Drama for Conflict Transformation Toolkit

YOUTH THEATER FOR PEACE

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Drama for Conflict Transformation Toolkit

YOUTH THEATER FOR PEACE

This Drama for Conflict Transformation (DCT) toolkit was developed by Dr. Ananda Breed and IREX staff for the Youth Theater for Peace projects in Tajikistan and Kyrgyzstan, funded by USAID. Christine Cox, Hjalmar Joffre-Eichhorn, Lauren Shpall, James Forrester, local partner organizations Foundation for Tolerance International (FTI), Jash Danaker, EHIO and Fidokor, and program participants from Tajikistan and Kyrgyzstan also contributed feedback and suggested exercises and adaptations.

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INTRODUCTION

Violent conflict disrupts millions of lives, including those of the world's youth. But when youth are engaged positively and given a voice, they can play vital roles in building peace. **This toolkit is designed to introduce young people to an innovative theater methodology that creatively examines and transforms conflict.** After working through the exercises in this manual, youth will be equipped to lead community dialogue as agents of positive change.

The facilitation guide and theater curriculum that follow were created for the USAID-funded **Youth Theater for Peace** (YTP) project. Since its launch in 2010, YTP has promoted sustainable conflict prevention at the community level through theater. YTP trained 284 youth and adults in conflict mitigation through the use of interactive theater in four conflict-affected regions of Kyrgyzstan. The result was the creation of 33 school-based drama clubs, which reached more than 50,000 audience members.

Youth in the YTP program engage with each other and their communities through theater activities based on **Drama for Conflict Transformation** (DCT), a participatory theater methodology in which youth develop short plays based on conflict issues and present them to their communities in interactive performances. YTP introduces DCT to youth, educators and institutions as a tool to start conversations and strengthen communities. This approach, influenced by the theory of **Positive Youth Development,** builds on youth assets and prepares young people to lead discussions and problem-solving around conflict issues. YTP places youth at the forefront of change in their communities and forges cooperative and constructive relationships between youth and adults. By creating opportunities for youth to share their voices and make meaningful contributions, YTP develops the skills and attitudes necessary for a lifetime of civic engagement and peace-building.

IREX and its affiliates have implemented DCT-based projects in conflict-prone areas of Kyrgyzstan, Tajikistan, Indonesia, Somaliland and Kenya. Through these projects, youth increase their confidence, become equipped to build peace and handle conflict, and gain experience constructively interacting with diverse groups of people. **An evaluation of YTP found that nearly 98% of participants said they are confident in their ability to positively affect conflict situations** in their community, compared to 15% of those who did not participate in Tajikistan, and 31% in Kyrgyzstan.

This toolkit guides facilitators in creating a custom workshop to introduce youth to the DCT methodology. Many options for workshop modules–including lead-in activities, warm-up modules, main sessions, energizers and closing activities–are included to allow the facilitator to craft workshops that best fit their local context and needs. After working through these exercises, participants will be able to analyze conflicts in their communities using theater exercises, create a Forum Theatre performance based on a community conflict issue, and engage with their local communities through Drama for Conflict Transformation.

ABOUT THIS MANUAL

The **overall learning objectives of the DCT curriculum** are for participants to be able to:

- Analyze conflicts in their communities using theater exercises;
- Create, produce, frame and facilitate a Forum Theatre performance based on a community conflict issue;
- Plan, implement and engage the community in projects using DCT; and
- Facilitate DCT activities for young people (including peer-to-peer facilitation by youth participants).

This manual is divided into two sections. **Section I: Introduction to DCT Methodology and Facilitation** includes helpful hints on organizing a DCT workshop, structuring exercises and establishing group dynamics, as well as an illustration of good facilitation to create a safe, fun, and informative space for participants. **Section II: DCT Activities and Theater Techniques** includes a toolbox of DCT activities, arranged by type (warm-up, lead-in, main activity, energizer, or closing activity). Notations on sequencing indicate when certain exercises should be used to build upon earlier trust-building or skill-building work. A glossary of terms, bibliography of relevant works, and selection of handouts is found at the end of the manual.

> Theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, instead of just waiting for it.
>
> *– Augusto Boal, Games for Actors and Non-Actors*

HISTORY OF DCT AND INTERACTIVE THEATER METHODOLOGY

Interactive theater is a flexible set of games, exercises, and techniques that are used to create dialogue about issues of concern to a community. Interactive theater is sometimes called "participatory theater" or "community-based theater," or when it is applied to work with conflict issues, **"Drama for Conflict Transformation."**

Interactive theater has been used in over 70 countries in North, Central, and South America, Asia, Europe, Africa, and Australia.[1] It has been used in urban areas and in rural ones, and in diverse settings such as schools and universities, rehabilitation centers, orphanages, jails, and community development programs.

Various techniques in this manual, including **Image Theatre** and **Forum Theatre,** have been specifically developed by a Brazilian theater director named Augusto Boal. After a military coup in 1968, Boal developed exercises to engage the populace in creating their desired future by staging and rehearsing problems they faced and their potential solutions. These exercises used theatrical devices which establish dialogue and community problem solving.

Image Theatre

Image Theatre was developed by Brazilian director Augusto Boal as a response to government censorship. This technique allows people to use images (frozen tableaux or "statues") to explore real and ideal situations in their lives and communities. Boal describes the process as follows:

"When finally an image is arrived at that is the most acceptable to all, the spectator-sculptor is asked to show the way he would like the given theme to be; that is, in the first grouping the actual image is shown, and in the second, the ideal image. Finally he is asked to show from one reality to the other. In other words, how to carry out the change, the transformation, the revolution, or whatever term one wishes to use. Thus, starting with a grouping of 'statues' accepted by all as representative of a real situation, each one is asked to propose ways of changing it." [2]

Forum Theatre

Boal created Forum Theatre in an effort to break down the "invisible wall" between the actors and audience in theater. The goal is for audience members to develop action plans towards the resolution of actual conflicts through dramatic interventions. The spectator of the drama does not only watch the performance, but also acts—becoming what Boal called the "spect-actor."

1 The International Theatre of the Oppressed Organization, http://www.theatreoftheoppressed.org/en/index.php?nodeID=3

2 *Ibid.* p. l35.

To devise a Forum Theatre play, participants start by discussing issues of oppression in their lives. Within the context of the workshop, participants will share scenarios related to conflict in their regions, or moments in which they were not able to achieve peace, within a group. After listening to one another's stories, participants will select one or two stories which illustrate problems to which they would like to find solutions. The stories are then rehearsed, making clear who is the oppressor (antagonist) and the oppressed (protagonist). (Although Boal used the terms oppressor/oppressed, we will use antagonist/protagonist.)

During the rehearsal process, participants will illustrate key moments of potential intervention, where a different choice by the protagonist could change the outcome of the scenario. The scenario is performed up to the moment of crisis. There is no resolution. The performance is demonstrated one time through without stopping, then an audience/performer mediator called the Joker tells the audience that the story will be played back again, and at any point in the story at which they feel there could be a different action to create a different outcome, individual audience members may yell "STOP." The actors freeze. The individual audience member will then come up to the stage, take the place of the protagonist and continue from that point in the action, playing out their alternative idea to create an ideal outcome for the scenario.

Playback Theatre

Playback Theatre originated in the 1970's, integrating elements of storytelling, ritual, and psychodrama into a participatory form of theatre. The form is based on sharing personal stories, and having the stories "played back" by a group of trained Playback performers. Co-founder Jo Salas expands on the significance of sharing stories:

"Life while it is happening to us can seem random and undirected. It's often only when we tell the story of what happened that some order can emerge from the abundant jumble of details and impressions. When we weave our experience into stories, we find meaning in what we have undergone. Telling our stories to others helps us to integrate the story's meaning for us personally. It is a way, too, for us to contribute to the universal quest for meaning. The intrinsic element of form in a story can transmute chaos and restore a sense of belonging to a world that is fundamentally purposeful after all." [3]

During a playback workshop or performance, the emphasis is based on discovering the "essence" of the story; illuminating the meaning underlying the story which may have been said or unsaid by the teller. Exercises such as *Fluid Sculpture* (pg. 38) and *Three Image Story* (pg. 36) are opportunities for trainers to build skills in finding the essence of a story and "playing it back" through varied techniques. These techniques are complimentary to Forum Theatre, and can particularly be re-emphasized during the *sharing stories* stage of Forum Theatre development. Active listening should be side-coached throughout the training.

3 Jo Salas, *Improvising Real Life: Personal Story in Playback Theatre.* (New York: Tusitala, 1996).

RECOMMENDATIONS FOR FACILITATORS AND TRAINING ORGANIZERS

How to Use the Manual

This manual provides a "toolbox" of DCT activities arranged by type (warm-up, lead-in, main activity, energizer, closing activity) that enables the facilitator to create a customized agenda based on their needs, time allowance and participants. The material can be adapted by the facilitator to be culturally or regionally specific and to integrate various themes important to the participant group.

Throughout the manual, consider how you might facilitate the exercises and make any substitutions if necessary. You may wish to ask yourself:

- *How will I introduce the exercises?*
- *Are there any imbalances in the groups concerning age, gender, ethnicity, religious affiliation, sexual orientation or socio-economic background?*
- *How will I help to mediate these differences to create a safe and inclusive environment?*

Pre-Workshop Preparation

When selecting a venue for a DCT workshop, organizers should prioritize selection of a neutral location that serves as a safe space for youth and adults who have experienced conflict. Because DCT methodology can bring up previous personal trauma, IREX recommends engaging support staff trained in psychological support to work with adult mentors and youth during workshops.

Each facilitator and group will have their own ethos and ritual in terms of opening and closing a workshop. Be open to how you might include these variations into your workshop. The following is one idea for an 'opening' or 'welcome' that can be done on the first day of a workshop:

Give the following instructions to participants in advance of the workshop:

- *Prepare a 'welcome' or 'greeting'. This may include a song, a dance, a ritual, or a game that invites one another into the space and opens the workshop.*
- *Bring images (photos/video clips/illustrations) of your region that illustrates a sense of place. Questions that you might ask yourself while collecting these images might include: If I was to guide a friend through my community, what would be specific persons/places/objects that would help him/her to understand my region? What are some of the challenges to peace in this area? What are some images that represent a personal story for me? What are some of the images that represent hope?*
- *Be prepared to demonstrate and teach a regional dance, song, or theater technique from your region with the other trainers.*
- *Bring any music (at least one traditional, one modern) that could help support your demonstrations and to use for evening entertainment.*
- *Bring loose and comfortable clothing that you can move around in.*

Necessary Workshop Materials:

- CD player
- Music CDs
- Copies of DCT Manual
- Participant Lists (should include last name, first name, school/organization, location, address, telephone, email)
- Pens
- Notepads
- Reams of white paper
- Reams of colored paper
- Scotch tape
- Scissors
- Colored markers
- Colored pencils
- Flip charts
- Flip chart stand
- Chairs (easy to move), one per participant
- Volley ball(s)
- Soccer balls(s)
- Board games or other games for participants to use during free time

Recommended Workshop Materials:

- Projector screens
- Projectors
- Full PA system
- Digital Cameras
- Camcorder
- Laptops and Power Cords
- Staplers and staples
- Paper clips
- Rubber bands

Participant Grouping

Many of the activities in this manual will be conducted in small groups. For some activities, such as Forum Theatre, it will be important for participants to be placed in groups with others from their region or home community. However, the experience should also include work in mixed groups, enabling youth to create a tolerant environment with participants from other areas. The workshop organizer should determine in advance how they might divide participants into groups. For example, different colored t-shirts, if available, allow the facilitator to break participants into groups quickly. If there are fifty youth, ten t-shirt colors can be assigned, so that there are five participants with each color. During registration, staff or volunteers should spread the t-shirts evenly between different regional groups. A similar strategy could be used with colored nametags, wristbands, hats and so on.

Transitions from large group activities to small group activities can be made more dramatic by having each group decide upon a signature movement and sound (motorcycle, buzzing bees, etc.) to use when gathering together. When the time to split into groups comes, group members can then make their designated sound, gather together, and then exit the space.

Setting Expectations and Ground Rules

It is important to set expectations and ground rules for any workshop so that participants can play a role in determining what kind of behavior will be expected and allowed in group situations. By allowing participants to create their own framework of expectations rather than a top-down system in which facilitators both make and enforce the rules, participants feel a stronger sense of control and are less likely to feel restricted by rules and rebel. Ultimately, this helps to create a safer and more productive space.
The following activity outlines how to facilitate the process of setting ground rules.

Participant Grouping Using Shirt Colors

Rainbow Groups: To form groups of five, you can call out “rainbow” and instruct participants to form a group representing all the different shirt colors present. If there are 50 participants, there will be ten groups of five participants, each with a different color t-shirt. For example, each group will have participants from Green, Red, Yellow, Orange, and Blue.

Mixed Color Groups: To form groups of ten, you can assign two t-shirt colors to work together (ex. Green with Red, Blue with Yellow, etc.).

EXPECTATIONS AND GROUND RULES ACTIVITY

PURPOSE: To set ground rules and to share expectations.

LENGTH: 20-30 minutes

AGE LEVEL: All Levels

MATERIALS/PROPS: Chairs (enough for all participants), manuals, two flip charts, markers

APPROACH:

- Divide participants into small groups.
- Explain that participants will have the opportunity to decide on ground rules and expectations for the workshop, and will spend 10 minutes on each. Using ground rules, participants can agree upon what behavior is necessary to ensure a safe space. Expectations are based on what participants hope to get out of the workshop experience.
- Pass out two large sheets of flip chart paper to each group.
- Direct participants to write *Ground Rules* on the top of one sheet, and *Expectations* on the top of the next sheet.
- Provide one example of an important ground rule (e.g. start and end sessions on time, no smoking during sessions, participate in sessions with focus and energy).
- Ask participants to share their own ideas about what kind of behavior is necessary to have a fun, productive and safe workshop. Working in their small groups, participants should write out a list of agreed-upon ground rules on their flip chart paper.
- Notify participants when ten minutes have passed, and instruct them to begin discussing their expectations for the workshop and to list them on the *Expectations* flipchart paper.
- After ten minutes have passed, ask all small groups to gather together and designate one participant as a scribe.
- Allow each group to take turns presenting their ideas for Ground Rules from their flipcharts while the scribe records and consolidates the groups' responses on a main flip chart at the front of the room. Ask the groups not to repeat anything which has already been noted by another group.
- Next, do the same for Expectations, allowing the small groups to take turns presenting their ideas about expectations while a scribe writes them on a master list.

- After all groups have presented their feedback, ask the participants if there are any remaining expectations/ground rules that they feel are missing.
- If there is time for a break, such as a meal or free time, you may wish to review these Ground Rules and Expectations with the other facilitators, staff and volunteers and translate them as necessary, to ensure that all participants can clearly understand the agreements.
- In addition, review the Expectations with other facilitators to determine which of the participants' expectations will be met by the workshop and which may need to be included by adapting the workshop content plan or addressing the expectation throughout the week.
- When the participants have reassembled, ask participants again if they feel that anything is missing from the two agreements.
- Direct participants to read the Ground Rules and Expectations agreements out loud. While reading aloud, ask participants to demonstrate their acceptance of the ground rules by standing up or clapping their hands. With younger participants, you might want to have them sign the agreements, to show their cooperation with the stated ground rules.
- Explain that participants may speak to the facilitator individually if there are any problems with the stated ground rules.
- Display the agreement lists prominently for the duration of the workshop, to remind students of what they've agreed upon.

POSSIBLE REFLECTION QUESTIONS:

- How might you enforce agreements? For example, will there be a consequence for being late? (Example: singing a song in front of the group.)
- What did you expect at the start of the workshop?
- Are there any expectations that you have of the workshop that have not been addressed?

Workshop Curriculum Structure

All DCT sessions should be planned using a workshop curriculum structure with a *warm-up, lead-in, main activity, energizer,* and *closing activity.*

SECTION	PURPOSE
WARM-UP	The **warm-up** contains 1–3 exercises lasting a total of 10–30 minutes that enables participants to: • Get to know one another • Familiarize themselves with the space • Build energy • Prepare the body for physical exercises • Focus the mind • Create a sense of comfort and security
LEAD-IN	The **lead-in** serves as a link between the warm-up and main activities, and allows the facilitator to evaluate the engagement of the participants. This section enables participants to: • Learn theatrical skills including vocal tonation, blocking, characterization, levels, and spatial awareness • Identify key themes and issues • Develop an understanding of theater methodologies including Playback, Forum and Image Theatre techniques • Build teamwork
MAIN ACTIVITY	The **main activity** is the focus of the workshop. For this important section, the facilitator should create an egalitarian environment that ensures that all participants are engaged, and should find roles for any participants who are not engaged that do not detract from the momentum of the group. Different techniques—such as text, movement, and music—should be used to accommodate different learning styles. This section allows participants to: • Demonstrate Image Theatre and Forum Theatre • Facilitate dialogue and debate • Use theater techniques towards a devising process • Reflect on regionally specific adaptations of exercises • Draw out responses to conflict and key themes of the workshop
ENERGIZER	**Energizers** are fun and interactive, and serve as a link between the themes of the main activity and the reflective closing section. This section allows participants to: • Build teamwork, to focus group, and to monitor space and body awareness. • Incorporate songs from participants' regions. • Discuss how the exercise can be used to learn about different learning or communication styles
CLOSING ACTIVITIES	**Closing activities** serve as a reflective tool and acknowledge the contribution of each participant. They allow participants to: • Identify key moments in the workshop • Identify key themes and issues • Explore the successes and challenges of the workshop • Analyze how the workshop activities can be altered for application in the community

Other Recommendations

The exercises in the manual are designed to introduce the DCT techniques, gradually training the participants to lead some of the activities themselves. To give participants an opportunity to practice facilitation, it is recommended that each morning and afternoon session begin with a plenary warm-up, lead-in, or energizer activity by a "duo" of participants. The duos facilitating the exercises can be programmed in advance for ample planning, and to fit into the objectives of the session.

Each morning could also start with a daily ritual, such as a vocal warm-up like tongue twisters or enunciation exercises. Vocal skills can be side-coached throughout.

As the DCT exercises often explore sensitive emotions and personal stories, a local counselor who speaks the languages of the participants can help create a supportive atmosphere. For communities where there has been recent violence or other trauma, having a counselor present is strongly recommended.

Planning supervised and structured free time, such as sports and games, into a DCT workshop is also important to allow youth participants time to de-compress and socialize. Entertainment from visiting theater groups or musicians, as well as "open microphone" nights where participants share their own songs, dances and skits also helps create a lively and fun atmosphere.

> "The students [watching and participating in a DCT performance] find the discussion interesting and they add their own advice. The young people correct situations that can lead to conflict. It was something I hadn't seen in any theater."
>
> *– Local law enforcement official, Kyrgyzstan*

FACILITATION

The art of facilitation requires various skills so that the facilitator can ensure that participants are able to share ideas, ask questions, and take risks. The facilitator should support a group process to reach common objectives, to sometimes challenge thinking, to provide multiple perspectives from within the group, and to enable a strong and supportive structure for the group process. A facilitator helps to keep a group on task, to keep track of time, and to provide a physically and emotionally safe space to work. Some of these skills include the following traits as noted in the *Hope is Vital Training Manual* by Michael Rohd.

A good facilitator:

- **Is energized and enthusiastic about the process.** You don't match the participants' energy level because theirs is usually a lower energy at first. You create an environment with its own energy and demand that they come up to it.
- **Is a good listener.** The group must know you care about their thoughts and their responses and that you are willing to learn as well. This is all signaled by the way you listen: the way you stand, the way you do or don't make eye contact, and the attention you give to their ideas. And, most importantly, you have to listen to do a good job of knowing where the process can go next.
- **Is nonjudgmental.** You are not up front to move the scene in the direction you think it should go because of your own opinions. You are working for the participants, completely trusting that these young human beings in a safe, creative environment will naturally explore responsible, healthy directions and possibilities.
- **Deepens the discussion and moves the event forward.** Through questioning, you are pushing the group to consider options, angles, and situations in new ways—not by suggesting new things, but by sharing observations, looking for consensus, and challenging responses at every opportunity.
- **Is confident in your role as tone-setter and guide, not in having everything all figured out ahead of time.** Clarify where they think the work is going or could go. You are running the process, but only in that you are serving the process.
- **Is aware of the dynamics in the room.** Know who is anxious to participate, who is quiet, and who is in the middle. Find ways to involve as many of these different types of people as you can.
- **Understands that there will be people in the room who don't want to be there.** Make it clear that you would love their input at this stage of the process but as with other task-related discipline issues, you need their focus here or the group can't proceed. There can be no disrespect to others.

The facilitator is there to help support the participants to be self-reflexive, and to decide upon their own agendas.

> I became more self-confident and also appreciated a very simple principle: always treat others how you would like them treating you.
>
> *– Zarina, YTP Participant in Kyrgyzstan*

- **Asks every question truly wanting to hear the answer.** Never ask a question, expecting a certain answer with your next move hinging on that response. Always move forward from the response you get, not the response you are prepared for or have heard before. Listen.

Reflection

Following each exercise, and prior to the next, it is important to use reflection questions to stimulate discussion and debate about the participant learning experience. For the most part, ask open-ended questions that allow the participants to traverse their own experiential journey of discovery. Let the participants come up with their own questions, themes, and agendas. Basically, the facilitator is there to help support the participants' self-reflection, and to decide upon their own agendas.

The role of the facilitator is to guide the participants towards their own questions, and towards their own discoveries. It is important that the participants respond to their own experience by suggesting when they need anything that was not included in the workshop.

Sample Reflection Questions

What happened?

How did you feel during the exercise?

What did you notice in the group?

What themes or ideas emerged?

How might you use these exercises in the future?

Is there a way that you would adapt these exercises to be appropriate for your region?

For a particular age range?

How would you link this exercise to the next?

What would be main connection points/ questions/themes that you would build upon?

Was there a particular moment that stood out to you as "learning"?

What would you take away from this exercise?

Warm-Up Activities

GOOD MORNING

PURPOSE: To greet one another; to memorize names.

LENGTH: 5 minutes

NUMBER OF PARTICIPANTS: 5 or more

AGE LEVEL: 8 and up

MATERIALS/PROPS: None

APPROACH:

- Direct participants to stand in a circle.
- Introduce the exercise by stating that the group will greet one another and get to know one another's names.
- Instruct participants to take another participant by the hand to say "Good morning, [Insert first name]" Ex: "Good morning Anahita!"
- Explain that participants must not let go of the first person they've shaken hands with until they have grasped the hand of another person they wish to greet. In this way, a participant must always be shaking hands with someone and can only disengage with a person once he/she has taken the hand of someone else.
- When saying 'Good morning' use their first name.

The exercise is finished when everyone has greeted all of the other participants.

SOURCE:

Augusto Boal

AMPLIFICATION CIRCLE

PURPOSE: To develop physical theater skills.

LENGTH: 15 minutes

NUMBER OF PARTICIPANTS: 5 or more

AGE LEVEL: 8 and up

MATERIALS/PROPS: None

APPROACH:

- Stand in a circle with the participants.
- Perform a small, simple movement (ex. scratch your face, tug on your ear).
- Instruct the participant standing next to you to add on to this movement, amplifying your original actions so that they are bit larger and more animated.
- Direct the next participant to amplify the action even further, so that the movement increases in size, sound, and emotion as it moves around the circle.

SIDE-COACHING:

Amplification Circle is not focused on speed and energy, but rather on concentration and detail. You may wish to coach participants on precision as the movement increases from one person to the next.

POSSIBLE REFLECTION QUESTIONS:

- How can you best embody the movement and sound?
- What theatrical skills does this exercise employ?
- What other exercises might you use to develop skills in perception and focus?

DEVAMPIAH

PURPOSE: To familiarize participants with one another through movement; to create an atmosphere of inclusivity, fun, and creativity; to emphasize inter/intra-cultural exchange.

LENGTH: 15 minutes

NUMBER OF PARTICIPANTS: 6 or more

AGE LEVEL: All Levels

MATERIALS/PROPS: None

APPROACH:

- Direct participants to form a circle.
- Say the following words, and then ask participants to recite it with you, line by line:

Ooh Yoo Yoo
Devampiah

Ooh Yoo Yoo

Devampiah

Ooh Yoo Yoo
Devampiah, Devampiah, Devampiah, Devampiah

- After the participants have learned the song, instruct them to add a physical movement to each word, as follows:
  - Raise your right leg while reciting the first line: Ooh Yoo Yoo.
  - Place the right foot down. Kick back your left leg and recite the second line: Devampiah.
  - Repeat both lines with the appropriate footwork pattern two times.
  - On the third line Ooh Yoo Yoo, jump inward, putting both feet together.
  - Then, the last line Devampiah, Devampiah, Devampiah, Devampiah is recited while circling your body in place.
- The order of text with movement is as follows:

Ooh Yoo Yoo (Right foot up)
Devampiah (Left foot back)

Ooh Yoo Yoo (Right foot up)
Devampiah (Left foot back)

Ooh Yoo Yoo (Jump inward)
Devampiah, Devampiah, Devampiah, Devampiah
(Turn in a circle)

- Encourage participants to use their full bodies and voices.
- Repeat whole sequence several times while circle of participants move forward in the circle.

SIDE-COACHING:

You can prompt participants to incorporate their own dance styles into this exercise, or replace lyrics with local words or sounds.

POSSIBLE REFLECTION QUESTIONS:

- What happened?
- How do you feel?
- How does your body feel? Describe.
- Do you feel different now, versus prior to the beginning of the session?
- Why do you think this exercise might be important?
- Can you think of other songs/dances that could be used to warm-up a group?

SOURCE:

Rwandan Theatre Troupe, Mashirika

LEMONADE

PURPOSE: Practice pantomime and introduce characterization.

LENGTH: 30 minutes

NUMBER OF PARTICIPANTS: 6 or more

AGE LEVEL: 8 and up

MATERIALS/PROPS: None

APPROACH:

- Divide participants evenly into two lines, and direct the lines to stand about twenty feet apart, facing each other.
- Instruct the participant teams to secretly decide upon a trade or occupation to act out for the other team to guess.
- After the two teams have decided upon their occupation, instruct them to return to their line, facing the opposite team.
- Instruct the teams to repeat the following lines and for the first team to begin:

  First team: "Here we come."

  Second team: "Where from?"

  First team: "New York."

  Second team: "What's your trade?"

  First team: "Lemonade."

  Second team: "Give us some if you're not afraid."
- After the participants have learned their dialogue, direct each team to simultaneously take one step forward as they say their line of dialogue.
- Explain that after saying the final line, "Give us some if you're not afraid," the first team should act out their trade or occupation. The second team must then try to guess the trade that the first team is acting out. The first team should continue to pantomime until the first team guesses the correct answer.
- Once the second team calls out the correct answer, direct second team participants to try to tag members of the first team, who in turn must try to run back to their starting line without being tagged. Anyone who is tagged must join the second team.
- Direct the second team to quietly share their agreed upon trade with any new members, allow the teams to repeat the dialogue above. This time however, the second team should start the dialogue and call out the lines that the first team used in the previous round.
- Ensure that both teams are allowed the same number of turns. The team which has the largest number of players at the end wins.

SOURCE:

Viola Spolin

Lead-In Activities

ELEPHANT/TREE/BOAT

PURPOSE: To introduce participants to Image Theatre.

LENGTH: 20 minutes

NUMBER OF PARTICIPANTS: 6 or more

AGE LEVEL: 12 and up

MATERIALS/PROPS: None

APPROACH:

- Ask participants to stand in a circle, with one person standing in the middle.
- Explain that there are three main images the group will make with their bodies: elephant, tree, and boat.
- Practice the elephant image: direct the person in the middle to point at someone and call out, "elephant." The person they point towards must pantomime an elephant trunk with his/her arms. The participants on either side of the elephant trunk will create the image of elephant ears by creating the shape of ears with their arms, attaching them to the trunk by standing as a trio.
- Rehearse this several times, pointing to different people in the circle and calling out "elephant."
- Practice the boat image: direct the person in the middle to point at someone in the circle and say "boat." This person must create the image of a sailor holding a telescope, looking out to sea. Persons on either side of the sailor would begin to row, creating the image of three sailors at sea in a boat. Rehearse the boat image several times.
- Practice the tree image: ask the person in the middle to point at participant and call out "tree." This person must make the image of a tree, holding their arms outstretched above their head like a palm tree. The participants on either side of this tree can pretend to climb the tree for coconuts. Rehearse the tree image several times.
- After the whole group has learned the responses to elephant, tree, and boat, the person in the middle of the circle may call out any of the words, point to a participant. That person and the two participants standing on either side should respond immediately by making the image.
- Challenge the participants to create the image within three seconds. If a participant doesn't create their part of the appropriate image within this span of 3 seconds or if they create the wrong image, they must take the place of the person in the center and begin calling out elephant, tree, and boat and pointing to participants in the circle.

SIDE-COACHING:

If the group is multi-national/cultural, consider using various languages that represent the different cultures or nationalities involved in the workshop in order to ensure fairness.

POSSIBLE REFLECTION QUESTIONS:

- What happened?
- How did others react to the exercise?
- What could make the exercise more difficult or simple?
- What does the exercise demonstrate about creating images? What is necessary to create an image?
- How would you want to adapt the exercise to incorporate the landscape or vocation of the region? For example, participants in Tajikistan created three-person images of the apricot and cotton harvests in their regions. (Middle person picking cotton, one person to the side carrying a large bag and the third weighing the picked cotton.)

INTERROGATION ACTIVITY

PURPOSE: To build focus, concentration, and personal risk taking.

LENGTH: 20 minutes

NUMBER OF PARTICIPANTS: 6 or more

AGE LEVEL: 12 and up

MATERIALS/PROPS: Ping-pong or other small ball.

APPROACH:

- Ask participants to sit in a circle.
- Explain that a ping-pong ball will be passed around the circle while music is playing.
- Stop the music, and ask the person who is holding the ping-pong ball to tell a story, such as "Tell a story about what you did from the time that you woke up," or "Tell a story about your earliest memory."
- Continue to play the game by playing the music, passing the ping-pong ball, and then asking a question of whoever is left with the ping-pong ball once the music has stopped.

POSSIBLE REFLECTION QUESTIONS:

- What happened? (What did you see, feel, or hear during the exercise?)
- Was it difficult or easy to answer the questions?
- What have you learned about sharing personal stories?

LINE IMPROVS

PURPOSE: To explore a scene in terms of relationship, circumstance, conflict, and intention to further develop Forum Theatre characters and scenarios.

LENGTH: 30 minutes

NUMBER OF PARTICIPANTS: 6 or more

AGE LEVEL: 12 and up

MATERIALS/PROPS: None

APPROACH:

- Create two even-numbered single-file lines facing each other. The lines back away from each other (about 10 paces), and each person should know who is directly across from them: their partner.
- Explain that they will be given a prompt with the relationship, the circumstance and the intentions. They will need to build the conflict and the story together and to make strong detailed choices.

Example Prompt–Parent/Child

The relationship is parent/child. One line is 'Parent,' the other is 'Child.' The child is fourteen to nineteen years old. The child wants to go to a demonstration or protest in the community tonight. The cause behind the gathering is important (child must decide on the cause and why it is important) and they are coming to ask for permission to attend. The parent does not want them to go (Parent must decide why they don't want the Child to go). All of the details concerning what kind of protest, the reason for wanting to go (Child) and for not letting them go (Parent) are choices to be made by the players. **Remember** – the intention is to get something you want from the other person. The child wants to get permission to attend the protest from the parent.

- When you say 'go' the 'Child' line crosses the space and walks up to their 'Parent'. All pairs are performing simultaneously. The scene takes place face-to-face standing in front of each other.
- After five to ten minutes, call out 'freeze' and then have them sit down facing each other. The pairs respond to the following feedback questions.

1. Did you stay in the scene? If yes, how? If no, what were some of the challenges?
2. How did you make each choice important to you? Why did the child want to go to the protest? Why did the parent not want the child to go to the protest?
3. Did you make strong choices and build the story together? If yes, what were some of your choices and how did you build the story? If no, what were some of the challenges?
4. What could you have done differently to make the stakes higher?

- Go through each question, first having the pairs discuss, and then have some of the pairs share their answers with the rest of the group.
- If time allows, continue with other Line Improv Setups:

Good friends

The one who will remain in place has been dating someone for six months and they haven't gotten much support from anyone regarding the relationship. Today, for the first time, the friend who is crossing the space says they want their friend to break up with the person they're seeing because that person is part of another group (this could be about race, ethnicity, religion, socio-economic status).

Siblings

Both go to the same high school. The one crossing is approaching their sibling because they believe they have a substance abuse problem. They want them to get help today from the school counselor or they'll tell their parents. The accused doesn't think they have a problem.

SIDE COACHING:

This exercise can be tailored to improvise Forum Theatre scenarios by first deciding on the relationship, circumstance, intention, and conflict particular to your community or Forum Theatre model. Then, have everyone in the group develop scenes. Take turns observing the scenes and pull out any scenarios or lines that would be useful towards your Forum Theatre model. In this exercise, you are not looking for resolution. You are building conflict and making clear elements particular to a relationship, circumstance and intention. Try challenging yourself by taking on points of view that are different from your own. Play with characters that are uncomfortable for you, not just another version of your own worldview.

POSSIBLE REFLECTION QUESTIONS:

- How did it feel to play your character and to take on different points of view?
- How might you apply this information to Forum Theatre work?

SOURCE:

Michael Rohd

In this exercise, you are not looking for resolution. You are building conflict and making clear elements particular to a relationship, circumstance and intention.

LISTENING DRAW

PURPOSE: To demonstrate the importance of active listening and to explore the differences between one-way and two-way communication.

LENGTH: 60 minutes

NUMBER OF PARTICIPANTS: 2 or more

AGE LEVEL: 12 and up

MATERIALS/PROPS: Diagrams 1 and 2 (two handouts, one copy for each pair); blank paper; pens. The Diagrams should be images or drawings found or created by the facilitator.

APPROACH:

- Divide participants into pairs. If there is an odd number of participants, allow one group of three.
- Have one person in each pair or trio volunteer to be the "speaker." The other is the "listener." Have the speaker sit back-to-back with the listener. In a trio, there will be one speaker and one listener.
- Provide each speaker with a copy of diagram 1 and ensure that each listener has paper and a writing instrument. Make sure the listeners do not see the diagram.
- Tell the speakers that they are to describe diagram 1 to their listeners. Based on this description, the listeners are to recreate the diagram on their paper. Listeners are not allowed to speak or make any other noise.
- Ask the speakers to begin describing their diagram to their listeners. Remind listeners not to make any noise. Tell them they have 12 minutes to complete their diagrams.
- After 12 minutes have passed, ask listeners to compare their diagrams with the diagrams of the speakers. If pairs finish early, they may start this process as soon as they have finished.
- After pairs have had a couple of minutes to compare their diagrams ask them to set aside their diagrams and take their back-to-back positions again.
- Tell them they will try to recreate another diagram, but this time the listener may ask questions of the speaker during the exercise.
- Hand out diagram 2 and ask the pairs to begin.
- After 12 minutes have passed, ask listeners to compare their diagrams with the diagrams of the speakers. If pairs finish early, they may start this process as soon as they have finished.

SIDE COACHING:

The theme to elicit is the impact of active listening on the speaker and listener and on the effectiveness of communication.

POSSIBLE REFLECTION QUESTIONS:

- What are your general impressions from the exercise?
- How did the speakers feel while giving instructions on diagram 1? How did the speakers feel while giving instructions on diagram 2?
- How did the listeners feel while receiving instructions on diagram 1? How did the listeners feel while receiving instructions on diagram 2?
- How did the recreations of diagram 1 compare with those of diagram 2?
- What are the advantages and disadvantages of one-way communication (passive listening)?
- What are the advantages and disadvantages of two-way communication (active listening)?

SOURCE:

Chris W. Chen

SCULPTOR/CLAY

PURPOSE: To create frozen images (Image Theatre).

LENGTH: 15 minutes

NUMBER OF PARTICIPANTS: 4 or more

AGE LEVEL: All levels

MATERIALS/PROPS: None

APPROACH:

- Divide participants into pairs and ask them to determine who will be the "sculptor" and who will be the "clay."
- Demonstrate this activity with another facilitator or a volunteer. The "clay" should act as limp as a rag, ready to be molded as clay into any object or image. The "sculptor" can use his or her hands to sculpt the "clay" partner's body into an intended image. If touching is not preferred, the sculptor can use his or her own body to illustrate how the clay should hold his or her body and what kind of expression the clay should have. The exercise should be conducted in silence.
- Call out a word prompt and direct the sculptors to sculpt the clay into that image (ex: athlete, farm animal, etc.).
- After a few minutes, tell the sculptors to finish their sculptures and the clay to stay frozen in the form they have been shaped into.
- Allow the sculptors to "tour the gallery" and walk around the room briefly to observe the ways other sculptors have interpreted the prompt. Permit each sculptor to tell the story behind their work of art.
- Ask the partners to switch roles.

SIDE COACHING:

Instead of using a prompt, you could also ask the sculptors to shape the clay into whatever expressive pose they would like and create a story based on what the sculpture represents.

Main Activities

THREE IMAGE STORY

PURPOSE: To introduce the use of personal stories that can be used in Image and Forum Theatre; to develop listening and telling skills to improve communication and the theatrical representation of personal stories.

LENGTH: 20 minutes

NUMBER OF PARTICIPANTS: 6 or more

AGE LEVEL: 12 and up

MATERIALS/PROPS: None

APPROACH:

- Divide the participants into pairs.
- Explain that the purpose of the activity is to listen to your partner with total focus and with your whole body, and to try to catch the three main messages of the story.
- Direct both partners to sit on the floor facing one another.
- Instruct the partners to share a significant moment from the week with each other. One person from each pair will share his or her story as the teller. The other person will focus intently as the listener, but remain silent.
- After the tellers have shared their stories, instruct the listeners to stand up in front of the tellers and create three silent images based on their perceptions of the story they've just heard. The images can be realistic or abstract.
- After the listener plays back the three images, he/she should make eye contact with the teller to honor him/her for telling their story.
- The listener and teller swap roles and repeat.

SIDE-COACHING:

After the pairs have exchanged their stories and images, you may want to hold an image gallery. The first listener from each group may select one of the three images which best represent the heart of the story, and hold the image. The tellers from all of the pairs can walk around the space, looking at the different images from each group. Do the same after the listeners and tellers have swapped roles. Following the exercise, you might prompt the group to find similarities and differences in the images and stories. What were common themes from the week? What did you see? How have some people been feeling? Do you notice any commonalities or differences?

POSSIBLE REFLECTION QUESTIONS:

- What happened?
- How did you listen to the story?
- What images emerged in the story? Why?
- Did you incorporate the emotions of the teller into your images?
- Did you discover another layer to the story through your listening?
- As a teller, did you see a new side of your story after seeing it interpreted by a listener?
- How could you adapt this exercise for application in your school or community?

SOURCE:

Hannah Fox, Playback Theatre

FLUID SCULPTURE

PURPOSE: To engage students in active listening and in playing back the key elements of a story.

LENGTH: 25 minutes

NUMBER OF PARTICIPANTS: 5 or more

AGE LEVEL: All Levels

MATERIALS/PROPS: None

APPROACH:

- Explain that "fluid sculptures" are one of the various forms from Playback Theatre. Listening to the story of the teller is key to this kind of theater, as is noticing their body language, intonation, and underlying emotions or messages.
- Explain that you will act as conductor and will mediate between the teller and the performers, who will play back the story.
- Set up the stage with four chairs set in a row facing the audience; this is where the performers will sit. To the right, place two chairs set diagonally; this is where the conductor and teller will sit.
- Invite four participants to join as performers, and ask them to sit in the four chairs facing the audience.
- Instruct the performers to sit silently and display neutral emotion.
- As conductor, sit in the chair set diagonally on the right. Invite someone in the audience to share a short story, event or recollection of a moment which contains a strong emotion. Examples could include falling in love, an illness, the birth of a sibling, etc.
- Bring the audience member who volunteers a story to sit at your right in the teller's chair.
- Allow the teller to share his or her story. During the telling of the story, the performers should listen attentively, noticing the hand gestures, facial expressions, and emotions of the teller.
- After the teller completes his/her story, you may need to clarify with the teller which emotions he/she felt, or what main aspects of the story they would like to see performed.
- After the teller has finished sharing his/her story, say "Let's watch!"
- Direct the performers to stand up with neutral emotions, hands at their sides.
- Coach the performers to create a kaleidoscope of images and sounds that mirror the feelings and thoughts of the teller. Each performer should represent a different aspect of the story. Coach the performers to highlight a different feeling or emotion which was expressed through the telling of the story, not the linear narrative of the story's plot.

Example:

A participant volunteers to share a story, moves to the teller's chair and relates her excitement about learning how to drive. After the story ends, the conductor states "Let's watch!" One of the performers stands up and walks a few feet in front of the chairs. He makes an image of a driver, repeating the phrase, "The whole world is before me." The second performer walks up and sits on the ground below the driver, throwing hands and feet down on the floor in total joy and childlike enthusiasm. A third performer stands on a chair behind the driver posing with gestures of strength and power. The fourth actor enters the stage and repeats the word "Wow!" as if he or she cannot believe it is true.

- After each performer enters the scene, they continue their movements and sounds until all performers connect their sounds, movements and emotions in a unified way.
- The performers will find a point in which their sounds and movements will naturally come to a "freeze." The whole fluid sculpture should be in action for no more than one minute.
- After the freeze, instruct the performers to return to their chairs and look at the teller. It is important to thank the teller using eye contact.
- As conductor, shift attention back to the teller, asking, "Did you see elements of your story?" and ask the audience and performers to listen as the teller describes aspects of the fluid sculpture that may have resonated with his/her story.
- Rotate the roles of conductor, teller, performers and audience after each story.

SIDE-COACHING:

Continue to coach performers on active listening, capturing the emotion expressed by the teller, physicality, and use of symbol/imagery.

POSSIBLE REFLECTION QUESTIONS:

- What happened?
- What did you notice about the exercise?
- What is important about using other people's stories in performance?

SOURCE:

Jonathan Fox and Jo Salas, Playback Theatre

> "YTP helped me to understand and analyze problems in my community and to look broadly at the issues happening around me in society. Most girls in my community don't have this privilege."
>
> *–Robiya, YTP Participant, Tajikistan*

OBSTACLE TREE

PURPOSE: To analyze conflict issues identified by the participants, focusing on visible, everyday effects, the conditions that allow these problems to persist and their root causes.

LENGTH: 45 minutes

NUMBER OF PARTICIPANTS: 3 or more

AGE LEVEL: 12 and up

MATERIALS/PROPS: Flip chart prepared with a drawing of a tree, blank flip chart paper, markers, colored Post-It notes: yellow, green, and red.

APPROACH:

- Set up flip charts at the front of the room and ask participants to sit in a semi-circle facing the flip charts.
- Explain that the purpose of the Obstacle Tree exercise is to think about the causes and effects of conflict and that this will prepare the group to create Forum Theatre models based on conflicts in their communities.
- Show the drawing of the tree that has been set up on the flip chart in advance.
- Explain that the leaves on the tree represent *problems that you see or observe around you.* The trunk of the tree represents *conditions that support or create the visible problems.* The roots of the tree represent *root causes of these supporting conditions.*

Example:

You might offer as an example the conflict between Tajikistan and Kyrgyzstan. A visible effect or problem is segregation between national identity groups (place this on a green card and stick it to the top of the tree: leaves) due to the ill-defined borders (place this on a yellow card and stick it to the middle of the tree: trunk), which can be attributed to poor government decision-making and lack of communication with local border communities (place this on a red card and stick it to the bottom of the tree: roots).

- Place the participants in regional groups.
- Ask each group to sketch a tree, and to discuss key components of conflict in their regions, starting with the leaves (visible problems) and working down to the root causes.
- Visible problems should be put at the leaves of the trees (green card), the supporting conditions at the trunk (yellow cards), and root causes at the roots of the tree (red cards).
- Groups may choose to map more than one problem using this exercise. To keep the Obstacle Trees clear, each cause-effect relationship should be given a number from the leaves down to the roots. (For example, the green, yellow and red cards in the example above would each be numbered "1" to make it clear they are components of the same issue. A second problem might be identified by the group and its green, yellow and red cards would numbered "2," and so on.)
- Each group presents their Obstacle Tree.

SIDE-COACHING:

The facilitator can guide the discussion to conflicts in various spheres of life, including economic, social, political, and environmental issues.

POSSIBLE REFLECTION QUESTIONS:

- What happened? (What did you see, feel, or hear during the exercise?)
- What did you notice about the different levels of the leaves, trunk, and roots?
- Where there any areas of disagreement in your groups? How do we continue working together, making sure that there is enough space for multiple narratives?
- What were some of the root causes of problems? What are some ideas to resolve existing tensions by working with the root causes?

SOURCE:

Foundation for Tolerance International, Kyrgyzstan

DIRECTOR SCULPT

PURPOSE: To demonstrate how images can be used to further dialogue and discussion amongst participants based on differing perspectives and viewpoints.

LENGTH: 60 minutes

NUMBER OF PARTICIPANTS: 6 or more

AGE LEVEL: 12 and up

MATERIALS/PROPS: Flipchart, markers

SEQUENCING NOTE: *This exercise should be used after participants have had a basic introduction to sculpting through Sculptor/Clay (pg. 33). If used after discussing conflict issues in Obstacle Tree (pg. 40), the exercise can be used to create frozen images in response to the issues identified by participants in Obstacle Tree. Alternately, you may select themes for Director Sculpt from a list generated by the participants as described below.*

APPROACH:

- Provide an example of a conflict scenario. The facilitator may use an example from his/her own experience or place of residence.

Example:

Although Rwanda is known as a post-conflict zone, there are regional issues concerning ethnicity and access to power. Image Theatre was used to discuss some of the regional concerns with *gacaca,* a system of justice and reconciliation used post-genocide. Although the public was unable to voice their concerns publicly in Rwanda due to possible incrimination, images were used to illustrate some of the issues, such as illiteracy, distance from political decision makers, and fear of revenge.

- As an example, sculpt participants into a still image in response to a related theme, such as "justice." For example, you may choose to sculpt one person in the center of the image, standing with hands held to either side, like a justice scale. A second person could be sitting on the ground with the right hand of the center person on his head. A third person could be sculpted standing to the left of the center person, with the left hand of the person on his head. The image resembles a scale, but the weight is tipped in favor of one direction. The trio might also be sculpted to each have a huge smile. To the side, a fourth person could be standing on a chair with arms folded, looking at the trio.
- Explain that participants in Rwanda were asked what they saw in the image. Some of the responses included: imbalance of power, forced reconciliation, and control from government.

- Next, ask participants to think of issues concerning conflict in their own regions (or refer to issues previously identified in *Obstacle Tree*). Some of the responses may include: poverty, misunderstandings, lack of resources, political identity groups, etc. Record the main issues on the flip chart and, as the facilitator, privately select four main issues solicited from the participants for the *Director Sculpt* exercise.
- Assign each member of the group a number.
- Explain that you will call out a number and a theme. The group member with the corresponding number will be the Sculptor in charge of directing the image. For example: "Number one, sculpt the image for reconciliation."
- Using the methods presented in *Sculptor/Clay* (pg. 33), the sculptor in each group will sculpt the rest of the participants in his/her group, and then place him/herself into the image. Groups should be working simultaneously. When all groups are ready with a sculpted image, instruct them to remember their positions in their images, and "unfreeze" all but one of the groups.
- Invite the group to look at and "read" the image held by the one remaining group. Ask participants what they observe in the image before allowing the group to describe their action. "Unfreeze" this group and invite the other groups, one at a time, to go back into their frozen image for observation and comment by the remaining participants.
- After all groups have had their images "read," call out a different number from one to four, and a new theme.
- The person in each group with that corresponding number should sculpt the other participants into an image that relates to the theme.
- Continue using a number with a theme until each person has had a turn.

SIDE-COACHING:

You may wish to go through all the sculptures first (allowing each member of each group to sculpt an image) before focusing on the images for comment. In this case, remind participants to remember their physical positions and expressions in the image, so they can return to it easily and quickly for presentation purposes.

POSSIBLE REFLECTION QUESTIONS:

- What happened? (What did you see, feel, or hear during the exercise?)
- What do you see in the image?
- What are the causes of conflict illustrated in the image?
- Who are some of the characters? How do they relate to one another?
- What happened prior to this image? What would happen following this image?
- How could you change one of the figures in the image to illustrate going from the "real" image of conflict to the "ideal" image of peace?
- What was the suggested intervention? What would really need to happen on a familial, community, or government level for the intervention to succeed?

SOURCE:

Augusto Boal

FORUM THEATRE EXERCISES

PURPOSE: To introduce Forum Theatre; develop participants' theater skills including blocking, characterization, and script development; to link interactive theater methodology with case study scenarios based on obstacles to peace.

LENGTH: 2-3 hours (may be divided into several sessions)

MATERIALS/PROPS: Varies according to needs of each scene

SEQUENCING NOTE: *The Forum Theatre Activities that follow should be used after the group has developed skills to create "frozen images" through Director Sculpt (pg. 42).*

FORUM THEATRE I: UNDERSTANDING THE METHODOLOGY

PURPOSE: To share personal stories related to a conflict or situations in which a participant tried to achieve peace but encountered obstacles.

LENGTH: 60 minutes

MATERIALS/PROPS: None

SEQUENCING NOTE: *This activity should be used after Three Image Story (pg. 36) and Fluid Sculptures (pg. 38).*

APPROACH:

1. Story Circle

- Divide participants into groups of five. Use regional groups if you will be using the *Story Circle* exercise as a precursor to developing Forum Theatre models for use in participants' home communities.
- Direct each group to sit in a circle.
- Begin the story circle by asking each individual to share a situation or story in which he or she was trying to achieve a goal, and various obstacles that he or she faced in trying to reach his or her goals.

Encourage participants to share personal stories of oppression from their lives. The stories should contain a protagonist and particular obstacles that he/she faced in trying to reach his or her goals.

- Each individual should be allowed to share their story without interruptions or questions from the group. Remind participants to integrate active listening skills developed in earlier exercises such as *Three Image Story* and *Fluid Sculptures.* After all participants in each group have shared their stories, ask each individual to create a still image with their bodies that represents the primary obstacle in their story.
- Allow each participant to share their still image with the group and to give their image a title that expresses the concept they wish to communicate through that image.

2. Selecting Images

- Discuss the different themes of the images participants shared.
- Ask each group to decide on one story which they feel best represents a problem that they as a group would want to explore, and brainstorm solutions to.
- Explain that participants will use this story later and develop it into a Forum Theatre model.
- Direct the groups to create a still image that includes all members of the group and that illustrates the main obstacles in their chosen story. Is the oppression clearly illustrated? This image will be the "real" image of the oppression and the surrounding circumstances.
- Invite each group to present their selected image to the rest of the participants.
- Question the audience. What do you see? What is the problem? What are possible solutions to resolve the problem?
- Request that the audience turn the real image into an "ideal" image. One at a time, ask the participants to make one change in the image by sculpting the real into the ideal. Use sculpting techniques from *Sculptor/ Clay* (pg. 33) and *Director Sculpt* (pg. 42).
- Pose questions to the audience: "What happened?" "What change occurred?" "How could this change happen in real life?"
- After experimenting with the images of problems and potential interventions/solutions, the groups are ready to work their Image Theatre into a Forum Theatre model.

SIDE-COACHING:

As facilitator, you may wish to help participants feel more comfortable by being the first to tell a story from your life to the group. If interruptions during story-telling become a problem, you might try to pass around a "talking stick," (any small object that can be held by a participant) and explain that only the person with the stick is able to speak.

POSSIBLE REFLECTION QUESTIONS:

- Which story might best represent problems faced by your community?
- What are possible interventions which could be staged to the proposed problem?

3. Introducing Forum Theatre

- Provide an overview of Forum Theatre and the process of developing its different components:

> “The story should illustrate problems/conflicts in the community which the group would like to resolve through community interventions.”

- Sharing stories based on the experience of oppression;
- Selecting a story which will be used as the Forum Theatre model;
- Developing five freeze frames based on the primary plot points;
- Improvising dialogue;
- Rehearsing a Forum Theatre model which illustrates the story of the protagonist trying to achieve his/her goals and the various obstacles he/she faces, ending with the moment of crisis.

- Explain that the participants will begin by using the story they selected in the Story Circle exercise to develop their Forum Theatre model.

4. Five Freeze Frames

- Ask participants to write out the storyline of their Forum Theatre model and to decide on five main plot points.
- Direct the groups to create five still images based on these five main plot points. The still image should illustrate the main action in the scene. Give each scene a title.
- Ensure that the participants' proposed storylines meet the following criteria:
  - The story should illustrate problems/conflicts in the community which the group would like to resolve through community interventions.
  - There is room for the central character (the protagonist) in the story to make decisions other than those he or she chose in the original story.
  - It should be clear who the protagonist is, who the antagonist is, and what the obstacles are.
  - The story should include possible allies, or characters who offer the possibility of help or hindrance to the protagonist, depending on the way they are approached.
  - The Forum Theatre model should end with a moment of crisis, in which the protagonist does not reach his or her goals.

5. Thought Tracking/Scripting

- After each freeze frame has been developed, help participants introduce dialogue by utilizing thought tracking or scripting techniques:
  - **Thought tracking:** During each still image, tap the shoulder of the frozen actor and instruct them to “thought track,” or respond by stating a phrase or word which relates to what he or she is feeling or thinking in the moment in order to explore the inner motivation and dialogue of each still image. Do this for each of the five still images.
  - **Scripting:** If some characters in the story need more dialogue or character development, use the scripting technique by placing your hand above the head of the character and inviting the audience to share what they think the character might say.

- After thought tracking and scripting, direct each group to sit in a circle and review their Forum Theatre model by asking the following questions:
  - What is the central idea?
  - What is the basic scenario/story?
  - Who is the central oppressed person (central character or protagonist)? What does she or he want?
  - Who is the main oppressor (antagonist)? What does he or she want?
  - What is the conflict between what the oppressor wants and what the oppressed person wants?
  - What events occur to prevent the central character from achieving or getting what he or she wants?
  - Are there other choices or possibilities open to the character?
- Help participants conduct casting for the story. Who will play the protagonist, antagonist, and allies? The teller of the story should not play the role of protagonist in his or her own story.
- Solicit volunteers to play the Joker, or select a participant yourself. Augusto Boal uses the term "joker" for the facilitator that moves between the audience and actors to mediate interventions in the story. This participant will not be able to act as a character in the skit. The joker should exhibit strong facilitation and mediation skills, as well as the ability to manage a group. More information on the role of the Joker is included in *Forum Theater II* (pg. 49).

6. Improvisation

- Help the groups create five short scenes based on their still images, using improvisation to create dialogue. They may wish to use the aforementioned techniques of thought tracking and scripting.
- Ensure that all of the characters are as fully developed and human as possible. What do they want, hope, and fear? What are their strengths and weaknesses? What are their internal contradictions?
- The model should also contain several moments for possible "interventions" by members of the audience. Where could spectators intervene in the story with different actions? Make sure there are some characters who are potential allies for the protagonist.

SIDE COACHING:

Depending on how each group is progressing, you may want to assign performance tasks to help deepen development and understanding of the characters.

Approximately **90%** of program participants in Tajikistan and Kyrgyzstan reported having **confidence in speaking in front of large audiences,** compared to about 10% of comparison group respondents in Tajikistan and 17% in Kyrgyzstan.

Examples:

- **Interview:** Instruct the group to ask one actor at a time to answer questions about their life **in character** (acting as their character). For example, "What is your name?" or "Are you married?" This exercise can deepen the actor's understanding of his or her character.

- **Playing to the Deaf:** Direct actors to act out a scene in front of an audience without speaking. The characters should not use mime or exaggerate their gestures, but simply play the scene as though the sound has been turned down. After watching the scene, ask the audience to re-tell the story as they understood it. This can help actors find out if any part of the story is unclear without words.

- **Stop & Think:** It is important that the actors on stage know what their characters are thinking at any given time. Instruct the group to rehearse the scene in normal mode. At certain moments, pause the actions and ask the characters to speak aloud the thoughts and feelings they have without breaking character.

- **Analytical Rehearsal of Emotion:** Ask actors to rehearse a scene using only one emotion (e.g. love, sadness, etc.) even if this seems to contradict the meaning of the scene. Example: Rehearse a scene that depicts a lot of violence but instruct all characters to express love throughout the scene. This exercise helps the actors discover subtle emotions present in the character, making the character more complex and real.

- **Silence on Set – Action!** An actor briefly suggests how a scene might be played. Immediately, the Joker shouts, 'Silence on set – Action!' and without any discussion or pause, the idea must be tried. No ideas, however wild, are rejected – their validity is immediately tested in action, rather than in discussion.

- **Opposite Circumstances:** Actors must rehearse the scene in "opposite circumstances." For example, a scene of great violence must be played in complete calm; the actor must put across the same content using other words. Alternately, change the setting of the scene; or play a naturalistic scene, which is usually full of props, with words and no objects at all. Opposite circumstances can be applied to the setting, the motivations, or the script itself.

FORUM THEATRE II: INTRODUCING THE JOKER IN FORUM THEATER

PURPOSE: To practice the role of the Joker.

LENGTH: 75 minutes

MATERIALS/PROPS: Letter to the Joker. See Appendix, pg. 66.

APPROACH:

- Identify the participant who will act as the Joker to mediate between the audience and the performance. Either identify an individual from each group who is not performing otherwise, or choose one participant to act as the Joker for all of the various performances.
- Explain the roles that the Joker will play:
  - *a) Attracting the attention of the audience*
  - *b) Building trust and community between one another*
  - *c) Establishing rules of engagement*
  - *d) Facilitating interventions*
  - *e) Closing the performance*
- Teach the Joker about the activities they may conduct in the process of a performance, as outlined below:
  - **Warm-up:** The Joker may warm up the audience with a quick game or exercise.
  - **Introduction:** At the beginning of the performance, the Joker will introduce the skit, stating the title of the skit and forewarning the audience that they will have an opportunity to think of solutions to the problem being demonstrated in the story.
  - **Background:** The Joker provides the audience with the overview of Forum Theatre, and then mediates audience interaction.
  - **Reflection:** Following the performance, the Joker will ask the audience: "What did you see?" "What happened?" "What are the causes of the conflict in this play?" "Who was the protagonist, or main character of the story?" "Who was the character that created an obstacle to peace in the story (the antagonist)?" "Did you see any moments where different actions could have created a different outcome (interventions)?"
  - **Dialogue and Interventions:** The Joker facilitates dialogue with the audience, prompting questions regarding possible interventions on a familial, community, and government level.
- Emphasize that the Joker should not provide his or her own opinions to the audience, nor moralize, but rather should facilitate audience contributions through questions.
- Give each participant a copy of the Letter to the Joker.

SIDE COACHING:

If the actors know one another's roles well, different performers can rotate between playing the role of the Joker and other characters in the Forum Theatre play. After a few rehearsals, you might choose to pair up groups and allow each group within the pair to take turns performing their Forum Theatre piece while the other group plays the audience and stages interventions. This provides an opportunity for performers to react to audience interventions, and for the Jokers to rehearse their role structuring the forum and monitoring audience engagement. As an additional training exercise, individuals could 'tag out' the Joker at various stages if they have another idea of how the Joker could perform his/her role.

FORUM THEATRE III: REHEARSING AND INTERVENTIONS

PURPOSE: To practice the intervention aspect of the Forum Theater model; to practice incorporating audience members/spect-actors into the performance.

LENGTH: 60+ min

APPROACH:

- Explain that each group will perform their Forum Theatre model for the other participants, but that the actors should be prepared for audience interventions.
- First, allow one group to perform their entire skit from beginning to end.
- Following a full illustration of the model, instruct the group to perform the skit again, but ask the audience to make interventions by yelling out "freeze!" at any moment in which they feel a different decision or action could change the overall outcome of the story and allow the protagonist to achieve his or her goal.
- Encourage audience members to intervene by tapping on the shoulder of the protagonist, taking the physical stance of that character, and then starting the scene again with his or her ideas for intervention.
- Urge the other characters in the scene to try to stick to their original objectives in the plotline while the protagonist experiments with their ideas for intervention. However, actors should avoid playing their roles too dogmatically – if the actor in the antagonist's role feels his character would be convinced by an intervention, he can respond accordingly.
- If the intervention is unsuccessful, or if there is another point in the skit in which an oppression could be overcome, allow other audience members to yell "freeze!" and to take the place of the protagonist.
- Identify strategies for (a) the spect-actors who intervene, and (b) possible reactions by the antagonists to the spect-actors' interventions.

- Rehearse interventions. First, follow the instructions for beginning a Forum Theatre model as directed in the Joker Worksheet. Then, start the Forum Theatre model from the beginning. At any point during which any of the performers/trainers who are not in the scene thinks there could be an intervention, they will yell "freeze," stopping the action and taking the place of the protagonist to stage his/her intervention ideas.
- Invite participants to reflect on the intervention process: "What were some of the interventions?" "Are they realistic or fantasy?" "What would need to happen on a familial, community, and governmental level for the desired outcome to be achieved?"

SIDE COACHING:

During rehearsal, experiment with various styles of performance:

- Rehearse the Forum Theatre model as a "fast through," performing the skit as quickly as possible through the movements and text.
- Rehearse the model as a "big through," exaggerating all actions and characterizations as if part of a cartoon.
- Rehearse using various styles such as Opera, Rock Concert, Western, Silent Movie, etc.

Afterwards, decide if any of the variations might be suitable for the performance. Integrate any changes into the play, rehearse and solidify the plan of the skit.

FORUM THEATRE IV: SHARING FORUM THEATRE

PURPOSE: Present Forum Theatre presentations, integrating audience feedback.

LENGTH: Two and a half hours (may be broken into segments)

MATERIALS/PROPS: Props vary according to each scene. The critical response feedback chart should be written in advance on flip chart paper.

APPROACH:

- Ask each Forum Theatre group to perform their Forum Theatre models for the rest of the group.
- Instruct trainers to facilitate feedback according to *Critical Response Feedback* (pg. 58).

FORUM THEATRE V: CONFLICT DIALOGUES

PURPOSE: To think critically about conflict.

LENGTH: 30 minutes

MATERIALS/PROPS: 6 or more

AGE LEVEL: 12 and up

MATERIALS/PROPS: Paper, pens

APPROACH:

- Pick out moments of dialogue in the Forum Theatre model in which there is conflict. Rehearse the scene.
- After each scene discuss what happened. How was the scene resolved? What are some alternatives to the solution? How many other solutions can you describe? Accept all of the alternatives that are given, no matter how outrageous. The point here is to get in the habit of finding alternatives for every situation. Encourage the group to come up with as many different endings as possible for each situation.
- Next, ask your players to pick out specific lines that they felt escalated the conflict or de-escalated the conflict. Solicit responses to the same question from the non-actors. What lines did they hear or what action did they see that caused an escalation in the conflict or de-escalation? Frequently, those on the outside see things that the participants do not.
- Ask the players to consider some questions: "What's really going on here? What do I want? What does she or he want? Is there another way of looking at this problem, other than my way or his/her way? Has it become simply a contest of wills that I have to win? Is getting my way more important than solving the problem?" The purpose is to reassess or redefine the problem if possible.
- Next ask the players: "What's one helpful thing I can do about this problem? Look at it from both sides. What part of this situation can I change? What part of it do I have to work at accepting?"
- Now direct the players to choose one of the dialogues and rewrite the script. Write specific lines for the character that will escalate the conflict. Also create new lines for the other character that will de-escalate the conflict. Underline the key de-escalation line. Ask students to include the inner thoughts or subtext of the character who is in control of his emotions. Label that the interior monologue.

SOURCE:

Patricia Sternberg (1998) *Theatre for Conflict Resolution: In the Classroom and Beyond.* Portsmouth: Heinemann Press. p. 49

Energizers

BALL TOSS

PURPOSE: To build teamwork, self and body control, awareness and focus.

LENGTH: 10 minutes

NUMBER OF PARTICIPANTS: 5 or more

AGE LEVEL: 8 and up

MATERIALS/PROPS: Activity ball (volleyball-sized)

APPROACH:

- Direct participants stand in a circle or—depending on the size of the group and the space—several circles, each with a ball and a facilitator.
- Toss the ball into the circle. All participants must work together to keep the ball in the air, which requires teamwork, focus, and concentration on how much effort is needed to keep the ball up.
- Coach participants on diving for balls and taking risks.

SIDE COACHING:

Set goals for how many times the participants must hit the ball (e.g., strive to keep the ball in the air for twenty hits). If this task proves difficult, you may coach participants to take deep breaths together to facilitate unity or suggest that participants focus on the way they receive the ball rather than getting flustered and just hitting the ball quickly.

POSSIBLE REFLECTION QUESTIONS:

- How do you feel?
- What happened when the ball dropped?
- How did the group work together to keep the ball in the air?
- How does this exercise relate to teamwork in general?

SHIP DECK

PURPOSE: To illustrate the use of miming as a theater technique; to re-energize the group.

LENGTH: 15 minutes

NUMBER OF PARTICIPANTS: 6 or more

AGE LEVEL: 8 and up

MATERIALS/PROPS: None

APPROACH:

- Direct participants to stand in a line on one side of the room.
- Explain that the floor of the room is a huge ship. They are standing in the lower deck. The middle of the room is middle deck and the far side of the room is upper deck.
- Tell participants that when you shout "Lower deck!" "Middle deck!" or "Upper deck!" they should run to that area of the room.
- After the participants become accustomed to running to the different areas, add storm into the game. When you yell "Storm!" participants must fall to the ground as quickly as possible.

SIDE COACHING:

The exercise can be adapted to use imaginative miming in various parts of the ship, such as casting a net, hoisting the sail, walking the plank, etc. In addition, the exercise may be made competitive by specifying that the last person to reach the specified area is out of the game.

TIGER/TREE

PURPOSE: To enhance participants' characterization, focus, and spatial orientation skills.

LENGTH: 15 minutes

NUMBER OF PARTICIPANTS: 10 or more

AGE LEVEL: 8 and up

MATERIALS/PROPS: None

APPROACH:

- Direct participants to walk around the room without talking.
- Explain that each person should silently select a tiger, someone in the group who they will try to keep as much distance from as possible. Participants should not tell anyone who they have selected as their tiger, including the tigers themselves.
- After a few minutes, instruct participants to select another person as a tree, without letting that person or anyone else know that they have been selected as a tree.
- The facilitator then gives the instruction for each participant to keep the tree between themselves and their tiger. Their goal is to keep their tree between themselves and their tiger at all times.

SIDE COACHING:

The exercise can be adapted to change the relationship to the tiger, such as: someone that you are afraid of or someone that you do not trust. Likewise, the tree can be a guardian or someone that you admire.

POSSIBLE REFLECTION QUESTIONS:

- What happened? (What did you see, feel, or hear during the exercise?)
- How did you notice about physical and emotional dynamics in the room when focusing on the tree, tiger, or both at the same time?
- What patterns of behavior emerged during the exercise? Why?
- What seems to cause what in this type of situation?

> "YTP got my interest. We express ourselves in actions and motion."
>
> *–Jarkynay, YTP Participant, Kyrgyzstan*

Closing Activities

CRITICAL RESPONSE/FEEDBACK

PURPOSE: To facilitate group feedback on work developed by participants.

LENGTH: Depends on the number of groups requiring feedback

SEQUENCING NOTE: *This method can be used to solicit feedback on Forum Theater (pg. 44) pieces in development.*

APPROACH:

- Explain that the Critical Response Process is a four-step method for facilitated group feedback which engages participants in three roles:
  - The **Artist(s)** (those performing or facilitating) offer a work-in-progress (Forum Theatre piece) for review and feel prepared to allow that work to be questioned in a dialogue with other people;
  - **Responders** (participants in the workshop) are committed to the performers' intent to make excellent work, and offer reactions to the Forum Theatre piece or mini-workshop in a dialogue with the performers/mini-workshop leaders;
  - **The Facilitator** initiates each step, keeps the process on track, and works to help trainers and responders use this activity to process to frame useful questions and responses.
- Explain the structure of the feedback session as outlined below and facilitate the response process.

1. Statements of Meaning: Responders express answers to the question: *What was meaningful, evocative, interesting, or striking in the work that you witnessed*?

Examples:

'Your group had strong characterization.'

'I liked the adaptation of cultural forms.'

'I thought you integrated several obstacles to peace which could be universally understood.'

2. Artist as Questioner: Performers ask the responders questions about the work.

Examples:

'Did you understand the character motivations of the protagonist and antagonist?'

'Were the possible moments of intervention clear?'

'How could we better integrate the Joker role?'

3. Neutral Questions: Responders ask the performers neutral questions about the work.

Examples:

'How did you decide upon who was going to perform which role?'

'What system did you use to set-up transitions?'

4. Opinion Time: Responders state opinions, subject to permission from the performers.

Examples:

'The second scene might need information for the plot to be clear.'

'I liked how you integrated the audience at the very beginning of the performance. Good audience warm-up exercises.'

SOURCE:

Adapted from Liz Lerman's Critical Response Process

GRAFFITI WALL

PURPOSE: To explore the successes and challenges of the workshop.

LENGTH: 60 minutes

NUMBER OF PARTICIPANTS: Any

AGE LEVEL: All Levels

MATERIALS/PROPS: Large sheets of paper, tape and markers.

APPROACH:

- Attach a large piece of paper to the wall. Use this graffiti wall as a visual and textual response to the activities.
- Distribute markers to the participants and ask them to draw pictures and symbols or write words that reflect their thoughts or impressions from the workshop.

SIDE COACHING:

Several sheets of paper can be posted to the wall to represent the beginning, middle, and end phases of the workshop. In this way, participants can reflect on various sections of the workshop.

POSSIBLE REFLECTION QUESTIONS:

- What happened? (What did you see, feel, or hear during the exercise?)
- What did you notice about the feedback from the group?
- What were key moments from the workshop, what were moments that may have been more challenging?
- How did you see a development of learning from the beginning to the end of the workshop?
- What are areas of the workshop that you'd like to discuss as a group in more depth?

STEW POT

PURPOSE: To reflect on key experiential learning moments in the workshop.

LENGTH: 15 minutes

NUMBER OF PARTICIPANTS: 3 or more

AGE LEVEL: All Levels

MATERIALS/PROPS: None

APPROACH:

- Direct participants to sit in a circle.
- Explain that the center of the circle is a stew pot that will soon be filled with all of the ideas that emerge. The stew pot can be thought of as a reflection of the workshop.
- Encourage each participant to offer a phrase or word that best describes his/her feelings, new insights, or discoveries at the end of the workshop.
- After each person has added his/her phrase or word into the stew pot, direct each participant to mime using a spoon to take a big dip into the stew pot and taking a sip.

SIDE COACHING:

You may guide the discussion with open ended questions, such as: "Respond with a word or phrase that describes your feeling at this very moment," or with more specific prompts, such as: "Add a word or phrase to the stew pot that relates to your favorite exercise from the day and how you might use it in the future."

POSSIBLE REFLECTION QUESTIONS:

- What happened? (What did you see, feel, or hear during the exercise?)
- What did you notice about the feedback from the group?
- What were key moments from the day, what were moments that may have been more challenging?
- What other questions might you use at the beginning of stew pot to draw out key learning points from the group? Add your questions as necessary.

GLOSSARY

Antagonist: the character who goes up against or opposes the protagonist.

Dialogue: two or more persons conversing, a discussion aimed at resolution.

Energizers: physical activities during workshops to add energy and enthusiasm, usually after a main activity or when the group needs to re-energize.

Experiential learning: a style of teaching and learning developed by David A. Kolb based on a reflection on what is happening during the learning cycle to include concrete experience, observation and reflection, forming abstract concepts, and testing in new situations.

Forum Theatre: technique developed by Augusto Boal to encourage the public to envision and enact change. The Forum Theatre model illustrates the obstacles faced by the protagonist of a true story, with a series of obstacles that are identified during the rehearsal process. In the actual performance of Forum Theatre, the audience is asked to make interventions–in this way, rehearsing for real life.

Freeze frame: a still image (see below), but in response to the facilitator calling for a momentary freeze.

Image gallery: collection of still images as a collective. Viewers can experience an "image gallery" as a wide range of varied perspectives expressed through the images.

Joker: the facilitator of a Forum Theatre piece, mediating interventions between the audience and performers.

Monologue: a speech delivered by a single person directly to the audience.

Oppression: often used in Augusto Boal techniques to suggest power differences, between the "oppressor" or person in power who is limiting the "oppressed." Oppression is the use of authority of power to overpower others.

Physicalization of character: emphasis on the body characteristics and personification of character traits.

Protagonist: the principal character in a story.

Spect-Actor: the spectator or audience member who intervenes in the dramatic action and thus becomes a 'spect-actor'.

Sculpting/sculpture: using bodies to create images. 'Sculpting' as if one participant is the clay, and the other participant the sculptor, refining movements and expressions.

Site-specific: a project developed to take place in a particular location, taking location into account when planning and creating the project.

Still image: a non-verbal physical representation using bodies to communicate a theme or story.

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Handouts

LETTER TO THE JOKER

Dear Joker,

The big day of the performance is here! Your role is crucial to making sure the audience members are well-prepared to interact with the actors and work towards finding a solution. Whether it's your first time or your tenth time jokering a Forum Theater play, the checklist below will help you be an effective Joker.

- **Welcome the audience:** After the group has entered the space and attracted the audience (by singing a song, dancing a cultural dance, playing music, etc.), greet the audience. To keep the audience fully engaged, make sure they understand that you are not setting yourselves above them; you are part of the community and the purpose of the play is to help find a solution together for the problem.

Also introduce the performers, the title of the play and the characters. For example, you might say:

"Welcome everyone! We are the Forum Theater group "Friendship" and we are pleased to present a performance to you today. We are not professional actors. We are members of the community just like you and we need your help to solve a problem. The title of our play is "Problem at the Border," and the characters are Adil, his sister, Dinara, their father, Muradim, a group of young men across the border, and the local akim (village leader)."

- **Warm up the audience:** conduct a quick introduction game or warm-up exercise. Keep in mind the limitations of the performance space. It might be difficult and time-consuming for audience members to get out of their seats and form a circle, or do a very active game. You might ask the audience members to introduce themselves to the people next to them and find five things they have in common. Or, ask the audience to stand up and draw a circle with their right hand; then, draw a cross with their left hand; then, perform both movements simultaneously.

- **Tell the audience they will be involved:** Explain that today's performance is different from a traditional theater performance, and that the audience will become involved in suggesting possible solutions to the staged problems in the play. Don't explain the rules and process for interventions yet – you'll explain it after the play has been performed once. Keep your explanation simple. For example, you might say:

"You may have been to the theater before, but what you're going to see today is different than most performances. Our theater group will show you a play with a problem, and later you'll have a chance to help us find a solution. Please observe the play carefully, and think about the problems you see. Remember any moments where you feel angry, or you feel that characters could have taken a different action."

- **Give the actors the signal to begin.** They perform it once, and end the play with the unresolved problem as a "freeze frame."

- **Clap to signal the end of Part One of the performance, and ask the audience the following questions:**

What happened? What did you see?
What was the main problem?
Are there similar problems in your community?
Who is the main character - who seems to be the protagonist/hero/heroine/victim of the story?
(find terms that they will understand)
Who is the person who is the antagonist/cause of this problem/villain? (find terms that the audience will understand)

Be mindful of time during this discussion. You may be able to take only a few comments from the audience for each question. Also, select feedback from varied audience members representing different ages, genders, ethnicities, etc.

- **Introduce the concept and rules for interventions:** Tell the performance will be presented a second time. This time the audience can yell "Stop!" at any point in which they think that the protagonist could have done something differently to create a different outcome. Identify the actor who is playing the protagonist (hero/heroine or victim of the story) so everybody knows which character can be replaced. For example, you might say:

"Now we are going to show you the performance a second time. This time, when you think this hero/heroine (point at him/her) could have done something differently to create a different outcome and you have an idea, you can yell "Stop!" Our actors will freeze in their places, and you can come on stage to replace the protagonist and try your idea. Is everybody ready? Let's practice a few times – 1, 2, 3 "Stop!" How did that feel? Let's try it again – 1, 2, 3 "Stop! OK, now we'll start the second part of the performance!"

- **Give the actors the signal to perform a second time, and wait until an audience member yells "Stop!"** The actors will freeze. Lead the audience in a big round of applause for the person who says "Stop!" Take the audience member by the hand and lead him/her to the stage. Ask him/her when he would like to intervene (which scene). Tap the shoulder of the actor playing the protagonist and ask him/her to step aside.

- **Clap to start the next round of the performance with the intervention.** After the protagonist performs his or her intervention long enough so you can see whether or not it worked, freeze the action, thank the audience member, and guide the audience member back to his or her seat.

- **Ask the audience whether the intervention has changed the outcome of the problem.** If so, how? If the problem has been solved, is the solution realistic or is it magic?

- **If the problem has not been solved in a manner satisfactory to the audience, continue the play from the next scene.** Wait until another audience member yells "Stop!" to stage an intervention.

- **Repeat two or three times, depending on time availability.**

- **After a few interventions, end the performance and focus the audience on finding real-life solutions.** For example, you might say:

"We don't have time for any more interventions. But we do have a little time for a discussion together. What do you think we could do in our families to change this situation? (Elicit answers from the audience). And do you think there is anything our community could do? (You could prompt with elements within the community: schools, local police, community organizations or community leaders etc.) Do you think there is anything the government could do to solve this problem?"

After the discussion you will need to encourage them to keep considering solutions for this problem.

"It's now time to end our performance and discussion, but you will have the opportunity to try out 'real life' interventions for similar problems in the community. Please keep talking about this problem with your friends, your relatives, your community leaders and teachers. If we keep talking we will find many possible solutions that may work for us."

(If there is time, ask audience members to discuss this with the person sitting next to them.)

- **End the performance with a closing to provide a sense of unity.** This may include singing a song with the audience, dancing off the stage, or stating that actors will stay behind for anyone who may want to discuss their stories which relate to the performance. A graffiti wall (poster paper spread across one wall) could be even used for audience members to write their responses and feelings about the performance or to draw images.

FORUM THEATER SCENARIO CHECKLIST

PURPOSE: To ensure the Forum Theatre model has the necessary ingredients for effective exploration of a conflict issue with the audience.

1. Does the Forum Theatre model have a clear protagonist and antagonist?

   Protagonist:

   Antagonist:

2. Does the scenario illustrate the root causes of the conflict?

   Root causes:

3. Are there structural and dramatic links to integrate key stakeholders or allies?

   Stakeholders:

   Allies:

4. Has the scenario been properly researched to identify possible interventions? Name at least three possible interventions:

   a)

   b)

   c)

5. Are there identifiable solutions on a family/community/government level?

   a) family:

   b) community:

   c) government:

SAMPLE 5-DAY WORKSHOP AGENDA

This agenda is an illustrative example of one approach to introducing the exercises in this manual. The number and length of days can be increased or decreased depending upon the particular needs and availability of the trainer, location and participants. Depending on the size of the group, activities can be done as a large group or in smaller breakout groups.

Facilitators may also want to include exercises from other resources on Image Theatre, Forum Theatre, and Playback Theatre. Many of these publications are listed in the Bibliography section of this toolkit.

DAY 1

TIME	ACTIVITY
9:00 AM – 10:00 AM	Breakfast
10:00 AM – 10:30 AM	Opening Remarks and Announcements *Introduce workshop and trainers, distribute materials, t-shirts, discuss housekeeping items*
10:30 AM – 11:00 AM	Ground Rules/Expectations Activity
11:00 AM – 11:30 AM	Q & A
11:30 AM – 12:30 PM	Lunch *Organizers may review/translate Ground Rules and Expectations at this time as necessary*
12:30 PM – 12:45 PM	Review and Confirm Ground Rules/Expectations
12:45 PM – 1:45 PM	**Session 1** *Purpose: To introduce participants to Image Theatre* Good Morning – 5 minutes (Warm-up) Elephant/Tree/Boat – 20 minutes (Lead-in) Three Image Story – 20 minutes (Main Activity)
1:45 PM – 2:15 PM	Break
2:15 PM – 3:15 PM	**Session 2** Ship Deck – 15 minutes (Energizer) Sculptor/Clay – 15 minutes (Lead-in) Stew Pot – 15 minutes (Closing)
3:15 PM – 5:00 PM	Supervised Free Time – Sports Activity
5:00 PM – 6:00 PM	Dinner
6:30 PM – 8:00 PM	Group Activity – Tour

DAY 2

TIME	ACTIVITY
8:30 AM – 9:30 AM	Breakfast
9:30 AM – 10:30 AM	**Introductions** Devampiah – 15 minutes (Warm-up) Welcome Exercise – 1.25 hours *Participants introduce themselves by sharing a song, dance, tradition, etc. from their region*
10:30 AM – 11:00 AM	Break
11:00 AM – 12:45 PM	**Session 1** *Purpose: To practice active listening* Ball Toss – 10 minutes (Energizer) Listening Draw – 60 minutes (Lead-in) Fluid Sculpture – 25 minutes (Main Activity)
12:45 PM – 2:00 PM	Lunch
2:00 PM – 3:30 PM	**Session 2** Tiger/Tree – 10 minutes (Energizer) Director Sculpt – 60 minutes (Main Activity)
3:30 PM – 4:00 PM	Break
4:00 PM – 5:00 PM	**Session 3** Graffiti Wall – 60 minutes (Closing)
5:00 PM – 6:00 PM	Dinner
6:30 PM – 8:30 PM	Group Activity – Film

DAY 3

TIME	ACTIVITY
9:00 AM – 10:00 AM	Breakfast
10:00 AM – 11:30 AM	**Session 1** *Purpose: To discuss conflict scenarios and causes* Lemonade – 10 minutes (Warm-up) Interrogation Activity – 20 minutes (Lead-in) Obstacle Tree – 45 minutes (Main Activity)
11:30 AM – 12:30 PM	Sport Activity
12:30 PM – 1:30 PM	Lunch
1:30 PM – 3:00 PM	**Session 2** *Purpose: To introduce Forum Theatre* Amplification Circle – 15 minutes (Warm-up) Forum Theatre I – 60 minutes (Main Activity)
3:00 PM – 3:30 PM	Break
3:30 PM – 4:00 PM	**Session 3** Ball Toss – 10 minutes (Energizer) Stew Pot – 15 minutes (Closing)
4:00 PM – 5:00 PM	Supervised Free Time
5:00 PM – 6:00 PM	Dinner
7:00 PM – 9:00 PM	Group Activity – Game Night

DAY 4

TIME	ACTIVITY
9:00 AM – 10:00 AM	Breakfast
10:00 AM – 12:30 PM	**Session 1** *Purpose: To develop characterization and Forum Theatre techniques* Devampiah – 15 minutes (Warm-up) Line Improvs – 30 minutes (Lead-in) Forum Theatre II – 75 minutes (Main Activity)
12:30 PM – 1:30 PM	Lunch
1:30 PM – 3:00 PM	**Session 2** Ship Deck – 15 minutes (Energizer) Forum Theatre III – 75 minutes (Main Activity)
3:00 PM – 3:30 PM	Break
3:30 PM – 4:45 PM	**Session 3** Ball Toss – 10 minutes (Energizer) Critical Response/Feedback – 60 minutes (Closing)
5:00 PM – 6:00 PM	Dinner
6:30 PM – 8:00 PM	Group Activity – Open Mic Night

DAY 5

TIME	ACTIVITY
9:00 AM – 10:00 AM	Breakfast
10:00 AM – 12:00 PM	**Session 1** *Purpose: To perform and practice Forum Theatre* Lemonade – 10 minutes (Warm-up) Line Improvs – 30 minutes (Lead-in) Forum Theatre IV – 60 minutes (Main Activity)
12:00 PM – 1:00 PM	Lunch
1:00 PM – 3:00 PM	**Session 2** Tiger/Tree – 15 minutes (Energizer) Forum Theatre IV (cont'd) – 75 minutes (Main Activity)
3:00 PM – 3:30 PM	Break
3:30 PM – 5:30 PM	**Session 3** *Purpose: To reflect on the performances and workshop as a whole* Ship Deck – 15 minutes (Energizer) Forum Theatre V – 30 minutes (Main Activity) Graffiti Wall – 60 minutes
5:30 PM – 6:00 PM	Closing Remarks *Discuss next steps and sharing theater with the community*
6:00 PM – 7:00 PM	Dinner
7:00 PM – 9:00 PM	Group Activity – Local Entertainment