

Appendix “Comic”

1 Extracts from comic books concerning the theme of migration and issues of refugees. A suggestion for facilitators to select their own pages could be the following:

Zenobia - Dürr / Horneman

The Kite Runner - Khaled Hosseini / Fabio Celoni /Mirka Andolfo

The Arrival - Shaun Tan

The Escape - Marek Vadas

Akim court - Claude K. Dubois

Ana - Guillermo Arriaga / Humberto Ramos

Ahalman - Susanna Martin / Cristina Bueno

Asylum - Javier de Isusi

2 A proposal for very simple comic images that can be easily copied and used by the participants. We are looking for simple drawings, with few details but with expressive richness. Some examples can be found at:

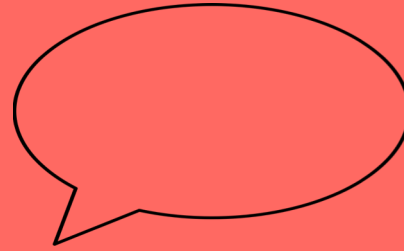
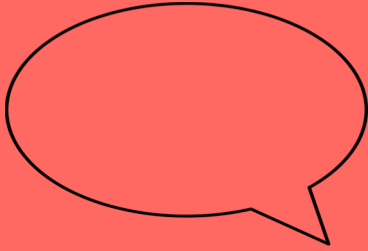
<https://goodticklebrain.com/three-panel-plays>

<https://webdelmaestro.com/como-hacer-un-comic/>

<https://www.imagineforest.com/blog/how-to-create-a-comic-strip/>

Appendix “Fotonovela”

A proposal in order to place the dialogues and thoughts in balloons:



Appendix “Image Theatre”

In “Image Theatre”, in general, children are asked to create with their bodies an image that captures a specific moment of action in the drama, a general concept or idea, or a conflict. This image, which must be still, involves a dynamic, as it crystallizes the whole meaning of the action.

The presentation of the images is combined with other techniques.

It is possible to ask to the other participants, who constitute the audience, which could be the title of the image presented.

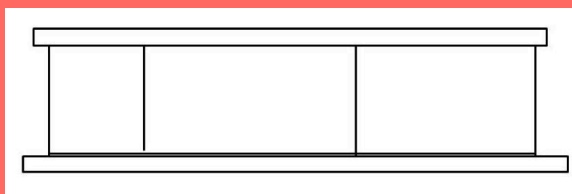
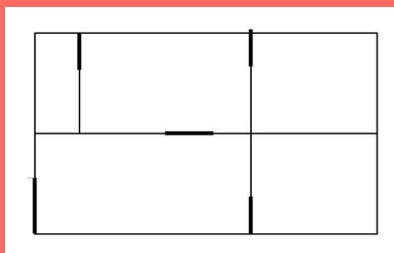
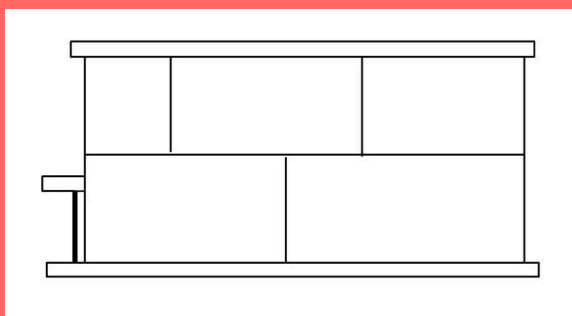
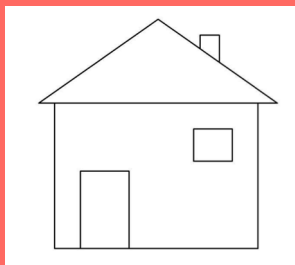
Other possibility is to ask about what the characters are thinking, or what they might be saying. In that case, it is possible to ask the ‘thought tracking’ either from the participants who present the still image or from the rest of the group/the audience.

Also we can ask the group to create, without preparation, a previous image from the one that is presented, such as a flash back, or a future image, a scene which can happen later.

Another alternative is to lead to the Theatre of the Oppressed, asking to the participants to portray the ‘ideal image’, that is the way they would like the previous situation (real/actual image) to be. And later we can ask the participants to present a ‘transitional image’ to show how it would be possible to pass from one reality to the other.

Appendix "My house – Our city"

Ideas for drawing a house:



Appendix “Shadow Theatre”

Light and darkness are two phenomena which, although opposites, are indisputably linked, both in the emotive suggestions they evoke and in the perceptible effect they provoke.

In many cultures shadow theatre is a popular and traditional form of theatre.

Shadow theatre can provoke memories and reminiscences of people’s lives and cultures.

Working with shadow theatre as a means to narrate actions and express feelings, we promote a non-verbal way to present and define more clearly ideas, thoughts and lived situations in a playful and aesthetic way.

The technical requirements for shadow theatre are:

- A screen, which can be simply a cloth, preferably in light or white tones. It is also possible to project the shadow on a wall, free of furniture and decorations.
- A light source, preferably a powerful one. Working with torches or other lights that can be moved allows us to generate effects by moving the light closer and further away. LED torches can be a good source of light. It is important that they have only one light point or bulb. The torches of higher power (lumens), gives us a better effect.
- A large room with possibilities for full darkness or as much as this is possible. It is important to note that using a torch of around 1000 lumens allows us to work even in open spaces where there is some natural lighting.

Some helpful advice:

- The best shadow is achieved the closer to the screen the object or person being displayed.
- The closer you move the spotlight to the screen, the more the shadow of the object or person being portrayed grows.
- With constant lighting, the closer to the light the object or person being depicted gets, the more their shadow grows.
- It is possible to create large and small shadows at the same time, achieving interesting narrative effects. One proposal for this effect is to use two spotlights over two different objects or persons. Another proposal is to use a single spotlight and play with the position of the objects or persons being portrayed.
- Persons in profile position give better shadows.
- The combination of background music in shadow theatre adds aesthetics to the result and security to the participants.