



ACTIVE INVOLVEMENT OF PUPILS:

A HANDBOOK FOR EDUCATORS

ACTIVE INVOLVEMENT OF PUPILS: A HANDBOOK FOR EDUCATORS
(Aktivno vključevanje učencev: Priročnik za učitelje)

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ABOUT THE ACE PROJECT: ACTIVE COMMUNITIES FOR EUROPE

One of the biggest concerns for the EU these days is the exercise of active citizenship. In order to cope with the passivity of the citizens, especially among the youth, education and proper access to information are recognized to be some of the most effective ways to create active communities. The main goal of the A.C.E. project is to support the active participation of citizens in the EU democratic life through innovative and non-formal education methods, the Theatre of the oppressed, public discussions, media promotion, involvement of kindergartners and many other activities. The handbook you are reading is a result of this project, and with it we would like to enhance children's involvement and active participation inside the formal educational system.



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THE CONTEXT

ABOUT EDUCATIONAL POLICIES IN THE FIELD OF ACTIVE PARTICIPATION

Over the last ten years, education policies have become an increasingly important issue in international politics. Some key innovations have been proposed by the OECD, UNESCO, the EU and the WTO. These innovations, even if not limited to a concrete educational level, mainly concern secondary and tertiary education, and also extend to other forms of education and training. Examples of basic innovations are the Programme for International Student Assessment (PISA) initiated by the OECD; the UNESCO-driven paradigm of lifelong learning, which has been accepted and developed by the European Commission; the Bologna Process initiated by some member states of the European Union; and the General Agreement on Trades and Services (GATS), as a powerful force launched by the WTO, which shapes and influences education policy worldwide (Kunfer, 2008). Some major policy documents, which have shaped European cooperation in education over the past decade and which will continue to influence its development until 2020, have recognized the importance of promoting active citizenship; as a result, it has become one of the main objectives for education systems throughout Europe (EACEA, 2012). UNESCO has outlined seven key tensions that education faces in the twenty-first century: the tension between the global and the local, the tension between the universal and the individual, the tension between tradition and modernity, the tension between long-term and short-term considerations, the tension between the need for competition and the concern for equality of opportunity, the tension between the extraordinary expansion of knowledge and human beings' capacity to assimilate it, and the tension between the spiritual and the material (Delors, 1996). Building educational policies in the field of citizenship should take into account all these tensions.

The basic parameters of modern educational trends in the field of citizenship reach back to the late nineties, when the Council of Europe began a program of Education for democratic citizenship which became the primary objective of educational policies in Europe. The key documents for the development of modern educational policies in the field of citizenship were the resolution approved at the Standing Conference of European Ministers of Education and the Recommendation of the Committee of Ministers to member states on education for democratic citizenship approved in 2002. Both documents emphasize the central role of education for democratic citizenship in the educational policies and reforms. Some major policy documents, which have shaped European cooperation in education over the past decade and which will continue to influence its development until 2020, have recognized the importance of promoting active citizenship; as a result, it has become one of the main objectives for education systems throughout Europe (EACEA, 2012).

Furthermore, the European reference framework on key competences for lifelong learning proposed that young people should be helped to develop social and civic competences – defined in terms of knowledge, skills and attitudes – during their school education. This competence-based approach calls for new ways of organizing teaching and learning in a number of subject areas, including citizenship education. (EACEA, 2012). The European Commission has launched several significant initiatives to support Member States in developing the key competence approach. A group of experts was created in 2006 to deliberate and advise on research into the field of civic competences and active citizenship in education, and to develop indicators for it. Another EU group of experts on key competences and curriculum reforms is currently focusing on assessment, emphasizing on new assessment methods for measuring progress in crucial areas for the implementation of key competences – skill development and changing attitudes (EACEA, 2012).

The EU Youth Strategy 2010–2018 established fostering active citizenship, social inclusion and solidarity among young people as one of its main objectives. The Strategy includes several lines of action related to developing citizenship in both formal and non-formal educational activities (EACEA, 2012). The latest recommendations of the European Commission (2013, pg. 45) specify that the main educational policies in the field of citizenship should aim to enhance interest in politics among the youth (developing their knowledge and understanding in political participation and civil engagement to increase their interest in it, as well as offering support for developing their competences in effective participation into community life), understanding of identity differences (identification of fluid identities of minorities by educational institutions) and identifying and comprehending the role of media (responsibility of journalists to provide truthful and objective reporting). Finally, the European Commission is cooperating with the Council of Europe to promote the implementation of its Charter on Education for Democratic Citizenship and Human Rights Education, which was adopted by all EU member States in May 2010. (EACEA, 2012).

The European consensus on education and participation proves the importance that modern society confers to this field.

EDUCATION FOR ACTIVE PARTICIPATION

Hart (2012, in Rutar, 2013) believes that participation is a basic civil right, justified on the assumption that it is unrealistic to expect children to 'suddenly become responsible, participatory adults at sixteen, eighteen or twenty-one without prior exposure to these responsibilities' (Hart, 2012, in Rutar, 2013).

Deci and Ryan (1985, in Licardo and Schmidt, 2012) developed a theory of self-determination, which assumes that humans are active organisms with developed predisposition to grow, overcome the challenges of the environment and integrate new experiences into a coherent sense of self. The self-determination theory explains behavior, experiences and development as the dialectic between active organisms and social circumstances. Deci and Vastenkiste (2004, in Licardo and Schmidt, 2012) summarize this theory in three points: people are naturally (innately) proactive with their own potentials and the ability to manage internal tendencies (such as instincts and emotions); people have an innate tendency towards development and integrated functioning; optimal development and functioning are natural to people, but do not happen automatically (without the right conditions).

If we connect the theory of self-determination with the school environment and everything that happens in it, we find that a number of changes can be introduced in order to make school more humanistic and liberal. Research in the school environment indicates that the school climate, which causes controlled motivation, only stimulates external regulation and, at the same time, superficial learning and learning for the grades. On the other hand, pupils educated in an environment that supports the basic psychological needs, express more autonomous self-regulation, perseverance, quality of learning, well-being and feelings of belonging and connection (Ryan and Niemec, 2009, in Licardo and Schmidt, 2012). This perspective also gives the teacher a different role, which consists on: providing support and assistance in knowledge acquisition; encouraging the development of abilities such as curiosity, interest or trust; and finding sources of help and empowerment (Ryan and Niemec, 2009, in Licardo and Schmidt, 2012).

Nevertheless, how to educate for active participation inside formal educational institutions? Hart (2012, in Rutar, 2013) warns about the need of acquiring competences for participation through practice; Kroflic (2002, in Rutar, 2013) considers that it is necessary to permeate the whole functioning of educational institutions with postmodern values and modern concepts; Rutar (2013) emphasizes the role of dialogue in finding the new, the common based on initiatives and participation of all the people involved.

The organization Save the Children (2003, in Rutar, 2013) stresses the need to ensure meaningful participation, which is characterized by being ethical (ensuring respect and dignity for every child), safe (providing the child's right to protection), non-discriminatory (ensuring equal opportunities for integration) and child-friendly (allowing the child to participate as much as they can). Using Bernstein's rights (1996, in Rutar, 2013) for establishing conditions for effective democracy, we can understand the child's ability and opportunities for active participation by establishing appropriate conditions in the teaching situation. These are: the responsiveness of the teacher/educator, an appropriate curriculum, a reflected

HANSEN, KAUFMANN AND SAIFER (2001, IN RUTAR, 2013) ARGUE THAT THE KEY ASPECTS FOR LIVING AND TEACHING ACCORDING TO DEMOCRATIC PRACTICE ARE:

- To experience opportunities to improve oneself and others, and to take advantage with self-initiative of opportunities within which different choices and actions can be undertaken and through which one can experience the consequences of one's decisions;
- To have opportunities to operate autonomously, to establish interpersonal relationships, to negotiate and to solve problems, as well as to reflect about one's actions;
- To define common values, rules and habits,
- To have the freedom in terms of opportunities and expectations to express one's ideas, thoughts and feelings,
- Respect, in the way that children need to understand and act accordingly with it even though they might be angry and even though the ability of self-control in children is still developing,
- For the adults in the classroom or department actively recognize differences and similarities between people and exploit the opportunities that these differences offer to promote understanding,
- That the teaching is child-centered, where the child is expected to participate actively in their life and learning.

THEATRE OF THE OPPRESSED AS A METHOD OF APPROACHING LIVING AND TEACHING OF DEMOCRATIC PRACTICE

Adults in the classroom or department can dispose of a variety of methods to achieve the goals outlined on the previous pages. These methods, resulting from non-formal education, have proved to be highly successful and useful when put in practice. They can help the educational institutions to get closer to the ideal in the field of active participation and education for active participation. The method that is at the center of the project, as well as the source of the exercises below, is the Theatre of the Oppressed.

The Theatre of the Oppressed uses interactive techniques to promote social and political change, including a number of theatrical methods conceived by Augusto Boal, a Brazilian theater practitioner who began experimenting with them in the sixties. Here, the spectator takes an active role and becomes the so-called 'spect-actor', exploring, showing and changing the reality in which they live. The Theater of the Oppressed is meant to lead to reflection through the exploration of situations in which people are deprived of their basic rights, both on the personal and collective levels; to do so, interactive games are inspired by real life situations and by the struggle for human rights. This method has been successfully taken to practice by teachers, students, artists, social workers, psychotherapists, trainers and other workers from sectors that are sensitive towards human rights.

GAME OF DIALOGUE

The premise of these methods is the 'game of dialogue': all the involved play and learn together. That goes for both the actors and the spectators, the latest becoming 'spect-actors'. Furthermore, a facilitator takes responsibility for the logistics of the process and ensures a fair proceeding; ideally, the facilitator should be someone experienced in leading drama workshops.

The spect-actors both observe and create dramatic meaning and action in the performance, engaging in theatrical brainstorming. The scenes ask questions to the audience, and so it becomes involved by taking on the leading role to offer alternative solutions to the problems on stage. These interactive forums demand solidarity from both the actors and spect-actors, while their creativity challenges systems of oppression.

EXAMPLES: FORUM THEATER AND NEWSPAPER THEATER

The different theatrical forms of Theater of the Oppressed comprise among others the Forum Theater, in which actors (either professionals or amateurs drawn from the present group) perform a play with a scripted core, in which some kind of oppression relevant to the audience is played out. After reaching the scripted conclusion, in which the oppressed characters fail to overcome their oppression, the actors begin the play again, often in a condensed form. From this point on, any spect-actor is allowed to interrupt the performance at any time, call out 'Stop!' and take the place of the actor portraying the oppressed individual. If and when the oppression has been challenged and defeated by the spect-actors, the production changes again: the spect-actors now have the opportunity to replace the oppressors, and find new ways of challenging the oppressed character.

The whole process is designed to be dialectic, coming to a conclusion through the consideration of opposing arguments; rather than didactic, in which the moral argument is one-sided and pushed without chance to reply or counter-argument. Forum Theater evokes the people's desire of being proactive, leading them to feel far more prepared and confident in resolving conflicts in real life.

Another example of Theater of the Oppressed is Newspaper Theater, a system of techniques devised to give the audience the means for transforming daily news stories into theatrical scenes with the specific goal of dealing with local problems.

For more detailed instructions on different forms of Theater of the Oppressed, see the following links:

theatreoftheoppressed.org/en/index.php?useFlash=0
headlinestheatre.com
cardboardcitizens.org.uk

USING THIS HANDBOOK

This handbook is intended for those in the educational process who are already familiar with the basics of their work, group dynamics and the educational processes; educators, teachers, trainers and others. The exercise descriptions focus mainly on the technical instructions; when taking into account the general principles of the method, the exercises can be changed, adapted and added new elements to.

It is important to keep in mind that unlike in other games and sports, there is no competition. The aim of the exercises is not for players or groups to compete against each other, but to play together. They should cooperate and grow together as individuals and as a group. The aim is therefore not that the exercise is completed as soon as possible, the best possible or to do as much as possible; it is a process of experimentation in which everyone participates and learns from each other. Where all the participants are in one group, they can only succeed together. Where they are in several groups, different groups find different ways to solve the task, with no correct or incorrect solutions and no better or worse teams. Groups have different dynamics and processes and learn from each other. The final success of an exercise is measured in the progress of the group on the specific area.

The role of the educator in realization of the exercises is that of a facilitator. It is important to give clear instructions and, if necessary, write them down so that they are always available to the participants. While doing exercises, he facilitator should focus on the process and promote inclusion of each participant as well as cooperation and team spirit. They should take care of the participants' safety and remind them of the aim of each activity, as well as actively observe and remember what can serve as material for the evaluation after the exercise.

Most exercises involve the body; the facilitator should check in advance whether participants have physical limitations that don't allow them to participate fully, and if so, adjust the exercise accordingly or leave it out. Warming participants up before the more physically challenging exercises is advised; also make sure to provide suitable conditions (for example, don't attempt exercises right after the meals, make sure that it is warm enough, that the ground is padded if possible, etc.).

Sometimes it is important to remind the younger participants to take care each other during certain exercises (such as the Columbian Hypnosis) and to do only those things they would want others to do to them. The challenge should be to offer our teammates an enjoyable experience.

Depending on the age and the dynamics of the group, the facilitator can spice up the exercise by telling a story and using props. For example, the group must cross over a river full of dragons in order to come to the castle in the exercise 'The bridge from A to B', which we can also illustrate by taping drawings to the floor.

Each exercise can be done multiple times by switching the teams/roles in the group or changing the basic parameters to make it easier or more difficult. If the group cannot complete an exercise, discuss the reasons for the failure and try again.

The key part of each exercise is the evaluation, for which we recommend the use of least a third of the allotted time. The point of the evaluation is to think about the process and the meaning of the exercise. It is important that everyone participates equally in the discussion. The facilitator should ask questions to make participants talk about the results of the exercise, the process of getting there, how they felt during it and what they learnt from it. In case participants suggest another way to do the exercise and everyone else agrees, it is suggested to try it out and do another evaluation afterwards.

SUGGESTIONS FOR EVALUATION QUESTIONS:

During the evaluation it is sometimes important to stress out that there are no right or wrong answers. The focus is on comparing different experiences and learning from each other.

- Did you find the exercise easy or difficult? (Ask them why easy or difficult and compare the answers)
- Are you satisfied with the final result of the exercise? (If they aren't, what can they change to be?)
- How did you feel during the exercise? (To some answers we can reply with 'Why?'. In case a participant had negative feelings or a negative experience during the exercise, we can ask the whole group how to make them feel better)
- Did you think that everyone participated equally during the exercise? (If not, what could we change to make it so?)
- Do you think that the exercise would be more or less difficult if you were doing it alone?

COLUMBIAN HYPNOSIS

DURATION: 10 – 60 MIN

INDIVIDUAL/PAIR/GROUP: PAIRS, GROUPS OF 3-6

PURPOSE: DEVELOPING PHYSICALITY, EXPLORING THE LEADER/FOLLOWER RELATIONSHIP, BUILDING TRUST

DESCRIPTION:

Participants find a pair; in each pair, one participant takes the role of the leader while the other follows; later they switch roles. The leader stretches out his arm, with the palm of his hand open to the front at head height. The follower puts his face in front of the palm, between 5 and 20 cm; his mission is to keep the same distance between the palm and his nose at all times, as if there was an invisible string connecting them. The leader begins to slowly move his hand, which makes the follower move as well. The task of the leader is to move the follower around, making him adopt more and more unusual positions, and always making sure that the follower is still comfortable with the exercise. They can go up in the air and down to the ground, move around the space, etc.

There are many variations of this exercise. For example, the leader can try to lead two people at the same time, one with each hand, or even four by lying down and using legs as well; one can be both a leader and a follower at the same time, etc. Groups up to six people tend to work out well.

The exercise illustrates the relationship between a leader and their followers. The leader can choose the actions of the follower, but they also bear the responsibility for their well-being. The follower has an easier task as he doesn't need to think and can fully concentrate on the movements. During the evaluation, try to take the participants to discuss about the relationship between the leader and the follower.

How did the participants feel during the exercise? When did the participants feel better and why? What is the importance of trust in this relationship? Who has the power in this relationship?

Can a leader be a leader if nobody follows him?

NOTES:

ASTRONAUTS

DURATION: 20 MIN

INDIVIDUAL/PAIR/GROUP: PAIRS

PURPOSE: THE DEVELOPMENT OF SENSORY PERCEPTION, TRUST

DESCRIPTION:

Participants find a pair; in each pair, one participant takes the role of the leader while the other follows; later they switch the roles. The leader stretches his arm, leaving the hand at the height of his belly with the index finger pointing down. The follower puts his index finger to the index finger of the leader and closes their eyes. The pads of the fingers therefore become the only point of contact. The follower closes their eyes and keeps them closed until the end of the exercise. The exercise takes place in silence without talking to each other.

The leader slowly starts to lead the follower around the place. The leader stops in front of certain objects and surfaces and invites the follower to explore the object or surface with their touch for a few moments. Then, he leads the follower to the next objects.

The aim of this exercise is to explore and get to know the place through the use of touch instead of vision. The participants often start to guess objects automatically, but the aim of this exercise is not to guess and identify objects, which the facilitator should remind participants about. The primary sense in humans is sight. Our other senses are used much less despite the fact that they can tell us a lot. Focusing on perceiving through other senses heightens our capacity of perception of the environment. This is the direction of the evaluation discussion: how do we perceive our environment with our eyes closed? Are there any differences? How much information can we obtain from the environment by using only the touch?

NOTES:

THE NATIONAL FLAG

DURATION: 60-90 MIN

INDIVIDUAL/PAIR/GROUP: INDIVIDUAL, PAIRS, GROUP

PURPOSE: REFLECTION ON THE COMMUNITY WE LIVE IN, THE SYMBOLS OF THE COUNTRY AND NATIONALITY.

SUPPLIES: A4 PAPER SHEETS AND COLOURED PENCILS

DESCRIPTION:

The exercise is divided into two parts. In the first part, the participants are asked to draw their national flag individually or in pairs. When they are done, we invite them to present their drawings to the whole group. We direct the discussion towards the importance of symbols in the flag and what ideals and values they represent. Of course we can help in this part, showing the flag before drawing and presenting the symbols in the discussion.

In the second part we repeat the exercise, only this time we instruct them to draw the flag the way they would have wanted it to be. What is their vision of the country? What is important to them, what would they highlight?

As in the first part, we ask the participants to present their drawings to the group. We try to find similarities and differences between the different points of view of the participants and the differences between the 'real' flags and 'ours'.

The exercise can be done with other symbols and flags, for example with local or municipal coats of arms or with the flag of the European Union; we direct the discussion to the community we are talking about. It is also possible to use symbols of other countries, where the focus is more about the stereotypes and the value of diversity.

NOTES:



THREE TRIBES ON A DESERTED ISLAND

DURATION: 90 MIN

INDIVIDUAL/PAIR/GROUP: GROUPS 5-8

SUPPLIES: THREE PAPER SHEETS WITH THE DESCRIPTION OF EACH TRIBE, CARDBOARD, DUCT TAPE, ROPE, A SOUND SYSTEM AND A COMPUTER

DESCRIPTION:

We divide the participants in three large groups, each of which receives a pre-prepared paper sheet with its description. Each group represents a tribe with its own cultural characteristics, described on the paper.

When preparing the paper sheets, we define the main characteristics of each tribe (for example, the people in the first tribe are compassionate and friendly and it is important for them to make each person feel good; the people in the second tribe are wise and efficient, they value order and respect, they are very reserved and do not express their feelings, etc.). For each tribe we also define what bothers them most (for example if someone is mad at them, if there is no order, etc.) and a ritual that they often repeat (for example to pat each other's shoulder, to sit down with their feet together and whistle, etc.) The tribes haven't developed language, so they communicate with sounds and gestures; they do not use words. We tell the tribes that each of them is living on a separate part of the same island, then we divide them to three different parts of the classroom. After we explain them the rules on the paper sheet, we give them 10 minutes to get used to their role. If needed, we help them out.

When the participants are 'in their roles', we introduce the next part of the exercise: "There is a terrible storm coming towards the island. It will sweep away everyone who doesn't hide from it. The only way to save yourselves is building a shelter. It has to have four walls and a roof, windows and doors, and it has to be big enough for everyone to stand in it. The time is short, no more than 15 minutes!"

In this part of the exercise, each tribe has to remember to retain their cultural characteristics. Before the start of the exercise, we prepare the material for building the house in the middle of the room. There should be just enough material for the house; the tools offered should not make the exercise too easy as well. It must be demanding enough to require the cooperation of the majority of the participants if they want to be successful.

We can make the atmosphere even more realistic with sound effects of thunderstorms (easily found on the Internet). After 15 minutes, we let the whole group know that the time is over and the storm has arrived. We inspect the success of the house building and how many people can hide in it, and then conclude the exercise. As for all role-play games, it is important to set some extra time for de-roling and coming back to 'reality'; if necessary, we remind them to come back. During the exercise, we should have collected a lot of material for the discussion and evaluation, in which we focus on how the participants felt inside their tribe and in relation to other tribes. How did they perceive the other tribes? How did the cooperation between them work and which were the biggest barriers to participation?

NOTES:

THE BRIDGE ... FROM A TO B

AIM: GROUP-BUILDING, EDIT GROUP STRATEGIES, OBSERVATION OF GROUP DYNAMICS

30 MIN

GROUP

DESCRIPTION:

The group chooses three volunteers to be passengers transported from point A to point B.
To do it they have to follow these three rules:

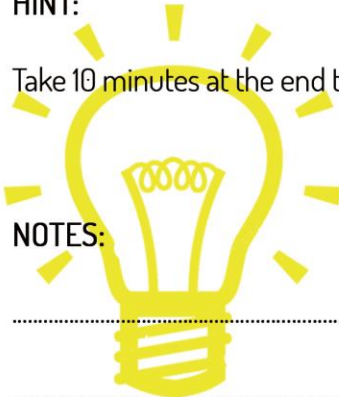
- 1) Use three different means of transportation for each passenger
- 2) Passengers are not allowed to touch the ground with any part of their body
- 3) Members of the group cannot move on if they touch one of the passengers.

The group has 10 minutes to discuss and decide the three means of transportation, then 10 minutes for the transportation to take place.

HINT:

Take 10 minutes at the end to discuss with the participants their experience, focussing on group work.

NOTES:



WHICH SUPERPOWERS MAKE THE HERO?

DURATION: 45 MIN

INDIVIDUAL/PAIR/GROUP: GROUPS OF 4-6 PERS

SUPPLIES: STRONG TAPE TO AFFIX PAPER

PURPOSE: TO ENCOURAGE THINKING ABOUT THE CONCEPT OF ACTIVE CITIZENSHIP AND THE CHARACTERISTICS OF AN ACTIVE CITIZEN

DESCRIPTION:

Start the activity by asking the participants about their heroes. Encourage a discussion by asking questions such as “What should a hero be like?” or “What does it take to become a hero (personal values etc.)”? Bring the discussion to a close and explain to the participants that they will be creating heroes in groups. Decide in advance if you want the groups to be formed at random.

The heroes will be created by selecting heroic characteristics from newspapers or magazines (headlines, words, images, slogans etc.). Place different articles or magazines and newspapers in the middle of the space and invite the groups to dive into the material.

Explain to the groups that the end result should be the image of a hero, so they must decide how they will present them (whether they will write the characteristics of one person or more on the poster; where they will draw the person; whether they will post it onto one group member or more and take a photograph).

Finish the activity with the picture display and discuss the possible common characteristics and values of a hero and an active citizen.



NOTES:

IMAGE THEATRE

DURATION: 45 MIN

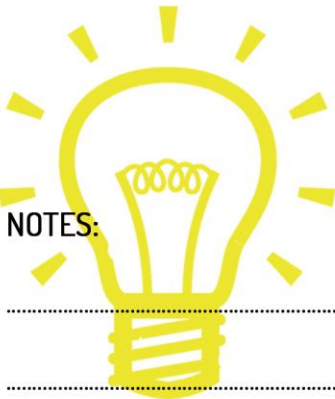
INDIVIDUAL/PAIR/GROUP: GROUPS OF 4-6 PERS

SUPPLIES: A SET OF PHOTOS (1 PHOTO PER GROUP)

PURPOSE: TEAM WORK, BODY EXPRESSIVENESS, RECOGNIZING BODY LANGUAGE, PHYSICAL AND VERBAL EXPRESSIONS, EXPLORING AND OBSERVING DETAILS, SHARING OBSERVATIONS, STORIES AND KNOWLEDGE, IMPROVISATION AND IMAGINATION

DESCRIPTION:

Prepare a set of photos previously cut from magazines, internet, etc. representing different problems you want to discuss. Divide the participants in groups and have each group choose a photo. Each group prepares three images with their body. In the first image they should try to imitate with their bodies the content of the photo they took. In the second and third images they alter the first to show an emotion or story they found in the photo. Other groups watch the images being formed and observe, comment on it or try to describe and guess what is in the group's photo. After the groups have presented their images, they show the original photo to the others.



NOTES:

TWO IDEAS, ONE STORY

DURATION: 15 MINUTES

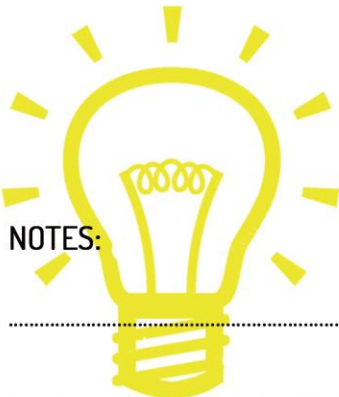
INDIVIDUAL/PAIR/GROUP: PAIRS

SUPPLIES: PENCILS AND PAPERS

PURPOSE: TO ENCOURAGE PARTICIPANTS TO THINK WHAT IS NEEDED FOR THE SUCCESSFUL COOPERATION

DESCRIPTION:

Ask participants to divide in pairs and give each pair one paper and two pens. Both participants draw together and in complete silence, based on the keywords you will write on the board or say out loud. Use keywords that are connected to active citizenship.



NOTES:

ROLE PLAY

DURATION: 20 MIN

INDIVIDUAL/PAIR/GROUP: GROUP

SUPPLIES: A SPACE BIG ENOUGH

PURPOSE: TO FOSTER DISCUSSION ABOUT DIFFERENT LEVEL OF INFLUENCE INDIVIDUALS POSSESS

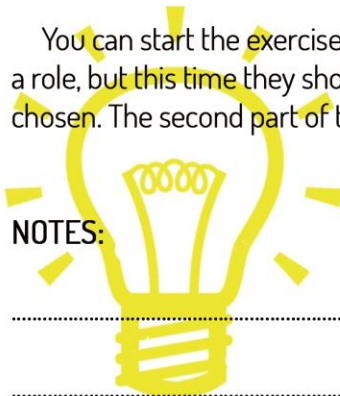
DESCRIPTION:

Each participant chooses one role for him (for example, graduate without a job, teenager, postman, director, movie star, etc.) and does not tell it to the rest. The task of the participants is to take over their roles and try to get in contact with as many people as they can. After the exercise, talk with the whole group about how it felt to be in the role they have chosen, with whom it was the easiest to make contact and with whom the hardest, and how influential they are in their everyday life feel.

HINT:

You can start the exercise by asking all the participants to sit down in a circle. Again, all the participants pick a role, but this time they show it in the middle of the circle, and the others have to guess which role they have chosen. The second part of the exercise stays the same.

NOTES:



TALK-LISTEN CIRCLE

DURATION: 30 MIN

INDIVIDUAL/PAIR/GROUP: GROUP

PURPOSE: TO REFLECT ABOUT THE LEVEL OF INFLUENCE YOUNG PEOPLE HAVE ON OTHERS

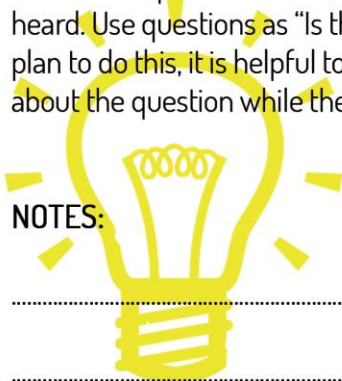
DESCRIPTION:

Have all the participants sit on chairs in a circle. Pose the following question: "On whose everyday life I have influence and who has influence on my everyday life?"; then ask the participants to pause and reflect on their answers before anyone speaks. After the pause, turn by turn around the circle, each participant either answers the question or passes. When a go-round has been completed, ask those who did not answer if they would like to speak now.

HINT:

After this part is finished, ask the participants if they want to ask a question regarding something they heard. Use questions as "Is there something someone said that you would like to understand better?". If you plan to do this, it is helpful to let the participants know this before the go-rounds starts, so that they can think about the question while the others speak.

NOTES:



CHOICE OR NOT

DURATION: 15 MINUTES

INDIVIDUAL/PAIR/GROUP: GROUP

SUPPLIES: OPEN SPACE

PURPOSE: TO ENCOURAGE PARTICIPANTS TO SEPARATE THE THINGS IN THEIR LIFE THEY HAVE CONTROL OVER THE THINGS THEY DO NOT, IN ORDER TO REDUCE THE TENDENCY TO JUDGE BASED ON THINGS INDIVIDUALS DO NOT HAVE CONTROL OVER

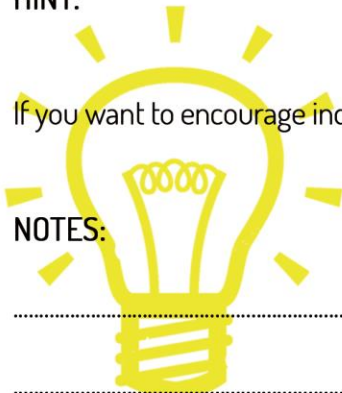
DESCRIPTION:

Form a circle with all the participants. Explain to them that you will be asking questions and the participants who want to answer affirmatively to each question have to step inside the circle; when the next question is asked, they return to their place. Start asking questions about things in life that are out of one's control (for example Were you born in Slovenia?) and, after a set of questions, explain that there are some things that even if they affect us, we did not have the possibility to choose them. Ask the participants to find some things we have an influence on (for example to finish school, to be open minded, to work hard, etc.).

HINT:

If you want to encourage individual rather than group reflection have participants face away from the center.

NOTES:



THIS PEN IS NOT A PEN

DURATION: 10 MINUTES

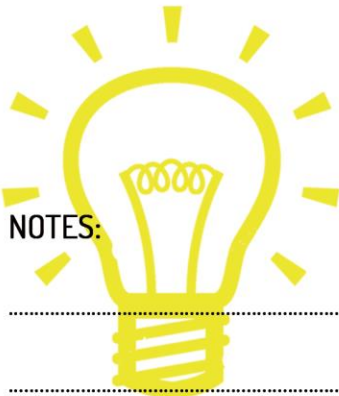
INDIVIDUAL/PAIR/GROUP: GROUPS OF 5-10

SUPPLIES: SOME BASIC OBJECTS (E.G. PEN, CHAIR, PILLOW, ...)

PURPOSE: CREATIVITY, DIVERGENT THINKING

DESCRIPTION:

Take a simple object, like a pen and present it to the participants: »This pen is not a pen«. This exercise is about creativity, which means finding new ways of applying known ideas or objects. If you have a big group, divide it into small groups. The participants of each group stand in a circle and one by one step inside the circle and make an image, a statue with the body using the object in another way. For example, a chair on your head it can be a protection for the rain, a pen can be used to scratch your back, etc...]. Let the groups to work on their own for a few minutes. Make sure that everybody in the group show at least one or two pictures, instead it is not so important that everybody shows the same amount of pictures and neither that they do it in a certain order: simply the one who has an idea steps inside the circle and shows it. After you can then change the object, or ask each group to show their most creative ideas to the other groups.



NOTES:

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*You can discover more about a person in an hour of play
than a year of conversation.*

- Platon



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