



Raising a Child through Prison Bars

Step-by-Step Guide for Facilitating
a Children's Support Group

Drama Workshop: “Nice Borders”

“we cannot transform the world...
...if we do not first transform ourselves”

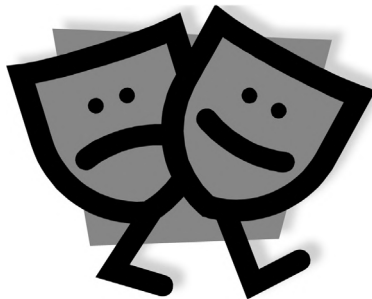


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**Athens, Greece
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Any modifications, additions and/or deletions made to its National versions (Greek, Romanian and Bulgarian) are the sole responsibility of the Organizations that have undertaken the responsibility for its translation and adaptation.



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Introduction

This Step-by-Step Guide, which was developed in the context of the DAPHNE project “Raising a Child through Prison Bars” (JLS/2008/DAP3/AG/1260), is one out of three booklets of a series addressed to professionals who are interested in conducting Support Groups (SG) with imprisoned mothers (IM) and their children. The series also includes:

- Raising a Child through Prison Bars: A Manual for Professionals
- Step-by-Step Guide for Facilitating a Mothers’ Support Group in Prison

The Manual for Professionals is a review of the relevant –unfortunately, very limited– literature, which renders it not only suitable but also useful for every professional who, in the course of her/his work, comes into contact with imprisoned mothers and their children. On the contrary, the two Step-by-Step Guides have been intentionally written in such a way as to constitute a useful tool to guide and enable the conduction of Support Groups only by qualified professionals experienced in Group facilitation; the aim of this decision was participants’ safety and welfare to be safeguarded in the best possible way while, at the same time, it is ensured that children of imprisoned or released mothers will obtain the greatest possible benefit from their participation in the Support Group.

The Guide in hand was developed in order to guide an as uniform as possible implementation of all of the Support Groups with children of imprisoned mothers that were conducted in Greece, Romania and Bulgaria in the context of the above mentioned DAPHNE project; Its first version was revised after the training of the scientific team that would either facilitate the Support Groups or train the professionals who would undertake this task.

Two further revisions were provisioned for each of the National versions of this Guide (Greek, Bulgarian and Romanian¹) if such a need emerged:

- after the conduction of all of the Support Groups, on the basis of the facilitators’ experiences &
- after training professionals working in prison settings in each of the three countries in order to be able to conduct a support group with children of imprisoned mothers in the future.

¹ The Romanian Guide is available in both Hungarian and Romanian languages.

A. Children's Support Groups

In the approach recommended by this Guide for the Support Groups (SGs) with Children of Incarcerated Parents (CHIP), drama techniques have been combined with the peer-teaching method; older children, via their participation in a Support Group that will be conducted by use of drama techniques, will be initially trained to undertake the role of peer educators; at a later stage, these peer educators will undertake to lead a group of younger children, namely, to “teach” their younger peers on conflict resolution and other topics, by using drama techniques.

The aim of the Support Groups, which will be implemented through a drama workshop, is to empower children of imprisoned parents to explore difficulties that they may encounter in their daily life, to “discuss” sensitive issues like imprisonment through theater games and, possibly, to discover methods on how to deal with any conflicts (both internal and external) that they may encounter in their everyday lives.

Drama was preferred over other techniques due to the sensitive nature of the topic that has to be addressed, namely the empowerment of children in order to be able to explore and handle the difficulties their parent's imprisonment imposes on their everyday lives. Drama techniques can achieve this by:

- offering a positive & safe environment for children to explore any sensitive and/or painful issues through the visual angle of roles and not of personal experiences; in such a context, each child can choose if and how much of their personal experience they would like to feed into their role(s); children are also allowed to freely choose if they would like to, or not, reveal the source of the material that has been embedded into a role, **which also contributes greatly to the creation of a safe environment**
- offering the possibility to safely practice alternative ways of problem solving, conflict resolution and building healthy relationships
- enhancing children's resilience, their personal, social & cognitive skills & their understanding of the issue of how imprisonment affects their personal lives & mother-child relationship
- identifying & deconstructing myths about imprisonment & “family privacy” issues

This way, children will be encouraged, in a safe environment, to process issues and conflicts of family life; it is also expected that children's experiences (which will be conveyed in roles) will be closely related to their parent's imprisonment. Even though the support group is aiming to focus on the issue of imprisonment or on other issues related to imprisonment of a parent, this will happen only in cases where children themselves endorse them into their roles or theatrical play. But, even in these cases, the support group's activities will not overemphasize this issue because its main aim is to adopt a broader life skills approach, relevant to the development of healthy relationships and conflict resolution, via problem-solving exercises and decision-making scenarios through the use of educational drama techniques.

The aim of using the **peer education approach** is to help children (both peers and younger children) to overcome feelings of isolation, shame or guilt related to their parent's imprisonment, to provide them with an opportunity to experiment with a wide range of social roles they

can adopt in order to handle their conflicts (external or internal) as well as to enable them to locate sources of help & facilitate them to ask for help whenever needed. The peer-teaching technique was also selected because all people –children, even more than adults– are more likely to listen & adopt messages if they know (or even assume) that the “messenger” shares similar characteristics and faces the same concerns with them. The use of peer teaching is expected to possess increased effectiveness because peer-facilitators use a similar language style, they tend to interact more with their peers and they can exchange information with peers more effectively. In addition to this, the peer-teaching technique motivates children and young people to get involved in generating solutions for themselves and in asking for help whenever needed (rather than trying to generate solutions for their imprisoned parent or just being the passive recipients who simply have the “problem”). Children are viewed as active partners in the process and a valuable resource rather than simply as recipients of a typical educational activity.

In conclusion, this approach is anticipated to have a great impact on enhancing children’s resilience because they will be indirectly “guided” (in the safe environment of a Drama Workshop), by their peers sharing similar experiences with them, to explore, rehearse and adopt more effective problem solving and conflict resolution techniques. The Drama Workshop is entitled “Nice Borders” and, although it has been designed for children of imprisoned parents, it can also be used to empower other target groups of children and adolescents, who either belong to high risk groups, socially excluded or disadvantaged groups or even the general population of children and adolescents.

B. The Drama Workshop

B.I. ABOUT THE DRAMA WORKSHOP “NICE BORDERS”

Facilitator’s Characteristics: The facilitator(s) who will implement the drama workshop “Nice Borders” to peer educators (and who will supervise and co-facilitate the implementation that will be conducted by the peer educators at a later stage) are strictly recommended to have **theater and pedagogy education**, training on basic principles of psychology of adolescents and to certainly be trained on how to apply theatre education to children and adolescents. The specialties of professionals that can implement the drama workshop may include teatrologists, actors, as well as social scientists, such as psychologists, social workers and sociologists trained in theater pedagogy. During the workshop’s implementation, it is recommended that a professional specialized in **clinical psychology** either participate in it or be on standby in cases where a child might need further help (e.g. acting-out, distress); in cases of participation, it is strongly recommended that this professional be part of the group and not an external observer.²

Participants: The workshop will be implemented in groups of 10-15 children³ of imprisoned parents (6-18 years old); as it is depicted in Table 1, in the context of the DAPHNE project, 40-50 children per country will participate in the support groups.

Table 1. Children’s Support Groups characteristics⁴, per country

CHIP-SGs	Children ⁵	Groups & No of persons	Duration of Sessions	Total Duration per group
Greece	40	4 groups x 10 persons	8 sessions x 2 hrs	16 hrs
Bulgaria	40	4 groups x 10 persons	10 sessions x 2 hrs	20 hrs
Romania	50	4 groups x 12-13 persons	10 sessions x 2 hrs	20 hrs

² Every person present in the room where the CHIP’s SGs are conducted should participate in the activities and **not have an observer’s role**. However, in the case that there are adult co-facilitators (or other adults) they should be careful when particular activities are conducted. They should form pairs with other adults during activities that, for example, include touching (e.g. Activity A4, Session 1) in order to avoid being paired with minors.

³ **Note:** children who are not aware that their mother is imprisoned (mothers that have been interviewed in the prison setting) should not be invited to participate in the SGs. However, in cases where the SGs will be conducted in institutions, children of imprisoned parents might live there who are not aware of their parent’s imprisonment. In these cases those children should not be excluded from the groups; of course, this is possible only in cases where children are not informed that this is a group for children of imprisoned mothers/fathers.

⁴ **Note:** Table 1 indicates the number of children that should participate in the workshop according to the project’s contractual obligations. However, as drop-outs might occur, it is recommended to try to recruit more children than those needed.

⁵ Approximately 1/4 of the participants (14+ years old) will be trained as peer-facilitators who, in turn, will co-facilitate the support groups for younger children.

B.II. IMPLEMENTATION PROCESS OF THE WORKSHOP

The implementation of the drama workshop includes two stages. In the first stage, the workshop will be implemented with the group of older children (15-18 years old), who will be trained in order -some or all of them- to be able to undertake the role of peer-educators for similar groups of younger children that will be conducted during the second stage.

1st Stage: Drama Workshop – Peer-Educators’ Training

Participants: During the 1st stage, a group of 10-15 children of imprisoned mothers (or fathers), 15-18 years old, will be trained in order to act as “peer-to-peer facilitators”.

Setting: Small theater or other appropriate room (outside of the prison); could be a room in institutions, such as shelters where children of imprisoned parents are hosted; the only possibility for the Drama Workshop to be conducted inside the prisons is only in cases where there are children (older than 6 years old) who live with their mothers inside the prisons (e.g. mothers and children residing in prison until their deportation).

Duration: Eight to ten 2-hour sessions (16 hrs or 20 hrs, depending on the country).

Table 2. Peer Educators’ Training Program

CHIP-SGs	Groups & No of persons	No & Duration of Sessions	Total Duration
Greece	1 group x 10 persons	10 sessions x 2 hrs	20 hrs
Bulgaria	1 group x 10 persons	10 sessions x 2 hrs	20 hrs
Romania	1 group x 12-13 persons	10 sessions x 2 hrs	20 hrs

2nd Stage: Drama Workshops Facilitated by Peer Educators

The remaining three groups (2nd stage) will be conducted using the peer-education technique along with drama techniques. The trained Peer Educators (older children) will “train” younger children –under the supervision and support of the experts who trained them- by using activities from the workshop that they participated in during their training (1st stage). The Peer-Teaching technique was selected because all people –children, even more than adults– are more likely to listen and adopt messages if they know (or even assume) that the “messenger” shares similar characteristics and faces the same concerns as they do. The use of peer teaching is expected to possess more increased effectiveness compared to groups facilitated by adults because peer-facilitators use a similar language style, they tend to interact more with their peers and they can exchange information with peers more effectively.

Drama techniques were selected as a more preferable method, as there is always the probability that children may choose to deal with (and/or reveal) some particularly personal and sensitive issues, like the imprisonment of their mother and their emotional reaction(s) to it; drama techniques create a distance between the participants and their experiences, by transforming them from personal experiences to roles; the emotional disturbance that could be expected to emerge in cases where these issues were dealt with other, more conventional methods is, thus, minimized.

Participants: three groups of children of imprisoned parents (10-15 children per group) 6-14 years old will participate in a Workshop that will be co-facilitated by the trained “Peer-Educators” (1st group of children). It is strongly recommended that each group be co-facilitated by a team of 2-4 trained peer-educators and not by one individual; all teams of co-facilitators will be supervised by their trainer(s), who will actively participate in the Workshop as co-facilitator(s), thus providing constant support and leadership to peer-educators.

The role of “Peer Educators”: the peer education method will be adapted for the needs of the CHIP SGs. Namely, the **peer educators** will not **act** as facilitators but as **co-facilitators** which means that the presence of at least one adult facilitator (who trained the peers) is needed. More specifically, the peer educators will act as the “facilitator’s assistants” and they will have two main roles:

- to coordinate the groups of younger children during the implementation of the activities (as they will already be familiar with the process to be followed)
- to inform the main facilitator about the difficulties –if any– that their group may face.

The role of the “Main Facilitator”: the facilitator must always be present, participating in all of the sessions that will be co-facilitated by the peer co-facilitators. This is a very important condition in order for the peer co-facilitators to feel more secure and in order to safeguard the appropriate implementation of the activities in a way that will not threaten in any way the emotional and/or physical safety of all of the participants.

Other adult co-facilitators: if there are other adults present, they should not be observers but should also act as co-facilitators; they should participate in the activities but in different ways, depending on the nature of each activity. For example, if an activity includes close physical contact between the participants, then the adult co-facilitator(s) should do something else, e.g. to undertake the role to demonstrate how the activity should be conducted or to give the signal of the starting and ending point of the activity or to undertake the role of the “time-keeper”.

Setting: the same as in the peer educators’ training.

Duration: eight to ten 2-hour sessions per group; the three groups could run in parallel –if the setting/place allows you to do so (this presupposes that there will be an adequate number of peer educators volunteering to facilitate the three groups as well as of their trainers to supervise them during the implementation of the sessions; alternatively, the three groups could be implemented in three sequential 2-hour Sessions per group/per day).

B.III. PROGRAM OF SESSIONS⁶

All sessions for each group will always follow the same structure: warm-up and group communication games, setting the main topic for the day, creative utilization of the issue, “closure” and “release” for the day. Although the content of all sessions will be pre-defined, possible changes and/or adaptations of the planned activities might occur on the basis of participants’ requests.

⁶ The titles of sessions’ activities that are described below, in most of the cases, have been invented by the authors of this Manual in order to facilitate the suggested process of implementing the activities (even for activities that have derived from the bibliography).

1ST SESSION

Getting to Know Each Other - Presenting my "Interesting" Self

Objective

Getting to know each other and develop conditions of mutual trust through drama games and creative actions.

Activities

Activity A1: Presentation of Group Members – “Telling my Name via Movements”⁷

The group stands in a circle. Each child tries to “say” his/her name, by using only movements, without speaking or writing in the air. The rest of the group members try to guess what the child’s name is and where his/her name comes from.

Activity A2: Stories without Words

Step 1

Division in Groups

The facilitator divides the children into groups; if there are children that already know each other, they should be assigned to different groups.

One method of dividing participants into random groups is the game “clapping”: children freely walk around the room while the instructions are given: every time the facilitator claps his/her hands, various parts of children’s bodies should “meet”, such as heels, shoulders, or heads, depending on the number and the part of the body that the facilitator mentions, e.g. “five backs”, means that the backs of five individuals should “meet” together. The number depends on the number of members that the initial group has; it is better for each group to be consisted of an odd number of children rather than an even number. The back is a good choice of body part to start with, because the children in fact will be turned in such a way so as not to have the opportunity to choose their friends to become members of their group.

Another easy method to create groups is based on the children’s dates of birth: this means that children will be distributed to groups according to the season that they were born (winter, spring, summer, and autumn). However, a disadvantage of this method is that the number of members of one group might be either smaller or larger compared to the other groups.

Step 2

Develop Stories

Working in groups, the members of each group try to create a story using only movements, without words. The stories may have a main topic, for example, “*The four seasons*”, “*While you were sleeping*” or “*An event that changed my life*”.

⁷ A prerequisite for the implementation of Activity A1 is that the members of the group do not already know each other or their names.

Each group presents their story while the other groups (which represent the audience) will be asked to find the title of the story. Then the “audience” can add a new action, aiming at the progression and enhancement of the story that they observed.

Each group works on the new ideas brought by the audience and then they present their story again. The “audience” should express their opinion regarding what they observed and make suggestions in order to improve the story’s performance on stage.

Activity A3: Untie the Knot

All participants stand in a circle with each person holding the hands of the persons standing to their left and their right. Then, by passing under the others’ hands without unbinding their hands, they create a big “knot”. When they are totally mixed up, they start to unravel slowly and form the circle again.

2ND SESSION

I'm Like You: Group Communication and Getting-to-Know Each Other through the Senses

Objective

To create a code of trust and solidarity in the group.

Activities

Activity B1: The Blind and the Guide⁸

The group is divided into pairs. One takes the role of the “blind” and the other takes the role of his/her “guide”. The “blind” closes his/her eyes, raises his/her hands in front of him/her in order to find and hold his/her “guide’s” arm, close to his/her side. The “Guide’s” arm should not change position, so that each of the “guide’s” movements to the left or to the right result in a simultaneous movement of the “blind’s” entire body towards the same direction; the “blind” partner runs alongside his/her “guide”. Apart from the direction, the walking speed (slow, medium, fast) is an element that adds variety to the activity, but only after gaining some level of communication and trust between the members of each pair. Verbal communication is prohibited during the entire activity. The “guide” must give the instructions only using touch or other ways, apart from words; in this way s/he is also exploring the borders that non verbal communication with his/her partner may have.

Afterwards, on the basis of the opposite rationale, each “guide” stands as far away as s/he can from his/her partner. From their new (alienated) positions, all “guides” give instructions –simultaneously- to their partners verbally (using words) instructing them to walk or move some part of their body. Now the instructions are being given strictly by using only words, without having any (body) contact. Each “blind” should concentrate on the instructions given by his/her “guide” in order to hear him/her above the noise; the “guides” should also be focused on their partners while giving them the instructions in order to manage to understand each other without screaming.

Activity B2: The Sculptor and the Sculpture

The group is divided into pairs. One becomes the “sculptor” and the other becomes the “sculpture”. Firstly, the “sculpture” stands neutrally and then the “sculptor” gives a form/position to the “sculpture” by moving some of his/her body parts; the “sculpture” has to maintain this position by standing immovable for a while, as it happens while moulding a sculpture with clay.

⁸ Adapted from: Govas, N., Chrysostomou, S., Mavrocordatos, A., Pammenter, D., & Giannouli, B. (2009). mPPACT manifest - the book: methodology for a Pupil and Performing ArtsCentred Teaching (p. 123). England: Authors OnLine Ltd.

Activity B3: The Museum

Participants are divided into two groups. One group “shows” something and the other “observes”; afterwards they change roles. The members of the group which “show” something use their bodies and facial expressions in order to become sculptures, **by choosing positions that they liked from the previous activity**. The other group (the observers) represents the visitors of this sculptures’ exhibition. They observe the sculptures from different views and they also have the capability to ask the statues to “wake-up” for a while -either all of them at the same time or one by one- and to complete their movement.

The whole procedure may be integrated into a context, such as a visit to the museum or to a gallery. This activity helps participants to stop time during a movement or action -even if it is a very common everyday action- and provides them with the opportunity to observe this movement or action under other conditions and different views, whether or not combined with other actions.

Activity B4: Goofy

All participants close their eyes and search for Goofy by using their hands and by calling his name each time they contact each other. The real Goofy, who is selected secretly by the facilitator, is the only one that does not speak at all. When someone finds Goofy, namely when s/he touches him/her and does not get any response back, s/he holds him/her by his/her waist and s/he also becomes a Goofy; namely, s/he stops responding to anyone that touches him/her, without opening his/her eyes. Slowly, a small train is formed, consisting of many Goofys. The game is completed when all children are in the line. Then, all participants open their eyes and see the primary Goofy, who is the leader of the group.

3RD SESSION

Still Images: Ways of Narrating a Story

Objective

Isolating important events of life; realizing the ability to intervene in a story.

Activities

Activity C1: Find MY Rhythm/tempo

The group, standing in a circle, starts playing rhythm games; namely, all members of the group maintain a rhythm by stomping their feet on the ground. Afterwards, each individual takes a step forward and says his/her name by using a rhythm that s/he has selected. After saying his/her name and when s/he returns back to his/her position, the entire group takes a step forward simultaneously and imitates the person's movement and voice.

After all participants have said their names, the procedure is repeated, but this time each individual says his/her name or a full sentence related to his/her mood (how s/he feels) by singing, using whatever melody s/he likes.

Activity C2: Find OUR Rhythm/tempo

Participants are divided into two groups: the first group starts and finishes a movement, without it being apparent who begins. The main aim of this activity is to achieve absolute cooperation and consistency within the group without prior arrangement. The group repeats the movement as many times as needed in order to achieve this cooperative and consistent relationship; afterwards, the other group starts.

Activity C3: Live Photos

Participants are divided into two groups. The facilitator asks children to randomly choose from a series of pictures/photos or, alternatively, words written on cards that depict events of social life. Each group should "create" a still image (following the procedure of the "sculpture" done during the previous session) and the other group should guess what it is.

Each group "brings to life" their image for a while, after having discussed and agreed upon what happened before and after the snapshot of the story that they will immobilize.

The members of the other group are called to enter the scene, by taking a position in the still image (adding a character), according to the interpretation they made when they saw the image, namely to show by their position what they have understood; they also have the possibility to represent objects, trees, buildings or anything else that might trigger their imagination. Once all participants have taken a position in the image, the facilitator asks each "actor": "who s/he is" or "what s/he is", or "what is s/he doing" or "how is s/he connected to the image" (in order to do this, the facilitator touches each individual on his/her shoulder and then s/he expresses his/

her thoughts as a character in the image). Thus, a group image is created, where all participants have contributed to its development. When the image unfreezes, the individuals can intervene and change the course of events via their role.

In order to get more information on the main characters of the story that begins to take shape on the basis of the image, the facilitator asks the key-persons of the image to take a seat on a chair positioned in the middle of the room/stage and provide information about who they are, what is happening to them, etc. (The “actor” answers according to his/her “role”).

Activity C4: In a COMMON Rhythm/tempo

All participants stand in a circle. The facilitator, from the middle of the circle, throws a half-full small plastic bottle of water to a member of the group who, then, either throws it back to the facilitator or to another member of the group. The game continues in the same way, aiming to help the group to obtain a common rhythm/tempo when a member of the group either catches the bottle or when s/he throws it back.

Then, each time that someone catches the bottle, s/he says a word that reminds her/him of an action, characteristic or performance of the “actors” that appeared during the previous activity (“live photos”). The next individual that will catch the bottle can react by adding an adjective or other characteristic to the topic that was just mentioned.

The game progresses as previously but this time, each member of the group mentions the name of another member of the group, along with a phrase that characterizes him/her, and so on.

The aim of this activity is to help the group to concentrate and achieve a common rhythm/tempo, as well as to enhance the readiness of each member to move, think and express their opinion regarding what has happened during the day.

4TH SESSION

Constructing a Story

Objectives

- The development of participants' inventiveness, the principles of fiction (myth-making).
- Transition from the personal to the collective goal.
- Search for incentives for action.

Activities

Activity D1: Inventing a Story

The group stands in a circle.

Each member of the group chooses a personal object from his/her bag or pockets. All objects are placed in the middle of the circle and each individual explains why this personal object is inside his/her bag and its particular characteristics.

If the same object is proposed many times (e.g. keys, cell phone or wallet), then the facilitator asks children to choose alternative objects or enriches those objects with images that s/he chooses by chance from a popular magazine or photos that may be included in a wallet.

The aim of this activity is to create a story. The story is guided by the facilitator on the basis of rules that have been agreed upon at the beginning. Namely, each participant speaks when it is his/her turn, saying each time only one sentence regarding a main topic (e.g. a verb indicating a specific action). Everyone should talk in third person, each new sentence must promote the plot and not comment on the events or explain the emotional background of actions. Dialogue should not be used; the story should be completed consisting of as many sentences as the members of the group are; it must have a beginning, middle and end.⁹

During the primary stage of the story, the facilitator stops the narration and asks the group to give a title to the story as well as an aesthetic style (if, for example, the story will be a thriller, a romance, a tragedy, a melodrama, a comedy etc.). The facilitator also informs children that when the story has been completed, they will be divided into two groups: each group should create short dialogues or other forms of verbal communication or presentations about specific topics (such as *"the diary of the main hero"*, *"two neighbours are commenting on the events or the behaviour of the story's heroes"*, *"two years later"*, *"how the characters of the story got to know each other before the beginning of the story"*). In this way, namely by knowing beforehand the next step of the process, when the children are developing the story they are also simultaneously exploring the motives and the reasons that lead people to specific behaviours.

⁹ This activity is similar to the game where each person says a word e.g. starting from "a" and the next one must say a word that starts from "b", being consistent with the previous word, aiming to create a story with all of the letters from the alphabet. The difference with this activity is that entire sentences should be used and the aim is to keep the meaning at a rational level of actions and plausibility rather than by using the function of "free association" (where such stories usually end up).

When the story is completed, the members of the group should discuss which elements facilitated them in creating the plot of the story and which events posed a difficulty for them to continue the narration. In this way, participants can understand the structure of fiction (myth-making).

Activity D2: Communication

The group stands in a circle and all participants hold each other's hands. The aim of this activity is for each one to look into the eyes of each and every member of the group for a while and to smile at them. This activity usually ends up with a relaxed laughing of the team.

5TH SESSION

The Life Map

Objective

To understand that “myself” and “the other” –as core concepts– determine our course in life; that nothing should be taken for granted and that the world can be changed but, in order for this to happen, first we have to manage to know ourselves.¹⁰

Activities

Activity E1: Three Truths and a Lie¹¹

All participants sit on chairs, forming a circle. Each one pairs with the person sitting next to him/her and exchange information about their lives.

The task of this activity is for each partner (of each pair) to introduce his/her partner in the plenary (to the whole group), mentioning three truths and a lie about him/her, which must be presented as equally convincing, as if they were all truths.

During each presentation, the group should find out which is the lie, taking into consideration the way that facts are presented (such as, for example, if the partner stumbles or starts telling exaggerated details when it comes to the lie), as well as his/her partner’s facial expressions (partners may, for example, look down or laugh when hearing the lie).

This activity leads participants to get to know the person sitting next to them better, mobilizes their inventiveness and presentation skills as well as self-concentration during both of the stages where they are receiving information from their partner and during the process of introducing the truth and the lie, where the group is required to listen carefully and figure out what the lie is.

Activity E2: The Life Map

Step 1

Mapping a personal story

The facilitator provides large flipcharts and painting material (e.g. markers, crayons) and instructs participants to draw their own “life map” (accompanied by soft music).

¹⁰ The Life Map: this working method of mapping personal stories is based on the view that it is not possible for the participant to understand and change the world if s/he cannot understand his/her situation. Realising his/her reality leads, at the end, to a realisation that helps the individual to take a critical stance towards the relationships system around him/her, so that through dialogue communicates with the others and moves from the individual to the social level (action that has been introduced by David Pammender in the training program mPPact 2008).

¹¹ Adapted from: Govas, N., Chrysostomou, S., Mavrocordatos, A., Pammenter, D., & Giannouli, B. (2009). mPPACT manifest - the book: methodology for a Pupil and Performing ArtsCentred Teaching (p. 123). England: Authors OnLine Ltd.

The facilitator states the elements that should be incorporated in the “life maps” articulated around the following questions: *“Who are you?”*, *“What’s your story?”*, *“Which were the most important events in your life?”* or *“Which were the key turning points in your life?”*. *“Which were the moments in your life when you were discouraged and the moments when you had to make important decisions?”*. *“Which events changed the way you see the world?”*.

The Life Map could be paralleled to a river that has a starting point (a source) and makes its journey passing through obstacles and creating offshoots (channels) until the river flows into the sea. The sea represents the place where all participants are located now. Apart from the above mentioned questions, when someone is drawing his/her “life map” s/he should have in mind that s/he can look for moments in his/her personal life when s/he felt *oppression, injustice or weakness* (*“What were the moments when you felt oppression, injustice, weakness?”*); it is also very important for each person to look at his/her inner self with a critical view, beyond his/her social “face”.

Step 2

Sharing personal stories

Once the “life maps” have been completed, children are called upon to share their “life maps” in small groups of 4-5 individuals that will be created; each child has 5 minutes at his/her disposal in order to share his/her life story with all members of his/her group.

Step 3

Creating new common stories and small performances

The facilitator instructs each small group to develop a 5-minute performance based on the personal stories of the group’s members; they must develop the performance by making a compilation of the personal stories of the members of their group. The elements that they should utilize are not only the common elements but also the differences that they found among their stories. Techniques that have already been used during previous sessions can also be used (for example, still images, movement, rhythm/tempo, sound, aesthetics style etc.). The performances must look like a story having a beginning, middle and end and potentially scenery and music. Thus, children understand that they can either select specific parts from different stories, which may trigger their imagination, or present parts of the life of only one member of their group.

Then, each group presents their short performances to the rest of the participants.

Step 4

Responding

When all performances have been presented, children discuss which parts of the performances made them think or touched them, which parts reminded them of their own story etc.

6TH SESSION

Elements from Forum Theater - the Need for Social Intervention

Objective

To identify different ways of conflict resolution and to practice them.

Activities

Activity F1: Mirrors

All participants stand in a circle; they are divided by assigning each one the number 1 or the number 2. Then, the group walks freely around the room. Those who have the number 1 must find one person who has the number 2. In order to achieve this, they should "announce" their number each time they come across someone else; if the other person has the number 2, then the person with the number 1 must guide him/her by using constant eye contact [communicating with their eyes and winks, without speaking loudly or even with no verbal communication at all] to do simultaneously whatever they are doing. In this way, the members of the group create pairs.

Once pairs have been created, the process is reversed; namely, partners of each pair having the number "1" are guided (by partners number "2") to do whatever their partner (number "2") is doing. The aim of this activity is, progressively, for neither member of the pairs to guide the other but each pair to achieve to move in harmony and highly coordinated, namely each partner will move as if s/he were the mirror of the other.

Activity F2: The Neighbors¹²

Step 1

The facilitator narrates a story, which has the following conditions: person No 1 has a neighbor (person No 2). Person No "2" is constantly borrowing things from person No 1: a shovel, a calculator, a book. One day, No 2 visits No 1 in order to tell him/her that s/he has organized a party for Saturday night. No 1 gets into a panic, thinking about the noise of the upcoming party. As No 1 stands at the front door and talks, No 2 notices a big bowl in No 1's house and asks if s/he can borrow it for the party. No 1 gives it to No 2 even though s/he is afraid that the bowl will get broken. On Saturday night, No 1 can't sleep because of the noise. After three days, No 2 has still not returned the bowl. In the end, No 2 visits No 1's home -after a note that No 1 left on No 2's door- holding a bag which contains the broken bowl.

When s/he knocks on No 1's door, No 1 is reading a magazine about antiques which claims that his/her bowl was invaluable...

The facilitator stops here and lets the story go on (see step 2).

¹² Activity taken from John Somers "Entering into the world of imagination: the use of drama in school" pp. 287-292, in "Building Bridges". Proceedings of the International Conference in 2003 organized by the Hellenic Network for Theater in Education.

Step 2

The facilitator divides participants into two groups. Members of group No 1 and group No 2 undertake the roles that were described during the previous step; namely, the two groups start the discussion (in pairs) from the moment that No 2 knocks on No 1's door in order to discuss what happened while No 1 is reading the magazine...

During the discussion many participants may take the roles of 1 and 2, thus, developing a major discussion until finally solving the disagreement between the two neighbors. After the end of the story, the facilitator asks the participants about the emotions that they felt during the activity.

Step 3

All persons that were No 1 during the previous step, now become one "team" and those that were No 2 become the opposing "team". Each team creates a slogan against particular characteristics of the other team (e.g. THE RUDE GO AWAY – WE STAY). Each team stands opposite the other, yelling the slogans loudly.

Step 4

The reconciliation

Participants start a dialogue. Each time, No 1 speaks first and No 2 after him/her, in random order. If two-three persons speak at the same time, they must find a way in order to be heard or someone may want to fallback and speak later. The aim is to find a solution in order to be able to cohabit with the same neighbour.

The performance ends by singing two songs: one that each team will suggest (we can encourage them to suggest an exaggerated song, very intellectual or a very popular/folkloric song) and a final song, which should be commonly accepted. The songs might include melodies taken from well-known songs but use lyrics developed by the children or, if possible (if the group is creative) to be totally invented by the group.

Note: *this kind of activity can be structured by taking into account the group's existing dilemmas or conflicts (which will be identified by the facilitator during previous sessions and who will introduce them in the activity) which will evolve -at a later stage- into issues that concern the participants. The aim of the facilitator is to tone up both opinions/views through arguments and to reverse, in some phases, the roles, in order for participants to experience that both sides can be right.*

7TH SESSION

Scene Composition – Looking for the Role through Myself

Objective

To encourage participants to observe themselves as well as how others see them and to enable them to easily adopt roles and behaviours which will allow them to understand other people's presence in their lives and what it means to them.

Activities

Activity G1: This Morning

All participants stand in a circle: children introduce themselves by taking a step forward inside the circle and describing an action (e.g. using a verb) –but without using words- regarding something that they did when they woke-up, before coming to this session. The aim is for all participants to concentrate and remember the others' movements, in order to present, during the second turn of the circle, more than one movement (that others did) trying to arrange them in a sequence, in order to create a short narration. The new target of the group will be to use all movements presented during the first turn of the circle in order to create a short story -made by the whole group- having the topic "this morning".

Activity G2: Stage & Backstage

The facilitator instructs children to do concentration exercises while walking freely around the room. The target of all participants is to manage to start and stop the free walking all together, namely that no one should proceed or stop earlier or later than the others; the facilitator claps his/her hands at some point and the group stops; then s/he claps again and the group resumes walking. At some point, while the group has stopped, each individual finds a partner, depending on how close or how far away they are standing at that time (as it is defined by the facilitator). The pairs stand opposite from one another and the facilitator gives them an ascending number. The group is now divided into two halves. Each partner of each pair stands opposite to their co-partner –from one wall of the room to the other– forming two parallel straight lines. The facilitator draws a straight line in front of each parallel line of participants with chalk and instructs children as follows: *"from now on, this line will be the border between the stage and the backstage; behind this line we can be relaxed, but in front of this line the audience can see us, as if we were on a theatre stage"*.

Activity G3: Walking across a Square

Step 1

We are at a "square" and our aim is to cross over this square. We do not have roles yet, we are ourselves. Children cross over the stage without prior communication and simultaneously

with someone from the opposite team. At the moment that one starts from the one team, another also starts from the other team (anyone who takes the initiative). Thus, two persons cross over the “square” each time. The facilitator gradually adds some further conditions: Who – when – how (for example: the director of the company – after a business meeting – s/he is angry). Now, when children “enter” the square they have a starting and ending point, namely, they cross over the square in order to go somewhere. The facilitator can offer assistance by calling a pair to cross over the square and give a condition, e.g. “*it is raining*” or “*after a quarrel at the office*”.

Step 2

The Meeting

Participants, who are no longer themselves but have adopted roles, cross over the “square” with a new target: to tell to the person opposite them “good morning”. Whenever the facilitator considers it appropriate s/he freezes the action and asks the group to guess the proposed condition of the roles (who is s/he – where is s/he – what is his/her main emotion). Afterwards, the facilitator calls two more children to the “square” who will be the “voices” of the session. After the “actors” say “good morning” on stage, we hear their thoughts from the “persons-voices”:

- *how do they know the person that they are greeting?*
- *how well do they know him/her?*
- *what is their relationship with him/her?*

If needed, in order to make the image more convincing, the “persons – voices” may change the movement of the frozen image that they are observing.

Step 3

The Acquaintance

The facilitator calls to the square two participants from different groups who have the same number. They develop a relationship gradually, by saying only “good morning”, and then the image becomes fixed. At that stage, the pairs can add more elements, such as age, situation as well as a free action in the “square”, such as to leave along with their partner for an important reason, or to start a short conversation in order for the audience to understand something related to their relationship. Then, the facilitator starts to call more than two numbers of pairs, until the “mobility” in the square reaches its peak. Each pair has now fixed characteristics and reacts to others by using them. In the end, the facilitator has developed a square with real persons who are now sharing and recognizing particular characteristics.

8TH SESSION

*Before... Now... and Then*¹³

Objectives

- to start preparing participants for the end of the group
- to identify the benefits of belonging to a group
- to realize how personal experiences can be converted to beliefs and vice versa, namely how general beliefs can be falsely considered as personal beliefs and/or as theorems

Activities

Activity H1: Repetition

All participants stand in a circle. The members of the group should recall the way that the name of another member of the group was presented (from the 1st session) and to present it to the others (as it was done during the 1st session). The group should recognize the name. The person with this name should present the name of another member of the group, etc.

Activity H2: Close Up: I Have what you Have

Each member of the group approaches somebody from the group and takes a photograph (with a camera) of a part of his/her body or his/her clothes that impresses him/her or that s/he considers to be a characteristic of this person and that reminds him/her of something that s/he also has. S/he shows the members of the group (in a circle) the photograph that s/he took and explains what it is that makes the other so special and similar to him/herself.

Activity H3: Before and Now

Step 1

Participants are divided into groups of two or three individuals. On the basis of activities performed during the previous sessions, the groups should present –via still images or short drama stories- something that they used to believe in when they were children and what they now believe about the same topic. The topics may vary: may derive, for example, from activities that have been conducted during previous sessions or may have been mentioned as topics, such as friendship, love, the opposite sex, prohibitions and freedom/liberty etc.

Step 2

Each pair or triad presents their still image or drama story to the other groups. The other groups try to find the key-topics of each story.

¹³ **Note:** for this meeting, it would be good to have a camera, cell phone with camera or video camera. If not, participants can draw the outlines of other people as they are described in the action.

Activity H4: The Game with the Hands

Step 1

The Coordination

All members of the group get down on their knees and place their hands on the floor. Each individual moves and places his/her right hand in between the hands of the person sitting next to them. Thus, children's hands are placed alternately on the floor (each hand is placed between two hands of different persons). The game goes as follows: the game starts by hitting one hand on the floor. The next hand (the hand of the person sitting next to us) hits the floor with his/her hand immediately after the first hit. The next hand hits the floor etc.

The aim of the activity is to conduct a circle of all hands' hitting the floor by preserving the same rhythm and same intensity.

Then, another rule is set: when a hand hits the floor twice, the game should change direction.

Note: *we should have in mind that this is an activity targeting the coordination of the group and the aim is for all children to play the game and should be repeated as many times as needed until the coordination of the group is achieved.*

Step 2

You, Like Me

Each individual removes his/her hands from the circle, but in order to do that s/he should provide an argument such as: "I am removing my hands from the circle because e.g. Helen's hands will remain, because she is wearing a ring and I am also wearing a ring".

In order to remove our hands from the floor and to get up, we should find a commonality between our hands and the hands of someone else (the common characteristic should be different each time – it is good to avoid mentioning the same characteristics and remarks).

This activity aims to coordinate the group, to increase the group's observation skills and to become aware of the commonalities/similarities of the members of the group and the need for building group solidarity.

Activity H5: From Practice to Theory... and from Theory to Practice... (based on the results of Activity H3)

Step 1

From Practice to Theory ...

The group stands in a circle. The facilitator asks the group and writes on a flipchart paper the categories that belong to the topics that were represented during the previous activity entitled "before and now". The categories may be: Emotions, Free time, Mythology, Things that I like, etc.

Note for the facilitator: *other categories might also arise. Regarding the main categories some examples might be given (preferably taken from the children's performances), for example:*

Emotions: *Before, I didn't like to have boys as friends, but now that I have grown up I like it; before, I disliked my uncle but now that I learned how his life was for him, I like him.*

Things that I like: *Before, I didn't like coffee but now I like it, I didn't like colour treated hair before but now I dye my hair.*

Free time: *I used to watch TV very often, but now I want to go out with my friends all the time, etc.*

Mythology/fiction: *Before, I believed that the boogeyman existed and now I am not even afraid of the dark, I used to believe that Santa Clause existed, etc.*

Step 2

... and From Theory to Practice

Participants are divided into 2-3 groups. The members of each group should choose the stories that provide triggers for them to create a composition of scenes consisting of three steps (in chronological order): before –the moment of the change– and now. They should create a short story consisting of three times, regarding one (or more) habits that they considered as something given, the day when a fact changed this firm belief, and regarding how we see this belief/habit today, from a different point of view.

Step 3

A Short Composition of Theater

The groups present their stories and the audience comments on the ways they utilized the given information and the creativity of the group.

Note for the facilitator: Rules of Shape and Content. We set for the groups a series of direction and acting instructions which can help them to “direct” their story.

Place: change the place of the performance/ insert some other scenes closer to the spectators and other scenes further away from them, find other points of view.

Time: change the speed of the performance, find points in the scene’s performance that can become faster, slower, or still, in order to understand their meaning for the story’s progress.

Actors: search for and recall who you are in the story that you created. Recall what your sex is, your age, your situation and your feelings in the story. If it is needed to change sex, nationality, historical context for the needs of the story, do it but do so carefully and persuasively and only if it is necessary.

Objects: use objects that are available on the scene and transform them into something else (e.g. is it possible for a broom to become a microphone and if yes, how can this happen and why?)

Activity H6: Closure

Step 1

The group stands in a circle. Each member of the group steps into the circle and talks about something that changes in our lives as we grow up. Next, each person talks about something that changed during the sessions.

Step 2

Knot (Repetition of activity A3)

All participants create a circle by holding the hands of the children standing next to them. Then, by passing under the others’ hands without letting go of each other’s hands, they create a big “knot”. When they are all together “knotted”, they start to unravel slowly without letting go of each other’s hands and they form the circle again. They look each other in the eyes and the facilitator notifies them to let go of the others’ hands. **We are now a group!**

9TH + 10TH SESSIONS

Peer Educators' Training: A Celebration with Discussion

Notes: This session might be longer than the previous sessions (e.g. 4-hour duration); the discussion part with peers may be conducted in a special place such as a museum or a theater and the "celebration" part of the session may be conducted in a different place, like a restaurant.

The name for this session can be co-decided by the entire group at the end of the previous session (or even earlier). Some ideas could be "Closing party", "Evaluation party", "Feedback party" or "Together in the future".

Objectives

- reflection and evaluation of the Drama Workshop by the peer-educators
- identifying ways to transfer the program from adolescents to children
- familiarize the peer-educators with the process

Process

The facilitator distributes to the participants the part of this Guide that describes the activities conducted in the Sessions (Sessions 1-8). After dividing participants into small groups (2 - 4 individuals), each group has to organize a mini-workshop by choosing from all of the activities those that they liked the most and impressed them.

The groups should create their own schedules by selecting or combining activities from one or more of the sessions that were conducted. On the basis of this schedule each group should carry out these activities with the rest of the participants for a duration of 40 minutes; the facilitator should not intervene during this process.

During the planning of the activities' schedules (which the facilitator observes and discretely guides), the aim of each group is to find a series of activities targeting towards a general aim, e.g. group bonding, skills development, etc.

Leaflet for Children of Imprisoned Parents (CHIPs)

It is expected that a large amount of material, appropriate to be used in such a leaflet, would have been created during the previous sessions in groups where the issue of imprisonment would have emerged. This session though could be an excellent opportunity for adolescents to discuss the content that they would like to be included in such a leaflet and/or to create material (drawings, photos, text, poems, etc) especially for this purpose.

Participants will initially be informed about the leaflet and its purpose, namely that it will be an informative leaflet addressed to CHIPs. Afterwards they will be asked to offer their ideas (verbally, in writing or via drawings) about topics like:

- Title for the leaflet
- why such a leaflet is needed (why we developed this leaflet)?

- what every child would like to know but is embarrassed/afraid to ask
- what changed when my mother/father was sent to prison
 - in my everyday life?
 - in my feelings?
 - in my thoughts?
 - in my behavior?
 - in others' behaviour?
 - etc...
- how do people in prison live?
 - what are they doing?
 - what are they thinking?
- what court/prison means...(children must come up with the terms that need to be explained to them)
- do others treat you differently (and how)?
 - if you are/were in prison?
 - If a member of your family was/is in prison?
- visiting my mother/father in prison (visiting information)
 - differences between their expectations and the real situation
 - negative feelings and ways they found to handle them
 - positive feelings
- where can I ask for help if I need to... (participants must come up with possible needs of children and the facilitator should search and provide them with possible sources for help)
- drawings from children to depict the before-now-after situation/their feelings/reactions/hopes, etc.

Some ideas that can be offered in cases when participants are reluctant to generate their own ideas:

- the structure for some of the topics could be in a form of "before-now-after" concerning their (as CHIPS) knowledge and attitudes about prison, imprisonment, imprisoned people, external factors influencing our behaviour etc.
- part of the leaflet's content could derive from their activities during the Drama Workshop (e.g. a drawing of a life map or description of a story, etc.).

Notes:

- both the discussion and the development of material can be conducted either with all of the participants or only with the emotionally "stronger", according to the facilitator's criterion.
 - in order to include any of the material in the leaflet, the consent from children who developed them must be requested and obtained.
-

Evaluation

At the end of the 40-minute Workshop all of the members of the group should evaluate which activities worked well and which did not (e.g. by use of the evaluation activity 3, see page 34); they should also discuss how these activities could be carried out with younger children and what the objectives of these activities would be.

At the end of this session the facilitator either brings the outcome of the Body Map activity that has been conducted in the previous session, or repeats the activity (see Workshop's Evaluation Activity: the Participants' Body Map of Participants, on page 36). The aim of the group is to find out how **an adolescent** can benefit from theatre, internally and externally, concerning several human and social dimensions: e.g. the way the Workshop helped each of them to improve her/his self-awareness, self-esteem and self-appreciation and her/his understanding of the other participants; the ways that the Workshop can give them ideas and suggestions for adopting a more creative future approach in, both, personal and social behaviour and participation in life matters.

The facilitator will use the outcome of the adolescents' Body Map in order to introduce the Peer-Educators' Evaluation Activity (see the "Peer-Educators' Evaluation Activity: The Younger Participants' Body Map"), aiming to obtain the evaluation of the future peer-educators in regards to:

- how close to (or distant) they feel to their subjects, namely the younger children
- how close they feel to the task of facilitating a SG with younger children, namely how comfortable they feel to undertake the role of the co-facilitators
- whether they think that the workshop "Nice Borders" will be helpful to younger children, and on which aspects it can help them.

Note : *During this session the younger groups of participants, who will participate later in the workshops that adolescents will co-facilitate, could also be invited so that an introductory acquaintance workshop can be carried out.*

OPTIONAL SESSION

From Brecht... to Me – Open Lesson

Objective

The aim of this Session is to assist participants to become conscious of the fact that the skills that they gained during the previous sessions can lead them to develop theater performances.

Notes: *This activity can be open to the public; children's parents/caregivers, friends and others can be invited to be present. It is an absolutely optional activity and is based on the facilitator's capability to move forward to stage composition.*

An alternative option for the facilitator is to substitute this Session with a Session similar to the 9th Session. This is not a new session; it is suggested that the facilitator choose a combination of activities from the pool of previous sessions, according to their preference and to the aim that they would like to achieve at the end of the workshop. All children that participated in the workshop can participate in this combined session.

Activities

This optional session combines elements from the drama and theater techniques that Bertolt Brecht used, such as Brecht's Theatre of Alienation and Epic-Theater, in combination with other widely known theater strategies such as Forum Theatre, Still Images/Freeze Frames, Devised Theatre, Free Improvisation etc.

Activity 11: Crossing over the square, as others (in roles)

Participants are located in the "square" of the 7th session and start a role play.

The roles: the facilitator will have already asked participants to bring with them objects (such as those described below), and will ask them to put the objects on a table. The facilitator divides participants into four role groups. Each group takes a card which includes the following roles:

Group 1

- I am hidden
- I am showing up
- I want to hurt someone
- I am conspiring with someone at a central road
- I am on the lookout.

Objects to be used: tree branches, newspapers

Group 2

- They are chasing me - they think that I have stolen something
- I am hiding something invaluable

- I am walking in a dangerous area
- I am looking for help, but nobody should understand what I am doing

Objects: an empty bottle of water and a long folded piece of material or clothing.

Group 3

- I am foolish, a goof up (blunderer) and braggart
- I am looking for something in the wrong place
- I am looking for a partner in order to develop a research team
- I am subordinate to someone
- I am making noise while I am not visible to others (“incognito”)

Objects: magnifying glass, wireless telephone.

Group 4

- I am a lover of beauty
- I am arrogant and I feel superior
- I have or I am used to having attendants
- I am scared but I am hiding it
- They may kill me
- I can kill someone at any time
- I want to escape
- I avoid dark or desolate areas
- I do not trust the people around me

Objects: a hat, a cloth thrown over my back, a big bag.

Activity 12: Meetings

Participants repeat the same series of performances (that they did during the previous activity), by using the roles and objects written on their group’s card (if they want and however they want) but at various speeds. In the beginning they enter the “square” randomly aiming to understand the route and which category the person that enters from the opposite side belongs to. The aim is for the groups to get to know each other –without using words- and to try to find the kind of relationship that they have with other groups. A team relationship is being “built” gradually, as role groups appear and disappear on the “stage” of the square. What would happen if all of these roles appeared at the same time on stage? What performance would be the result?

Activity 13: Uncovering the Myth

The group stands in a circle. The facilitator uncovers parts of the plot that the group “drew up” during this workshop.

Located in a scene of Brecht’s play “Chalk Circle”:

The first group consists of the Conspirators, who take the authority from the King by coup.

The second group consists of the embodiments of Grusha, the serving maid who stole the infant-crown prince to the throne away in order to avoid the flames.

The third group consists of the comedy duet of goof up (blunderer) police officers, like “Abbott and Costello”, that are pursuing Grusha wherever she goes, heightening the audience’s anguish during Grusha’s journey.

The fourth group consists of Natella (the governor's wife), who lost her child, due to her vanity, in the flames and now is searching for it as this child is the only legal crown price of the throne.

Now the group knows the core axis of the action. Participants are again located in the "square", but now the square is the place of the play the *Chalk Circle*, a place that even though we cannot find it in the original play it is existent as a dynamically imaginary place of action for the play's actors.

Activity 14: The "Square" of a Play

As before, the groups intersect each other in the "square", searching for the relationships that are based on their assigned roles. The facilitator freezes the image, when s/he sees that a relationship has achieved its dramaturgic aim. "Frozen" scenes gradually appear on stage until all members of the group gain a still image relationship with each other. The facilitator activates the members of the group by touching them. Each one says a sentence about how s/he feels, in role, in this uniform scene of the square. The last one is the facilitator who enters into the still image adding a new role, precursor of the next scene of the play, namely the role of the narrator.

Activity 15: The Court

Step 1

At the court – Forum Theater: the facilitator draws two new lines with chalk, with a two human bodies distance between them. Assuming that we are at the scene of the court of our play, the facilitator divides participants into two groups, creating two opposing sides. The first group supports Grusha; they believe that Grusha is virtually the mother of the child because she saved the child and brought it up well, in spite of the difficulties that she faced. The second group support Natella, the natural mother of the child, asserting that biological motherhood is an inalienable human's right.

The facilitator is the narrator and the Joker. With the help of Brecht's dramaturgy, s/he undertakes the role of the Judge Azdak. Following the Forum Theater technique, the facilitator guides and intervenes in the exchange of arguments between the two groups. The topic in Brecht's play is also the topic of the two groups: who will get custody of the child. The two groups disassemble after expressing their arguments. The final goal is to present to the opposing group a dramatized scene from either Grusha's or Natella's story.

Step 2

The group stands in a circle and their aim is to discuss the social, political and existential issues that are posed by the play, in the way that it was developed by the group, either in the presence of the audience or not.

Step 3

The group stands in a circle, but without the presence of the audience. Each one has 2 minutes at his/her disposal in order to introduce him/herself as s/he was before and as s/he is now within the group.

C. Evaluation of CHIP's Support Group

The evaluation activities that are described below can be used whenever the facilitator considers it appropriate in order to evaluate an activity, a set of activities, an entire session, etc. It is **mandatory** though to use **the “Body Map”** evaluation activity in the last session of each Workshop (for all age groups) as well as during the peer educators' training (Sessions 9+10).

Intermediate evaluation(s) help the facilitator to better monitor the impact of an activity or a session; it also helps participants to identify what they are gaining by participating in the group.

OPTIONAL EVALUATION ACTIVITIES

Evaluation Activity 1

All participants move their feet one after the other (following a rhythm). When a person's turn comes, s/he has to quickly say a word that reflects his/her emotions (how s/he felt) at the end of an activity or a session.

Evaluation Activity 2

Prepare a set of cards with words answering the question “how do I feel today”: happy, sad, anxious, lonely, relaxed, etc; make sure that each emotion appears several times in order for more than one child to be able to choose the same emotion; also have some empty cards, where they can add words describing their own feelings.

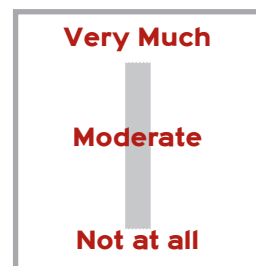
Each child chooses at least 2 cards.

You can start and end a session (or the entire workshop) with this activity, in order to count and compare the number of positive and negative emotions before and after.

Evaluation Activity 3

Draw a line on the floor (you can also make a line by sticking tape on the floor); mark the one end “not at all”, the middle “moderately”, and the other end “very much”.

Explain to children that you will ask them some questions and they have to “answer” each question by standing (taking a position) anywhere on the line, corresponding to what they think. Each



facilitator can state her/his own questions, like the following examples:

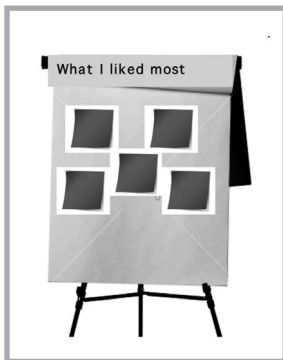
- Did you enjoy this workshop?
- Was this group boring?

After all participants take their position, the facilitator can ask some of them to briefly explain why they chose to stand on that side.

Facilitator can also allow participants to state their own evaluation questions by using the following instruction: "Now it's your turn! Each one of you can think and ask a question to the entire group and we have to do the same as before"

The facilitator marks the children's position on each side (by using for each question markers or stickers of different colour); or, s/he can take a photograph of children's "answers";

Evaluation Activity 4



Each child takes two stickers of different colours (e.g. green and pink). The facilitator instructs them to:

- "write 0-3 things that you liked most in this activity/session/ workshop on the green sticker"
- "write 0-3 things that you didn't like in this activity/session/ workshop on the pink sticker" and then
- "stick the green sticker on this flipchart paper (or table, this side of the wall/floor) and the pink sticker on the other flipchart paper (or table, this side of the wall/floor).

At the end the facilitator reads the positive and negative aspects and initiates a discussion with the entire group in regards to:

- what they liked and why
- what they didn't like and why; possible improvements can also be discussed (especially with peer-facilitators)

Alternatively, participants can be asked:

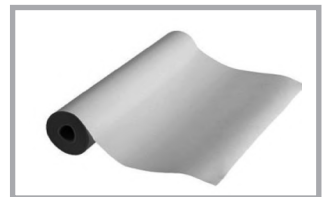
- which activity(-ies) they liked the most
- which activity(-ies) they didn't like

After reading the favourite and least favourite activities, the facilitator can lead the group in a discussion of why they liked or did not like the selected activities and to propose improvements for the activities they didn't like.

Evaluation Activity 5

The facilitator sticks a long sheet from a role of paper (or sticks many flipchart papers together) somewhere in the room (e.g. on the floor, on a wall, on a stage) in order for all participants to be able to write/draw at the same time;

s/he can ask participants to do one or both of the following:



- to complete the sentence: “What I will not forget from my participation in this group is...”
- to draw an image or a symbol that best describes your experience from participating in this group; when all children have drawn one image/symbol, each one should explain to the others what it means for her/him.

MANDATORY EVALUATION ACTIVITIES: THE BODY MAP

1. Workshop’s Evaluation Activity: The Participants’ Body Map

Aim: to give participants the opportunity to evaluate their personal experience from their participation in the workshop (and the workshop itself) on two levels: a) internally and b) externally.

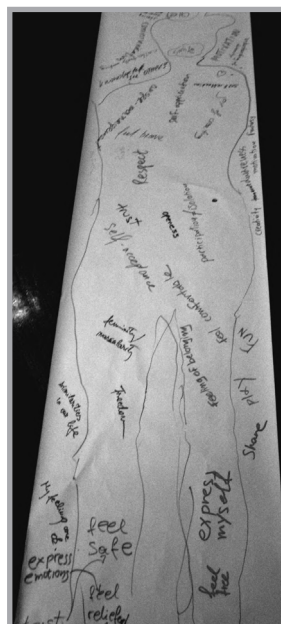
Material

- a large sheet of paper (a body-sized sheet of paper)
- different coloured markers

Process

The facilitator asks a child to lie down on the sheet of paper that is placed on the floor. Then s/he asks another child to draw a line around his/her body in order to sketch the outline of a human body on the paper. All children stand around the drawing of the body and the facilitator asks the children to:

- Write **inside** the body, how this workshop influenced you inside (what were your feelings during the workshop?)
 - write **outside** the body how this workshop influenced you outside (what were your thoughts)?
- Make sure that everyone has the chance to express his/her opinion/view



Discussion

- From the activities that we did, what do you think are the factors that influence us **internally** (our feelings)?
- What do you think are the factors that influence us **externally** (our behaviour)?

Outcome

The body and the answers that children will have written inside and outside the body indicate what a person (i.e. an adolescent) can gain from the workshop and how it can influence him/her internally and externally.

Note: During the 9th Session, the facilitator can either use the outcome of this evaluation activity or s/he can repeat it.

2. Peer-Educators' Evaluation Activity: The Younger Participants' Body Map

Aim: This exercise aims to have candidate peer-educators evaluating:

- how close to (or distant) they feel to their subjects, namely the younger children
- how close they feel to the task of facilitating a SG with younger children, namely how comfortable they feel to undertake the role of the co-facilitators
- whether they think that the workshop "Nice Borders" will be helpful to younger children, and on which aspects it can help them.

Material

- a large sheet of paper (a body-sized sheet of paper)
- different coloured markers
- stickers with 3 different colors

Process

A human body outline is drawn in the same way as in the previous activity (ideally, a participant whose body size is smaller than the previous should be chosen) and the same process is repeated, regarding **younger participants**.

The facilitator explains to the candidate peer-educators that the body outline represents both, their subject, namely the younger children, and their objective, namely the co-facilitation of a "Nice Borders" Workshop by saying:

This body outline represents the younger children that will be participating in the "Nice Borders" Workshop that you will be facilitating; who also need to have these things that you wrote for yourselves in the previous exercise.

I would like you now to find a place, inside or outside of this space (the facilitator shows the body outline), so that you can evaluate whether the process of our group's meetings has been helpful regarding three aspects:

1. *Please start moving and position yourself close to or far away from the body outline according to **how close or distant you feel to these young children** (namely, **how well do you think that you can understand them**); when I see that nobody moves it means that you have taken your place towards our subject"*

When participants have positioned themselves, the facilitator sticks colourful stickers (e.g. blue) on the floor, under each participant's feet.

2. *Do you think that you could do what we did here? Namely, **how ready do you feel to co-facilitate, along with us, a group of younger children**? Please position yourself close to or far away from the body outline depending on whether you think you can do it or not.*

When participants have positioned themselves, the facilitator sticks different coloured stickers (e.g., yellow) on the floor, under each participant's feet.

3. *Do you think that this workshop will be **helpful to younger children**?*

Participants can initially be asked to show via their position [which will be depicted by stick-

ers with a different colour (e.g. pink)]: **how helpful** do you think a drama workshop like this could be to younger children?

The facilitator afterwards invites each participant to express her/his opinion on which aspects of the workshop they believe can help younger children.

Outcome

Upon completion of the entire process, the facilitator summarizes the group's results by commenting on each question (on the basis of the colourful stickers and the opinions expressed for the last question).

MONITORING AND EVALUATION REPORT

After the end of each session, the facilitator(s) must keep notes about the activities conducted, how well they worked (according to their personal view) as well as any element that impressed them (positively or negatively)

The facilitator(s) must also keep all of the materials used and/or developed by the group during each session; it is also useful to take photographs of all the evaluation products (i.e. flipchart papers, stickers, drawings) in order to use them in the evaluation report.

D. Tips for Facilitators

The following entity is an effort to record possible situations that can emerge along with the best ways to handle them. The list is not exhaustive and the proposed way to handle each situation can be reconsidered if, under specific circumstances, a different approach is judged to be in the best interest of a child.

Question (Dilemma)	Answer (Way to Handle it/Solution)
Is parental consent needed for children's participation in the Support Group?	It depends on each country's laws and regulations. Consent must be asked for and obtained by the person or institute that has custody of each child.
Are children informed that the SG to which they are invited to participate in is for children of imprisoned mothers (or fathers)?	Not necessarily, because the topic of parental imprisonment will be openly processed (via roles) only in cases where it will be brought up by the members of the group. Children will be invited to participate in a Drama Workshop entitled "Nice Borders" (see also footnote 2, on page 11 of this Guide)
Should children whose mother doesn't have custody of them be invited to participate in the SG, even in case where their mother doesn't agree?	Yes, if this is judged to be in the best interest of the child (given that the child desires to participate and the person/institute that has custody of child is willing to provide consent)
Should children who are unaware of their mother's imprisonment be invited to participate in the SG?	No, in order for a child to be invited s/he should be informed (by the mother or by another caretaker) of her/his mother's imprisonment (see also footnote 2, on page 11 of this Guide). Under no circumstances should the facilitator(s) undertake the role of informing the child of this.
Can siblings participate in the support groups?	Yes, they can; but every effort should be made in order to be assigned to different groups (if possible).
What is the proper reaction if the Support Group's facilitator(s) suspect or, somehow, are informed that a child is abused and/or neglected?	Both obligations and the possible ways to react are described for each participating country in its National Manual for professionals (ANNEX III)



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External Evaluation

SURT Foundation. Women's foundation

Spain

