Diversity4Kids
Theatrical workshops and role playing

1

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Diversity4Kids:

Learning intercultural dialogue and diversity at school through play, interaction and stories

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Introduction

Today when we speak of a society of migration we mean a society characterised by diversity. We are surrounded by diversified styles and ways of life. Diversity has long become part of our daily lives and is not only found in the external world but also within ourselves. We all have the task of acquiring the skills for living together in this multicultural globalised society and of making sure that diversity is accepted as the norm, not as an exception.

In this context, the development and promotion of identity are very important. All of us "act" different roles in different groups (for example, a girl can simultaneously be a daughter, student, friend, flute player...). Our roles and the groups we belong to change constantly in the course of our lives and are subject to continuous transformation. This often leads us, consciously or unconsciously, to assign value to our group (or groups) and to give less value to those perceived as "other". This is more likely when we feel our identity is threatened and when we need to regain a positive identity.

When we speak of diversity, power also plays an essential role, because diversity is always part of a hierarchy. This is why, already at school level, it is important to create spaces and opportunities that promote the management of diversity through democratic participation. In this way diversity increases and is promoted by tolerance. Young people must be urged to regard diversity as a form of enrichment and to contribute to the creation of democratic and pluralistic societies.

If children are prepared for life, if they are able to be tolerant towards others, if they are accepted with their needs and characteristics, if they take an active part in group life, if they recognise their and others' limits and know how to say "no" (an important life skill), then the school, as a place of learning and living, can do much to promote living together and peaceful coexistence.

This is why in the project **InterregIV Italia – Austria "Diversity4Kids: Learning intercultural dialogue and diversity at school through play, interaction and stories"**, we included content designed especially for children of primary and lower secondary schools. Diversity4Kids is designed to give children from 8 to 14 years the opportunity to meet with intercultural differences and to understand and put into practice the benefits that diversity creates. Through play they learn to recognise and overcome prejudice and xenophobic attitudes. Through theatre, role playing, biographic workshops and stories, the concepts of tolerance, living together and diversity are transmitted and promoted in the form of games and interaction.

In autumn 2013, more than 100 interventions were conducted in Tyrol, South Tyrol and Trentino and in the Province of Udine. They consisted of games designed for the project and were conducted by facilitators. The teachers were active participants or observers. The interventions, each lasting two hours, were then assessed by the students and through interviews with the facilitators and teachers. The feedback received was collected in the three volumes of this manual. The many experiences reported together with the teaching units developed by experts are now available in Italian, German and English to anyone interested.

The first part of this manual provides some general explanations of the methods used. In the following pages we present the single modules in detail. The modules are practical examples and teaching units. Suggestions and advice for selecting, implementing and elaborating the units can be found under "Suggestions" and in the different units. In fact, attention should be paid to different aspects if the games and methods are put into practice by an outsider (facilitator) or by the teacher.

The texts published here, completed with audio files, printable material and extra content, are available on our website www.diversity4kids.eu, where it is also possible to find information about the project "Spacemigrants 2513" conducted by EURAC and ZeMiT between 2008 and 2011. This project produced a role game against discrimination for adolescents (14-18 years) (www.spacemigrants2513.eu).

In conclusion, we wish to thank the children and all the adults with whom we collaborated during the project Diversity4Kids. Thanks to them we were able to collect and develop new ideas. Only through cooperation and sincere interest, availability and commitment were we able to create Diversity4Kids, which we now present to you.
We hope that the models of Diversity4Kids become widely distributed and that each in his/her own way grasps the true meaning of diversity. If during play, students can suspend judgement of right and wrong, Diversity4Kids may be able to help us to live and enjoy diversity without prejudice.
We also thank the experts who helped develop Diversity4Kids and the facilitators who conducted the play units in the classes.
Our thanks also go to the funders of the project, the referents in the school administrations, the school directors, the teachers and all those who in different ways appreciated, sustained and broadcast our work.

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1st March 2014

1. Theatre and role-playing are good for you!

Laura Hammerle-Stainer

Theatre and role-playing are two key concepts increasingly found in teaching models. There are good reasons why people talk about the benefits of acting and the fact that theatre is more than just fun. It is already a consolidated educational method.

Theatre offers the unique opportunity of promoting empirical and experiential learning. Indeed, substantial aspects of child development can be expressed through acting: observation, perception, memory, experimentation, integration. Acting and role-playing are explorative forms of learning that involve practice in deciding, finding solutions, analysing behaviour and developing a system of values. Sociologists show us that irrespective of whether experiences happen in play or in real life, every experience is stored, given the same value and influences future behaviour.

Since children are born without prejudices and automatically acquire social models and preconstituted mental schemes in the course of their development, it is possible to exploit these mechanisms to overcome prejudice with the help of the methods and means of theatrical workshops.

If children interact consciously with different cultures, values, thoughts and emotions, the probability of prejudice-free development increases.

In this sense, theatre offers the ideal space and the opportunity to have contact with two essential aspects: awareness that different truths exist and individuality as a resource.

Cognitive processes take place largely subliminally during acting. Through acting, young people take a wide view of themselves and of others. In this way it is possible to understand different positions and interests, as well as individual opinions and needs. Understanding how people influence each other, knowing what feelings they elicit in us and on what basis we decide how to act can lead us to change our behaviour.

By analysing and eventually changing attitudes and personal values, we can tackle circumstances differently. This may evoke new emotions that induce us to act differently.

While teaching methods based on acting are particularly suitable for tackling and representing different topics, role-playing offers a clear structure for staging situations of interaction between people. Both methods can be expected to create spaces in which children can experiment without necessarily heeding specific values.

Teaching methods based on acting

Nearly all teaching methods based on acting help students develop their capacity for attention and concentration, while strengthening group dynamics. They can also be applied to different themes, which can be tackled in the spirit of a game, as in the case of the theme "diversity".

Through the spontaneity of acting and improvisation, children's intimate convictions and feelings can be awakened and brought out. The many facets of our personalities emerge, calling attention to our individual diversity and specificity.

Through use of the body, holistic perception and learning increase: the experience is perceived by the body as a whole. Elements such as mime and body language always find a place in acting and make it possible to represent the diversity and the variety of individuals in a physical way.

The concluding reflection, that may occur with different timing and in different manners (for example as a moment of reflection or as a true discussion session), helps express a positive relationship with the experience, strengthening social skills such as tolerance, solidarity and other capacities, which if developed help to fight social exclusion.

Role-playing

Role-playing offers a framework for trying out new behaviours and possibilities of action without real or immediate consequences. Daily situations are proposed and acted out in different variants.

When children play a role, they can have new experiences different from those they have every day. They come into contact with other types of persons; they practice communication and act under different conditions and new circumstances. They also have the opportunity to know themselves better and the roles they play in the social context. Flexibility in playing roles improves self-awareness and the capacity to relate to others.

Relations are the foundation of living together and all encounters give rise to situations that can generate conflict. Role-playing offers the possibility of creating problematical contexts and of practising ways to manage them. It is possible to try out, analyse and discuss spontaneous decisions and solutions. The more behavioural alternatives the children have contact with, the better and more flexibly they can manage different social situations. With this type of activity, children learn that their acts can be influenced and controlled.

Role-playing as an exercise of awareness can show students that they have to feel and think before acting. Learning to tackle situations here and now can be a big help in developing positive interactions, helping us to avoid impulsive acts that can have negative consequences on interpersonal relationships.
Acting helps children to express spontaneity, imagination and creativity and promotes a more open personality. Interaction with others stimulates team spirit and the capacity to live with others. Everyone is important and diversity, a fundamental resource in the theatre, is recognised.
The need to interact with others favours tolerance and empathy ("putting ourselves in others' shoes"). Our feelings, thoughts and needs are perceived with awareness. Young people try all possibilities and this increases their self-awareness and sense of trust in interacting with others. At the same time they learn the importance of every individual within a group, the value of the group as such and what it means to be available to others.
In acting, much more happens than is effectively visible. Cognitive attitudes regarding values and norms are influenced from every point of view and this is not visible.

Theatre works!

2. Theatrical workshop: perceiving and respecting diversity

Armin Staffler

Content: to acquire awareness of oneself and of others, to observe and respect others.
Time: 2 hours

From the beginning, everything revolves around acting and diversity. The role of the facilitators is to assign tasks/exercises and ask questions.
The rule for tasks and answers is: there is no right
and wrong – both these judgements are banned!
The only aim is to keep to the topic and urge players to express and enact their understanding and experience. All players are to be considered equally expert in this field.

It's not what it is

The students form a circle of chairs. Each chooses an object. The objects must be different and easily distinguished.
Then they think about what the object could be. It can be anything except what it really is (e.g. "I am Peter. This is my guitar" and he shows his pocket knife).
Whoever knows what that object is now stands up.
When everyone is standing up, each person in turn says his/her name and what the object is now.
Then the exchange begins. The facilitator begins by approaching someone and saying, "I am Peter and this is my guitar." In exchange the facilitator receives, for example, Julian's pencil box (a bottle of water).
Then he goes to someone else and says, "I am Peter and this is Julian's pencil box."
Julian approaches someone else and says, "I am Julian and this is Peter's guitar." The game continues in this way until everyone has exchanged their object.

When all the objects have been exchanged, everyone sits down with the object they have at that moment and the facilitator says, “I am Peter and this is Barbara’s snowboard (a ruler),” looking around to find Barbara. Then it is Barbara’s turn.
When the circle is complete, it all begins again with another player.

Suggestion for the facilitator

Of course if someone says, “This is someone’s thing,” because he has forgotten the name or the object, it is not a problem.
If there are no objects to play with, the facilitator can distribute buttons or the like to everyone. In this case the students can really let their imaginations run wild.

Reflection:
What happened? What did we see and why? What did we forget and why? What has this exercise to do with diversity? Why did you choose this object? Would you have liked to exchange with someone in particular? The players always know the answers.
Time: 10-15 minutes
Age: 8-14 years

Nice places – nasty places

The students walk independently up and down and around the room. Every so often they pause and occupy a place. They can also be places that one would not normally occupy (e.g. lying on the floor, sitting on a table).
The facilitator can also say “Slow” and the players have to move very slowly.

After a while, the facilitator tells the players to choose the best place or the place that they like best at that moment. Everyone should therefore think about the features of the chosen place and why it is the best at that moment.
Then everyone walks around again. The players can try different places that they saw occupied by others.
Finally they are told to choose the worst place or the place they like least at that moment.
There, everyone thinks about the features of the chosen place. Why is the place the worst?
From this “bad” place they then have to move slowly to a good place, where they will enjoy its good features.
The questions after the game can be of many kinds. Who discovered negative features of a good place and vice versa? What are positive and what are negative features? Did someone find the same place good once and bad another time? The good and bad places were close to each other or distant? Who heard the command “Slow” but nevertheless hurried? Did somebody look for another good place? What and whom did you meet when you were going from the bad to the good place? What did you have to do to gain the good/bad place (get up, crawl on the floor, jump, climb over or remove obstacles...)?

Reflection:
What has this exercise to do with diversity? Where do you find similar situations in daily life? Can anyone give an example from daily life? (Warning: People always seek what in their opinion is best, always!)

Time: 20-25 minutes
Age: 8-14 years

Dialogue by images - 1

Theatre is ambiguous and contradictory!
The facilitator and a volunteer stand in front of each other and offer their right hands, staying frozen in this position. The question is addressed to all the others who stand around them:
What situation could this represent? (greeting, saying goodbye, saying thank you, expressing condolences, wishing happy birthday, apologising, making a bet...)
Who could the two people be? (teacher/student, doctor/patient, husband/wife, brother/sister, two old friends, two strangers...)
Where could this situation happen? (in the park, in the office, in class, in church, in the mountains, in the toilet...)
After the questions, the facilitator leaves his place and observes the other half of the "composition" from the outside. Then he returns to his place and restores the picture. He does this without speaking.
Then the second person leaves the "picture", observes the new posture of the facilitator and returns to the picture.

It is important:
a) not to speak;
b) not to change the other's position;
c) to return to the picture without hurrying or gesticulating.

This exercise shows that every person is only responsible for half of the story; no more, no less. I cannot change anything about the other, only myself. Dialogue means reacting to the other with flexibility and not only stubbornly living one's own story.
Everyone should do the exercise in couples, at the same time, starting with the same pose (hand-shake).
After three or four changes, the facilitator invites everyone to choose a final position. When everyone is still, the players have to observe the postures and the positions of the others. Everyone began in the same posture, but in the end there will be as many different positions as there are persons in the room.

Reflection
What did you see? What stories came to mind? What has this exercise to do with diversity?

Time: 25 minutes
Age: 10-14 years

Dialogue by images - 2

The exercise described above is now done among the group. The facilitator begins by putting him/herself in the centre of a circle in any posture. A player leaves the circle and completes the posture, composing an image. The facilitator goes out and another person completes the image with a position that he/she chooses. After several changes, the players are instructed to complete the image so that it tells a story about "diversity".
The image composed of two persons is gradually supplemented with a third, fourth, fifth person, and so on until everyone is included.

Suggestion for facilitators

Sometimes it is necessary to declare that "from now" everyone is in the picture, although someone might not yet have entered.
Now the facilitator goes from person to person asking briefly who they represent in the situation. When everyone has been asked, the scene must be briefly acted. A variant could be to act in slow motion without any text, or when the facilitator stops the scene again, with a phrase (that hangs over the players like in a comic).

Time: about 25 minutes
Age: 10-14 years

The same rhythm

After so much diversity, the unit concludes in harmony.
The students form a circle. The facilitator starts the game with a hand clap towards the person on his left, who claps his/her hands at the same time. He/she then turns to the left and claps hands with that person. The impulse goes around the circle. The facilitator starts a second impulse when the first is about half way round. What they hear is a single hand clap. Then the game continues with three impulses, then four. In the end there are so many that the clapping becomes chaotic and becomes applause.

Final question
Everyone can say something about the unit, and the others are not allowed to make comments. What would you have liked to say or hear?

Suggestion for facilitators

Each exercise can be done singly. Only the Dialogue by images requires preparation to get into the mood. The time dedicated to the single scenes can vary.

Time: 5 minutes
Age: 8-14 years

3. Theatrical workshop: what role do I play?

Nicole Titus

Content: Who am I and how many of me?
Time: 2 hours of lesson

Facilitators should use the general idea of the game as a basis. They can decide how much time to dedicate to an exercise and let it adapt spontaneously to the situation. They can eventually even exclude, advance, shorten or lengthen the exercises, according to need. It is important to allow sufficient time for each exercise and to consider group needs.

3a. Warm-up/icebreaking exercises

Here we describe various exercises that can be done with students at the beginning of a theatrical workshop. The teacher or facilitator of the games chooses one or more exercises on the basis of factors such as type of class, timing, age of the group and objectives to achieve.

Role salad

The players sit in a circle with one standing in the middle. The player in the middle wants to sit down, so he says gives orders such as: “Everyone who does not like spinach, stand up!” All the children who do not like spinach stand up and swap places. As they do so the player in the middle tries to be first to fill a place in the circle. The player left standing goes to the centre of the circle and gives a command like: “Everyone with an older sister, stand up!” All the players with elder sisters stand up to swap places. The player in the middle can also give the signal, “Everyone stand up!” In this case they all have to change places.

Suggestion for facilitator

It is important that no-one feels forced to tell things about his or herself. So in this unit one can even lie. Most players do not take advantage of this loophole, but reply sincerely.
At the beginning and during the unit, the facilitator can help the players with their questions. For example "What language do you speak?" Use of the T command "Stand up everyone" is not obligatory but is left to the discretion of the facilitator. With small children this command may be used too often. The game can also make reference to personal qualities, e.g. "Everyone who is patient, stand up!"

Possible commands

Stand up everyone whose favourite colour is red.
Stand up everyone who likes doing homework.
... who speaks a language different from English every day.
... who has a profile on Facebook.
... who is wearing white socks.
... who has a younger brother.
... whose parents come from another country.
... who has a friend in another country.
... who plays a musical instrument.
... who plays with Barbie.
... who likes to play at the computer.
... who likes to study.

Reflection
What did you like? Did the results surprise you? Did you know all these things about each other?

Time: 10 minutes
Age: 8-14 years

Watch carefully

The players have to arrange themselves in the classroom in rows in order (for example) of height, age, shoe size, hair colour (from lightest to darkest), trouser colour (from lightest to darkest), the alphabet (e.g. first letter of surname/name/place of birth/hobby), length of hair, colour of eyes etc..
To make the game more difficult, the exercise can be done without talking or physical contact.

Suggestion for facilitators

The players can arrange themselves in a line or a circle. The advantage of the circle is that they can all see each other.
If the players are appropriately encouraged, for example by saying, "Not all classes succeed. I am curious to see if you can do it", they concentrate better.

Reflection
How did the game go? How was it? Was it easy to arrange yourselves in a line/circle without speaking?

Time: 10 minutes
Age: 10-14 years

How well do we know each other?

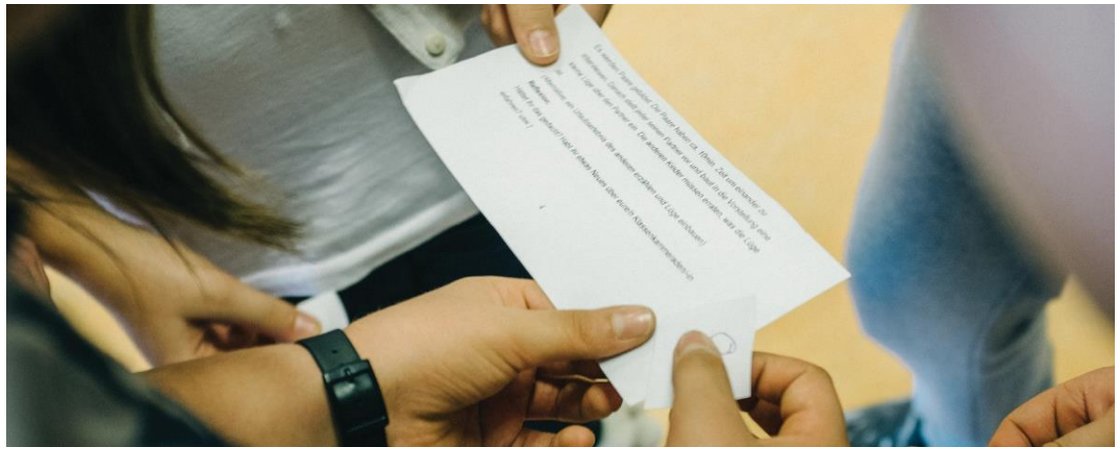
This excercise is possible when you have more than two hours of time and the members of the class do not know each other very well.
The players form couples which have about 5 minutes to interview each other. Then they all introduce their partner, telling the others what they know and including a little lie in the presentation. The others have to guess the lie. The one who guesses is the next to present his/her partner.
Alternatively, the couples can exchange experiences from the holidays, and recount each other's experience, adding a lie.

Suggestions for the facilitator

- It is important to specify that only one lie can be added.
- Younger children tend to add more lies because obviously it is more fun.

Reflection
Would you have imagined these things? Did you learn anything new about your classmates? etc.

Time: 20-25 minutes
Age: 8-14 years



Different forms of greeting

The players stroll around the room. The facilitator indicates different forms of greeting that the players put into practice. At the beginning they could be ways of saying hello in different languages. For example how people greet eachother in English, French, Italian etc.
1st signal: everyone walks alone in silence around the room.
2nd signal: when you meet someone, look them in the eyes and then resume walking.
3rd signal: when you meet someone, look them in the eyes and say "hello" and then walk on.
4th signal: when you meet someone, look them in the eyes, shake their hand, say "hello" and then resume walking.
5th signal: greet each other in French, Italian, etc. and then continue walking.

Suggestion for the facilitator

Escalation: another signal could be "Left shoulder against right knee" where the players greet each other touching their left shoulder to their neighbour's right knee, then they continue walking.
Other possible signals: "Lobe of right ear against left index finger", "flank to flank", "right elbow against right shoulder", "shoulder against shoulder".

Time: 10-15 minutes
Age: 8-14 years

Stop and go

The players walk around the room. When the facilitator says “Stop!” they all stop and when the facilitator says “Go!” they resume walking. Other instructions are “Jump!” and “Clap your hands!”

Escalation: “Stop” means walk, “Go” means stop, “Jump” means clap your hands and “Clap your hands” means jump. In other words, the players do the opposite of what the facilitator tells them to do.

Aim. With this exercise it is immediately evident how conditioned we are. The change in meaning of a word is difficult to put into practice. The exercise is fun, wakes up the players and puts them in a good mood.

Time: about 5 minutes
Age: 8-14 years

3b. Main module

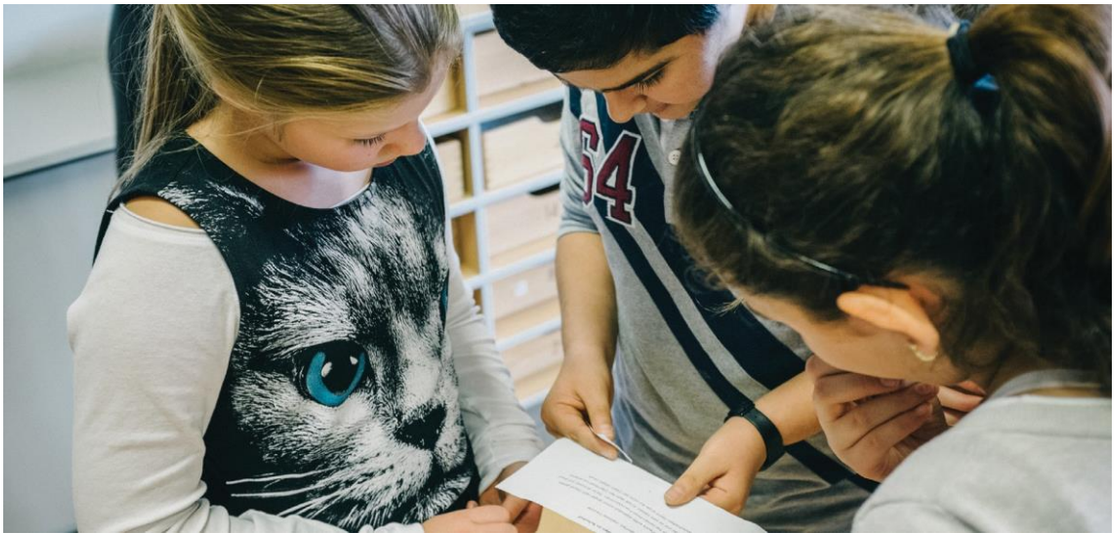
Me and my roles - Paul and Paula

We all play different roles in life. We may be son/daughter, friend, brother/sister, student, opponent, etc.

The class lists all the roles that they play in their daily lives and these are written on the blackboard.

The class then divides into groups and stages the following scenes, all with the same central character but played by different actors:

The main character is Paul or Paula. Paul/Paula is the same age as the children that act him/her.



Scene 1: At school

Setting: the classroom
Characters: a teacher, students
Plot: The students are seated in class. Paul/a is quietly following the lesson. At the end of the lesson, the teacher returns their homework. Unfortunately, Paul/a was given a low mark and the teacher also gives him/her a letter for his/her parents to sign.

Scene 2: With friends in the school grounds

Setting: the school grounds
Characters: Paul/a, friends
Plot: The lesson ends. Paul/a should go home but prefers to stay with his/her friends. He/she is relaxed, in a good mood, at the centre of attention and very popular. He/she gets a friend to sign the letter to avoid showing it to his/her parents.

Scene 3: At home with the family

Setting: the family living room
Characters: Mother/father, Paul/a, younger sister or brother
Plot: The mother/father is angry because Paul/a was late home. Mother/father was worried sick. Usually Paul/a has a good relationship with his/her parents. He/she has to do homework and look after the younger sister/brother, since the parents have other things to do. Paul/a is crouched over schoolbooks and the younger child is being a nuisance.

Suggestion for the facilitator

If there are many children, other groups can write other scenes, such as Paul/a at breakfast, at the sporting ground, etc.

Task:
The class is divided into groups. Each is given a scene. The children have to prepare the scene within the group and then act it to the whole class. Each group has 10 minutes to think about how to stage the scene, decide who says what and assign the roles. Then each group chooses a part of the classroom to stage the scene. The scenes are then staged in sequence before the audience (whoever is not acting). About 15 minutes is allotted for the play.

WARNING: although the main character is the same in all the scenes, he/she will be played by three different actors in the three scenes. The audience has to observe the behaviour of the main character.

Reflection
Scene 1: What did you see? How did Paul/a behave in the role of student?
Scene 2: What did you see? How did Paul/a behave in the role of friend? What differences in behaviour did you see compared with Scene 1?
Scene 3: How did Paul/a behave in the role of son/daughter and elder brother/sister? What attitude did he/she have? What differences in behaviour did you see compared with Scenes 1 and 2?

A final question for the class
What did you like and what didn't you like? What could have been done better? What does this exercise have to do with diversity? What did you learn? Do you have similar experiences in your private life? Do you behave differently with your friends, your teachers and your parents?

Time: 50 minutes
Age: 8-14 years

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4. Theatrical workshop: I am me and many others & Being someone else

Almud Magis

Content: to become aware of the feelings, diversity and uniqueness of ourselves and others
Time: 2 hours of lesson

4a. I am me and many others

Communicating without speaking
This game requires background music.
All the players walk around the room independently in silence and stop when a signal is given (hand clap or stop to the music).
They see who is close to them and may smile at someone, say "hello" to another, make a friendly gesture to another and then continue walking briskly.
At the next signal, they see who is close by. They show their tongue to one, gesture to another and glare at yet another, and then continue walking.
After this the players can choose whether to smile, wave, make a face etc. to their neighbours.

The music stops

The players form small groups and exchange their impressions of the game: How did it feel to be greeted in a friendly or hostile way? What things were fun? How did each person react? With hostility? In a friendly way? Who found it easy and who hard (differences between boys and girls)?

Suggestion for facilitators

The facilitator should choose happy music. Since children usually find this game fun, it is important to organise it so that those who receive unfriendly signs (tongue out, threatening looks) do not feel bad.

Time: 5-7 minutes
Age: 8-14 years

The name game – from sound to music

The players form a circle. The facilitator singles out a player, who introduces herself and says her name in a specific way. The group tries to imitate her. Then another player does the same and the group imitates him. This is repeated until everyone has been introduced.
Depending on the way the name is said (shouted, whispered, screamed, pronounced menacingly or in an admiring, challenging, assertive, ironic or interrogative way), an attitude and a gesture can be associated with it.

For example, if I say the name "Rita" in a challenging way, I also have to take a challenging stance (e.g. with my arms crossed and my chin up and stamping a foot).

Suggestion for facilitators

It is important that everyone carefully observe the others and try to imitate their stances as faithfully as possible. In this way everyone puts himself in the others' shoes.
If nobody wants to begin, the facilitator can introduce herself to break the ice
The facilitator can remind the players of details they did not notice: "Toby had his right hand in his pocket" or "Julia did that movement with her left hand".
In this way, the players must pay attention.

Time: 5-7 minutes
Age: 8-14 years

Porcupines

The players arrange themselves:

a) very close to each other initially (almost packed together);
b) far enough from each other so as not to touch;
c) close to each other but not too close, so that everyone has enough space.

The purpose of this exercise is to demonstrate the distance at which each of us feels comfortable. This exercise introduces the next two.

The first was inspired by a short text by the philosopher Schopenhauer (Parerga and Paralipomena, vols 1 and 2).

Time: 3 minutes
Age: 10-14 years

Personal boundaries

Two groups (A and B) face each other across a line. Each player has a neighbour on the other side of the room. The distance should be about 5 metres.
At the signal, group A advances slowly across the room towards group B. The players in group B say “Stop” when their neighbour in group A is too close.
A member of group A faced with a neighbour who says “Stop” must therefore stop.
The second time, group B advances and group A says “Stop”.
This is repeated a third and fourth time with different neighbours. Places change in one of the groups while the players in the other group maintain their positions. In this way all players should do the exercise with at least three different neighbours.
At the end the players form groups of three and talk about how boundaries change. Does it feel different with different neighbours? Why is it important to observe boundaries?
When can a boundary be crossed?

Suggestions for facilitators

It should be made clear that the boundaries can be different and that they must be observed.
For some players, being able to set boundaries for his companions may be liberating.

Time: 10 minutes
Age: 10-14 years

Crossing boundaries

The players form groups of five or six. Four of them form a circle and the other two go round the outside and try to enter the circle. A player can praise, beg, scream, threaten, etc. but not use force.
Finally the others let her in. Then another leaves the circle and tries to do the same. Everyone has to have at least one turn outside the circle.
In conclusion the players discuss how it felt to be outside the circle or inside.

Suggestions for the facilitator

The players like to make a show of their strength so the circle can become an impregnable fortress.
The facilitator must therefore explain at the beginning that it is against the rules to use force (elbowing, pushing) to get into the circle.

Time: 15 minutes
Age: 8-14 years

The machine exercise

A player stands in the centre of the room and takes a pose, moving arms, legs or head and making a noise. The movement must be repeated continuously, so the position must not be uncomfortable, like standing on one leg.
The other players line up with the first player, in contact with each other, and they too each make a movement and a sound. Thus they create a "machine" in which different sounds and movements together make a whole. Finally, the players detach from the machine one by one in inverse order.

Suggestion for facilitators

The aim is to create a great living machine in which everyone has a place. This exercise is in contrast with the previous one about boundaries and shows how different features can work together. This game can be rather lively.

Conclusion
The players form a circle and hold hands. They spread out as widely as possible. Then, calling "Ho!" they make the circle as small as possible, still holding hands, and then they make the circle wide again.

Time: 5-7 minutes
Age: 10-14 years

4b. Being someone else

The aim of this exercise is to demonstrate that personal diversity is a wealth and not a threat. We show that a person is not “stupid” because of tastes, preferences or habits different from ours. This is why the experience of playing the role of another person can be useful. Being together and getting to know each other are important aspects of the exercise.

Simply different: bodies forming figures

The players move around the room. At the signal “Stop” they form the following figures, without speaking: three children form the number one, four children form the number 3, five players form the number 8, four players form a chair, six a bridge, seven or eight a bicycle.

Suggestions for the facilitator

In this game, there a few limits to the imagination of the facilitator, who can decide other figures, such as letters or geometrical shapes.

Between the different positions, the players walk around the room awaiting the signal to make a new composition. All children should have the possibility of taking part in a figure.
After forming the last figure (in this case a bicycle), the players make a mental note of their position. Each group shows its bicycle. The others watch and say what they like about it.

Suggestion for the facilitator

This is not a competition for the best or most beautiful figure. What each group is able to do should be appreciated.

Time: 10-15 minutes
Age: 10-14 years

The next two games are for different age groups and are based on the previous exercise. The players already know the situation, i.e. that they have to unite with others to form a figure.

Animal game

Each player is given a number according to the list of their names. Then the first and last, second and second last, and so forth, form couples. The players have 2 minutes to decide their favourite animal.

Suggestion for the facilitator

A list of the names of the members of the class is necessary for this game.

Example:
Julia asks Steven, who replies “lion”. Steven asks Julia, who replies “nightingale”. Now Julia walks around the room playing the lion and Steven playing the nightingale, making sounds, walking like the animal, singing, flying, doing everything that comes to mind.
All the players are moving around the room as if they were animals. At the signal, four players form a group and interpret the animal they represent. The others have to guess the animal.

The group breaks up and the children resume mimicking animals around the room.
At the signal, a new group of four is formed, as before.
At the third signal, each group of four should arrange itself to form a statue (e.g. the lion below, the nightingale on its back, etc.). The room is now full of statues composed of four players who are making sounds.
Each group presents its statue and the others applaud.

Time: 30-40 minutes
Age: 8-11 years

In the shoes of a star

Each player is given a number according to position in the list of names. The first and last, second and second last, etc. form couples. The couples find a place in the room and talk about a character from TV, a famous film, a book, a comic etc. that they choose for the game. Each member of the couple then walks around the room impersonating the other's chosen character. They can even say a phrase.
At the signal, the players form groups of four and each again interprets the character and the other members of the group have to guess.
Then the group breaks up and at the next signal, another four players form a new group.
The third time, the four players have to form a statue. The room is now full of statues composed of four children.
Each group presents its statue to the other groups and is applauded.

These exercises should show the meaning of diversity within a community. No one is better or worse.

Suggestion for the facilitator

The facilitator can also begin a conversation with the members of the statue. The facilitator can ask one player something and the player replies, another may intervene, and also the third and fourth. This conversation should not last too long, as the other players are waiting their turn to present their statues.
The statue phase can be ignored and instead the last group of four can be asked to act out a scene (max. 2 minutes) which is then played to the others.

Conclusion
What did you like in particular? What will you tell others about this game? What did you find interesting?

Time: 30-40 minutes
Age: 11-14 years

5. Role-playing: A birthday party

Katya Waldboth

Content: Diversity, empathy, social exclusion
Time: 2 hours but may vary considerably

The aim of this teaching unit is to help participants understand what it feels like to be socially excluded. Social exclusion often occurs without intention and can therefore happen to anyone. It is not easy to find a way out of a position of social exclusion.
During the unit, the players will reflect on their behaviour towards others. Empathy is promoted. The players learn to appreciate the dynamics behind exclusion and think about their own behaviour.
The players simulate a situation of possible social exclusion. They experience and interpret the situation in different ways, depending on their personal experience and values.
The facilitator has the task of pin-pointing and highlighting the different interpretations. However, it is also well to stress their similarities. This brings out the conflict between objectivity and subjectivity. Who judges what and how?
Objectivity: social exclusion hurts.
Subjectivity: How much does social exclusion hurt me? Can I act is this situation or am I a victim? Can I or do I want to ask someone for help?
When we see or experience a situation, we judge it. Everyone has a personal system of values related to past experience, needs and feelings. From this viewpoint, objectivity is impossible. In this unit it is not important to establish what is right or wrong but to understand what is perceived positively and what less positively.

5a. Warm-up/Icebreaking exercises

Where do I have to do with diversity in daily life?

The players divide into groups (about five persons for about 15 minutes). On a paper "blackboard" they write what the concept of diversity means to them, what diversity brings to mind and in what situations they have to do with diversity in everyday life.

Suggestion for the facilitator

To avoid confusion, the facilitator can give each group a "word stick" (stick, pencil, pen) and only the person with the "word stick" can speak or write.

The facilitator accompanies the players in their thoughts, asking questions like: When you get up in the morning ... do you already have contact with diversity? In what context (breakfast, clothing, snack etc.)?
The facilitator guides the players from concrete things to abstract concepts, helping them to make the transition from the material diversity (clothes, food, skin colour...) that surrounds us, to immaterial diversity (feelings, thoughts, character, opinions, religions etc.).
Direct questions to the players are useful, e.g. Do you ever feel you are all the same? Can you distinguish one person from another? For example, you Matthew, can you see differences between you and Jack?
The players have 5 minutes to talk among themselves, then they put their chairs in a circle and present their results to everyone.

Time: 15 minutes
Age: 10-14 years

Miming feelings

For this warm-up exercise, the players remain seated in a circle. The facilitator puts the mood cards in the centre.

Suggestions for the facilitator

Use cards of different colours that are placed in the centre of the circle with the image upward. The names of the moods are written on the other side of the cards.

A student comes forward, takes a card and mimes the mood written on the card. The others have to guess what mood she is miming. The player who guesses takes the next card and the game continues. There will not be enough time to interpret all the moods.

Possible moods

trusting	nervous	in love	joyful	afraid
brave	sad	curious	bored	disappointed
shy	cheerful	angry	surprised	worried
frightened	happy	tired	enthusiastic	agitated

Reflection
How often do we happen to interpret feelings and moods based on facial expression? Do we like it when someone remarks that we seem sad, cheerful, etc.? Who has heard comments of this type? How did you feel? Short discussion among the group.
The facilitator should make it clear that it is absolutely necessary to ask ourselves if we care how someone is. Talking to and approaching others is important.
Time: 15 minutes
Age: 8-14 years

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5a. Main module

A birthday party

It is difficult to assess the time necessary for this unit. It depends largely on group motivation and collaboration. The facilitator should keep an eye on the clock and leave enough time for the final reflection.

The facilitator divides the students into couples. The couples should be composed in the most diverse way possible. The players should not be allowed to choose their partners.
Choice of partner can be done drawing cards from two decks of cards numbered 1 to 15. One deck is blue and the other green, or any other two colours. Players choose a card and find the partner with the same number. If the number of players is odd, one can play the role of observer.

One group (blue) plays Michael/Michelle.
The other group (green) plays Frank/Francis.

The facilitator distributes the role cards.

Situation – Role card for Michael/Michelle
Today is your birthday. You are happy because your parents let you organise a party next weekend. You can have loud music and invite 20 friends. You have already prepared the invitations and today you will hand them out at school. In the school ground you meet a classmate Frank/Francis. He/she wishes you happy birthday and a conversation begins. Frank/Francis asks you if he/she is invited.
Michael/Michelle: It's true, I am having a party but you are not invited. I am only inviting friends. Besides, I think you have a stupid haircut.

Situation – Role card for Frank/Francis
You arrive at school and see Michael/Michelle. You know it is his/her birthday. He/she isn't your best friend, but you don't mind him/her. You even let him/her copy during the maths lesson. You have heard that Michael/Michelle is holding a party at his/her place next weekend. His/her parties are always fantastic and everyone has lots of fun. Obviously, you would like to go too. You see Michael/Michelle is inviting some of your classmates. You go up to him/her and wish him/her happy birthday. You strike up a conversation in which you ask him/her if you can come too.

Rule: Nobody must be hurt! The facilitator invites the players to be sincere and to interpret the scene in the most realistic possible way.

A. The players enact the scene
Task/feedback from players: How do you react to this situation? What do you feel? What are your first reactions? The observer is also asked for his/her impressions.

Time: 20-25 minutes from forming the couples to the end of A.
Age: 10-14 years

Suggestion for the facilitator

The players enjoy using this situation/game to exaggerate a little. It is therefore important to be clear about that fact that nobody must be hurt. It is OK to enact a struggle like wrestling, but nobody must actually touch the other.

B. The situation is interpreted a second time, changing roles

The cards are exchanged, so that each student knows his/her partner's role. Short feedback: Did your partner react in the same or a different way? The facilitator asks: Have you ever had a similar experience? How did you feel at the time? Did you have the support of a friend or your family?

Suggestion for the facilitator

Social exclusion is a touchy subject, especially at school.
You should never ask about current problems of social exclusion but only past experiences.
In this way emotional distance is created which gives children who experienced these situations a feeling of safety. However, when the children themselves offer a concrete example it is important to listen to them.
Another important point: the facilitator should not ask for details of the children's experiences of social exclusion because this can lead to new experiences of social exclusion and discrimination.

Time: 10-15 minutes
Age: 10-14 years

C. The students form a group and think up alternatives

All the students divide into groups of four or five and think up an alternative way to solve this situation without causing exclusion, offence or violence**.**

Suggestion for the facilitator

It is always important to control one's behaviour: messages in the first person, sincerity and concentration are priorities in this unit.

Reflection

- What behaviour promotes exclusion?
- How can we behave to prevent exclusion?
- What is the worst aspect of exclusion?
- Are we aware of the fact that we ourselves often exclude other people?
- What can we do when we see cases of exclusion in our daily lives?

It is important to clarify the following points:

- Social exclusion hurts.
- Social exclusion can happen to anyone.
- Social exclusion has to do with force (power and weakness).
- Think about your own behaviour (in class, with family, etc.)

Suggestion for the facilitator

Always link the students' opinions and comments with the situation experienced in the role-playing game, e.g. How did you feel in the game when you said such-and-such to Frank/Francis?

Time: 15 minutes
Age: 10-14 years

Variant: deal with an actual case of social exclusion

If the students talk about an actual case of social exclusion, the facilitator should intuitively understand whether:

1. there is enough time to deal with it;
2. he/she feels prepared to manage such a situation.

Suggestion: the actual situation is enacted and task C is performed.
Warning**:** it is not a question of deciding whether or not it is legitimate to exclude a person ("He asked for it!"). Social exclusion is NEVER acceptable! Concentrate attention on those who can do something to defuse the situation.
This should only be done if there is enough time and the facilitator feels prepared to undertake the adventure.

Time: at least 30 minutes
Age: 10-14 years

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6. Miming diversity

Judith F.M. Moser

The exercises that follow can be combined with other models, such as games for integration, warm-up and opening-closing, or can be a unit in their own right. These easy miming exercises are also suitable for linguistically heterogeneous classes. They involve everyone and put everyone on the same level. By allowing all possible forms of expression, diversity is represented in a flexible manner.

Approach
At the start of the unit the facilitator mimes a closed mouth and from that moment ceases to speak. The students are invited by means of sign language to do the same and not to talk. The more the facilitator sticks to this rule, the more the children are interested and attentive. They understand everything even if nobody speaks, and if something is not clear they explain it among themselves or move on to a new game.

Suggestion for the facilitator

The workshop must be conducted so that the games do not depend on each other. In this way, the children can enter and exit (concentrate and relax) as they please.

Skipping

The facilitator reaches into a bag, rucksack or suitcase and pulls out a long imaginary rope. She takes the two ends, making the rope turn, and jumps. The children shout: “It is a skipping rope!” The facilitator hands the cord to one of the players and makes signs encouraging him/her to skip. Everyone can take part when they wish.

Suggestion for the facilitator

Children often want to try but are too shy to come forward unless invited or encouraged.

Jumping over the rope

The facilitator takes the rope again and holds it by one end. The children stand in a circle around him. He then begins to whirl and to invite the children with sign language to jump over the rope.

Suggestion for the facilitator

Watch the players carefully: some will understand what is happening. First rotate near them, holding the rope so that they can jump over it.

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The facilitator continues to whirl until she becomes dizzy. About to topple over, she hands the rope to one of the players who takes her place in the centre and begins to spin the rope. The facilitator takes a place among the children and jumps with them. After three or four turns she takes the rope back and gives it to another player, and so forth.

Other exercises with the rope

Two children stretch the rope at different heights and the other have to jump it. It is very satisfying when the rope is high because they can all jump over an imaginary rope. It is also fun when they pretend not to succeed, trip and become tangled.
Another possibility is that two players turn the rope and the others have to pass under it when it is high or go in, jump it three times and then go out.

Suggestion for the facilitator

Whatever the children do or imagine is always in order: they do not have to imitate the facilitator at all costs. The example she gives should merely be a possible variation.

Time: at least 5-7 minutes
Age: 8-14 years

Clap hands and stop
The facilitator explains in a simple way without speaking: one hand clap means freeze; a double clap means look at the facilitator who shows different ways of moving (skipping, gliding, stepping on others toes, running, crawling, jumping like frog and then in slow motion). The game begins and everyone reacts to the hand claps. The exercise is repeated as many times as necessary for everyone to understand.

Time: at least 7-10 minutes
Age: 8-14 years

Race in slow motion

The players form a line along one wall of the room and crouch as if for a hundred-metre sprint. The facilitator counts to three without speaking and the players all have to run in slow motion to a line marked out by two slippers. First the facilitator shows the children how the game works, then counts to three again and the "runners" spring forward in slow motion, headed for the finish line. The player who reaches the line last is the winner. Sometimes the children are annoyed by the fact that the last wins. When everyone understands the game, they return to the start in slow motion or even in reverse.

Suggestion for the facilitator

The second time everyone tries to go slowly because they want to win. This time, however, the player who arrives first is the winner. The children see that the facilitator makes the rules according to whim, changes them, cancels them and it is OK, or rather, things can be how we imagine them.

Time: at least 7-10 minutes
Age: 8-14 years

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Ball game

The facilitator brings a ball out of a bag, rucksack, pocket, suitcase... and throws it to one of the children, who can play with it using hands, feet, head. The ball can become big enough to sit on, it can be thrown... or it can become as tiny as the head of a pin and passed on to another.

Time: at least 10 minutes
Age: 8-14 years

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Game with imaginary objects

The facilitator extends a hand and takes an imaginary object (such as a tube of potato chips) from the table. He holds it in his hand in such a way that the children can guess its shape. Then he shakes it and listens to the sound of the contents. He opens it and looks inside, sniffs and pulls a face. He closes the tube and passes it to the person on his left.

Suggestion for the facilitator

Sometimes the children imitate exactly what the facilitator did, at other times they omit something, but the fun happens when they add other objects and become creative, inventing scenes.
Nothing can go wrong and everything must be taken seriously! If the object is thrown out the window, eaten or disappears in some other way, something else can be produced from a bag or the table. Everything is allowed and the more unpleasant the situation is, the more the children feel part of the game. By contrast, if something nice, pretty or cute (a kitten, rabbit, perfumed flower) is represented, the children often lose interest!

Time: 15 minutes
Age: 8-14 years

I pack my bag

The facilitator takes an imaginary bag, opens it and begins to move as if playing with a ball. Then he takes the ball in hand and puts it in the bag. He closes the bag and passes it to the person on his left. The person receives the bag and opens it, observes the object (in this case the ball) and thinks of something else to put in the bag. She mimes the object and puts it in the bag.

Time: at least 15-20 minutes
Age: 8-14 years

Snack
At the end the facilitator can hand out imaginary apples or bananas to the children, who wash and peel the fruit and have a snack together. Ice-creams and all-day suckers are also fun to mime.
Finally everyone can speak again and tell what they understood and how they felt not being able to say anything.

Time: 5-7 minutes
Age: 8-14 years

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7. Suggestions

Selection and preparation of the games

- An age range is indicated only as a guide for some games.

- Facilitators should consider their role and capacity (How many experiments, how much noise and how much improvisation can I manage?) and define the objectives of the game. These objectives can change from one group to another.

- The games are not lessons and are therefore under different rules.

- A room suitable for games is needed. For acting and role-playing there should be enough space to move. For acting, a stage is useful, otherwise a “virtual stage” can be improvised with a cord on the floor.

- It is advisable to select games on the basis of the resources

- available/necessary. What is on site? What is available? What can I bring? What could the students bring (e.g. pictures and photos)?

- The number of students should not be greater than 25. Games can be managed by two facilitators, who should however agree beforehand on how to proceed.

- If the facilitator does not know the class, it is possible to obtain useful information beforehand for managing the exercises and sometimes also for dividing the class into groups.

- The programme should be organised so as to leave enough time for concluding the unit and for reflections.

Conducting the activities

- At the start, the facilitator should introduce herself briefly and can say something about her reasons for doing this work and her training. She should also discuss and explain the rules for communicating (participate, contribute, respect others' comments and not judge them negatively, there is no right or wrong) and say that today we will talk about diversity.

- If an external person comes into the class to run the activities, information should be exchanged beforehand and the roles of facilitator and teacher should be defined carefully. The teacher can observe passively or take an active part. In any case he should not interfere with the content of the unit. An alternative is to leave the facilitator alone with the class.

- The game should be explained well. The students should have time to ask questions.

- Everyone can have a say; all replies have equal status.

- The children should listen to their companions. They should also listen to the facilitator's instructions before starting a game.

- To avoid too much confusion, before starting the facilitator and students should decide on a signal (a word like STOP or a hand signal) at which everyone freezes.

- Before starting a unit, a general introduction to the topic can be useful, e.g. brain storming in small groups on where we normally encounter diversity, such as in nature, culture, leisure time, imagination, warm-up exercises.

- The ideal period of time to dedicate to a unit of Diversity4Kids is 2-3 hours.

- A game can be shortened or extended according to the number of students in a class, their age and group dynamics.

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- It is important to remind the children at the beginning and also during the game that there is no right or wrong in this unit. Thus the children can be more open and contribute without fear of criticism or pressure (judgement-free zone).

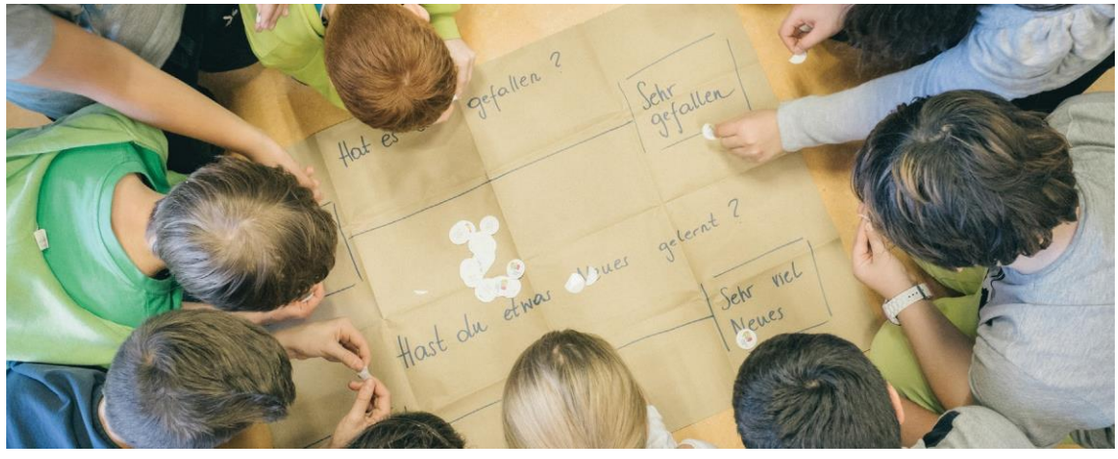
- The children should be able to take part as much as they want to. They can sit out if they wish and do not have to take an active part in every phase of an exercise.

- A unit can be conducted in a flexible manner. The proposals can be supplemented with a combination of personal ideas and exercises.

- All the children should be equally encouraged to play.

- For some exercises, it can be appropriate to divide the class into small groups.

- It is important to distinguish between the game and real life. After role-playing, a specific conscious phase of coming out of the role is needed, e.g. crawling through a tyre or physically shaking off the role.



After the game

- After a game or even after single exercises, it is a good idea to take a brief moment for reflection.

- With the class sitting in a circle, ask for comments to see if they enjoyed the game. What were the positive and negative aspects? What did they learn or understand? These questions can be written on a poster and the answers attached with adhesive. A brief assessment should be made of every activity conducted from the Diversity4Kids program.

- It can sometimes be a good idea to do a calming exercise so that the children become aware of the transition back to interval or daily life.

- The theme of diversity can be integrated into almost all school subjects.

- All the games should give the children input that they remember and can draw on.

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Today when we speak of a society of migration we mean a society characterised by diversity. Diversity has long become part of our daily lives. We all have the task of acquiring the skills for living together in this multicultural globalised society and of making sure that diversity is accepted as the norm, not as an exception.

This first volume of the kit Diversity4Kids is aimed at teachers and everyone who works with children and adolescents in the age range 8 to 14 years. The volume contains theatrical workshops, role-playing, icebreaking exercises, mime and general advice on group dynamics.
www.diversity4kids.eu

A joint project of:

Project partners

Center for migrants in Tyrol (ZeMiT - Zentrum für MigrantInnen in Tirol)
European Academy of Bolzano (EURAC) - Institute of Minority Rights
EGTC "European Region Tyrol – South Tyrol – Trentino"
Centro Culturale Luciano Tavazza (CCT) for voluntary work and participation in Friuli – Venezia Giulia

Associate partners

Provincia autonoma di Trento – Centro informativo per l'immigrazione (CINFORMI)
Amt der Tiroler Landesregierung, Abt. JUFF – Fachbereich Integration

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