteem;
- 3) High negative self-esteem;
- 4) Low negative self esteem.

20 minutes for preparing.

Task II: 5 minutes for each group performance.

Task III: The performances analysis by two aspects: positive and negative self-image.

Participants evaluation:

- 1) Positive self-image:
 - *communicate easily*
 - *get close to the people who trust you*
 - *develop positive relationships with those around him/ her*
 - *do not let be discouraged by failures*
 - *accept changes*
 - *assume responsibility for his/ her deeds (good and bad)*
 - *express his/ her opinions in any situation*
 - *do not have complexes towards the others*
 - *are optimistic, active, self-confident*

- *know his/ her rights/ possibilities/ limits*
- 2) Negative self-image:
- *He/ she is frequently criticized;*
 - *He/ she is spoken to in a high pitch (one yells);*
 - *He/ she is ignored, ridiculed;*
 - *The others expect that he/ she should always be perfect;*
 - *He/ she has failures in different activities;*
 - *He/ she is frequently compared to others;*
 - *Etc. ...*
- 3) Balanced self-esteem:
- *He/she is encouraged, praised;*
 - *He/she is listening to;*
 - *He/she speaks with respect;*
 - *He/she has good achievements in different activities (at school, work, etc.);*
 - *He/she has reliable friends;*
 - *Etc....*

A WELL-KNOWN PERSON (game)

Participants stand in a circle. Games manager introduces rules of the game: in the circle is being passed a black bag, in which is a well-known photograph of the person. Each participant should be named one characteristic that best describes this person. All the game time had to be maintained seriousness.

Participants evaluation:

- 1) It was quite difficult to be serious all the time;
- 2) In hurry quite difficult to name tone most relevant characteristic;
- 3) Positive assessments were much more then negative;
- 4) Some of the participants admitted that they tried very hard to say anything good;
- 5) **There was a mirror in a black bag = ...**

Conclusions:

- 1) Self-image represents person opinions about ourselves.
- 2) Self-esteem represents the manner in which persons appreciate ourselves and the manner in which persons evaluate ourselves in comparison with others:
 - A positive self-image determines a high self-esteem: it helps to be optimistic, trust ourselves, succeed, ...
 - A negative self-image determines a low self-esteem: it determines to be sad, not trust ourselves, un-succeed, ...



SOCIAL SKILLS

Sub-themes

- Communication skills
- Team work

Methods used:

Part I

TELL ME A STORY!

Modified Columbia hypnosis (in pairs)

Task I: The participants are divided into pairs - one of them A, other - B. Initially a participant A three minutes tells something interesting what happened during the last two weeks, but B listens carefully without interrupting A.

Task II: Then participant B 5 minutes recounts it as accurate as he/she can. Participant A listens and does not interrupt B.

Task III: Participant A 3 minutes tells his story again, highlighting issues/ places that were not right.

Task IV: Participants exchange roles and repeat the same tasks/ game.

Participants evaluation:

- 1) Well remembers are those who have a visual memory/ who visualizes the events;
- 2) Listener focuses more on text automatic remembering, rather than content, so it is sometimes forgotten important details;
- 3) Inability to focus on the main event. For instance, one girl told that her family recently moved to a new place of residence. During this process, they had been robbed. But her story included so many moving details that person B robbery fact (the main event) did not remember;
- 4) But sometimes participants tell very shortly the main idea and then the remaining minutes they do not have what to say;
- 5) It is hard just to listen - all the time will ask additional questions in order to fully understand the situation;
- 6) If the story is retold wrong or incorrect, first participants wants (who told story) to say that it is not right and correct all the time;
- 7) Very often when the story is retold, it is accompanied by the teller opinion on the situation/ situation evaluation/ advices,
- 8)

Conclusions:

- 1) Communication represents an essential process of maintaining inter-human connections.
- 2) The majority perceive the word `communication` as an exchange of messages, facts, ideas, impressions, between two or more persons.
- 3) The aim of communication is to inform, motivate, persuasion, training, encourage, etc.
- 4) The objective of communication is that of the creation of a manner by which the messages should be picked up (heard, read), understood, accepted.
- 5) Communication is a complex process that, from the angle of communication science, disposes of 4 fundamental components: transmitter, channel, information, receiver;

- 6) Communication process includes 4 essential aims: to be heard/ read, to be understood, to be accepted, to provoke a reaction – a behaviour or attitude change;
- 7) Etc.

HOW YOU COULD BEHAVE?

Task I: Draw up the adequate answers in the following situation: *Your friend is always late. He always makes you wait. You start to become angry...* – each expressed their views. Some of them were written on the board.

Task II: Participants were asked how these answers have to be collected. With the teachers help three types were got: assertive, aggressive and passive.

Task III: name what describes each type of communication.

Participants evaluation:

- 1) **Assertive:** he/ she takes into account his own wishes; takes into account the others wishes, has direct visual contact, without being too insistent; relaxed posture, a little bent to the front; makes easy movements; observes the adequate conversational distance; gives answers immediately after the speaker finished speaking; voice, without being noisy; ...
- 2) **Passive:** he/ she does not take into account his own wishes; takes into consideration the others wishes; looks down or in another way; does not stay face to face with his interlocutor, rigid posture; makes continuous, small movements; keeps a big distance; long period between the end of the interlocutor's message and his own answer; low, monotonous voice volume, ...
- 3) **Aggressive:** he/ she takes into account his own wishes; does not take into account the others' wishes; cold, fixed visual contact; rigid posture; wide, abrupt gestures; enters the personal space; often interrupts the interlocutor; strong voice volume; etc. ...

FORUM THEATRE

Tasks I: Participants are divided in groups of four people. Each group have to create performance how to act in the situation *Your friend is always late. He always makes you wait. You start to become angry...* One of the participants is a person who waits for the friend, other – assertive communicator, third – passive and fourth – aggressive communicator. 10 minutes for preparing.

Task II: 3 minutes for each group performance.

Task III: The performances analysis.

Participants evaluation:

- 1) **Assertive communicator:** Respects other persons rights to be listened and express their opinion, he/ she is an honest toward ourselves and the others and always asks directly and openly
- 2) **Passive communicator:** Ignores the right to be listened and to express own opinion and avoids the approach to the problems that occur in the process of personal promotion;
- 3) **Aggressive communicator:** Persons rights are considered more important than the others rights; he/ she develops behaviours of hostility, blaming and accusing of the others;

- 4) **Obstacles in efficient communication:** the use of menaces; moralization; avoidance to approach an important problem; the offering of solutions by the usage of arguments in an aggressive, authoritarian manner; etc.
- 5) **The efficiency of the communication process** could be promoted by active listening – to find out both the contents of the message and the emotions, in order to insure the understanding message as accurate as possible; assertive transmission of the message; etc. ..

Assertiveness test

(homework)

Task I: Read attentively the situations presented in Assertiveness test and, depending on how comfortable is feeling in each case, grant ythe next score: uncomfortable – 1, reasonable -2, very comfortable -3.

Task II: Assess yourself!

Part II.

THE TRIP OVER THE CHAIRS

(game)

The game includes the following activities:

- 1) For the start of the game is chosen one volunteer. He/ she takes a chair, place it in a place regarded as good, and then he/ she climbs on the chair;
- 2) Then it is looking for another volunteer (or he / she logs himself / herself). He/ she took another chair and gives it to the person who is already standing on the chair. The person who was a first volunteer must place the chair at his discretion. Once this is done, the person who gave the chair, have to climb on a chair. But it has to be done in a special way - at first he climbed on the chair on which already stands previous person, and then passing this persons, he/ she have to stand on his chair;
- 3) The third volunteer is doing in the same manner (gives chair to first volunteer). The only difference – he/ she have to pass already two persons;
- 4) The process is continued until more than half have been involved;
- 5) The rules are:
 - a) the chair should at the same place where the first volunteer put down it. Chair shall not be moved;
 - b) if a volunteer does not ask it should not be helped him/ her;
 - c) in a game takes part those who wants.

Analysis:

- 1) It is very good team building game;
- 2) It shows how to work in team, how to cooperate with colleagues;
- 3) If the first volunteer in the centre of team (chairs) – it characterises as cooperation, if he/ she in the top – collaboration;
- 4) Failure to comply with the rule on the movement of the chair: underestimate colleague's ability; do not give the opportunity to show their abilities; colleague could be offended by such help, etc. ...
- 5) If the chairs have been moved, it reflects that the team is not fully agree with the leader/ with the procedures laid down;
- 6) It is harder to find the first two volunteers. (They are leaders!);
- 7) After the participants have already realized the nature of the game, many players want to be volunteers

- 8) In later involved in the game, more persons on chairs have to be passed;
- 9)

LET US WORK TOGETHER!

(game)

Participants divided into two teams.

First team performs the following tasks:

- 1) They have to draw something with a pencil with a number of threads. The group briefly consulted what they will draw. It was selected to write the word SEA;
- 2) This word has to be written by all participants together, keeping one thread and so guiding the pencil;
- 3) The word SEA was written very good!

Second team had similar task. But they were given the maze. With a pencil with a number of threads they had to mark the way in this maze. The task was performed very fast and in good quality.

Analysis:

- 1) To draw accurately, the team has to work together very well. They must feel every movement of each participant that mean – to be a good team;
- 2) The second team did the task faster and more accurately - they better collaborate with each other;
- 3) Some participants thread pulled harder on their side. It reflects leadership;
- 4)

Final task:

Each employee writes his saving benefits of these last two games (only one word!).

FORMAL COMMUNICATION (2 trainings)

JOB INTERVIEW (Part I)

Situation: Two companies (Casino and construction) are looking for the security guard.

The aim I: To get a job in Casino.

Participants evaluation:

- 1) Staging was a very interesting and plausible;
- 2) But they talked about a lot of salary, rather than about the work itself;
- 3) Lacked information about what in this work will be done, as well as what is required to become a good guard.

The aim II: To get a job as a security guard at a construction company

Participants evaluation:

- 1) This group conducted a job interview better, more professional and more seriously than it was done by first group, but it also could be because they performance were the second;
- 2) During the interview were asked a lot of good questions, the answers to them are important to know in today's labor market;
- 3) However, they forgot to ask about marital status because it can be an important factor in the working day and working arrangements in the planning, although it is personal information and it can not share.

Conclusion:

- 1) If workers job interview would be a key factor in employee selection, the second group would gain better results;
- 2) Casino wages are higher, but the work is much more dangerous. Salaries are even slightly too large;
- 3) It is possible that their financial situation is good, but it looks like the work team is not the best that can interfere with work.

Tasks III: Getting acquainted with the employer and a company.

Participants evaluation:

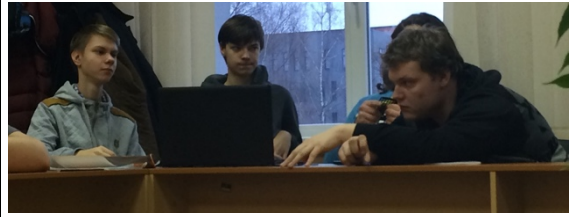
- 1) It was listed in the job skills and position;
- 2) But was not asked about the wages (salary).

JOB INTERVIEW ANALYSIS (Part II)

During the job interview were taken photos and after that all participants analysed them.

Participants evaluation see below:

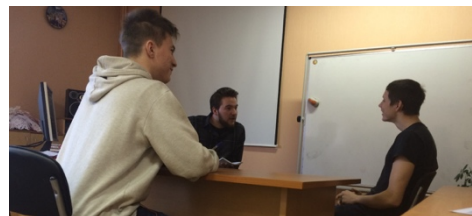
- 1) This team wasn't prepared for the job interview seriously. This shows that they could have the same attitude to their job;
- 2) As can be seen in the picture, Director even didn't stand from the chair to greet a potential employee. There was not eye contact;
- 3) During the interview, I was asked a couple of unnecessary questions and the interview was not thought out. There is missed a couple of important questions regarding the job;
- 4) There are a lot of things that have been noticed during job interview - nervousness, there was no eye contact, silence of some people, etc ..



During the interview, almost any time not seen eye contact between the Director and the interviewees.



- 1) This company's job interview looked much more convincing;
- 2) Director was very confident;
- 3) Deputy director helped him and interviewees came for an interview with joy;
- 4) There were asked only the necessary questions, provided the necessary information and everything needed was get known;
- 5) Almost all the time was eye contact and a smile on their faces.



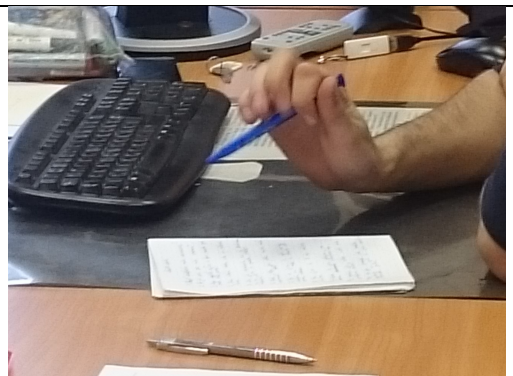
It is seem that Director felt safe and confident about his activities. Of course, it is an advantage of this company.



1.,2. Candidate has the adequate clothing (formal style), as well as the sitting posture;
3. Director of the company keeps eye contact when talking to candidates (this is good)
4. Deputy director shows disrespect and disinterest: touch nose, failing to maintain eye contact,.. But director started interview when deputy director sit down. He should wait for his deputy and only then to start the interview with the candidate!



1. The Director should be prepared for the interview (see notes - it's good!)
2. It is possible that the Director is worried. Evidence - touching the pen.



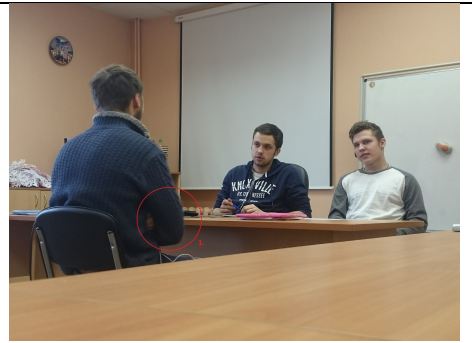
Candidate looks at the clock, perhaps, that he wants to quickly end an interview or he respects the director's time and don't want delay them too long.



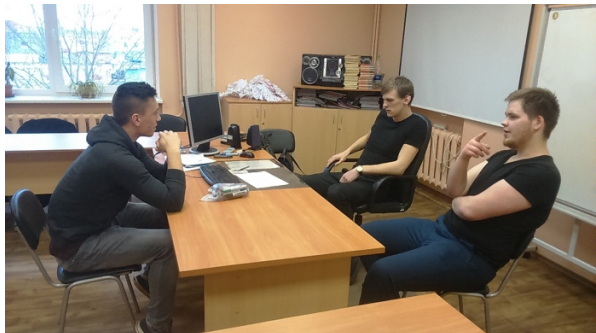
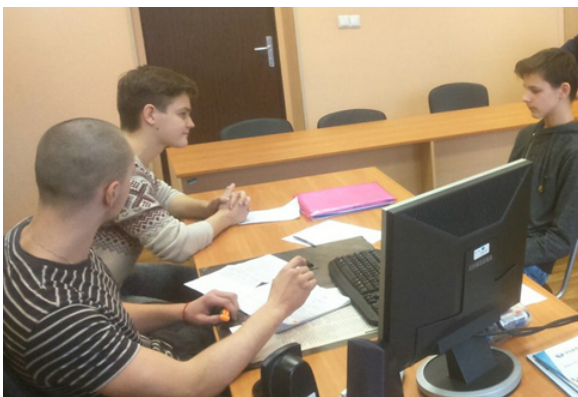
1. Deputy director feels bored and are not interested in an interview. This is evidenced by his body language - head supported with hands and eyes focused on the floor;
2. Maybe Director is tired or he is trying to cheat the candidate. This is evidenced by body language - hands touches the chin. Maybe just itches the chin.



- 1) It is possible that one of the job interviewers has told something, with what candidate disagree or gained negative attitude. Crossing arms show it;
- 2) Maybe the candidate feels abdominal pain and crossing arms, bending slightly forward, trying to reduce the pain.



FORMAL COMMUNICATION
(the same training in May)



EVALUATION OF THE EXPERIMENTAL WORK

EKSPERIMENTAL WORK FROM THE PARTICIPANTS' PERSPECTIVE

- Found out many things about themselves
- Got know an extremely important steps in the career development process
- Identified what abilities are necessary for the carrying out of the various activities
- Thought out about the fields in which participants can obtain performance
- The profession/ occupation choosing process supposes a good self-knowledge
- ...

THEATER METHODS BENEFITS

- It provides an opportunity to try out different situations
- It helps to understand the different social situations
- It allows to learn how to behave and react in different situations
- You can play real-life situations, and also watch how others play the same situation
- It can be made in a wide range of choices and try different behaviours
- This allows make a mistakes
- It give the possibility to make both positive and negative choices
- The situation may be repeated until the desired result achieved
- Situation / process can be explored step by step
- ...

