STEP BY STEP INTO THE FUTURE

A Training Handbook for Young Women and Men in Iraq

Elaborated at a train-the-trainer workshop in Bad Blumau/Austria
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Dear trainers,

Step by step, as a youth leader, you are guiding the young generation in Iraq into the future. The present times are uncertain, often violent and we don't know what the next day will bring, but you don't give up hope. And hope is the basis of looking forward.

The youth are the country's hope for a better future and should work towards making this hope a reality. Can young people make a difference under these difficult circumstances? We think they can and you can support them. Young people who feel disenfranchised and robbed of their opportunities feel that a civil society in Iraq must become a reality. We must not let them down, we need to increase awareness for their issues and raise their spirits. They need the active skills and the encouragement to make a change in their personal life as well as in the public.

This “Step by Step into the Future” curriculum will provide a solid basis for meaningful interaction and training in these needed skills.

This handbook is the result of a six-month investment between Women without Borders and members of NGOs from right across Iraq who met at a week-long practical workshop in Austria. The innovative exercises have been selected and tested for their highest practical and spiritual relevance for Iraqi Youth. Many exercises were adapted from 'The Theatre of the Oppressed', which uses theatre techniques for exploring social problems and finding solutions within everyday life. These action-oriented methods are ideal for youth and in crisis situations where the physical outplaying of the inner problems provides a real sense of relief and creates a different level of awareness.

Keep in mind, all the modules and themes covered are designed for both men and women, including physical exercises. View the exercises through a 'gender lens' and study the outcomes critically in relation to men and women. Any differences that you uncover during the training will make great starting points for further discussion and can therefore help to build understanding between the young female and male Iraqis. Iraqi women are so advanced in terms of education, and Iraqi men can celebrate this human capacity – together you will weave a new fabric of society.
We hope this material (handbook and DVD) will provide you the tools to work with youth and provide them with an opportunity to learn, listen and spread their wings.

Women without Borders welcome your feedback at office@women-without-borders.org.

All the best,

yours

Edit

Dr. Edit Schlaffer
Chairperson Women without Borders
Index

1. Introduction – Project objectives  p.4
  1.1. What this workshop will teach  p.4
      a) Theatre of the Oppressed  p.4
      Being a trainer  p.6
      b) Oral/Verbal communication  p.8
  1.2. Modules of the Workshop  p.12
  1.3. Thematic Areas  p.13
  1.4. Areas of Learning  p.14
  1.5. Getting Started – Point and Turn  p.15

MODULE 1 – Exchange of Experiences  p.16
  1.1. Verbalising your Feelings  p.16
  1.2. Good Spot – Bad Spot  p.18
  1.3. Hypnosis  p.20
  1.4. Fear and Protector  p.22
  1.5. Group Yell  p.23
  1.6. Write a Story  p.24
  1.7. Dear Friend  p.26
  1.8. Just Observation  p.28
  1.9. Observation – Interpretation  p.30
  1.10. Internal Feelings or Pseudo Feelings  p.32
  1.11. Matches  p.35
  1.12. Emotional Roller-Coaster  p.36
  1.13. Dialogue of Images  p.38

MODULE 2 – Confidence in myself, confidence in the group  p.40
  2.1. Your own Picture  p.40
  2.2. Controlled Dialogue  p.42
  2.3. Impulse Circle  p.44
  2.4. Glass Bottle  p.45
2.5. Gordian Knot p.46
2.6. The Alien wants to know p.47
2.7. This is my point, this is my opinion p.49
2.8. The Maze p.51
2.9. Empathy NVC Walk / Mediation p.52
2.10. Magic Stick p.54
2.11. Who is the Leader p.56

MODULE 3 – The Future in our hands p.57
3.1. Energy Clap p.57
3.2. Image Theatre p.58
3.3. The Rose on the Table p.61
3.4. Collecting Reasons p.63
3.5. Listen to the Wind p.65
3.6. Find the We-should-do-statement p.67
3.7. The window of reasons p.68
3.8. Debate to understand better p.70

MODULE 4 – Step by Step p.73
Working with role-plays/Verbal Communication p.73
   Theoretical Background p.73
   Benefits of role-plays p.74
   Different kinds of role-plays p.75
   Setting of the role-play p.76
Feedback p.76
4.1. Role-play one to one p.80
4.2. Role-play group discussion p.82
4.3. Talking to the donkey p.83
4.4. Preparing the Festival p.85
4.5. Forum Theatre p.87
Exercises for Stress Release

- Taxi driver – Bus driver
- Zipp-Zapp-Spoing
- 1-2-3

p.91

Closing questions and remarks

p.93

Additional Material
1.) INTRODUCTION

Project Objectives
In the spring and summer of 2005 Women without Borders (WwB) conducted a comprehensive survey amongst Iraqi youth, their parents and teachers focusing on their fears, wishes, hopes, future plans, ideas etc.

Fear, insecurity, loss of orientation, general stagnation, mistrust – these are some keywords that characterize the life of today’s youth in Iraq. Despite the difficult situation in which they have to live, the young people of Iraq are optimistic about their future. They want to actively participate in the process of reconstructing their country.

However, they live in a climate of fear and they have problems talking about and expressing these fears, as well as their wishes and demands. The young people who were interviewed were aware that the “new Iraq” has high hopes for the young generation. They can feel the pressure of these expectations.

To help young Iraqis create their future, Women without Borders organised a train-the-trainer workshop to design a comprehensive training program. “Step by Step into the Future” provides them with perspectives and the trust, which will help them strengthen their identity and give them the courage and skills to play an active part in a democratic Iraq.

1.1. What this workshop will teach

a) Theatre of the Oppressed (Armin Staffler)

“Why do we make theatre? Because we want to be happy. Have the courage to be happy!”
(Augusto Boal)

Foreword
This Workshop will be about TO (Theatre of the Oppressed) the way I got to know it and in a way where I thought it could be helpful for you. It starts with games and exercises and will lead to Forum Theatre, one method of TO. The sources of the exercises are difficult to define. I got to know them in various workshops, with different trainers from different backgrounds. I adapted them, combined them and now they are “mine”. They got it from “somewhere” themselves. But it’s obvious that certain people had a huge impact on my work and I would like to thank my trainers who taught and inspired me, especially Augusto Boal, Irmi Bibermann and David Diamond and his concept of Theatre for Living.
My special thanks also to Andreas Keckeis and Lisa Kolb! At least as much as I learned from trainers I learned from participants. I’m grateful for everybody I got know and everything I got to know from them! Therefore I would especially like to express how much I appreciated that Train-the-Trainer Workshop with you!

**Theatre of the Oppressed**

It is Theatre *of* the Oppressed, nor *for* or *about* the Oppressed!

It’s important that we express ourselves as individuals but also as communities. If we lose our ability to express feelings and thoughts and bottle them up, they will make us sick. Let’s be active in a cultural way, in a political way, and not merely as consumers!

> “Learning is only possible in a dialogue, where both partners are equal. There’s no pupil and no teacher”. (Paolo Freire)

(The Tree of TO, drawing by Augusto Boal, July 2005, c photo by Josefina Echevarria )
The roots of TO are the essentials of expression, of art. Words, Sounds and Images are created from our lives, our history, philosophy, politics, economies. They form our ethics. Our ethic should be the one of humanity, of respect and peace. Together, in solidarity, TO and organisations work on it. It starts with games and grows as a tree with many branches. Image Theatre is basic and so is the principle of Forum Theatre.

The various techniques include Newspaper Theatre, where you read between the lines and gain power by interpreting and commenting on news and propaganda. Rainbow of Desire and Cops in the Head are introspective methods where you play with characters that are inside you and represent desires or cops (oppressors). Invisible Theatre takes place in a public space without letting the people know that it is theatre. Legislative Theatre is a consequence of all the techniques that turns knowledge that developed out of theatre into law.

**Being a trainer:**

- Take care of your participants, give them space and freedom to discover and cross limits but don’t force them. The work is voluntary!
- Do only exercises with them that you experienced yourself. Not just out of books.
- Be open to learn from your participants. If you are open to learn from them, they will learn from you. We will work and learn together, learn from each other.
- It is learning by doing and everybody is an expert about his/her concerns.
- A lot is about asking questions. Encourage them to ask and ask them.
- Ask people to work with somebody they haven’t worked with yet.
- No exercise or game is just “Warm up” or just “Fun” or whatever. It’s always work, part of the process and about the issue.
- It’s art, it’s not about competition.
- It’s important to create a safe atmosphere in the room. Don’t come and go. Ask for the commitment to participate but only to the extent that they want to.
- Everything that will happen within the room should stay in here unless the group decides to make it public.
- Have a plan but be prepared to let the plan go. Respect the needs of the participants and your own.
• Only do exercises you feel confident with. Just choose those that you believe in and feel comfortable with. If you don’t believe in an exercise, but do it anyway, the participants will feel it.

• Try to remember the names of the participants, it’s a matter of respect.

• As a trainer try to develop your own style, create your own exercises and games. Take this manual as a suggestion and dare to adapt the techniques for you and to the culture you’re working in. The methods are made for people, not the people for the method, but keep the general philosophy in mind.

Helpful categories for the “how” of the exercises:

• to look at what we see
• to listen to what we hear
• to feel what we touch
• to make it dynamic

Three steps of questioning after every exercise:

Let the participants decide what meaning an exercise has for them, to which thematic area it might belong. It is possible to give a certain direction by asking questions about issues that could be of interest.

• How was the exercise on a personal level? What did you experience? What did you discover? Any surprises?

• What has the exercise got to do with your personal life? Can you make a connection between your experience of the exercise and your daily life experience?

• What has the exercise got to do with the issue we are working on?

Homepages
www.headlinestheatre.com
www.theatreoftheoppressed.org
(you can find a lot of books in the library there)
www.ctorio.com.br

All the best,
yours

Armin

Mag. Armin Staffler, Trainer for Applied Theatre, www.staffler.at, ars_staffler@yahoo.com,
spectACT – Association for socio-political theatre.
b) Oral/Verbal Communication (Eva Maria Gauss)

Civil society and peace are built upon dialogue and commitments that are made between human beings, through verbal communication. We propose a training of verbal communication, a “rhetorical education” which has as its basis the idea that rhetoric is not about convincing other people, but about discovering similarities and the identification of similar ideas. Three stories as metaphors make clear what the processes is.

We will learn more about these in this workshop.

1st Story "The rose on the table":
Imagine a Rose on a Table. Imagine five people sitting around a table. They are willing to talk about the subject which is lying on the table. Imagine, these five people are: a gardener, a painter, a dentist, a pupil, a perfume-maker. What could happen? The gardener sees the plant and loves the rose, the painter sees the beauty and the colours, the perfume-maker sees a source for his perfume, the pupil will perhaps ask, the dentist will...

The story is a metaphor for the different points of view that all of us have. For example, the issue the group wants to talk about is very clear because it is right in front of them on the table. But at the same time, everybody has a different point of view. This is a basic fact in verbal / oral communication: we are individuals and for this reason each of us has a different point of view.

Probably the best that these five people can do at first is to share their points of view and to tell the others how they see the rose on the table.

Usually, when we talk we talk about more complicated and invisible things, which we can’t put on a table (concepts like: friendship, tasks to do, future plans....). Often, it is enough to be aware that others may have a different point of view. But for certain issues it is necessary to come to a common point of view: for example about “human rights” or to fix laws.

The main question that this story focuses on is this:
What is your point of view?

2nd Story "At the crossing"
Imagine a group, lets say five people on a trekking tour. They have decided to spend their holiday together and walk from one mountain to the other. They come to a crossing. There are paths going in three directions. What can happen?

- They all go without talking in one direction
- the group has a leader, and they follow the leader.
- the members of the group are equal and have different opinions on what the best way to go is.
- ............. find other possibilities

This is a metaphor for situations where a group wants to move in a certain direction. In all these situations, sooner or later a time will come when the interests of individuals will influence perceptions of the best way to go forward. These different views need to be discussed.
It is a metaphor for complex decision making processes, which can become a matter of conflict. In a civil society every human has the right to take part in the decision making process and to say what she/he feels is the best way to go. Nobody can look into the future, and therefore this is a matter of negotiating and argumentation.

The main question is:

- What shall we do?

3rd Story: “I am hungry.”

The following story is a metaphor which combines the first and second story and refers to a situation that we often encounter in life. Often, if we want to do something together there is a gap between what we are talking about and what we have to discover.

Imagine five people sitting around a table: It is not clear right away what the aim of the meeting is or what exactly it is that they want to talk about. What is important is that they are together. They don’t have a rose or any other visible object on the table.

Then somebody tells a story:

“I was at my grandmothers house yesterday, and I brought an apple. Here it is,” and she puts the apple on the table.

Everybody then looks in their pockets for something that he or she can share with the others or wants to talk about. Somebody begins to tell a story.

“My brother gave me this pocket-knife....”

The table is now full of things that everybody wants to talk about. There are some vegetables and some objects. And then somebody brings an invisible object to the table “hunger”:

“I am hungry” says the little girl.

Some people nod with their heads and then somebody says: “Actually, we could eat together. We have enough on the table. Let’s cook.”

The things and issues have been collected and actual/current needs have been articulated. This enables somebody to suggest an action to take.

Slowly the situation around the table becomes more and more clear: People can talk about the suggestion. They now start to think: What is best to cook? Do we need to buy something before? Should they start at once? Do we need or want to eat together?

At once, a lot of questions arise and you see, that in daily processes the metaphor of the three ways in the example before becomes very simplified. The first and second metaphor are interwoven. The main questions are now:

What is your point of view?

Is there something we want to do together?

What and how?
These were some examples about communication processes in the civil society. Not only intellectual interests, but also different individual needs play an important role in this processes. This is the basis for working with the articulation of emotions and being conscious about the other’s feelings.

The exercises you find in this handbook are a mixture of different concepts. I did the concept in this way for the first time and I hope it meets your needs and the needs of the Iraqi youth. It is a toolbox for you as trainers. Use what you consider as useful and responding to your needs and to your culture of communication.

In the first module you find exercises out of the artistic context of creative writing. I believe in the power of art and the health of human expression. I worked with the “Non-violent communication”- concept of Marshall Rosenberg. I am not a certified trainer in this field, but I strongly believe in this concept as it is built on respecting each other. It is used for solving family conflicts and overcoming trauma (e.g. in postwar countries). Rosenberg builds his concept on the theory that every human being has to overcome cultural and religious barriers. To deal with that people have to learn skills dealing with respect, empathy and honesty.

I wanted to show you this concept which is now also expanding into Arabic countries.

For the other exercises I used my experiences as student and teacher at the University of Halle and my research work on communication, debate and gender and are based on the concept of “education for civil participation” which was developed in Germany from the 1970s on.

Taking responsibility for common problems, find the best solution within a group are basic skills for debating and communication in civil society processes. Debating is not about winning, but about dealing with different opinions. You will find some exercises on debating in the handbook. Different opinions are no reason to start fighting. We have to see it as a part of a team-process dealing with different attitudes of individuals and this is on what the exercises on verbal/oral communication is focusing. It deals with the development of individual skills.

For me it is always surprising how difficult simple things are: to listen to others, to be open for a new perspective on a problem.
I put different sources together and adapted exercises – it might be that you sometimes miss the “background concept”.

Please don’t hesitate to get in touch with me if you have any questions or if you are interested in getting more information on 1.) verbal expression of emotions through art, 2.) non-violent communication or 3.) communication in civil society. Please have a look at http://www.cnvc.org/. Here you find additional information on the concept of non-violent communication.

Please find some working sheets in the “Additional Material”.

All the best,

yours

Eva

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1.2. Modules of the Workshop

Together with the participants we have identified five thematic areas, also based on the data from the survey. The areas and the exercises are examples which can be used with regard to the needs of the participants. Every module gives examples of practical exercises that can be adopted and of course varied.

Overview of the modules and exercises

Module 1.) “Exchange of experience and emotions”

**to tell /to share/ to trust**

- expression through creative writing
- verbalize and recognize feelings
- build trust
- respect the other’s feelings: interpretation-observation
- my body, my body in the room, my body in relation to others
- experiencing body language
- what is our background
- experiences we do/don’t share
- appreciating differences

Module 2.) “Confidence in myself and in the group”

**to exchange / to describe / to listen**

- to see the other’s point of view
- to reflect on communication in our culture
- to work on an open opinion
- to know communication processes in the group
- the effort to listen
- how it is to trust others
- how it is when others trust me
- working as an individual
- working together in a group

Module 3.) “Future in our hands”

**to listen / to take position / to focus on the issue**

- participation in social public discussions
- identify common interests
- clarify and negotiate
- argue about public issues
- responsibility for action and change
- making things visible
- making things concrete
- knowing what I/we want
- knowing about desire and possible change

Module 4) “Step by Step”

**to practice**

- to put knowledge into action
- application in complex situations
- discover and practice new abilities in communication
- discover effects of communication behaviour
- making the change
1.3. Thematic Areas

SECURITY

Possible discussion points:

The level of trust and level of coordination and cooperation between security forces and the public.
Could institutions in the civil society play a role in terms of security?
Who are the members of the security forces in Iraq?
Are they neutral?
When did the threats against and killings of intellectuals and scientists emerge? This has created a state of resentment and negative reaction among people, especially the youth. Etc.

GENDER RELATIONS

Possible discussion points:

Gender talk is sensitive -> less talk -> more sensitive. It is a vicious circle that springs from the devastating ignorance of the community on gender issues and particularly, gender relations. So what is the definition of gender and gender relations?
Why are gender issues sensitive issues?
Could they be approached from an acceptable communal point of view?
What is the definition of Gender Equity and how important is it?
The influence of tribal and religious structures and traditions and education on gender relations.
What are the possible solutions that would achieve healthy gender relations that build on the respect for women?
What are the causes of inferiority feelings among women?
What developments can occur when there is gender equality?
What are the challenges for achieving gender equality in Iraq?

EDUCATION(system)

Possible discussion points:

The education system in Iraq is dysfunctional. The defects are deeply rooted and they can be classified into defects in the educational curricula, teaching methods and the teacher-student relationship.
The role of Iraqi women in the far and near history of Iraq regarding science, art, literature and other cultural issues.

GENERATIONS

Possible discussion points:

When the old generation tries to impose its beliefs on the young generation by ignoring the latter’s perspectives, gaps emerge. How could we bridge the gaps?
Empowering youth and teaching them how to express themselves is a way to narrow the generation gaps.
HEALTH/VIOLENCE

Possible discussion points:

What are the main causes for violence against women?
Why do women feel ashamed and afraid to tell the truth?
Are their centres that care for women who have been abused?
Violence has major implications on the physical, mental and psychological health of human beings.

1.4. Areas of learning

<table>
<thead>
<tr>
<th>field of learning</th>
<th>ORAL COMMUNICATION</th>
<th>THEATER OF THE OPPRESSED</th>
</tr>
</thead>
<tbody>
<tr>
<td>yourself</td>
<td>practice behaviour, reflection of yourself</td>
<td>yourself how do I behave? how do the others see me?</td>
</tr>
<tr>
<td>the other person</td>
<td>empathy – sympathy – the other’s point of view</td>
<td>others to learn about groups, others; yourself in the group;</td>
</tr>
<tr>
<td>situations</td>
<td>analysing recognizing</td>
<td>situations Do I want change? What would I like to change and how can I change it?</td>
</tr>
</tbody>
</table>
1.5. GETTING STARTED - POINT AND TURN

Exercise – Type: Introduction/Explaining Theatre of the Oppressed

Thematic Area: anyone

Exercise Objectives
To develop personal power and awareness. How far can I go, where do I experience limits and who defines limits?

TIME: 10 minutes
MATERIAL: -
PARTICIPANTS: 1 - ...

“Technical Explanation” – how does it work?
Find a place to stand where you can swing your arms without hitting anyone or anything. In this exercise, your legs are fixed to where you are standing, and you can only move your upper body. Stand in a neutral position. Lift your right arm, point in front of you and turn right (left handed people lift left arm and turn left). Go as far as you can and remember how far you got, then return to the neutral position. Now close your eyes. Just in mind, just in your imagination (DON'T MOVE!) lift your arm again, point, turn and go a bit further than before. Return to the neutral position. Stay still in your mind, lift, point, turn and imagine you make a full circle, 360 °. Return to the neutral position. The third and last time, lift, point, turn and imagine you are turning and turning, like a cartoon figure. Then, in your imagination, slowly return to a neutral position. Now open your eyes and use your body again, lift your arm, point and turn as far as you get.

Conclusions
Nearly everybody gets further the second time.

Feedback and Summary of the activity
What do you think of the exercise?
What does it mean to you on a personal level and what could it mean for the workshop?

Why we chose this Methodology
It explains the essence of TO. It opens up.
Let's be ready for surprises and let's make hope concrete!
MODULE 1 – EXCHANGE OF EXPERIENCES

Who am I? Who am I in the group? Identifying and expressing emotions, ...

1.1. VERBALISING YOUR FEELINGS

Exercise Type: Verbal Communication

Thematic Area: Health/Environment/Violence
It is possible to adopt these exercises for the thematic areas; health, violence and generation.

Exercise Objectives:
The objective of this exercise is to observe your feelings in the group and to dare to express them. It is also to learn how to listen and respect the feelings of others without commenting on their words. Opening round – trusting the group – talking about feelings.

TIME: max. 10 minutes
PARTICIPANTS: 2 - ...

“Technical Explanation” – how does it work?
You have a scale from 1 – 10. 1 means you feel very, very bad. 10 means you are excited and feel great.

You get a ball or stone in your hand. Say, “What is your number today?” . You can also add some sentences that describe how you feel.

When you are finished, you give the ball to your neighbour. When you are a listener, don’t make comments while the others are talking. If you have a question you can ask it after the ball / stone has passed through all the hands and the exercise is finished.

Feedback and Summary of the Activity
Possible discussion points:
- do we dare to talk about our feelings in daily life?
- to whom can we talk and who must we avoid talking to?
- what is your experience with this exercise here: What happens if you know how the others feel today? What then happens to our group?
- is it possible to lose your face by openly confessing how you feel?
- is it different if a woman or a man talks about his/her feelings?
- does it matter, if a man tells a woman how he feels or if a woman tells a man her feelings?
- When you tell others your feelings does it weaken or strengthen you?
- do you get weaker or stronger when you tell others your feelings?
• in which situations is it helpful to let others know your feelings?
• What happens if you discover that someone has similar feelings to you?
• What happens if you discover that people feel completely differently to the way you are feeling at the moment?

Goals in terms of:
  ➢ Gender: communication between genders
  ➢ Security: building trust towards other humans

**Why we chose this Methodology**
This exercise helps to create an honest and open atmosphere. Everybody's feelings and needs are heard by everyone.

**As a trainer...**
If people prefer not to express their feelings they have the option to pass. Intervene if other participants ask or comment on how other people feel. Feelings are not an issue that can be discussed. The exercise is also about respecting the feelings of others. This exercise also demonstrates how the right to talk is given to a single person at one time. This person is marked by the stone/ball in his or her hand and is visible to everybody.

**Discussion and Variations of the Exercise**
The procedure can be adapted to collect “points of views” for a certain issue, if you use it for scaling feelings in your workshop stick to certain objects to have a “frame of personal security”. Of course you have the option of changing the object which is passed around.
1.2. GOOD SPOT – BAD SPOT

**Exercise Type:** Self-awareness/Exploring the room (look, feel)

**Thematic Area:** security/health/environment

**Exercise Objectives**
To discover the room/the space and how I relate to the room/the space and others.

**TIME:** 30 min  
**MATERIAL:** room  
**PARTICIPANTS:** 4 - ...

“Technical Explanation” – how does it work?
You move through the room (while doing this you can explore the room from different perspectives, take unusual positions, smell, look, touch, crawl, jump, climb on tables, go faster, go slowly...) Does the room change? Try to be by yourself. Don’t talk to the others. If you see something that others are doing, you can use it as an inspiration. Does the perspective change if you take another position in the room?

Look for your favourite spot in the room. Try various places and then decide. Why is it the best place for you to be at the moment? What makes it a good spot?

Say good bye to your place and start moving again. Then find the worst spot in the room.

Give reasons again. Now slowly (slow motion) move from the bad spot to the good one.

What changes do you have to make? Try to really enjoy the good place, remember what you like about it, why you like it.

After this gather in the circle again and sit down.

**Conclusions**

Answers for the good spot: I have no preference, nice view, open window – feeling the cold air, sound of the water, seeing snow (I have never seen it before), close to the plant (means a lot of green), overview, interesting thing (pins), top view, can see everything, possibility to sit and have overview, ....

Answers for the bad spot: near the dustbin, in front of the door, if anybody comes in, he/she will not see me, I feel isolated, there is no air, I cannot breathe, there is a bad smell, stuck to the corner, cannot see anyone, afraid to destroy something, don’t know what is going on in the room, I don’t have control, standing in the corner (punishment), in the centre, feeling of pressure, ....
**Feedback and Summary of the activity**

**Possible discussion points:**
- *how did you feel in this exercise?*
- *Moving from the bad to the good place – what did you have to do, which steps?*
  Walk with motivation, will and desire, knowledge of the place, turn, walk straight forward, change the perspective, step over obstacles, jump over gaps, ...
- *How is the exercise connected to your daily life? Where are the connections (in the office, in your house,...)?* Share some examples.
- *Connection to the issue (e.g. Security)*
- *A room normally has 3 levels: low, middle and high. The participants can find meaning in where they are. Are they down? Are they high in emotion? Lying down could also be restful and standing could be exhausting.*

**As a trainer....**

It is part of your role to give suggestions. Give people (more) space, don’t push them, do it slowly. Trust in the participants and that they will do the exercises in the best way they can and according to how they understand them. Sometimes that can open new ways, in which to complete an exercise...It is a wonderful thing for a trainer to hear the answers of all the different things. This is where the trainer learns about the exercise, about the participants, about himself/herself, the issue...It’s important to explore the room you are working in. It will be the working space for the whole workshop. It’s about becoming familiar with the room. We are influenced by our surroundings and we can influence and change our position in space. We can move!

A good place for me is maybe a bad place for other persons and vice versa. You get to know where dangerous places are and places that people are afraid of. People recognise places they have not seen before, maybe because somebody else is there. They start thinking about how it would be for them to be there. Places sometimes remind people of the past (e.g. standing in the corner like a pupil in school.)
1.3. HYPNOSIS

**Exercise – Type:** Partner exercise/ Dynamize

**Thematic Area:** security /violence

**Exercise Objectives**
To explore yourself as a leader and as a follower. To put your body into unusual postures.

**TIME:** 15 – 30 minutes  
**MATERIAL:** room  
**PARTICIPANTS:** 4 - ...

“Technical Explanation” – how does it work?
One partner (A) holds her/his hand in front of the other ones (B) face. (A) moves her hand slowly and (B) has to always maintain the same distance from the palm to the tip of her nose. As a leader try to keep the balance between being nice and making it a challenge for the follower. Change roles. Do the exercise in silence.

You can do extended versions of this game with one leading two, or bigger groups and leading in a chain, or leading with other parts of your body,...

There are many exercises that contain the aspects of leading or guiding and following somebody else. You can do it with sounds, with the person’s name, blind, ...

**Feedback and Summary of the activity**
Possible discussion points:
- How was it to follow? Which feelings did you have?
- How did you feel being the leader?
- What does the exercise tell you about yourself?
- Connection to the daily life? Is there a relation between your experiences and your daily life?
- Connections to the issue? E.g. generations (How are parents/youngsters as leaders?)

**As a trainer...**
Notice that it it important to keep things you learn from this exercise in mind. You can also make a new exercise on the outcome, but don´t forget the power of the “original” exercise. Every exercise is a brainstorming and it is all for the theatre. You already have images in your mind (parents, children, office, you as a leader, future, you as a child,...). Let ´s keep these images in the room and use them when we create our play. We have very powerful images.
Variations of the exercise
- Use the backside of the hand to lead, or a piece of paper. You would make different experiences.
- One person is standing in the centre of a circle. The ones in the circle choose one part of her body (elbow, knee, forehead, right foot,...). The person in the middle starts to move and the others have to follow their chosen part.
1.4. FEAR AND PROTECTOR

**Exercise – Type:** Group/Awareness

**Thematic Area:** security/violence

**Exercise Objectives**
To explore my behaviour within a group/society with hidden roles and functions

**TIME:** 5 min – 10 min  
**MATERIAL:** room  
**PARTICIPANTS:** 8 - ...

**“Technical Explanation” – how does it work?**
Stand in a circle and choose someone, WITHOUT telling, keeping it as a secret, who you are going to pretend to be afraid of. Then choose somebody else as your protector, also WITHOUT telling them. Try to have your protector always in-between you and the one you are afraid of. Start moving without talking. (You don't necessarily choose persons who look scary or look very protective.)

**Conclusion**
Hardly anybody could name who chose him or her as a protector or as somebody that he/she was afraid of. It is a very funny game, which tells us a lot about security and protection. Very often people don’t realize that they are protected by somebody. How do we find out that we are protectors or being protected? Some people are afraid of us, but we don’t know it, and we don’t know why. Maybe we remind them of somebody or we did something that they don’t like. How can we find out and what do we do with that?

**Feedback and Summary of the activity**
Possible discussion points:
- Did you recognize who chose you as a protector? Did you feel like you were being a protector? Did you recognize that somebody was afraid of you? 1) What do you think of the exercise?
- Relation to personal life?
- Connection to the issues? (security, violence)

**Why we chose this Methodology:**
It shows in a funny way how little we know about fears and protections. The “game” is played most of the time unconsciously within every group; at parties and in teams.
1.5. GROUP YELL

**Exercise – Type:** Closing exercise (Do it at the end of a day or of a module!)

**Thematic Area:** any

**Exercise Objectives:** To let go.
TIME: 1 minute  
MATERIAL: room  
PARTICIPANTS: 4 - ...

"Technical Explanation" – how does it work?
Stand in the circle and hold hands. Go in and inhale deeply, go backwards and out and exhale. Do it three times. The third time shout as loud as you can and let the hands go!

**Why we chose this Methodology**
It’s important to let go. To leave roles you played behind. To be private again after the workshop. It’s relieving. This should be true for yourself and for the others as well.

*The work is a circle. It has to have a beginning and a clear end.*
1.6. WRITE A STORY

**Exercise – Type:** Verbal Communication

**Thematic Area:** Health/Environment/Violence Generation/Education can be adapted to every thematic area

**Exercise Objectives:**
focus on feelings, connect to your feelings, trusting the group, teamwork, explore art as a way of expressing and sharing

**TIME:** ~ 50 min
**PARTICIPANTS:** (3) 6 - 24...

“**Technical Explanation**” – how does it work?

Divide the group into 3-4 people.

1.) The group shall decide, about which emotion they want to write. They have a maximum of five minutes to decide.

2.)
   - Each member of a team has 12 minutes to write a story or a poem.
   - 3 minutes are for each person to look over, what they have written and to decide, what they want to share with the others

3.) They come together and share what they have written.
   - They now have 10 minutes to decide how and in what way they want to present their work to the whole group.
   - be clear, how you want to present it in front of the others
     - space, where shall the audience sit?
     - beginning and ending?

4.) Presentation of the group-work and reflection
**Feedback and Summary of the activity**

1.) individual experience in the exercise
   - What was your experience with the writing, and what was your experience with sharing what you wrote?
   - How were the three minutes, in which you choose, what to share?
   - Did you feel art is a language for you to express?
   - How did you deal with the time-pressure? Did you like to share your personal emotions with the others?
   - How was the decision making process in the group?
   - How did you feel in the moment of the presentation?

2.) observations about the exercise
   - was something surprising for you when watching the others?

3.) reflecting
   - Do you think art and artistic expression of thoughts and feelings makes a change? For individuals? For society?

in terms of SECURITY
   - can art build trust between human beings?

in terms of GENDER RELATIONS
   - can art build understanding between genders?
   - Do men and women express different things in art or would the subjects (like feelings) be the same?

**Why we chose this Methodology**

This exercise is a form of creative writing and it can be seen and used as such. Art is a good way of opening up and communicating feelings. To invent a presentation (reading, theatre, mixture) gives an “artistic” frame, that makes it easier to share thoughts and feelings. You can choose, what you are going to communicate. Get connected to your feelings.

**Variations of the Exercise**

You can give: a limited time and an emotion or a certain subject. The task is to be completed either in groups or individually.

An artistic approach might be good for the given situation in Iraq. It is not only about learning skills; but to be creative and give them the space and possibility to express their emotions.

Choose one emotion e.g. fear, etc. If the group consists of people who have different mother tongues and therefore feel more comfortable writing in different languages, then the groups can be created through language, e.g. one Arab writing group and one English writing group.
1.7. DEAR FRIEND (NEW)

**Exercise – Type:** Verbal Communication, Writing Exercise about a personal experience

**Thematic Area:** Health/Environment/Violence Generation/Education

**Exercise Objectives:**
- connect to your feelings
- trusting the group
- talking about feelings, sharing events and experiences in the past

The objective of this exercise is to connect to feelings from your past. It might be healthy, like for some people keeping a diary is healthy. It is also about sharing experiences and trusting the group.

**TIME:** ~35 min  
**PARTICIPANTS:** 2 - ...  
**YOU NEED:** Paper, Pens (Postcards)

**“Technical Explanation” – how does it work?**

The facilitator says (10 min):

"Lay on the ground and concentrate on your breath.

...  
*Remember an important event in the past.*  
*Remember an event which meant something to you and which changed you in some way.*  
*Choose the event and decide to look at it again.*

*Remember the event and observe it like a film.*  
*Remember the feelings you had.*  
*Connect yourself to the feelings.*

...  
*Now that you feel the need, that you want to share with someone.*  
*You are going to write a postcard to a person who is important to you.*  
*Choose who this person who you want to share your experience and feelings with is.*  
*The event just happened, your experience is quite fresh.*  
*Open your eyes,*  
*come back into this reality. Write a postcard.”
- everybody individually writes his/her postcard
- as much time as everybody needs
- come back to the group
- who wants to share the postcard? who wants to read, what she/he has written?

**Feedback and Summary of the activity**

**Possible Discussion points:**
- How did you feel when you relieved the experience?
- How does it feel to share the message written to your friend now in this group? Why did you want to share it? Why not?
- When is it helpful to share?

**Why we chose this Methodology**
- This exercise is a form of creative writing and it can be seen and used as such. Art is a good way of opening out to feelings and sharing humanity. To write a postcard to a third person gives the possibility of not opening up personal experiences to the group, but to ostensibly address it to a third person, and yet share the experience.

**As a trainer...**
- Everybody who wants to share should have the possibility to do so.
- At the beginning give people time to decide if they want to read it aloud
- Don’t force someone to share – they have the right to decide to keep things to themselves
- Appreciate every story as having shared something personal

**Variations of the Exercise**
The “inner film” or a short meditation can be used for connecting with the memory of things that have happened in their lives, but also for imagination
1.8. JUST OBSERVATION  (NEW)

**Exercise – Type:** Verbal communication

**Thematic Area:** Health/Environment/Violence Generation/Education

**Exercise Objectives**
To make the distinction between observation and interpretation

**TIME:** ~ 20 min

**PARTICIPANTS:** 2-15

"**Technical Explanation**” – how does it work?

In our day to day life we always have to interpret situations.

For example, when I enter the hospital with a broken leg, the doctor looks at me quickly and says:

"this is a broken leg, she has to be brought there and there"

the interpretation of my situation is done very quickly.

But if we are interpreting the psyche of other people, it may hurt them:

"You are shy."

"You don’t want to listen to me."

"You are lazy."

These are sentences which judge the other persons by ‘looking into their mind.’ These sentences could offend someone.

If you are interpreting the other people it might not help a conversation because often people feel offended and start to defend themselves although it is not helpful.

The difference between observations and interpretations: you are shy is NOT an observation.

You are afraid is NOT an observation. You make your body small, you have your head on your knees – these are observations!
To do this is difficult because most of the time we interpret rather than observe. This may be
good, but it can also lead to conflict.
We have to be more aware that interpretation may not be helpful and use observation
instead.

To show full respect to the other person, we can communicate our observations:
“*You are looking on the floor.*”
“*You are searching for your pen, while I tell you my story.*”
“*You did not do the washing up.*”

2.) in groups of three
10 min.
- one person sits in a position on the chair.
- the other two try to describe what they see without interpreting

3.) come together in the big group:
- what was difficult?

**Why we chose this Methodology**
- Exercise on non-violent communication, concept of M. Rosenberg
- to be sensitive in observation and interpretation
1.9. OBSERVATION – INTERPRETATION

Exercise – Type: Verbal Communication

Thematic Area: Health/Environment/Violence Generation/Education / Gender, can be adapted to every thematic area

Exercise Objectives
Make the distinction between observation and interpretation. Most of the time we interpret, which may be good, but it can also lead to conflict when a person sees himself or herself as being misinterpreted. If someone is tired and puts her head on her knees, and someone tells her “you are shy” she could become angry and say “no, I’m not shy!”

TIME: ~ 25 min
PARTICIPANTS: 2-15
YOU NEED: “Observation-Interpretation” - cards (Additional Material, page 12)

“Technical Explanation” – how does it work?
1.) all together:
20 min.
The cards lie on the table
there are always two cards in a pair: one is an observation, one is an interpretation.
Find pairs
Tell the others what observation and interpretation are.

2.) in groups of three:
15 min.
remember a situation with a friend, which was difficult, when you were angry
each person writes it down individually. Try to find a sentence which expresses the observation
Discuss it in the group

Feedback and Summary of the activity

Discussion points:
• come together in the big group: collect 1-3 examples in the whole group
• what could be the benefits of making the distinction of observation, interpretation?
• when is it difficult to do it?
Why we chose this Methodology

- Exercise on Non-violent Communication, concept of M. Rosenberg
- skill for conflict-resolution
- focus: stabilise the situation of talk by respecting the other completely and avoid sentences, which make it easy for the “Jackal” to emerge.
- basic skill for the giving of feedback.

Variations of the Exercise

Read the additional information and the information on www.cnvc.org to understand the idea of it better.
1.10. INTERNAL FEELINGS OR PSEUDO FEELINGS? (NEW)

Exercise – Type: Verbal Communication

Thematic Area: Health/Environment/Violence Generation/Education,
can be adapted to every thematic area

Exercise Objectives

• make a distinction between individual feelings and feelings that are already a
thought, judgement or reasoning about another person
• doing a research about feelings
• have a detailed conversation about particular feelings
• getting connected with the internal singular feelings

TIME: ~ 10 min
PARTICIPANTS: 2-30
YOU NEED: two big papers

“Technical Explanation” – how does it work?

1.) 5 min
go in groups of 3
Collect feelings
"I feel…….”

Complete this feeling with an adjective, or saying. Use one sheet of paper for every adjective
or saying. Write at least three.

2.) 20 min
Do research about the feelings and divide them:
one (interviewer) person says the feeling
the other two (actors) go in statues
if two persons are necessary to express the feeling then it is a pseudo-feeling
Examples:

**Pseudo-feelings express a relationship:** “I feel oppressed.” “I feel misunderstood.”

- oppressed = pseudo – feeling: you need one person who is oppressing, one who is oppressed
- labeled/to put someone down to something = pseudo-feeling
- concerned = pseudo-feeling
- I feel that I am not being taken seriously = pseudo-feeling

You can prove pseudo feelings by changing the expressions

“I feel oppressed” to a blaming: “I feel, **that you** oppress me!”

**If it is possible to express the feeling the best with one person, it is an internal-feeling.** Internal feelings are very basic, one person can express them: “I feel sad.” “I feel cold.” “I feel little.”

sad, lonely, happy, small

are internal feelings. Therefore, just one person is needed to show the expression

- If you are not sure, try both ways. The goal is not to make a picture together, but to do research about language and our own feelings.
- make the language proof

If the two actors make one picture together, the interviewer has to ask one actor about his or her internal feeling. The internal feelings have to be discovered, and this takes some effort and research.

**Questions:**

How do you as a single person now feel in this position?

Listen to your body, what does your body say to you, how do you feel?

3.) 5 min
declare which pseudo-feeling or which internal-feeling you want to share with the others.
come together in the whole group

**Feedback and Summary of the activity**

15 min

Discuss:

- How did you like this exercise?
- Could you discover a distinction?
- For what could it be helpful to know about this distinction?
What can other people say, if you tell them about your internal feelings? What can they say if you give them feedback on their pseudo-feelings?

Which conclusion can you make?

Can you imagine, why Non-violent Communication says, that “anger” is not really an internal feeling, but a lid-feeling / cover-feeling?

Remember a situation of pseudo-feeling, and what your pseudo feeling was in this situation.

Why we chose this Methodology

Part of the Non-violent Communication Skills after Marshall Rosenberg

Connection to your basic feeling is useful in conflict resolution
1.11. MATCHES

**Exercise – Type:** Verbal Communication

**Thematic Area:** Health/Environment/Violence Generation/Education

can be adapted to every thematic area.

**Exercise Objectives**

- Trusting the group
- Talking about your feelings in a limited time
- have fun and get a special feeling for the group

**TIME:** ~ 20 min

**PARTICIPANTS:** 2-30

**YOU NEED:** a matchbox

**“Technical Explanation” – how does it work?**

Create a cosy and quiet atmosphere, sit in a circle. One person starts to light a match and is allowed to talk as long as the match is on fire. When it goes out you have to stop talking.

You can talk about whatever you want. When your talking time is finished, look to the next person and be interested to hear the next turn.

Pass the matchbox to this person.

The others are very quiet in this procedure.

**Why we chose this Methodology**

To say what is important to you in a limited time

The matches give the sharing a special atmosphere

The chance of having a long or short time to talk makes this a game

If possible, do this exercise more than once so that the people who had a chance to talk only for a short time the first time around, have more time in the second round

This exercise can be done well at the end of a working session

**Variations of the Exercise**

- take longer matches, if you want
1.12. EMOTIONAL ROLLER-COASTER

**Exercise – Type:** body language

**Thematic Area:** any

**Exercise Objectives**
To discover yourself and the others with different emotions

**TIME:** 20 min  
**MATERIAL:** room  
**PARTICIPANTS:** 4 - ...

**“Technical Explanation” – how does it work?**

Four corners of the room are designated as “emotional areas” such as anger, joy, sadness and neutrality. Every time you are within one of these areas you also have that feeling. When you move to another area, your feeling continually changes as well. First you do it on your own. Then you encounter other people with the feeling you are in or with the one you are coming from.

You can go very fast from one corner to the other; try to feel the emotions with your body, you can also make a sound, but you cannot use any words.

*How is your head, how do your shoulders feel, what does your belly feel like, what are your legs doing?*

First do it in silence but then - what does your voice want to do? Let it out! If your voice wants to stay silent, it’s ok, if it wants to shout, shout.

Make sure that you take every route at least once – from sadness to anger, from joy to neutral, from anger to joy etc. – every direction at least once.

Now, get into contact with the others and meet them. *If you meet someone in the same corner, you are happy or sad together, what do you do together? Is there any interaction? If you come from a neutral position and meet somebody who looks sad what do you do? How do you say hello? How does that affect you?*

You are in one room, some persons are happy, some are sad, some are neutral, some are angry. *How do you deal with that?*

You can use all of your body, you can talk, move and act in a normal way.

When you are ready, choose a feeling where you would like to be last, and then walk out of the square, if it’s ok for you.
As a trainer...
Sometimes there is silence in the room and nothing happens. As a trainer you have to be patient and give people time to, for example, get out of the square. It often happens in schools that I ask pupils the question “How did that feel for you?”, and then there is silence. Teachers normally don’t have much patience; if pupils are silent, they can’t stand it and have to say something e.g. give the answer themselves. But silence is something beautiful.

Feedback and Summary of the activity
How did the exercise feel? Could you feel the emotions?
It is the trainer’s main tool to ask questions. You can ask more questions like:
Which ways were difficult and which were easy to go?
How do you think and feel about the sounds?

Why we chose this Methodology
The discussion afterwards shows how rich the exercise is. It is always useful to go through emotions in a safe environment and in a row. A healthy life contains all emotions. There are no good or bad emotions, just emotions.
1.13. DIALOGUE OF IMAGES

**Exercise – Type:** Image Theatre

**Thematic Area:** anyone

**Exercise Objectives**
To create a story by using your body, learning the language of theatre

**TIME:** 15 min  
**MATERIAL:** room  
**PARTICIPANTS:** 4 - ...

"Technical Explanation" – how does it work?
Two people are shaking hands in a frozen image (like a statue). What could be shown in this image (Hello, Good bye, contract, Thank you!, ... - be aware of cultural differences!) One moves out of the image and takes a new position relating to the remaining one. Don’t change the other person! Move into your new shape in a neutral way! Stand for a while in the new image. Then the other one moves out, looks at the remaining image and takes another position. Doing that creates a dialogue of images. After many, many images make three more and find a final image. Stay in your image but look around and watch the other images.

It’s Image Theatre – don’t talk!
- *What do you see in the image? (shaking hands)*
A challenge: you meet the person for the first time but there is a kind of challenge in your eyes to make peace, friendship after fighting, at the end of a party, or a meeting, you were travelling and you’ll never see each other again, hello or goodbye, an agreement
- *Who are we?*
  two business men, rivals, two presidents, one Kurdish and one Armenian  
  two religious people, a meeting between two friends after a long time, spying – maybe I have something in my hand and give it to you so that nobody knows  
  *Where are we?* ...

In this kind of theatre it could be everything, it’s the audience that decides what kind of story they see. Their own story! We don’t tell the audience a story, but they have the ownership of the stories.
Conclusions
It’s easy to create stories from images. You immediately change characters, locations, interactions, themes, ...
Everybody is starting with the “shaking” hands but every story continues in a different way.

Feedback and Summary of the activity
What kind of stories did you play? What did appear?

Why we chose this Methodology
It’s the first step to develop theatre and it’s already theatre in itself. It shows that it is simple and that everybody can do it.

Variations of the Exercise
You can also start with a circle. One person steps into the middle and makes a shape with her body. A second person completes the image with her body. The first person steps back into the circle when somebody else steps in. The image then could continually grow up to three, four, five people. What the image is about is up to the individuals.
Later you can create an image referring to a certain issue...
Images about the thematic areas, images of emotions, feelings,...

What is it that the person in the centre wants to show us? Who or what is he/she describing? Where is he/she located? What could be his/her next movement. Try to build a concrete scene.
The more concrete you are, the more concrete the image/story will be at the end.
Just look at the image and try to make the story; do it in silence.
After the first person completes the story of the person in the circle, stand for a while. The first person steps out, back to the circle, and another person comes in. You create a completely new image. After a while, the second person goes out and a third person comes in and so on.
MODULE 2 - Confidence in myself, confidence in the group
*Healthy self and healthy community, confidence building, identify similarities, etc.*

2.1. YOUR OWN PICTURE!

**Exercise – Type:** Basic communication

**Thematic Area:** Health/Environment/Violence Generation/Education

**Exercise Objectives**
Demonstrate difficulties in verbal communication: everybody understands things differently, building a bridge in every single moment of communication

**TIME:** ~ 30 min  
**PARTICIPANTS:** 2-30  
**YOU NEED:** a picture, paper, pencils

**“Technical Explanation” – how does it work?**

The trainer gives a picture (please see Additional Material, pages 30-36) to one person – he/she describes what he/she sees on the picture. You have 10 minutes for the description. The others try to draw what the person who has the picture is describing. The person who describes doesn’t see what the others are drawing. Everybody draws his/her own picture.

After the describing and drawing is completed, compare the pictures on a wall:

1.) question to the painters: how did you feel? How could you paint? Are you surprised?
2.) question to the describers: how did you feel? What was your strategy to describe?
3.) discussion in the group

*Where did everybody understand the same?*
*Where are the differences?*
*What are the reasons for this?*
*What can we do in situations, when we have to communicate about more complex things than describing a picture, about things which only exist in our minds, like opinions?*
*What are the strategies to make sure, we mean the same things?*
Feedback and Summary of the activity

Most of the time it happens that people understand you in a different way. You think that you know how the person, who is describing is thinking. If you talk you should try to build a bridge of understanding. Most of the time we just talk without making this bridge. When a person is telling you something you immediately start to draw a picture.

Why we chose this Methodology

To be aware that everybody may have a different understanding
To be aware that everybody instantly starts “to paint” a picture in the head
To ask and repeat, to make sure if you understood right

Variations of the Exercise

- one to one possible
- exchange of painter and describer
2.2. CONTROLLED DIALOGUE

Exercise-Type: Basic communication

Thematic Area: Health/Environment/Violence Generation/Education

Exercise Objectives
Show how difficult it can be to communicate by verbal communication; listen to the opinions of others.

TIME: ~30 min
PARTICIPANTS: 2-30

“Technical Explanation” – how does it work?
1.) 15 min.
Form groups of three:
A is discussing with B
C is the referee
A and B decide the subject that they want to talk about. They should have a controversial opinion about the subject

A says one statement (1-3 sentences), B repeats what s/he understood in her words;
A says: “Yes, that’s what I meant.” OR ”No.” (→ then B has to repeat again)

B Says one statement (1-3 sentences), A repeats what s/he understood in her words;
B says: “Yes, that’s what I meant.” OR ”No.” (→ then A has to repeat again)

C is observing and intervening, when s/he thinks the repetition was not quite correct or if A and B have other difficulties.

2.)
12-15 min
how did you feel?
What was difficult?
Feedback and Summary of the activity

What can we do in a conversation when someone says something that makes us angry? If somebody has an idea and the idea of the other person is different, we must find ways to convince the other without fighting, through dialogue.

Why we chose this Methodology

Participants have to experience how fast normal verbal communication is how difficult it is to listen, and the difficulties in preparing your next argument in your mind.
2.3. IMPULSE CIRCLE

**Exercise – Type:** Group-Rhythm/Group-Confidence

**Thematic Area:** generations/gender/any

**Exercise Objectives**
To create a common rhythm within the group, exploring creativity, recognizing that there’s no “right” or “wrong”

**TIME:** 15 min  
**MATERIAL:** room  
**PARTICIPANTS:** 8 - ...

**“Technical Explanation” – how does it work?**
Stand in a circle. Create an impulse you can pass on (clapping, rhythm, facial expression, gesture, sound,…). The impulse is an action and your response is a re-action that becomes an action again. The task could either be to pass on the impulse you received or to change that impulse a little bit.  
Keep in mind the most important thing: You can’t do it wrong!

**Variations of the activity**
1) Create a common rhythm where it is possible for individuals to step in and do a solo.

2) No Mistake! Out of three elements (clapping, snipping, clapping on you thighs) you create a simple combination. The partner on the right side copies this combination and creates a new one for the partner on her right. The second round is more complicated. Create a combination that is impossible to copy, fast, complicated and long. Now the partners task is to pretend that she is able to copy it. You must be convinced that you are doing it correctly. Keep in mind the most important thing: You can’t do it wrong!

**Why we chose this Methodology**
The categories of “wrong” or “right” are often obstacles in the way. It’s like being on stage where you have to move on even if you forget your lines, without showing it. And it’s important for the work to know that you are always on the positive side. Many people are so afraid of doing something wrong that they forget about doing anything. It’s helpful to know in advance that what you are going to do will be good!
2.4. GLASS BOTTLE

Exercise – Type: Trust games

About trust games in general:
The trainer should always be the first volunteer. The participants are volunteers as well. Do the games in silence.

Thematic Area: any

Exercise Objectives
To create and practice trust

TIME: 15 min
MATERIAL: room
PARTICIPANTS: 5 - ...

"Technical Explanation" – how does it work?
Stand in a circle containing five to eight people. One person is standing in the middle with his/her eyes closed and her arms crossed in front of his/her chest or fixed by her side. The person in the middle tells the group when to start and when to stop. The people in the circle first put their hands on the person’s shoulder, then stand as if they were pushing something (hands up, strong leg behind). They should be focused but not stiff. The person in the middle is completely stiff and starts leaning in one direction, giving his/her weight into somebody’s arms. The feet keep standing in the middle. The persons in the circle (two at the same time) then bring her gently in a upright position again. End with everybody’s hands on the person in the middle.

Feedback and Summary of the activity
Possible questions and discussion points:
- Do you think there are difficulties with exercises in mixed groups where you have to touch others?
- How was it for you to be the person in the middle?
- How was it being in the circle?
- Did anybody feel overprotected?
2.5. GORDIC KNOT (NEW)

**Exercise – Type:** Group exercise / Problem solving

**Thematic Area:** any

**Exercise Objectives**
How to solve a problem within a group.

**TIME:** 15 min – 30 min
**MATERIAL:** room
**PARTICIPANTS:** 8 - ...

“**Technical Explanation**” – how does it work?
Stand in a circle. Go down (bend your knees). Close your eyes. Stretch your arms out and while standing up slowly move your arms and reach out for another hand (some find it easy to imagine that they are trees or flowers growing) and move inward. Raise your hands above your head. Every hand should hold another one. Sometimes the trainer has to check that none is taking the same person’s two hands. Undo the knot without letting one single hand go. You can do it with eyes open, closed, with or without talking with a commander or as a democratic group.
2.6. THE ALIEN WANTS TO KNOW

**Exercise – Type:** Reflection on communication habits, gender

**Thematic Area:** Health/Environment/Violence Generation/Education

**Exercise Objectives**
Analysing status, gender in communication

TIME: ~ 25 min
PARTICIPANTS: 2-30
MATERIAL: working sheets “The Alien wants to know” (Additional Material, page 15)

“Technical Explanation” – how does it work?
An alien wants to know about human kind and needs your knowledge for orientation. Gather into pairs and spend 10 minutes discussing the issue. Afterwards present your discussion process and the results to the whole group.

**Feedback and Summary of the activity**

Possible discussion points:
- was it easy to help the alien?
- did you agree with the report of the other groups?
- the descriptions to the alien probably present the stereotyped and “normal” way of behaviour. do you remember situations, when you did not behave in the “normal”, stereotyped way? What happened? What were the effects?
- Would you like the order that you described to the alien, or do you prefer another change?
- if a fairy comes to you and says: tell my your wish, what would the situation be like? What would you tell her?

**Why we chose this Methodology**
- to reflect on communication and social behaviour with a “naïve” perspective
- raise awareness and discussion, what people like and dislike

**Variations of the Exercise**
- descriptions that come from the group can be adapted to specific exercises
- the question of the fairy can become a whole exercise in itself

Stories we discussed in Bad Blumau:
- Business meeting with 20 persons, the alien wants to know which person has the highest status
- I am sitting in the parliament, one of the persons holds a speech, how can I know whether it is a man or a woman? -> Differences between men and women

- I am in a private home, there are 2 persons, how can I know if they are young or old or of the same age?

- Meeting in a bank with 8 people. How can I recognize men and women?
2.7. THIS IS MY POINT, THIS IS MY OPINION

**Exercise Type:** Preparation for debate

**Thematic Area:** Health/Environment/Violence Generation/Education

**Exercise Objectives**
To be aware of different opinions and to take a position on questions of values

**TIME:** ~ 20 min  
**PARTICIPANTS:** 2-30

"Technical Explanation" – how does it work?
Have a line on the table: one end says “I agree” and the other end says “I don’t agree”.
Write your names on sheets of papers and then decide, where you put yourself in position to the statements:

1.)
**invent opinion-statements**
   a) daily Example
   I like Ice cream.
   I think the winter is better than the summer
   ...
   b) Example of values.
   I think parents should respect their children
   I think children should respect their parents.
   ...

2.)
**invent shall-we-do-statements**
   a) concerning this particular group and situation:
   I think we should make a break now.
   ...
   b) concerning a particular political group:
   I think we should introduce a student’s council in every school in Iraq.
   ...
Feedback and Summary of the activity

Possible discussion points

• were you surprised about some distributions of opinions?
• how did it feel, if the opinions were quite different from each other?
• would you be open to discussions with people on the other side?
• how do we come to form our opinions? What are the reasons and sources for different opinions? Experience? Gender? Intelligence?
• Think of your family, are there different opinions on some issues? what would happen if you discussed things?
• if you go into a discussion with someone about your different opinions: what are your expectations from the other person? What are your personal expectations?
• what could be a basic-rule or guideline in exchange of opinions?
• what changes, if you think: “People with an other opinion than me are not enemies, but interesting.”?

Why we chose this Methodology

It is an assessment of different opinions and leads to the exercise: listening to other’s reasons – having an open opinion. Furthermore it leads to the key principles of debate: opinion and responsibility in a group.
2.8. THE MAZE (NEW)

**Exercise – Type:** Verbal Communication

**Thematic Area:** Health/Environment/Violence Generation/Education

**Exercise Objectives**
Teamwork, communication in the group and the idea that the group is cleverer than an individual.

**TIME:** ~ 60 min  
**PARTICIPANTS:** 2-30  
**MATERIAL:** sheet “The Maze”, Additional Material, page 20

**“Technical Explanation” – how does it work?**
Each participant gets a sheet. Split into groups of four.
Your task: Find the clearest and simplest explanation for a stranger to get through the labyrinth from start to goal. It is not the fastest way. What is the best description for the stranger? It should be
- correct
- very short
- understandable

Discuss within the group if they want to cooperate with each other. Do not do it if someone thinks that they are more important. Choose one person of the four to be in touch with the other groups.
If a team is sure to have the solution, the members may listen as mute observers in the other groups.
After 45 minutes the teams present their solution and how they plan to proceed.

**Feedback and Summary of the activity**
How did it feel?
Was the team cleverer than a single person or not?
How was the atmosphere in the team?
Was every suggestion seriously proofed?
Was contact with the other teams wanted?
How did my team deal with frustrations?

**Why we chose this Methodology**
A type of group work, where the interest of the group is clear and the task is simply to find a rational solution.
2.9. EMAPATHY NVC WALK / Mediation

**Exercise Type:** non-violent communication (NVC)

**Thematic Area:** Health/Environment/Violence Generation/Education

**Exercise Objectives**

Distinction, observation, interpretation, apply NVC, work on a memory.

**TIME:** ~ 60 min  
**PARTICIPANTS:** 2-30

“Technical Explanation” – how does it work?

1.) Remember a situation of conflict / a situation you were not happy in with one person. Write it down:

…………………………………………………………………..

2.) Go into the “**world of the Jackal**”: What kind of anger/ bad feelings did you have? What did you want to swear at the other person? Think about it for some minutes.

3.) Now take the glasses of **observation**. Chose a sequence: One sentence you said, one sentence the other person said. What else can you observe (no interpretation!)? Write it down!

Sentence 1………………………………………………………….
Sentence 2 …………………………………………..…………….
other observations ……………………………………………

4.) Connect now to the **feelings** you had in this moment. If it is anger, take a look behind the anger: what feelings were there? Write it down! ..............

............... 

5.) The reasons for the feeling are fulfilled or unfulfilled needs – not the other person. So take a look behind the feelings. What **needs** were the reason for your feelings? Write it down! ........................

6.) Think about a sentence you could have said that would have been more helpful to satisfy your needs and give you better feelings. If you want to start to articulate an observation. Write it down.

………………………………………………………….

After keeping the individual work in mind, you can work in groups of three to share experiences and replay them, or you can do it in the whole group with one or two volunteers.
Why we chose this Methodology
Introduction to non-violent communication: first to connect to your own feelings and needs, and be clever in your communication

Variations of the Exercise
Examples of volunteers can be replayed, one person could then articulate the perspective of the second person. Write down what you could have said to the person you had a conflict with. Write down at least one sentence. What were/are your feelings regarding the conflict? What is your need? What could you do to make the situation better for yourself?
2.10. MAGIC STICK

**Exercise Type:** Group identity

**Thematic area:** any

**Exercise objectives:** experience teamwork and leadership, building trust in the group

**Technical explanation - “how does it work”?**

Groups of 6 to 12 people. A bamboo stick (2 metres long) or similar. Participants stand half/half at each side of the stick holding it with their index finger, with their arms stretched out straight. Each finger has to come together with a finger from another person at the other side of the stick, so that it looks like an “x”.

The aim of this exercise is to simply bring the stick down to the ground. It seems easy, but don't think that it is too easy. Every member of the group has to put in his or her best, but you will maybe figure out quickly that to give your best as an individual will not lead to success. It is crucial that the group works together. Try different strategies. Is it possible to succeed if everybody in the group is equal? What changes do you have to do if you define roles within the group?
Feedback and Summary of activity

What happened? What happens if someone doesn't contribute towards achieving the goal? What happens if you try to push someone too much, if you start to argue about the participation of the others, etc.? Try to analyse what happened in the group and what led to failure or success in the end. What does that mean for your personal life? For example imagine your family. What could this exercise mean in terms of security, gender relations, education, generations?
You have to train for this, without training it is always hard to succeed.

*In terms of security:* The leader has to find out who the weak link is and encourage those people to make it a success.
2. 11. WHO IS THE LEADER

**Exercise-Type:** Group dynamics/leadership

**Thematic Area:** any

**Exercise Objectives**
Playing with the idea of leadership, observing my and others behaviour.

TIME: 15 min  
MATERIAL: room  
PARTICIPANTS: 8 - ...

"Technical Explanation" – how does it work?
Stand in a circle and close your eyes. The trainer walks behind the people and touches the back of some person with his finger. This person will be the leader. Don’t tell the others if the trainer touches your back. After the trainer has touched someone’s back, everyone has to open their eyes and walk around. The leader behaves like the leader, but also tries to hide it. The participants should find out who is the leader. After some time go back in the circle., The trainer counts until three and the participants points the person who she/he thinks is the leader. Normally there is no clear decision.

This is the end of part one, where the trainer chose NO ONE to be the leader.

The second time the trainer touches everybody’s back, EVERYBODY is a leader. To make it easier now the leader should really behave like a leader but the others can pretend to be leaders as well. Walk around again. Let them stand in the circle and point again at the person who they think he/she was the leader. The real leader should also point at someone.

**Feedback and Summary of the activity**
The leader wants the others to follow, – how does a leader behave?  
What did you learn about how leaders behave?
MODULE 3 - THE FUTURE IN OUR HANDS
To take on responsibilities, to deal with pressure and insecurity, to recognize our field of action, etc.

Where is the possible field of action? Where is it possible for every individual to make little steps? We can’t act and be everywhere at the same time.

3.1. ENERGY CLAP

Exercise Type: Starting

Thematic Area: any

Exercise Objectives
This exercise is about giving and receiving energy. To regroup after a break.

TIME: 5 min
MATERIAL: room
PARTICIPANTS: 8 - ...

“Technical Explanation” – how does it work?
Stand in a wide circle. The energy is sent by a clap in the direction of somebody in the circle, be specific and look at the person. The sending is a clap with an outward movement towards the person you’re sending the energy to. The receiving is a clap with a movement inward towards your chest, then you send the clap/energy towards somebody else. Try to create a rhythm.
3.2. IMAGE THEATRE

**Exercise-Type:** Theatre

**Thematic Area:** any

**Exercise Objectives**
Recognizing, identifying and dealing with oppression and conflicts

**TIME:** as much as you want or get
**MATERIAL:** room
**PARTICIPANTS:** 8 - ...

“Technical Explanation” – how does it work?
Take everything you said, created, thought, learned, saw, heard, felt so far and create images out of that. Take as many persons as you need and shape them. Place yourself within the image as yourself. Take your own experiences. No Hollywood and not somebody else’s stories. Create an image of a struggle you are engaged in. Where you felt helpless, oppressed, insecure, where you wish you would have done something else. Take the strongest moment of that memory and transfer it into an image.

Dynamizing images: (We didn’t do all of them. The trainer has to decide which one is appropriate in the moment.)

- making sounds: make any sound you like with your breath and mouth (no clapping)
- stepping into the future/into the past: take 3 (10) steps (movements) into the future/past
- dance: create a dance out of your feelings
- internal monologue: speak to yourself as if nobody can hear you
- secret thought: say what you think, but what you would never tell anyone
- wide shot: if you think there are persons missing in that image, go in and complete the image
- stand with your character: if you identify with a character within the image, go in and make exactly the same shape
- ideal image: what would be the ideal (realistic) image of that situation?
Feedback and Summary of the activity / Variations

Possible discussion points:
What could this be? What is the situation?
Do the observation of the image first and then the interpretation.
Is there any conflict or problem within the image? Do you see anything?
How are the images/situations we created and worked on connected to your daily life?

Work done with the images

Example image: mother and son relationship
1. What are they doing, how do they feel, what is happening between them, where are they, ...

2. Ask the characters how they feel; not as the persons they are in reality, but as the mother/the son.
Further questions: does the son feel what the mother feels? Does his/her feelings agree with the feelings of the other person?

3. the other persons can change the frozen images, they can show their ideas of an improvement. It is not about changing the issue, but about improving the situation.

4. How do the persons feel now? Do they feel better? Or do they not?
Everybody can "interfere" and change the image. That could go on and on.
Thematic areas: Generation/education/security/gender

Example image: gender equality (the president and the camera-man)
1. Secret thoughts (not feelings): people should not explain what they do, who they are, but focus on their thoughts!
The people are in an image in theatre. The trainer doesn't ask the real persons, but the characters that they represent.
It is important to have in mind that, in the image we are with the characters on stage. In this exercise we are work and talk with the characters. It is important to make that difference. When you are in theatre you must talk as the character, not as a private person.
As soon as you step out of the theatre, you are yourself again.

2. Make the scene as a short movie – talk and move

3. Try to show the opposite of the original image
what do you see, what changed?

Working on with an image that emerged out of the group doing the dialogue of images:

The image – an example we did in Bad Blumau:
4 people are in a frozen image – a conflict image
4 women, one is trying to beat the other one, one is trying to protect, the other one is trying to stop the aggressive one
There were many suggestions for an interpretation:

- It could be a family, the mother trying to beat the daughter, the older sister as protector, the grandmother trying to stop the mother.
- In school, the teacher trying to beat a pupil, other pupils/teachers going in-between.
- In prison, the guard beating a prisoner
- Among teenagers

After reconstructing the image the group decided to work with the interpretation of the mother, 2 daughters and grandmother.

Discussion points:
- what is the daughter, mother, grandmother, etc. feeling?
- what do they want to do? What does the daughter, etc. want to do?

The observers should now try to transform this conflict situation in a more positive image. Try to tell them how they should change.
- What kind of change do you see now?
- You have now an alternative image to the first one.
- What does the mother/daughter etc. feel in this image?

Go back into the first image, the trainer gives three claps and the characters can now move back in time, but just with three steps. After each step the characters freeze again. 1st clap – go – freeze, 2nd clap – go – freeze, 3rd clap- go – freeze.

- How is the situation now? What does the mother/daughter etc. think?

Again go back in the original picture.
- How should the situation be? Try to change the situation, tell them to move to gain a more positive situation. (Normally in image theatre you change the image by touching and shaping the characters or by showing them how you would like them to be like a mirror)
- What do you see?
- What kind of change did you see?
- How do the suggestions given by the audience feel to the mother, the daughter, etc.

After finishing, applaud the characters and let them go. You can also shout, yell,... They are themselves now.

As a trainer...

If you don`t feel confident with an exercise, don`t do it. Just choose those that you believe in and feel comfortable with. If you don`t believe in an exercise, but do it anyway the participants will feel it.
3.3. THE ROSE ON THE TABLE

Exercise – Type: Basic communication

Thematic Area: Health/Environment/Violence Generation/Education

Exercise Objectives
Collect different perspectives
Practice the first step of discussion: clearing what to talk about
Learn how to listen to each other
Coming possibly to a closer “Point of View”

TIME: ~ 30 min
PARTICIPANTS: 5-30
MATERIAL: “The Rose on the Table”-working sheet (additional material, page 19)

“Technical Explanation” – how does it work?

Story 1:
Imagine a rose on a table. Five friends come together and are willing to talk with the others about the same subject, which is laying on the table. A painter, a gardener, a biologist, a surgeon, a pupil...
What would happen?

Story 2:
Same, except: Five strangers come together and are willing to talk with the others about the same ....
what would happen?

Story 3:
Imagine an invisible object/subject laying on the table, like perhaps: Friendship
Issues to talk about: for instance violence, trust, ...
Five of you come together and are willing to talk with the others about the same object/subject.
What could you do to have a good talk?

Task:
Form groups of 5
Decide on the subject
Collect your different perspectives

**Feedback and Summary of the activity**

Possible discussion points:
- Were you interested in the perspectives of the others?
- What do you gain, if everybody shares his/her perspective?
- Could you take something of the perspectives of the others?
- For which situations is it useful?
- When is it not useful?
- What would be the next step?
- How was the decision-making-process in the group?

**Why we chose this Methodology**

- to reflect on values in a structured form
- exchange about values
- preparing exercise for arguing

**Variations of the Exercise**

1) The group delegates decision-making to the individuals; to take one notion from every person and merge it into one common definition. This ensures that every person’s opinion is respected. It is also possible to take one example from another person in the group (first: reading all the examples out, group decides: good or bad example. Good examples were included in the “list” from which every person could choose one to be included in the definition)

2) Majority rule: the aim of the exercise should be to really exchange points of views and get interested in each others view, or to negotiate about the point of view. → for provoking this, you can adapt the paper of instructions, or the number of examples to a number, where not everybody’s point of view can be on the paper.

3) More questions on each topic, not only “violence” or “friendship” but 3 or 4 concrete questions relating to these topics in order to get different opinions

4) If you want consensus-building then you should tell the participants to choose a topic which they don’t agree on

**Note:** Very often we have points of views, which may not be pitted against each other which are not contradictory or exclude each other, but still are very different. In some very basic cases it is necessary to have exactly the same point of view, e.g. what “friendship” means to two particular friends, what “faithfulness” means to a couple and what “human rights” means to a society.

One aim of the exercise would be to try and reach the same point of view. Agreement would mean being able to identify a common point of view. You did not need to have contrary ideas about the subject beforehand, so the aim is not so much about “consensus” (as this term is mostly used for decision-making) but “identification” (point of view).
3.4. COLLECTING REASONS

**Exercise-Type:** Preparation for debate

**Thematic Area:** Health/Environment/Violence Generation/Education

possible for each, after the introduction of an daily example

**Exercise Objectives**

First step of argumentation

See the broader field from which areas you can find reasons

**TIME:** ~ 10 min

**PARTICIPANTS:** 2-30

**NEED:** an object to give around

**“Technical Explanation” – how does it work?**

Stand in a circle. The facilitator asks a question: “Do you like ice cream?”

The first person, who has the ball says a reason pro:

“I do like ice cream, because ….”

He/she gives the ball to his/her neighbour, who says a reason contra:

“I don’t like ice cream, because....”

Do it quickly and invent other reasons. One is not allowed to use the same reason twice.

Always start your answer with “because...”

Increase the levels of statement:

a) individual preferences

b) we-should-do-statement for this group, you are working with

c) we-should-do-statement for society

**Feedback and Summary of the activity**

**Possible discussion points:**

- Did you react differently for different reasons?
- Were there reasons you considered to be stronger than others? Why?
- Were there reasons you could not accept?
- Did you feel emotional to any response by listening to reasons?
Why we chose this Methodology

- We make our opinions by having reasons for the way we think. The exercise shows very quickly the many different reasons that we can have. It demonstrates from which different areas we can find reasons.
- Reasons are the key for an open opinion
- By listening to the other’s reasons, we experience our own reaction: some reasons we think are very good, some we can not take for sure, some reasons are new and they make us think about the issue from a new perspective
- Strong and weak reasons are fundamental for arguing in a debate
- preparing exercise for the “window of reasons” and “debate”
  ⇒ make sure, that you also have we-should-do-statements for the actual group!!

Variations of the Exercise

To find the We-should-do-statement:
In order to use this exercise for preparation for the debate we focus on proper and concrete statements. Possible statements:
There should be gender equality in Iraq because
The Iraqi youth shouldn’t leave Iraq because …[other people]
The Americans should leave Iraq because... [other people]
Women should allow men to touch them because ...[other people]
We should have gender-mixed high schools because...
3.5. LISTEN TO THE WIND (NEW)
We can change opinions – We find the route!

Exercise – Type: Preparation for debate

Thematic Area: Health/Environment/Violence Generation/Education

Exercise Objectives
To be open to the point of view of other people
dare to take a new position
listen to the others
cooperation and openness as a basic skill for discussion

TIME: ~ 20 min
PARTICIPANTS: 2-30

“Technical Explanation” – how does it work?

1.) setting
same setting as exercise “this is my standpoint, this is my opinion”
except:
   • every participant makes a paper canoe (sailing-boat) and writes his/her name on it.
   • The ends of the table are considered to be the Islands “I agree” “I don’t agree”
   • As opinions are facts we constitute in our minds, we take a position to them. In other words, we are flexible towards taking a new position on them
   • listening to the reasons is like the wind is to our sail boats – we see what our new position is after having heard this or that reason

2.) sailing
one statement is said (in the beginning: take the same examples you had in the exercise before, ice cream etc.)
one person gives a reason pro or contra
each person adjusts his/her paper canoe (sailing-boat) (all at the same time)

second person gives a reason pro or contra
each person adjusts his/her paper canoe (sailing-boat) (all at the same time)

... fifth person gives a reason pro or contra
each person adjusts his/her paper canoe (sailing-boat) (all at the same time)
3.) **looking for new islands**

Brief discussion:

Does the statement or the question have to be more precise? Should it be adjusted?
Were the reasons leading (blowing ;-) to an other statement?
Can we figure out how the paper canoes could come near the islands or in the middle?
Can we formulate a realistic What’s-the-best-to-do-statement for a debate?
"We (who?) should introduce this (which?) step “
What happens if the statement is about general values?

Adjust or make up a new statement: and repeat step 2 and 3

**Feedback and Summary of the activity**

Possible discussion points:

- how did it feel to consider the opinion flexible and do them in the metaphor of a sailing boat?
- was it easy or hard to listen to the wind (the reasons of others)?
- could you discover something in the process of making statements?
- if you insist on your point of view and you consider your opinion to be the truth, how does this effect others? When is it not helpful for society if you insist and refuse to listen to the reasons of others?
- Does the gender of a person affect how the opinion is received? (e.g. women, men)?
- is it possible to lose face by changing your opinion?

**Why we chose this Methodology**

- opinions are individual and people can be convinced to change their opinions by listening to reasons
- to have an open mind is a challenge: you have to risk becoming someone else, to be someone with another point of view after the discussion
- personal and political opinions are fluid in a society, they change through the times and through the voices who make society

[Perhaps with this exercise you touch something that is contradictory to the concept of open opinion—individual feelings and religious beliefs are for humans “true” – there is nothing to discuss about. Other persons opinions are not considered valid. But as soon as you think about what to do with this truth, as soon as you take responsibility for your actions you are “setting the sails”.]
3.6. FIND THE WE-SHOULD-DO-STATEMENT

Exercise – Type: Debate

Thematic Area: Health/Environment/Violence Generation/Education

Exercise Objectives
Being responsible for issues which will be discussed. Adapting the “field of interest” to a question for debate. Arising awareness for decision making in civil society processes.

TIME: ~ 20 min
PARTICIPANTS: 4-30
NEEDS: window-sheet

"Technical Explanation” – how does it work?
1. With the group, arrive at the question that they would want to debate later
2. The facilitator writes the questions on the board – it has to be written down, as the later debate should exactly stay with this statement

The Statement must be very clear in terms of:
   a. who is we: this group? Your school? Your city? Iraq?
   b. that it wants to introduce an action or law into society
   c. For example:
      We should have a representation of youth in the Iraqi parliament – so we must lower the age limit that currently stands at 30

This is a very clear suggestion and proposal to the “What shall we do?” question.
Perhaps with the same intention, but not as clear would be the statement: “We should pay more attention to the problems of youth in Iraq.” This is a statement, which is about values and is an appeal to behaviour – but it is not a suggestion of a clear step a certain group could take.

Why we chose this Methodology
showing by the way the principle: suggestion - majority rule
it takes some time to collect the questions – be strict, if it is well enough defined – the more productive the discussion will be.
3.7. THE WINDOW OF REASONS

Exercise-Type: Debate

Thematic Area: Health/Environment/Violence Generation/Education

Exercise Objectives

• collect reasons and arguments from your own common knowledge
• get in touch with bigger political issues, for example by preparing with articles from newspapers etc.
• being part of common social discussions
• feel responsible for common and “big” problems and argue about these
• learning more about the issue in question
• weighing your arguments

TIME: ~20 min
PARTICIPANTS: 4-30
NEEDS: window-sheet

“Technical Explanation” – how does it work?

• take the window of reasons (Additional Material, page 21)
• write above, what the statement of the debate shall be, e.g. “Parties which support terrorism should not be allowed to participate in the political life.”
• for yourself:
  o write down all reasons which come into your mind
  o decide how strong and how weak you think they are
  o if you have in mind a reason or an idea, in which you don’t know, if it is an argument or not, write it down in “don’t know”
**We should-statement:**
We should have a youth representation in the Iraqi parliament – lower the age limit (currently: 30).

<table>
<thead>
<tr>
<th>PRO</th>
<th>Don’t know</th>
<th>Contra</th>
</tr>
</thead>
<tbody>
<tr>
<td>if young people are involved from a younger age, we build up a stable society</td>
<td>corruption is a big problem in politics</td>
<td>young people are not experienced enough with political procedures</td>
</tr>
<tr>
<td>the youth would identify more with the parliament</td>
<td>political issues are complicated</td>
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<tr>
<td>a lot of young people would be interested</td>
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<tr>
<td>it won’t be a big effort to put more seats in the parliament</td>
<td></td>
<td>you won’t find people, who are interested in doing this anyway</td>
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**Why we chose this Methodology**
- makes visible, that we are giving weight to arguments
- preparation for the debate
3.8. DEBATE TO UNDERSTAND BETTER

**Exercise-Type:** Debate

**Thematic Area:** Health/Environment/Violence Generation/Education

**Exercise Objectives**

_for all:_
- it is not about competition but to understand the issue better
- discuss values and future steps in a formal, political way
- feel responsible for common and "big" problems and argue about these
- learn more about the discussed issue

_for the people debating:_
- practice speech, reasoning, listening, dialogue
- learn to stick to the issue in discussion
- learn to receive feedback (observations of others)

_for the observers:_
- learn to articulate your observations, that the others can receive
- focus on the core of the debate

**TIME:** ~ 1 hr – 1,5 hr  
**PARTICIPANTS:** 6-30  
**MATERIAL:** “Criteria for debate”-handout (additional Material, page 29)

_“Technical Explanation” – how does it work?_

1.) **Preparing the debate (15 minutes)**
- find four volunteers to debate: two will be pro, two will be contra
- find one volunteer who keeps time
- You can debate pro or contra and you can learn a lot by arguing against your own personal opinion. However, many people want to argue for their own opinion
- do the preparation with the "window of reasons" (15 min.)
- everybody works five min. individually on the "window of reasons"
  - give the debaters more support: you can divide the whole group into pro and contra, so that the observers will help the others to find reasons. Hold a short discussion in the group (10 minutes)
- the debaters take 5 minutes to prepare their introduction statement: Place 3 reasons – this might be enough, find examples
2.) Debate (24 minutes)

Setting:

PRO

CONTRA

1

2

3

4

😊 I am the timekeeper!

<table>
<thead>
<tr>
<th>3.) introduction statement (each 2 minutes)</th>
<th>4.) discussion</th>
<th>5.) conclusion statement (each 1 minute)</th>
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24 minutes

3.) Feedback

1. to the debaters: **How did you feel during the debate?**
2. to observers and debaters: **What happened to the issue?**
3. to the observers:
   - please give the debaters individual feedback
   - and your CRITERIA of OBSERVATION:

   “I observed....,
   This had the effect on me, that ...
   for the criteria xxx I would say....

**Feedback and Summary of the activity**

Possible discussion points:
1) How did you feel during the debate?
2) What happened to the issue? (It is at this moment that the observers should give their comments).
3) At the end, did anyone change his or her opinion? It is very difficult for people to admit that after a discussion they changed their opinion.
As a trainer....
The aim is to make people discuss an issue constructively. Is it possible to come to a solution in this exercise?
Eva’s observation: I have never seen a group of four people who came to a compromise. The best you can reach is that people think about the issue; change their positions a little bit, but only to a certain level.
It is quite hard to come to a solution.

It is good to have a ritual after such a discussion. It is just to say: “thank you for the game”.

3) Feedback from the observers to each person. You have two criteria:
   a) Listen to the others, listen to the reasons.
   b) Constructive discussion behaviour

Try to narrate your observations giving a precise example and a precise observation.

Why we chose this Methodology
Exercise and game for parliament processes
The potential for political education

Variations of the Exercise
- With the group you can set up rules for the discussion, rules that everybody has to stick to. You can also change the time setting, for example, you can take half the time.
- Having the feedback procedure clearly demonstrates that there is not only one “right” but every individual has to take care and pay attention to produce a good basis for discussion. This is the responsibility of the group
- You can make the preparation time longer: give articles and newspapers to read, preparation time for a debate could be up to one week
MODULE 4 – Step by Step

Concrete strategies for action: To act within the field of action, to deal with conflicts, to realize ideas and tools, to transform situations of conflict, to deal with backlashes, etc.

Working with Role-Plays /VERBAL COMMUNICATION

Module “Step by Step” enables the youth to identify their fields of action and to practice it.
The focus in this chapter is application into the daily life. For this we can work on specific communication skills, which you need to educate.
In Module 4 we propose some role-plays, which:
- refer to private or public/political situations (rehearsal, practice)
- give experience to the effects of communication (increase empathy)

Module 4 is: to develop new exercises which fit into your culture, your needs and are realistic.

1.) Theoretical background – communication is always embedded in a situation

The “Normal” communication model of sender – receiver – message is good enough to understand human communication, as humans are not computers. There are a lot more things which we have to keep in mind.

- It makes a big difference how you say something,
- Also the surrounding/situation is very important (when – where – why – what for).
- Intention, attitude, relations and reasons in the situation are the basis for people to meet in order to communicate.
The following model has been created by Helmut Geißner who tries to put this complex in a model. If you change one of the items in this model it will change the whole situation of communication.

2.) Benefits of role-plays
You have two possibilities to learn something:

a) to stay in character and try different means of communication in a safe and private room. You can try this exercise several times.

b) the participants can switch roles.
so what the participant can learn via role play is:

- it increases their repertoire of behaviour and action (rehearsal of action)
- it changes their perspective (empathy)

3.) Different kinds of role plays

Here, we propose two different types of role play, which you as a trainer can develop further, depending on the needs of the group.

- **A.) Simulation (Exercise: The Role-Play):**
  - the participants get cards with instructions: they are going to play a character in a certain situation
  - or the participants work on a situation that they have experienced
  
  if you want:
  - you can work as a facilitator interrupting and repeating several sequences
  - or
  - with changing roles => big experience for the participants

  → benefits:
  - the participants can discover new ways of acting in a certain situation
  - they get some analytical knowledge of situations (intention, level of relationship, ...)
  - they get empathy through changing the roles

- **B.) Communication-behaviour (Exercise “Preparing the Festival” “Talk to the donkey”):**
  - you give the group a subject to discuss: for example how to organise a festival – choose a nice subject.
  - you give each participant a certain card with instructions on how to communicate: to talk a lot, to talk very positively, to criticise...

  → benefits:
  - they can discover what type of behaviour is needed to produce a constructive discussion
  - they experience the effects of communication styles and behaviour
  - the participants can discover new ways, in which to behave.
**Difference between role-play and debate:** debate is a very formal situation about political issues. A role-play is done in a much more informal setting, and the group has to figure out who is talking. The focus in the role play exercise is on communication behaviour, whereas in the debate the focus is on the issue.

1. **Setting of the role-play**
   - step in and step out of the role play (try and come up with a ritual for example stepping on to the ‘stage’). This enables participants to alter between their characters and their own personality
   - let this continue for some time (minimum 10-30 minutes)
   - the first question after the play has finished should be addressed to the actors: how did you feel? What happened to you?
   - remember: the main exercise is the reflection after the role-play: take enough time for this: the reflection and feedback should be at least as long as the play itself
   - In the role-play, the observers and their feedback are essential. → feedback

Let’s invent role plays with this setting as the background.
Take the role cards and decide a situation – who is talking to whom, why and for what. Our goal is to invent a role play for 2 persons in a situation of conflict. Please split up into groups of two and invent a situation. It should be a typical situation related to your personal daily life. (see working sheets Additional Material, page 23)

Role Play 1: Youth representation
Role Play 2: Two neighbours, one wants to borrow a generator from the other

Let the participants make role plays consisting of their own ideas. They can also change roles after some time.

**FEEDBACK:**

After most of the exercise the process of reflection should occur. The goal of this exercise is:

- to reflect on the experiences in the exercise.
- to relate the content to the reality of the daily life.

The third goal, which we want to give you more background information on now is:

- that the participants enhance their knowledge about themselves and that they are able to choose what they do by knowing the effects of what they do.

We want to draw attention to the feedback about the individuals as this is the main means of learning.
We want to stress that Feedback is the channel through which participants can learn. Feedback needs quite some time, after completing the exercises as it is an exercise in itself.
For communication exercises we have adapted a model that is based on the psychology of the communication in a situation.

**The Johari – Window**

<table>
<thead>
<tr>
<th>I about myself</th>
<th>The others about me</th>
</tr>
</thead>
<tbody>
<tr>
<td>I and the others know: I am here presenting right now.</td>
<td>I and the others know: I am here presenting right now.</td>
</tr>
<tr>
<td>II</td>
<td>II</td>
</tr>
<tr>
<td>• The others can see that I am making an angry face, but I am not aware of this</td>
<td>• The others can see that I am making an angry face, but I am not aware of this</td>
</tr>
<tr>
<td>III</td>
<td>III</td>
</tr>
<tr>
<td>• I know, what I don’t tell others, but they don’t know.</td>
<td>• I know, what I don’t tell others, but they don’t know.</td>
</tr>
<tr>
<td>IV</td>
<td>IV</td>
</tr>
<tr>
<td>• who knows about undiscovered dreams, wishes, needs? Nobody.</td>
<td>• who knows about undiscovered dreams, wishes, needs? Nobody.</td>
</tr>
</tbody>
</table>

The goal of the feedback is to increase individual knowledge on what I know about myself and what the others know about me. By reducing this knowledge, I am only made aware through the participants/audience telling me.

For example: feedback: You were talking very fast (observation), I could not follow (= effect to a person).
### I about myself

<table>
<thead>
<tr>
<th>Know</th>
<th>don’t know</th>
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<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>II</td>
</tr>
<tr>
<td>Increase the knowledge about myself and how it affects other people</td>
<td>Reduce effects of my behaviour, which I did not choose.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>don’t know</th>
<th>III</th>
<th>IV</th>
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The other participants (and the trainers) need to communicate the feedback in such a way that the others are able to receive it, without thinking, as they would not have to justify or defend themselves.

This concept is similar to the concept of observation/interpretation.

When giving feedback, make a clear distinction between observation and the effect:

**Talk about**

- the observation
- what this has done for you
  (not the interpretation about the other’s psyche, but the effect on yourself)

**Not:**

“You interrupted the others because you did not want to hear the others.”

**But:**

“You interrupted the others. This made me angry, because I wanted to hear the other’s arguments.”

Feedback is also a means of learning the things that we should not underestimate, because it again makes clear that the perception of every individual might be different. So feedback for the same situation could be different when coming from another person:
“You interrupted the others, but in this case I thought it was important for the discussion that you could make your point clear again.”

What is helpful or not helpful for good communication is not a set law, but how your partners in communication perceive it. Therefore we need time for giving and receiving of feedback.

➤ Hand out the feedback-guideline to the participants (Additional Material, page 22)
4.1. ROLE-PLAY ONE TO ONE (NEW)

Exercise – Type: Verbal Communication

Thematic Area: Health/Environment/Violence Generation/Education

Exercise Objectives
To practise difficult situations in a safe environment receiving feedback of the colleagues. Change of perspectives.

TIME: ~ 40 min
PARTICIPANTS: 4-30
NEED: Instruction-Cards, working sheet conflict (Additional Material, page 28)

"Technical Explanation” – how does it work?
1.) prepare the instruction cards, (either the facilitator or the participants)
2.) have two volunteers working with the instruction cards (characters), the others will observe the play (if you decide do divide the group, have at least the same number of observers as those performing)
   • the characters don’t know what the instruction card of the others entails
3.) instruct that the role play should be at least 10 minutes long. You can decide whether you interrupt it or give the characters the task to determine when it ends.
4.) let the volunteers step out of their characters, ask:
   - how did you feel? were you content, happy with the course of the communication?
5.) ask the observers: what could the observers see? did this correspond with the instructions on the cards? Any suggestions?
6.) repeat the role play
   a. and rehearse some suggestions for better communication or
   b. let the volunteers change characters to experience empathy and get new ideas for suggestions
   c. give the group the sheet: “conflict?” and work on the communication discovering the corresponding needs and interests
Why we chose this Methodology

- in role plays you can prepare situations you may encounter in the future or situations you have already experienced in the social reality of the participants
- learning occurs especially if the participants get a chance or are stimulated to communicate in a different, constructive way – not only talking about it, but acting and experiencing it in the reality of the play
- the analytical aspect for situations is clear through the instructions: level of relationship, intentions, openness to dialogue and levels of conflict.
4.2. ROLE-PLAY GROUP DISCUSSION (NEW)

Exercise – Type: Verbal Communication

Thematic Area: Health/Environment/Violence Generation/Education

Exercise Objectives
Practise new communication behaviour, change perspectives, be aware of discussion processes, experiencing constructive behaviour.

TIME: ~ 20 min
PARTICIPANTS: 2-30

“Technical Explanation” – how does it work?

1.) prepare the instruction cards, (either the facilitator or the participants themselves)
2.) have 6 volunteers working with the instruction cards (characters), the others will observe the play (the characters don’t know the instruction card of the others, but you can point out the discussion-leader)
3.) give the observers the sheet: “conflict?” and work on the communication discovering the corresponding needs and interests
4.) instruct that the role play should be at least 20 minutes long. You can decide whether you interrupt them after a certain time or if the characters have to determine when it ends.
5.) let the volunteers step out of their characters, ask:
   - how did you feel? were you content and happy with the course of the communication?
6.) ask the observers: what could the observers see? What do you think were the instructions on the cards?
4.3. TALKING TO THE DONKEY ("Talk and listen") (NEW)

**Exercise – Type:** Verbal Communication

**Thematic Area:** Health/Environment/Violence Generation/Education

**Exercise Objectives**
Experience the effects of not-respecting the other

**TIME:** ~ 20 min
**PARTICIPANTS:** 2-30

**“Technical Explanation” – how does it work?**

- "This is an exercise about listening and telling"
- divide the group into A and B participants
- each A (talker) will work with a B (the listener)
- each pair prepares sits, facing in each other on two chairs.
- ask group B to wait outside for their instructions
- stay with group A and give instructions:
  - "You are going to tell B something which is important to you: it might be a nice experience you made, a future plan...."
  - You will have three minutes to explain this experience. Make sure that you talk for the whole three minutes.
  - But: You are not talking to a human being, you are talking to your donkey.
  - Make sure that the donkey understood, and ask “Did you get me? Did you understand? Did you understand what I was telling you?”
  - You like the donkey, but you don’t believe that s/he can really understand you.
  - Group B does not know about these instructions.
  - Think about your subject, while I will give group B instructions.”

- go to group B and give instructions:
  - "You will listen carefully to the story your partners will tell you. Observe the body language and the intonation. How can you follow the story? Observe the feelings you have.
  - You like your partner and are interested in her/his story
  - I will announce when two minutes have passed.
  - In the last minute you stop seeing your partner as a human being. You now see him as a donkey. See what happens with your feeling.

- group B enters the room with you
- Announce the time, and after two minutes say: "one minute left"
Feedback and Summary of the activity

Ask the participants to share their observations, without revealing what their instructions were:

- group A: How did you feel about what happened in this exercise?
- group B: How did you feel about what happened in this exercise?

Regarding the behaviour of your partner: Have you experienced similar behaviour in your every day life? Can you draw parallels?

- Ask Participants B to share their instructions and their strategy in fulfilling the task.
- Ask Participants A to share their instructions and their strategy in fulfilling the task.

Collect the participants impressions – it might be a very tough experience for them.

How do we know, that we respect ourselves (equal intelligent) human beings in a conversation?

What can we do, if we feel offended by someone not taking us seriously?

Do you remember a situation, when you were not really taking your partner seriously? Why and what could you do about it? Do you now have the goal to respect human beings completely?

Why we chose this Methodology

- the exercise makes very clear how offending and violating behaviour in communication can be – by seeing the other not as a human being and by seeing the other as unequal.
- make sure, that boys and girls split equally into group a and b.
- for this exercise the group already needs to have established some trust. Therefore this should not be one of the first exercises.
4.4. PREPARING THE FESTIVAL (NEW)

**Exercise – Type:** Verbal Communication

**Thematic Area:** Health/Environment/Violence Generation/Education

**Exercise Objectives**
To find out what actions are constructive in communication and to practice these consciously

**TIME:** ~ 40 min  
**PARTICIPANTS:** 5-30  
**NEEDS:** 5-6 instruction-cards for the participants

**“Technical Explanation” – how does it work?**

1.)
- 5-6 volunteers come in the middle to sit around one table. The others are observers and are sitting around
- give the group the subject that they will discuss and the situation, they are in right now: they are pupils in school / neighbours / friends and want to prepare together for a festival, which is happening in one week
- give each of the volunteers a card with instructions

2.)
- 20 minutes discussion in the group
- the observers take down notes, what happens, what was helpful to plan, what was disturbing in the talk

3.)
- to the volunteers: how did you feel? (don’t say what your instructions were, yet) Have you been satisfied with the talk?
- to the observers: Your observations? What was helpful, what was not helpful in terms of working together on an issue? Can you guess what the instructions were?
Feedback and Summary of the activity

Possible discussion points:

- can we find guidelines for constructive discussion?
- can you figure out what is helpful from each character for a discussion and what are the harmful aspects of this?
- what do you think is most needed for constructive discussion in your situation?

Why we chose this Methodology

Participants can experience new behaviour and analytically observe, what attitude is helpful when participating in a constructive discussion.
4.5. FORUM THEATRE

**Thematic Area:** any

**Exercise Objectives:** creating a Forum theatre play according to issues. Rehearse and perform; experience that change is possible, taking action, being creative, discover other perspectives.

TIME: 120 min  
MATERIAL: anything you want  
PARTICIPANTS: two groups

“Technical Explanation” – how does it work?

The participants analyse the images they made and what they experienced in the games. From this they create a representative scene (app. 10 – 15 min.) that is actually nobody’s story. The story itself shows struggles but offers no solutions. Within the theatre there is action. The action is coming from a desire. Theatre presents people with emotions, feelings and with desires. The people want something; change, awareness, etc. It is about wanting something. It doesn’t need much to make theatre. All you really need is space, people and passion. It is important that it comes from the heart. Forum theatre is there for asking questions, especially questions you want to discuss with the community. You have to have an open mind. When you are a jackal, if you already know the answer, don’t do Forum theatre. In this case, do propaganda theatre. However, if you are interested in finding better ways to solve a problem in the community as a group – the Forum theatre is powerful and helpful.

**What is Forum theatre?**

In the 60ies, when there was a dictatorship in Brazil, only a special kind of theatre was allowed. It was European, non-political theatre and very harmless theatre, because everything else that could be dangerous for the dictatorship was forbidden as there was censorship. 

*Augusto Boal* was not satisfied with this kind of theatre. It was boring and it didn’t change anything. It kept the people calm and only served for the purpose of pure amusement. He wanted to do something else, a different theatre. He however, had to find a way to do this with censorship present. The first idea was to do it very quickly, on the streets, in the schools, in universities, on the back of trucks… and not to do European theatre, but theatre that comes from the people, their stories – which is even more dangerous for the dictator, and that was the reason why he was tortured. They had no written script. They used different kinds of theatres, for example newspaper-theatre, they read the lines of the newspaper out and combined it with their thoughts.
For example in one newspaper was an article on how many people were starving in Brazil. Two pages later was an article about a feast the president gave to his friends, with a list of the menu they had. Just with these two articles from one newspaper they went on stage and read and played the lines – acting as the starving people and the president’s feast. This caused awareness for the people and demonstrated the situation better to them.

They were a group of actors and one idea was to show the problems of the people, for example that the farmers didn’t own land. There was one moment when they were showing a piece (the problem of the farmers), telling them to take their guns and fight against the army and create a resistance movement. The actors on stage were showing the people what to do, that they should fight. After the play a man came to the actors and said – oh, that’s wonderful, you will fight with us! Let’s take the guns and we will fight! The actors said, “no, we are sorry, these guns are made of plastic, they don’t shoot, it’s just theatre”. The man then said, “oh, that doesn’t matter, you are real and you can fight with us”. The actors said, “well, no, sorry, we are not fighters, we just fight on stage, we won’t fight for you”. The man was very disappointed because he saw something on stage that wasn’t real. From this Augusto Boal realised that it wasn’t a good way to show the people on stage what they should do, if they were not really convinced to do it themselves.

This was a very disappointing realisation for Boal, “who are we as actors to tell the people how to behave?” and he started to think again. So then they created a play out of the people’s problems and then they stopped the play in one moment and asked the people: what do you think, what shall we do? The audience gave suggestions: “You should fight”, “You should run away”, and the actors then did what the audience suggested.

One evening they were doing this kind of theatre, asking the people for their stories, and they were taking the suggestions of the audience to find a solution, and it was about their political problems. Then one woman in the audience said, “I have a problem, but I don’t know if it’s political”. She told her story: “I am married, and my husband has a girlfriend, and he is spending all his money on his girlfriend and I am staying at home, and this is my problem”. So the actors asked the audience: Is this a political problem? The laws regulate marriage, divorce, etc.

They decided to play the problem and then they were asking for solutions. So one woman said “she should just leave him”, and the problem was “where shall she go”, then the suggestion came that she should talk to the girlfriend, and she went and talked to the girlfriend but the girlfriend said “I don’t care”. One suggestion from a very big woman was that she should really talk with her husband. And the actress who played the wife talked to her husband. And the woman in the audience said “no, no, that’s not what I meant, I meant she should really talk to the husband”, and they tried again and she was not satisfied, and so Boal said “we don’t know what you want, come on stage, and show what you want”.

That was a moment where the border that normally exists in theatre between audience and stage became open, there suddenly was a door, where the audience could go on stage and show how they would act. So it became a forum known as the Forum Theatre.
**What does a Forum Theatre look like?**

Normally it grows out of a process like we were doing in the train-the-trainer workshop in Bad Blumau: the group is consolidated as a group, you already made some steps together, and questions did come up.

**The dramatic structure:**

There is a main story/a main conflict, but maybe there are other conflicts surrounding it. Both sides have their wishes and these often contradict. So you are showing this conflict. It is very important that they both show positive wishes and a desire, “I want” and not “I don’t want”. It is more helpful to know what you want and show it on stage.

![Dramatic Structure of a Forum Scene](drawing by Augusto Boal, July 2005, photo by Josefina Echevarria)

We then have the moment of crisis. Boal started to call it “Chinese crisis”, because the word “crisis” in Chinese means “crisis” and “chance” at the same time. On stage you show the struggle, the problems and no solutions. You show the play until the biggest crises. You then re-start a second time and now, in every moment, an audience member can shout “STOP! I want to make a change!”. Then he/she can replace one character and play it his/herself, and try something different. The goal is to solve the problem, to make the situation safer and more respectful. The question is, if we can learn anything from the suggestion made. Normally there is always something to be learnt.

You play as long as there are interventions from the audience. The actors have to remain true. That means that they have to be open to new ideas and react truly to their character. It’s neither about resisting all the time nor about giving in immediately.
After an intervention the Joker can ask the **spectactor** (the one who came on stage from the audience – spectator/actor), the audience and the characters how they experienced the idea and what they observed.

**The Joker** is the “wild card”. He normally goes through the process with the cast and in the forum theatre he is something like a moderator or master of ceremony.

**Magic**: when someone comes on stage and a character changes from being mean to nice, this is not helpful. This is magic (or Hollywood). The spectactor has to be true to the character and his/her desires.

It is a play of reality, not a play of fantasy or Hollywood. Within the play, we then come into the reality of the image. What you learned in theatre, can change your reality. This is the hope. It is then not my responsibility any more, because it is their own responsibility to change. It’s about making the experience of different perspectives possible, learning about it and giving them the space.

---

**Please have a look at the DVD – you created wonderful, very touching and serious forum theatres.**

**Feedback and Summary of the activity**

Possible Discussion points:
Ask for everything: thoughts, opinions, questions, feelings, ...

**NOTE**: The idea behind the method of a forum theatre is to create hope and to create opportunities, to find an open window and a possible way to go that somehow becomes better.

*What are the possibilities of hope, of making it safer, of having less violence, etc. - did we learning anything from this?*
EXERCISES FOR STRESS RELEASE

There are a lot of different exercises for relaxation and stress release. We present a few which you can do in between.

- TAXIDRIVER / BUSDRIVER

Thematic Area: Health/Environment/Violence/Generation/Education

Exercise Objectives
The objective of this exercise is to observe yourself and the others in a leading position as well as in a following one and to recognize difficulties found in teams and leadership. Another objective is to have fun.

TIME: 15 min – 30 min
MATERIAL: -
PARTICIPANTS: 4 - ...

“Technical Explanation” – how does it work?
The first part is the Taxi driver-Exercise. One is standing in front of another; this person is the Taxi, the other one is the driver. The Taxi closes his/her eyes. The driver has got 5 signals: Patting on the top of the head means go forward, patting on the left shoulder means turn left, on the right shoulder means turn right, on the back means backwards – NO pats means STOP! Without talking! No accidents! The Taxi determines the speed. Switch roles.
- **Zipp – Zapp - Spoing**

**Thematic Area:** fun

**Exercise Objectives**
Concentration and fun.

**TIME:** 15 min  
**MATERIAL:** -  
**PARTICIPANTS:** 8 - ...

"**Technical Explanation** – how does it work?"

Stand in a circle. You pass on an impulse that you either send to your left or to your right or across the circle to somebody else. If you send it to your left or to your right, you shout ZIPP and raise your arm pointing at the person standing next to you. If you send the impulse across the circle you shout ZAPP and point at the person you are sending the impulse to. If you receive an impulse you pass it on with either ZIPP or ZAPP or you can refuse it and then you shout SPOING and you go down, you duck/cower. Then the impulse remains with the person who was sending it and he has to send it to somebody else.

- **1 – 2 – 3**

**Thematic Area:** fun

**Exercise Objectives**
Concentration and fun

**TIME:** 15 min 
**MATERIAL:** -  
**PARTICIPANTS:** 2 - ...

"**Technical Explanation** – how does it work?"

Two people are standing in front of each other and count till 3. So, (A) starts with 1 – then (B) says 2 – then (A) says 3 – then (B) says 1 – then (A) says 2 – then (B) says 3 – then (A) says 1 ... and so on.
Then (A) replaces the number 1 by doing a movement and a sound, 2 and 3 remain numbers. So every time one would say 1 he will do the movement and the sound.
Then (B) replaces 2 by a different movement and a different sound.
Then (A) replaces 3 by a third movement and a third sound.
You can make a little performance then with that...
CLOSING QUESTIONS AND REMARKS

1) For us it was an incentive to be here. It was like a vacation from the war, being away from the war zone. But, how can I encourage people to participate in this training in Iraq? How can I motivate them?

_one option is to offer them something (hygienic things, a safe room, pocket money, an issue that they are interested in)_ We have thematic areas in the handbook – people like to do what they are interested in.

2) How many participants should be in a group?

_8 is a minimum for a workshop, the ideal number is 12, but 16/18 is the limit. For Armin 24 is the maximum._

3) Can the exercises take place outside?

_It might be hard to get the concentration of the people if you are outdoors; there is so much to see, do, etc._

_Some of the exercises can be done outside the classroom. However, you should make sure you have a space, which is "private"._

4) What are the objectives of the exercises? For example “who is the leader”?

_Please have a look at the "Areas of learning” and at the “Overview of Exercises and Aims” (Additional Material, page 3). As the “verbal communication exercises” have a certain idea of individual skills to learn we can name them, but still: you as a trainer can adopt the frame the exercise gives you to the objectives you want to focus on._

_In general: The objective is altered by your intention, depending on whom you are working with – either train-the-trainer workshop or youth._

_The general objective is to learn. Therefore one must clarify the basic question of, what is there to learn?_  
- to learn about yourself  
- to experience yourself in the exercises. This can be transferred to your daily life. How does this affect other people?  
- to learn about the group, the society, your social life. You learn about other people. You learn that they are different, that they behave differently or in the same way.  
- You learn about violence in the family, about security issues, about debating culture in politics, etc.  
- You learn about how things are?, is it necessary to change? If we want to change, how can we change?  
- How do I behave, how do the others see me?  
- To get to know yourself better and practice it  
- Empathy and sympathy  
- The ability to analyse and recognize situations  
- Do I want to change a situation etc. – how can I do it?

_Have fun, gain the power, explore new things, share your thoughts – STEP BY STEP!_
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