

## European Erasmus+ Project "Day One in Europe"

The main objective of the European Erasmus+ project "Day One in Europe" was the creation of pedagogical tools for the better reception of children from migrant and refugee families during their integration, both in the daily school life and in the host country's accommodation facilities. More specifically, the main objective was, on the one hand, the smoother integration of migrant and refugee children into the school and social environments of the host country and, on the other hand, the strengthening and reinforcement of their cultural background and their mother tongue.

The project partners were LE LABA, Ecole élémentaire Ferdinand Buisson, and Territoires Alimentaires from France, Ecole Fondamentale de l'Athénée Royal Bruxelles 2 from Belgium, Istituto Comprensivo Palmanova from Italy, Momentum Marketing Services Limited from Ireland and VisMedNet Association from Malta. In line with the objectives of the project, the above partners were involved in the creation of the Lunch box, Mail box, Playing box, Music box and Language box.

The Greek participation and in particular, the members of the social cooperative enterprise SynkoinO were involved in the creation of the PlayBox, where the main objective is the use of forms of "theatre in education" and "social theatre" in the context of intercultural education.

Within the framework of the PlayBox, the following 6 experiential workshops were designed and implemented for the theoretical and practical training of the trainee teachers/partners in the project.

### Teacher Training - Experiential workshops for adults

#### 1. Group dynamics: getting to know the members

The video presents an introductory game, whereby participants are first asked to draw their<sup>1</sup> workplace and then to present themselves in their workplace to their partner. The pairs exchange the relevant information and finally each person is invited to present his/her pair to the plenary/circle.

#### 2. Creativity: From stimulus to role and story

The video proposes an experiential process that was followed in order for each participant, starting from the same stimulus (an ambiguous image), to be led to the creation of his/her role and thus his/her story.

-First, each person is asked to draw the first figure he/she saw from the stimulus, making a specific choice.

---

<sup>1</sup> Depending on the needs of the group and the context, members may be asked to draw their home, school/university or place, etc.

-Then each member is asked to portray through his/her body the figure he/she has drawn and with the help of the technique *given conditions* to create his/her role, answering the questions: Who? Where? When? What is done? What does the role want? How?

-In the next step some volunteers are invited in role for an interview and are asked questions by the plenary. The drama convention proposed is *hot seating*.

-Depending on the story being created and its dramatic interest, the facilitator suggests selected drama techniques to further deepen the story: flashback scene, fast forward scene, advice, role on the wall, alter ego, etc.

### 3. Creativity: flow, flexibility and imagination

This workshop is about exploring the inescapable relationship between Creativity and Art, as participants are invited to participate experientially in an aesthetic experience. More specifically, the workshop selects and implements specific experiential activities and theatre games aimed at developing the key characteristics of creativity, including flow (the multiplicity of ideas), flexibility (the variety of ideas) and imagination. Relevant activities presented in the video include multi-purposing (transforming) an object, brainstorming through the search for immediate answers to specific questions, creating an imaginary space and using it through pantomime.

### 4. Image Theatre

The video proposes a workshop based on the method of the Image Theatre, by Augusto Boal, creator of the Theatre of the Oppressed<sup>2</sup>, in order to deepen the participants' understanding of issues related to intercultural education.

The aim of the workshop is to encourage participants to think with images rather than with words, to discuss a topic or problem without the use of words, but using only the body (their own or that of their group members).

-Each group is asked to create a picture/an image that presents a word-concept related to the topic which is under research. The world is secretly given to each group, e.g. interculturalism, diversity, stereotypes.

-Continuous consultation with the group is needed so that everyone agrees with the proposal and is part of the picture.

---

<sup>2</sup> It should be noted that this workshop aims to link the Image Theatre with intercultural education and therefore the following structure is proposed. In case the subject of the original image captures an existing oppression (the real/actual image, as proposed in the Theatre of the Oppressed), the sculptor or the group is invited to subsequently create the ideal image of the situation previously presented and where the removal of the oppression takes place. Having created the actual image and the ideal image, the sculptor or the group is then invited to create the image(s) of transition: how they go from one situation to another, what they need to change in order to revolutionize the reality (Boal, Augusto. 2000. *Theatre of the Oppressed*, London: Pluto Press).

-This is the first image (template) that has been created.

-Subsequently, the facilitator interacts with the audience/other groups for its/their own interpretations, while at the same time proposes drama/theatre conventions in order to enhance the dynamics.

-Indicative conventions include: the title/caption, the internal monologue, the slow-motion movement towards change/liberation and other.

## **5. Creating collective stories through personal objects**

This video presents the experiential process that was followed in order for each participant, starting from a personal object and the story it carries, to be led to a creative process so as to devise a new collective story with others. This new collective story is asked to be composed of elements of the different personal stories of the group members. Among the objectives of the experiential workshop, are, for the participants to express themselves personally, to share their stories safely and creatively and through respect for the Other, active listening, interaction, partnership and meaningful collaboration to be led to a collective artistic creation.

The workshop is presented in detail in the Playbox good practices, as documented after their implementation with a pupil population relevant to the European Programme.

## **6. Shadow theatre: workshop evaluation and closure**

This workshop presents an alternative artistic proposal that can be used for the evaluation, reflection and closure of experiential workshops. Specifically, shadow theatre is chosen in order for the participants, through movements, corporal language and improvisation, to express in a non-verbal way thoughts, ideas and feelings regarding their participation in the previous workshop. Shadow theatre, with the contribution of appropriate music and/or colour choices in lighting, allows the transformation of evaluation and reflection into an artistic action, while helping members who feel more shy to express themselves, avoiding direct exposure to the audience.