

In the 21st century there are new challenges as financial crisis, globalization, immigration etc. For this reason, the students are changing. It is noted that new technologies (mobile phones, computers, tablets) influence students' day life. On the other hand, empathy, emotional skills and self-knowledge have ceased to exist. The main aim of this Erasmus + project is to use theatrical techniques as a method to change children's behaviour in issues related with the four topics: diversity, schoolbullying, interpersonal relationships, human rights.

# Theatre around and inside us

Erasmus + project

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# Content

SUMMARY.....	4
THEORY.....	6
Glossary of useful terms.....	7
Learning the method.....	8
Before you start.....	8
Rehearsal period/pre-activity.....	8
Digital pre-activities.....	9
The role of the Joker.....	9
Advice on the actors and spect-actors:.....	10
How to tackle different kind of participants:.....	11
Keep in mind.....	11
How to collect dilemmas.....	11
Setting the stage.....	12
Check list.....	12
Forum theatre event.....	13
Introduction/warm-up.....	13
Warmup exercises.....	13
Theatrical games working with children.....	18
SCENARIOS FOR PLAYS.....	23
Scenarios for Interpersonal relationships.....	24
The party.....	24
At school.....	25
The new student.....	25
Scenarios for diversity.....	27
The company.....	27
The fat girl.....	28
Scenarios for human rights.....	31
The paper.....	31



In the bus .....	32
Scenarios for bullying .....	33
Cyberbullying .....	33
The tournament .....	35
Brand new glasses .....	37
Bibliography .....	38



## SUMMARY

### **WHY**

In the 21st century there are new challenges as financial crisis, globalization, immigration etc. For this reason, the students are changing. It is noted that new technologies (mobile phones, computers, tablets) influence students' day life. On the other hand, empathy, emotional skills and self-knowledge have ceased to exist. The main aim of this Erasmus + project is to use theatrical techniques as a method to change children's behaviour in issues related with the four topics: diversity, schoolbullying, interpersonal relationships, human rights.

With drama in education we activate our imagination because we can transform the meaning of events and change their effect. It gives us the power to decide on an act. By combining imagination, creativity and rreal facts, we are given the opportunity to understand the present, to find out how things are connected and to imagine alternatives for the future. (Priority 1 Supporting individuals in acquiring and developing basic skills and key competences)

We believe that theatrical techniques as a learning tool could create new ways in the learning process. The teachers could structure appropriate "lessons" so students can approach difficult social issues such as diversity, immigration, etc., feel, taste and benefit from their experiences and learn from them in a short time through real or fantastic stories. In this way, students will be helped through theatrical techniques in understanding social relationships, complex issues and emotions, and more generally in understanding a story. (Priority 2 Transparency and recognition of skills and qualifications).

Drama in education creates the opportunities to participate in a community where the pupils are going to exchange experiences from their everyday life, to cultivate their empathy and understanding of the others, to participate in a group by expressing their thoughts and by proposing solutions. Through dramatizations, involving individual or group activities, the students express, cooperate, interact and grow. (Priority 3 Social inclusion)

### **OBJECTIVES**

The individual objectives that emerged from a needs' analysis of the involved schools at the beginning of the project are to:

- a) develop their creativity and imagination
- b) cultivate critical thinking.
- c) encourage initiative, problem confrontation, decision making, communication and constructive management of emotions.
- d) develop empathy, emotional intelligence.
- e) strengthen their self-awareness and self-confidence.
- f) engage and participate in the learning process to become more responsible for learning and improve their overall performance.
- g) increase the sense of initiative, emancipation and self-esteem.
- h) be facilitated to express views, trends and feelings on social and cultural issues of the partners.
- i) be able to create and share theatrical events to acquire the relevant skills

Furthermore, through international meetings, we hope to:

- a) develop a relationship between the four European schools for creating innovative educational processes and exchanging good educational practices.
- b) develop a relationship between schools to encourage future partnerships.
- c) create and develop cooperation between teachers and pupils in the theatre.



d) promote teamwork of pupils and teachers.

### **PARTICIPANTS**

- 1) 7o GYMNASIO RODOU from Greece (Coordinator)
- 2) INSTITUTO DE ENSEÑANZA SECUNDARIA BEATRIZ DE SUABIA from Spain
- 3) ISTITUTI VINCI - ATENEO GROUP SAS from Italy

### **METHODOLOGY & TOOLS**

We will use a student-centered methodology mPPACT (Methodology for a Pupil and Performing Arts-Center Teaching). The mPPACT process focuses on the identity of the self and the identity of the other. Our activities will be based on theatrical pedagogue programmes and Forum Theatre techniques inspired from Augusto Boal.

Initially there will be an international meeting where the teachers involved in the project will be educated with theatrical techniques. Methods on drama in education will be developed and exchanged between the partners.

The students will use drama in education for their survey and reflection on the chosen topic and ultimately create their short play, which they are going to perform during the mobilities. These short plays could be based on a trigger question, image, video, document etc. or/and on their personal experience. They will make a short play/ performance relevant to the specific topic of the meeting. In order to pre-evaluate students' views experimental games would be useful at the beginning of the preparation.

Students will critically reflect on their views of the environment they live in, they will compare and exchange their thoughts with students from a different culture in Europe. They will notice stereotypes, differences and similarities and appreciate the diversity of cultures. At the end a questionnaire must be answered to evaluate the meeting's results. Also, teachers will also participate in meetings with the teachers from the other countries, in order to discuss and evaluate the progress of the project. When the students come back home they will present the mobility's result to their peers.



Theatre around and inside us



# *THEORY*

*“Theatre is the art of looking at ourselves”*

**Augusto Boal**



## *Glossary of useful terms*

**Actor:** In this project, we use the term actor to describe the person who initially takes on a role. They are part of forming the motivations, background and actions of the characters in the play, and must in all repetitions of the scene stay in character to make solutions realistic and usable.

**Digital Media:** Media that is recorded for the express purpose of being displayed, stored or manipulated digitally. Digital media is to be distinguished from social media in this context as it can be accessed without going online. For example it is possible for a group to work on editing digitally recorded forum plays without uploading these on to Youtube. Participants could, instead use Windows movie maker or alternative editing software available on the computer being used.

**Dilemma:** A situation containing some type of unresolved conflict. The dilemma must be realistic, relevant and have characters the audience/spect-actors can identify with.

**Forum play:** A variation of the forum theatre, but instead of having trained actors to perform a play for a group, the group is involved in creating the plays, and also serve as actors, not just spect-actors. This ensures that the dilemmas in the scenes are relevant to the group.

**Forum theatre:** In forum theatre audience members can stop a performance, often a short scene in which a character is being oppressed in some way. Then spectator replaces actor to determine the solution to a given problem presented by the actor. This makes it possible to bring the audience members into the performance, to have an input into the dramatic action they were watching.

**Joker:** The joker is the game leader or facilitator of the scene. He/she is the one responsible for creating a positive atmosphere and keeping a flow going through the event by asking questions that invites reflection and interaction. The joker must be neutral for most parts, letting the participants judge whether solutions and actions are 'good' or 'bad'.

**Post-activity:** Activities happening after the plays (and evaluation). Post-activities are a great way of keeping the young people to reflect on the topics and dilemmas, and to allow alternative ways of processing the scenes, even for participants who are not confident with stepping up on stage. Post-activities can happen in classrooms, group work, at home or online, depending on the methods used.

**Pre-activity:** Activities and preparation that lies before the actual activities on the day (warm up, values exercises, forum plays), and which aims at preparing the participants, gathering information and dilemmas or incorporating digital media.

**Social Media:** Websites that involve the sharing of user generated content such as videos, blogs and tweets with peers or wider groups. Popular websites include Facebook, Youtube, Twitter, Blogger and Pinterest.

**Theatre of the oppressed:** A theatre form developed by Brazilian Augusto Boal, which seeks to transform audiences into active participants in the theatrical experience. The Theatre of the Oppressed has three forms: image theatre, invisible theatre and forum theatre. Image Theatre is a series of exercises and games where the participants make still images of their lives, feelings, experiences, oppressions. Invisible Theatre is a public theatre which involves the public as participants in the action without their knowing it. They are the spect-actors of a piece of theatre, but while it is happening, and usually even after the event, they do not know that this is theatre rather than real life. Forum theatre – see below.

**Spect-actor:** the spect-actor is a member of the audience. Instead of being a passive spectator of the scene, as in more traditional theatre forms, the audience member is transformed into an active participant in the scene, who can ask questions, give inputs and suggest alternatives, in that way giving them the possibility to change the course of the scene.





**Warm-up exercise:** Small exercises involving some physical activity in order to break down barriers and prepare the participants to be active and involved.

## *Learning the method*

You will find 2 sections in 'Learning the method'. 'Before you start' describes the preparations and considerations you need to do before you begin a forum session.

'Forum Theatre Event' is where you can learn the method, as well as get inspiration to how you can involve digital media. Besides this you will get an introduction to value exercises, where the participants have to consider different statements and problems, and there are also some warm-up exercises to warm up the group. Both of these work really well as a start of a forum session.

## *Before you start*

Before you start doing a forum session it might be a good idea to consider and prepare a number of things.

The introduction Theatre of the oppressed briefly explains which elements come before a forum event as well as it outlines 'Digital pre-activities'.

You can read about 'The Role of the Joker' which you will be taking on, as well as you will find a series of Suggestions for the Joker'.

In 'How to collect dilemmas' you will find inspiration for different ways to collect the dilemmas which can be used in forum plays, and in 'Setting the Stage' you will see the best way of preparing the room.. You may also have a look at the 'Check list' to make sure you are ready to start.

## **Rehearsal period/pre-activity**

The activities leading to the event itself are an important part of preparing the event and deciding the scenes and dilemmas that will be tackled. After choosing the dilemmas, the joker can either write synopses for plays, or split the group into smaller groups where each can create a play (this could happen on the actual day of the event, given that there is enough time).

Also crucial during the pre-activity period is for the joker to prepare the scene: Making sure there is a proper room available, setting/building the stage, and ensuring that any technical equipment that might be involved is working.

The next step for the facilitator is then to analyze and process the topics and dilemmas. He/ she should choose conflicts that are realistic, relevant and has a real conflict in it. There should be enough 'meat' on it to be able to play it through and find alternative solutions. The facilitator should also bear in mind that the scenarios posted might be relevant to the group, even if he/ she does not see the problem as real.

Different things can then be done: the facilitator can write a short synopsis of the conflict(s), pointing out the characters involved, the setting, the dilemma, and where and how it takes place. It could be based on one submitted story or it could be a write-up of several dilemmas that have common features. The group can then be split into different groups, and each can write and rehearse the conflict, and



subsequently act it out to the larger group. This way, several plays can be rehearsed in a relatively short time, and everyone can participate (even if some may not be acting).

Another way is for the facilitator to write a script that some actors from the group can act out. Actors may be ones that have signed up for it willingly beforehand or who agrees to do it on the spot. This may be a way to introduce the method to a group that is showing some hostility towards it, and it may be used as an introduction, where after the group then can create their own scenes.

## Digital pre-activities

### Activities for the facilitator (and participants)

The facilitator/joker will decide on which form he/she wants to use for the forum event. Will there be a blog, will there be recording of the scenes, will there be use of Youtube, etc. The choice should reflect the technological capacity of the group and their digital media skills. If few of the participants have smart phones, it may not be relevant to use mobile phones. If the school/organization has a digital video camera, it would be useful to take advantage of that in recording higher quality video than mobile cameras can produce. Introducing digital tools in forum theatre does not mean investing in fancy equipment, but to use the tools that are already available, and ones which the group will be familiar with and interested in using.

Part of the preparation would then be to set up the platform, whether Youtube, blog or a dedicated email for the purpose. It could involve using some time introducing these to the group, giving short instructions on the use of them.

## The role of the Joker

The joker is the link between actors and *spect-actors*. S/he is the **facilitator** who keeps the event flowing. The term 'joker' can be seen in relation to both the joker in a card game, an odd one out, who can jump into any situation, but who is also in a way neutral, or as in the jester character of the medieval period who provided games and entertainment. The joker in forum theatre or plays is much like such a character. S/he stands outside the general play, and has no direct influence in the direction of the story, but is able to, with questions and facilitation, guide the group onwards.

### It is the Joker's objective to

Get the *spect-actors'* ideas and suggestions enacted on the stage. Encourage the *spect-actors* to reflect upon the conflicts that they experienced in the play. Help *spect-actors* understand and acknowledge their role in scenarios and how the solutions could help in their daily lives. The joker is thus a very important character. S/he should understand the purpose s/he serves, and the responsibility that comes with it. There are some guidelines that should be followed.

### **Do not manipulate or influence:**

The joker must avoid all actions which could manipulate or influence the *spect-actors*. S/he must not influence the *spect-actors* or draw conclusion which are not obvious. The joker must always be open to the possible conclusions to debates and present them in interrogative form in such a way that the *spect-actors* can answer YES or NO.

### **Do not make any decisions:**

The joker must at all time leave any decisions about doubts to the *spect-actors*. S/he must present *The Rules of the Play* and then leave the rest to the *spec-actors*.



**Watch out for magical solutions:**

The joker must watch out for “magical” solutions, i.e., solutions that would not be possible or have the effect shown in reality. S/he can interrupt an actor’s performance if he considers it as magical – not by ruling that it is magic but instead by asking the spect-actors to decide if the solution is possible.

**Be aware of own physical appearance, behaviour and non-verbal language:**

The Joker’s physical appearance is very important. The Joker must place him/herself so that s/he is not a part of the play or is a spect-actor. The Joker must appear energetic, so fatigue or indecision does not impact upon the spect-actors.

**Must be enquiring and facilitating debate:**

The joker must facilitate the spect-actors to get their thoughts together and improve their actions. (Boal 1979; ACT!).

**Suggestions for the Joker**

There are some questions or phrases that could be useful for a joker to have in mind. It is important to think of the way one asks a question and what wording is used. Every question should invite an answer and aim at keeping a flow in the play. The joker should avoid making any analysis, leaving this to the spect-actors.

**Some possible questions:**

Discuss in pairs or as a group

- What did you just see?
- How would you describe the situation to someone who has not seen the play?
- Is this a realistic dilemma?
- Which of the characters do you identify with?
- Which character is facing the problem?

After trying out solutions or having stopped:

- Did you try out what you wanted?
- What do you think this character is thinking right now?
- Is this a realistic solution?
- If you were the editor of a newspaper, what headline would you give the play?
- Is everyone ready to move on?

**Advice on the actors and spect-actors:**

When a participant takes a role, he or she can change the character’s characteristic – how s/he does or says things – but not his/her motivation as a character.

Ask the actors:

- For which of the characters do you need help?
- For what do you need help?
- How did that make you feel? (After trying a suggestion)



## How to tackle different kind of participants:

- The ambitious: Stay calm and objective. Get the group to oppose their statements.
- The positive: Drag them into further discussion
- The Know-it-all: Let the group reflect upon their statements
- The talkative: Interrupt them tactfully, sum up what they said, and prompt the group to move onto other significant areas.
- The reluctant: Ask simple questions
- The dismissive: Acknowledge their experiences and knowledge.
- The uninterested: Ask about their work/education. Use examples that match their interest.
- The inquiring: Let the other in the group answer their questions.

## Keep in mind

It is important to build a certain consensus among the audience about what they are viewing. At the least, they should agree on what the conflict is. The joker should ask questions and create a discussion about the scene to ensure this. Remember though, that the joker does not decide what the conflict is! S/he should instead ask questions to elicit the conflict from the audience: “what did you see?”, “what is the theme/headline of this scene?”

If the audience hesitates to stop the scene, the joker can try to help them along by asking: “I just want to be sure that you think everything is alright in this scene?” or “Do you agree with the way they are acting?” This can facilitate some answers. If the play comes to a halt or if it becomes unrealistic, do not be afraid to stop the scene. If it becomes irrelevant for the participants, this will damage their whole experience of the event. Instead, you can move on to another play.

If you ask the audience to discuss in groups or pairs, always remember to follow up – if they have taken the time to form an opinion they should be given a chance to voice it.

## How to collect dilemmas

The focus of the forum plays are the dilemmas from the participants. The conflicts need to be realistic, relevant and complex enough to have several possible solutions. As a preparation for the forum scenes the Joker needs to collect and choose dilemmas and conflicts. There are several options on how to do this:

- Simply collect written notes (not digital) or by personal e-mails for the teacher
- Make participants post their story, dilemma, conflict on a blog
- Have participants take a picture or video clip describing the conflict/situation; could be a picture of their dream job which they face problems with achieving, could be situations or themes in school they struggle with coping, could be conflicts with parents/teachers/counsellors, etc.

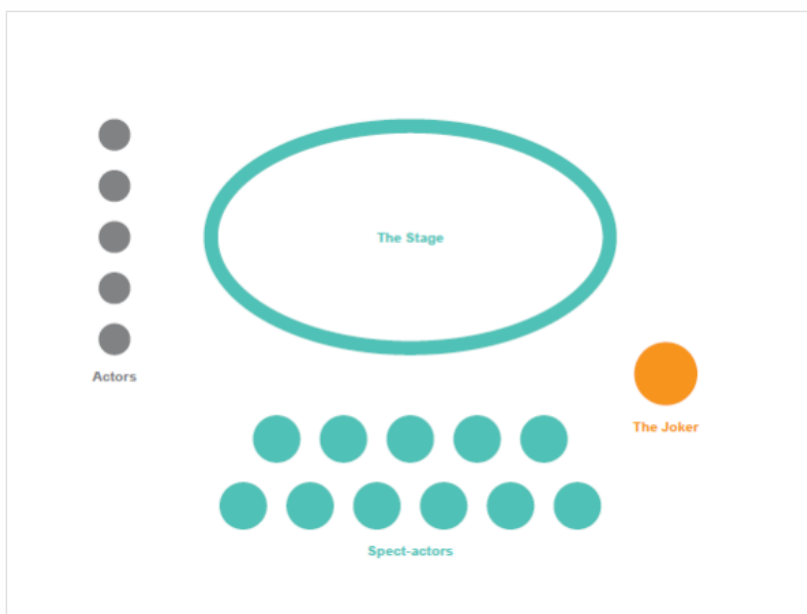
Then the material is analysed and the best suited dilemmas and scenarios chosen.

In conducting forum plays, it is a good idea to have some topics and dilemmas ready before the event, to have something that will kick-start the event. The joker can also collect these materials from different sources: interviews, discussions, newspapers, gossip etc., or directly asking the target group themselves.

## Setting the stage

The joker must ensure that the stage is arranged to optimise the forum play experience: The background of the stage must be neutral, so it does not steal the audience's attention from the play itself. The joker must be placed so his attention is towards the performance. A high barstool for the joker can be useful. When the actors are not performing, they must be seated on chairs at one side of the stage.

When doing plays, the group can be seated in the audience, though group members of the performing group should not take part in the initial discussion of the play. It is important that the spect-actors are allowed to form their own opinion of the scene, without being introduced to the thoughts and motivations of the performing group.



Now you are ready to start with forum plays – but look through the checklist first to see if you remembered everything.

## Check list

### *Forum Theatre*

Before you run a Forum Theatre session with your students you will need:

- **Dilemmas submitted by the students:** It is important to work with dilemmas that the students face and can relate to so they should submit the dilemmas used in forum plays.
- **A copy of today's newspaper:** This can be a good source of material for value exercises. Ask students to form a view on the stories the paper has reported on.
- **To brief the students on respect for different values:** It is very important that the students' opinions and values are respected during the session so that all students feel comfortable expressing their opinions and suggesting their own solutions to the dilemmas posed.



- **Setting up the room:** You should give some thoughts into the preparation of the room. There should be a 'stage' or play area, plus some space in front for chairs for the spect-actors. Also there should be chairs on the side for the actors.

### ***Digital Media***

Before you run a Forum Theatre session that incorporates the use of digital media you will need all of the above AND:

- **Clear boundaries:** Consult the social media ethics section within this handbook. You may also consider the need for collecting parental consent.
- **Smart phones:** Do not assume that all students in your class will have their own smart phone to use. You will have more control over what happens to footage after a session if you use smart phones you supply. You should aim to have at least one smart phone per group (with up to 6 participants in a group).
- **Computers:** you will need one computer per 2-3 participants if you wish to use Youtube or editing software to edit digital forum plays in class.

## ***Forum theatre event***

This section takes you through a forum session step by step. The 'Introduction/warm-up' helps you to make a good beginning of a session and get everyone involved by using warm-up exercises and warm up activities for children, which are a tool to create discussion and reflection among participants, as well as they encourage people to take a stand.

### **Introduction/warm-up**

The Joker introduces the principles and the rules of Forum Theatre to the audience.

Introducing the participants to what is going to happen can happen at different stages. They can be introduced to the theatre forum in advance, and be given time to reflect on it and prepare the scenes. They could also be presented to it on the day, and then given the task to set up and act out scenes. Expectations to the length of the scene and level of complication should be adjusted in relation to the amount of time the group is given to work on it.

Apart from introducing the method and the rules/principles of forum plays, the Joker invites the audience to join him/her and the actors in warm up exercises. This should tear down the gap between the actors and the audience so they become *spect-actors*.

### **Warmup exercises**

Within drama pedagogy, the games and exercises most used are the ones that encourage co-operation, body contact and inclusion. One is never too old to play. One grows old when one stops playing. All exercises —especially where in the participants are able to break habits and try out new ways of moving, thinking and behaving — are a good way of preparing for forum theatre



Warming up is essential to getting participants/*spect-actors* to be active. When the body has already been active, going onto the stage is less drastic. Especially when working with young people, it is crucial to make them feel secure about being part of the event, making them feel that they should all be equally active, and that each of them has a role to play.

## ***WARM UP THE BODY***

### **The cross and the circle**

This is a general exercise guaranteed to suit everyone, since it is almost impossible for one to do the exercises correctly and perfectly! Thus, there is no pressure to do it right, and seeing that everyone fails, make them more comfortable and relaxed. Can be used with both small groups and very large groups, because all you need is a small space around you.

Procedure:

The joker asks the participants to stand up, and form a circle around him/her (Note: if the group is too large, the joker stands in front of the audience): S/he asks them to draw a circle in the air with their right hand –circles can be big or small, however they wish. Everyone should be able to do so. The joker then asks them to stop, and with the left hand, draw a cross. When everyone is doing that right, they are asked to do both circle and cross at the same time. Almost no one is able to do this. Let the group try for a while. (Boal 2002:50).

### **Person to person, Quebec-style**

This exercise is aimed at breaking down barriers among participants, creating a feeling of inclusion and integrating everyone. The exercise is conducted in pairs, making everyone feel that their participation is important, since their partner would be left alone without them.

Procedure:

The group is split into groups of 2. The joker names different body parts. The partners then join these parts together. For example calling “head to head”, then the partners put head and head together, or “Foot to elbow”, putting their foot to their partners elbow, and when possible, the partner should do the same. While acting out what is called, the pairs must keep the previous body parts together, so the heads stay together, while the foot and elbow are joined. After four or five calls few possibilities are left, so the joker says “person to person” which means separating and changing partner, and then the game begins again.

The pairs can choose to stand, sit, lie, or position themselves however they wish. Also, different people can take turns in calling out instructions. (Boal 2002:77).

### **Walking the room in different paces 1 to 10**

Participants are asked to walk around the room in a normal pace – this pace is called 5. The Joker then gradually increases the pace up to 10 which is almost running, then slows down to 1 which is slow





motion. After going through speeds the Joker calls out different numbers in random order and the participants change pace fitting the number.

### **Slow motion**

Generally, one's manner of walking and moving is very mechanised. This exercise is meant to activate muscle groups not usually used, and to create awareness of the body's possibilities.

Procedure:

The slow motion exercise takes form as a race. Participants line up, and when the race begins, they should move according to the following rules:

Participants must never stop moving

Each move must be done as slowly as possible

Always take the largest step forward you can, and stretch the body right out

Putting your foot down should be audible

Both feet must never be on the ground at the same time

The winner of the race is the last person to finish the distance

Make sure to choose an appropriate distance for the race, remember that it happens in slow motion and could take a while. (Boal 2002:71).

### ***GET TO KNOW EACH OTHER***

#### **Walk-stop- say hello**

Participants walk around the room/space. When the Joker says for example: stop and shake hands, participant stops and goes next to the person closest, shakes hands and says her/his name. The Joker can also say: stop and belly, stop and foot, stop and head...etc. then the nearest persons touch each other with that part of the body.

#### **What will your shoes say about you?**

Participants stand in a circle. The Joker asks the person next to them: If your shoes could talk, what would they say about you? Then the person should say something about themselves. You could also ask what your socks would say about you. The exercise can also be done in pairs (two and two).

#### **The invisible microphone:**

The participants stand in a circle. The Joker enters the centre and pretends that s/he is adjusting an imaginary microphone, maybe tapping it to see if it works, then introduces themselves to the audience by relating one or two facts. Then s/he invites the participants to do the same until everybody has introduced themselves. The exercise is especially good when participants are not familiar with each other. If they do know each other they could tell "secrets" not known to the rest.





### **3 things in common**

The participants join groups of 3. Each group has to find three things all members in the group have in common. E.g. pets, colour of eyes, number siblings, likes or dislikes... When they have found what they have in common, they can share with the rest of the participants.

### **Human Bingo**

This exercise can be used when people meet for the first time but it could be a good exercise for a more extended FT project over a few weeks as well (as may be the case if you are using digital media after the initial session).

Collect some basic information on participants' interests and then use this to create a sheet of paper with 10 attributes (e.g. is interested in photography, speaks Swahili), each one from a different participant. Ask all participants to move around the room asking each other if any attribute applies to them and writing the name of a person next to each attribute. The first person to collect 10 different names shouts 'bingo!' and is the winner.

All of the participants across the exercise should have found out more about each other and, because the activity requires quite a bit of moving around, it also works well as a physical warm up for the theatrical activities.

## ***WORKING TOGETHER***

### **The president's bodyguards**

This exercise involves rhythm and coordination. The participants are divided into groups of five: one is the president, and stands in the middle. One bodyguard stands in front of him; one behind him, and one on each side with their bodies facing the same direction as him. The president makes a rhythmical movement and sound, and the bodyguards imitate this. The one in front moves like a mirror image, while the others repeat the action the same way as the president. The president walks around the room in this way, and when making turns, the bodyguard now facing the president become the mirror. The joker can, from time to time, elect a new president, so everyone gets a chance to lead. (Boal 2002:104).

### **Sculpture**

In this exercise, participants are divided into groups (of four or five). One person is the sculptor and s/he fashions the bodies of the group into one significant image of what s/he is thinking. The images might have a theme (e.g. injustice). When the sculptor is done showing their thoughts, she takes the place of one of the people in the sculpture, and that person now becomes the sculptor and has the opportunity to show their thoughts by altering the sculpture into a new image, and so on until everyone has had a chance to display their visual opinion on the theme. (Boal 2002:138).



## **Vocation and tool**

The Joker writes down on slips of papers different kind of vocations (baker, doctor, shopkeeper, teacher, veterinarian, dentist, police officer, taxi driver, etc.)

Next she writes down different kinds of “tools or instruments” (dough, stethoscope, cash machine, book, cat, tooth, police car/jail, car/wheel).

Half of the group picks up vocation paper and half of the group picks up tool papers. The task is to find pairs by miming a vocation or tool. Examples of pairs are baker and dough; doctor and stethoscope; shopkeeper and cash machine... This sounds quite difficult but it is actually very funny if you have quite difficult words (how can you act stethoscope or jail or tooth...?).

## ***BREAK DOWN BARRIERS AND CREATE A GOOD ATMOSPHERE***

### **Pinball with noises**

The participants stand in a circle. The Joker starts out by making a noise like a Pinball -“Boing” and “sends” the ball into motion by making moves with their hands like they are playing a Pinball Machine, and making eye contact with the “receiver”. The “receiver” passes the pinball on in the same way to a new person by making eye contact and making a noise– and so on, until The Joker thinks the game should stop.

### **The evolutionary game or egg, dinosaur and Superman.**

All participants start out being an egg. They keep their arms close to the body and jump around (they have no legs). When they touch another person they play rock, paper, scissors. The person who wins moves up to the next level: dinosaur. They walk around the room using their arms to pretend they have a big jaw that is opening and closing; they could also make a roar. From this point on participants can only bump into people at their own level; Eggs bumping into eggs and dinosaurs into dinosaurs. Every time a participant bumps into another they play rock, paper, scissors. The winner moves up a level. The last level is Superman – participants move around the room with one arm in the air – pretending they are Superman flying around. The game ends when as many as possible have turned into Superman. There will always be a person stuck as an egg or dinosaur.

### **Acting a song or phrase**

The Joker divides participants into groups of 4-5 people. Give them a song (for example: Yesterday, all my troubles seemed so far away...) or some phrase (for example: keep your ear to the ground, early bird catches the worm) or groups can figure out themselves a song or phrase. Next they need to mime the song or phrase. (They can practice this 2-3 minutes in another room). Others try to guess which song/phrase they are thinking about.

### **Formula one, F1**

Participants stand in a circle very close to each other. At first they practice the kind of noise a formula one car makes. The Joker begins and participants follow. When all have tried enough car voices, the



joker makes car noises and turn their head from right to left. The person next to them (on their left side) does the same. Finally the noise goes around the whole circle. Formula one cars can drive slower or faster... You could try some other sounds aswell such as water drops, a dog bark or a mobile phone ringing,

### **Sneeze (or yawn)**

At first the participants sneeze (or yawn) like they normally do. Then, think about how a cat might sneeze? What about a cow? A workman? A princess? A baby? A giant...

### **Keep your mouth and lips closed and talk!**

What did you do at the weekend? Talk about it in pairs but don't open your mouth. Or introduce yourself but don't open your lips and mouth.

### ***EXPRESS THOUGHTS AND FEELINGS***

#### **Nonverbal Activity/Guess my feelings**

The Joker writes down on slips of papers different kind of feelings (happy, sad, jealous, drunk(!), angry, busy, frustrated... etc.)

Each of the participants picks up one of the papers and begins to mime the feeling. Others try to guess the feeling.

## **Theatrical games, working with children**

### **presentation of yourself**

All in a circle. You have a minute to stand in the center and present yourself.

### **manitou:**

Manitou is the word used by many tribes of North American Algonquin Indians to designate a protective spirit and can take the form of an animal, object or natural phenomenon. His presence was revealed to young Indians at their commencement ceremonies. Each manuscript was defined by the magicians of the race from their interpretation of the visions caused by the painful, even excruciating, trials of initiation.

So these days, in order to facilitate these painful, excruciating, trials of initiation in theatre you have to do this. Each of you must choose an envelope from this box. Each envelope contain a name of participant. You are the manitou of the participant named you choose and that's a secret. No one else should know who you are protecting. The revelation will take place during the last dinner. Use your imagination, during the meeting to make him or her happy.

### **Everyone who...**

fruit salad game and then develop into a getting-to-know-us-better' activity.



“everyone who...”, adding a characteristic he/she has. This characteristic can be something random or can refer to moods, tastes, life style, such as “everyone wearing black...” or “everyone who likes swimming in the dark”, etc.

## **Walking**

using all the space.

say Hello! with different way: happy, angry, anxious, sad etc.

## **Three true and a lie**

Walking in the area, find a member of the group and tell him three truths and one lie about your life. The task in this exercise is to present each other to the group. The other member of the group have to guess the lie in order to win a small chocolate.

## **Name and movement**

All the members of the group make a circle. One by one say his/her name and do a movement. The others repeat. After this all the members must to remember the movement of the others. The team is divided into two groups. Each group have to synthesize a small choreography using only these movements. At the end they present their choreography to the others

## **Object and transformation**

All the members of the group make a circle. In the circle there are some objects. Everyone take an object and for the moment transform it into another use. For example take a book can be used as a mirror. This exercise must be done quickly. It is a good exercise for strengthening the imagination of the members.

## **Enter the void**

All the members of the group make a circle.. Each one have to make a step and enter in the circle (or make a line) without any order. If two members make a step simultaneously we repeat the exercise from the beginning.

## **Get on the line**

The facilitator give an order: “get on the line depending to your height”. the members have to move in a line. Use a bench to make it more difficult. The facilitator give another order: “get on the line depending to your birthday”. The members must move without leaving the bench or line.



## Leading the blind

The group divides into pairs. A is the 'guide' while B is the 'blind'. B touches with his or her palm the palm of A and is left to be guided in the room. The general direction is that everything is done in absolute silence and with no colliding with other pairs. The game may also develop, as long as the 'blind's' trust is gained, in a touch game. A encourages B with movements to feel an object; the 'blind' takes as much time as he or she needs to discover what this is. The guide can change the rhythm of the movement in the room (slow walking, running) as well as the level of movement (standing up, crawling and lying down). Then, the exercise is repeated with the 'guide' playing the part of the 'blind'. Furthermore, pairs may change.

## The knot

All the members of the group make a circle. Everyone has to remember who is on his/her left side and who is on his/her right side. By the facilitator's orders they are moving in the area and with a "stop" must recognise the person who was sitting on his/her left and right side. They try to catch their hand and with this way they make a knot. Catching their hand and without speaking must return the beginning circle,

"The energy sticks"

## Making a experiential questionnaire

All the members make a line. The facilitator post a situation not a fact (phrase, video, image, story etc). The members have to stand away away from the line according to their positive (right) or negative (left) view about it. The farther the member is from the line, the more strongly the view is expressed.

### QUESTIONS

Express your point of view to the following sentences: (the farther you stand from the line ,the more strongly you express your opinion, left= negative, right= positive)

- Due to traffic it's difficult for me to get to work every morning.
- I don't usually use paper straws because they are more expensive than the plastic ones.
- We are not allowed to swim at our favourite beach in northern of Rhodes because there are eggs of sea turtles.
- I think that president Trump is right about the climate change and that there is no global warming.
- I think that the mass media overreacts about the actions of Greta Thunberg.

## The energy sticks

The group is divided into pairs and each pair takes a stick (best bamboo sticks approximately 1.5-1.8metres long) and holds it between their palms. They walk around trying to keep the stick from falling down. Moving around leads to moving the bodies in different rhythms and levels; in the meantime, the members of the pairs develop communication between each other and they exchange energy and trust.



At first this exercise is carried out with open eyes, then one in each pair closes his or her eyes and the other takes the lead. In the end both parties of the pair have their eyes closed and all levels of relaxation, communication and creativity that the pair has reached are put to a test.

2. More pairs are joined together and continue the exercise; their level of cooperation and energy exchange is disseminated in the group.
3. In couples again. The facilitator asks the pairs to leave the sticks aside and continue with the exercise as if they still hold them. In order to keep the same distance between them the two parties of the pair need to be highly concentrated.

### **bombs and shields**

We are walking in the area. Ask the members to silently choose two persons and label them: 1 person as a “bomb” and 1 person as a “shield”. They should do this without letting anyone else knowing. When the facilitator says “Go”, the members are to move around the room, always keeping their “shield” between themselves and the “bomb”. They must never stop moving. After awhile, say “Switch!”. Now the “bomb” becomes your “shield” and your “shield” becomes your “bomb”. At the end of the activity have the members of the group circle-up and one by one share who was their bomb and who was their shield.

### **Colombian hypnosis**

For this activity, everyone should work in pairs. Ask one person in each pair to hold their palm forward, fingers upright, 20-40 cm away from the face of their partner, who is then ‘hypnotised’ and must follow the palm wherever it goes, trying to keep their face parallel to the palm. The ‘hypnotiser’ can ‘force’ the ‘hypnotised’ person into all sorts of contorted positions, and swap hands, but they should keep the movements slow and steady. The partners then swap roles. A third time round, both partners can lead with their hand and follow with their face.

### **Aim for spaces**

This is one of the many ‘freeze-go’ exercises that may develop into more complex drama activities. Participants move around the room (no bumping), aiming for the spaces between them – like bumper cars in the fairground – following the sound of a drum or tambourine. When the drum stops, all freeze into a random shape or image. They are encouraged to make use of all space available and of ‘the low, medium, high levels’, i.e. lying on floor, sitting, standing. No other instructions are necessary at this stage, as the focus is to help bodies change from a passive ‘everyday’ body to an energetic ‘expressive’ body and, most importantly, to be able to maintain this expressive body when motionless in the still image. Participants are invited to inspect and later discuss these images and their potential meaning: since ‘every picture tells a story’.

Occasionally, and in order to have minds also alert, the instruction may change into “freeze when the drum beats and move when it is silent”.

Further, when the drum stops, everyone has to follow the instructions, such as “two shoulders together”, or “three noses together” or “five backs”, which lead to touching and even more complex



images. The exercise also introduces a method of dividing into random sub-groups for future exercises. Developing this activity, when the drum stops participants are invited to freeze in relation to other partners to create more complex images. One needs to react to the bodies of the other participants who are moving or dancing or are present in the room.

## **Brainstorming**

Everyone says what comes to mind, without comment, on the occasion of a theme in the shows: e.g. racism,

exclusion, prejudice, stereotypes, loneliness, pessimism, violence, failure, anger, illusion, insecurity, flight, dependence, power, marginalization, friendship, family, relationships, habit, etc. Someone takes over what has been said on the board or on a large piece of paper that everyone can see. We do not comment on or prevent any ideas.

B) The teacher shows a picture and asks the students to say it comes to mind. Someone also records what has been said on the board or on a large piece of paper that everyone can see.

C) After the performance we return to the list we have recorded. The team can compare, propose new ideas, group, merge or subtract for further editing.



Theatre around and inside us



# **SCENARIOS FOR PLAYS**





## *Scenarios for Interpersonal relationships*

### **The party**

Victim: Mary, a kind, obedient, timid girl, who wants to be loved by everyone and is oppressed by the expectations of parents and friends.

Oppressors: parents, friends

Dilemma: to go to the party or to meet the obligations set by the parents, she is very upset.

#### **Scene A: (at school) Mary with a group of classmates / three**

1st friend: We will have a great night at the party! I don't think anyone will be missing!

Mary: Which party?

2nd friend: Come on Mary! Where do you live? The neighboring high school organizes a party for the school end and they have put up posters everywhere... I don't believe you are not coming!

Mary: But I.. I didn't know about it... When will it happen?

3rd friend: Tonight at 8.00. Be prepared on time, we will come and pick you up.

Mary: I'm not sure... I promised my parents to help them with something... Probably not ...

2nd friend: Are you out of your mind? We've been discussing about the party for months... If you want to know, Jimmy will be coming too! In fact, he was asking about you ... What do you say now? Will you come?

Mary: (upset) Really? Eh... We'll see ...

#### **Scene B: (at home during lunch, parents and Mary)**

Father: How was school today Mary?

Mary: Ehh ... okay... Everything is fine.

Mother: How did you do on the math test? I know you had some difficulties lately. Your teacher pointed recently out that you may need to study a bit more. Mary: I did very well mom, my teacher was happy with me.

Mother: What does it mean, "he is happy with you"! The point is to be the top student and win the math competition like in previous years...

Mary: Ehhh...

Mother: That's why I have arranged some extra classes for you. Today at 7 will be the first one!

Mary: But...

Father: Today at 7? But didn't we agree to help me this afternoon to sort out the attic? Mary said she wants to help with the clean up, since a lot of her things are in there... Mary: But today is the party, I have been invited...

Mother: What party? Parties are for those who are lazy and failed! You will have time for these things when you achieve your goals. As for the attic, we will manage on our own and Mary can also help, when she finish her lesson.

Father: Your mother is right! Work, work, work! About the other things...

Mary: But... (leaves crying)



**Scene C: (in Mary's room)** *Mary is trying on dresses and looking in the mirror, she is very upset, she is also looking at her watch. There are a lot of messages on her cell phone (her friends pass by holding placards with the content of the messages) inviting her to the party, motivating her to hurry, asking her what dress she will wear, etc. Mary is very tense and monologues:*

Mary: How nice it would be if I went... Jimmy will be there too ...

Then her mother knocks on the door:

Mother: Mary, come downstairs, the teacher is here for the lesson! Mary collapses crying on the bed ..

## At school.

A: PLAYNG WITH HIS PHONE

B: LISTENING TO THE MUSIC OH THE PHONE

C: CHATTING

D e E talking together

D e E are always laughing and they feel happy

The other three are always sad. A, when lose a match, become angry. B, is always in his own world. C, is inside his chat.

One day the teacher, after having filmed them, decide to ask their families not to give them the phones at school for all the week.

A, B, C started screaming and become really angry and sad.

A,B,C stay all the first day alone. Each of them with his own. No words. Nothing.

C (to the teacher): We want our phones! It is so boring without them!

B: We wanna meet our friends!

A: Yes! We have all our life in it!

Teacher: No... you are wrong. Your life is now. With your schoolmates. You can enjoy this moments with them. See D and E! They are friends. They enjoy their time together! They are really happy! Try to talk not to write guys...

A: We are all friends teacher we don't need to do this! We are happier than D and E! They are boring!

Teacher: Are you sure? Do you know everything about your friend? What is his favourite colour? What is his hobby?

A:... \*silence\*... That is not important

C: We are happy together even if we use our phones! I know my friends!

## The new student

**1 ELENA is a new student at the High School. ROCÍO welcomes her.**



ROCÍO: Hi Elena, I'm Rocío, I'm delighted you're here, I hope you get to know the school soon and feel comfortable with us.

ELENA: Thank you very much; I am really afraid of the subjects and the classmates, because I am really shy.

DEW: Don't worry about it, we have a whatsapp group, in which we expose class problems, discuss homework assignments and help each other. Do you want us to include you?

E. Yes please, it would be a great help.

R. Okay then.

## **2. Two weeks later.... ( During the break)**

What about the whatsapp group? You are very active!

E. Yes, I love it. I sort out many problems and it helps me a lot. Thank you.

R. Thanks to you too! You solved a very difficult problem the other day.

E. Of course that's what we are here for.

R. Have you seen how funny Luís is with his answers? He is great.

E. Yes, but I don't know what he will really be like.

A. Trust me he's great. You have to meet him outside the class.

E: Uhm m m m m, I feel very embarrassed!

R. Ah well now it is your chance. Have you seen that Juan has sent an invitation to his birthday party in the whatsapp group? I'm sure Luis is going too. You have to come. Also there you will meet the rest of the group!

E. I am really very bad at personal relationships.

R. But you get along very well with the whatsapp group!

E. But it is very different.

JUAN arrives

J. Girls, how are you? Are you coming to the party?

E. No

R: (Immediately) Yesssssss

J. You are Elena, the new girl and the one who collaborates in the group! We would be delighted for you to come. Can't you come?

E. Uhm m m m m, it is just that I am very busy...

R. (Immediately) But she is going to try to make it ... right Elena?

## **3. Birthday Party. At Juan's house**

LUIS: hello everyone! Happy birthday Juan! What's up, Rocío? Hello Elena, how nice to see you out of class. I love your comments in the group!

E. (Blushing) thank you very much.... Yours are a lot of fun too.

R. Hi Luís, how are you doing?

Juan serves food and drinks. Then everyone begins to eat sitting with their mobiles.

DAD: Hi guys! But what a boring party? Come on, give me the mobiles and start dancing!

Surely you can live without them for a while.



LUÍS: But ... what if somebody calls us?

Dad: Well now you are busy! I'll keep an eye on them in case there are any emergency calls. All right?

LUIS: it is good for me, no problems

R and E: Fine for us

JUAN (plays music) OK Let's dance!

## *Scenarios for diversity*

### **The company**

The parents meet with their two children to discuss the future of their company before their imminent retirement. The father wants one of his children to run it.

FATHER: You know that I am going to get retired very soon and I have thought that you, Angela, would run the family business.

ANGELA: But, why me? My brother has always been interested in business and I prefer to dedicate myself to arts.

FATHER: You know it's impossible with her disability.

ANGELA: What do you mean? He has finished his career without problems. You have never believed in his possibilities.

JAVIER: Well, I think I could run the company, even if I am blind.

FATHER: Let's see Javier, I know you are able to do many things, but you know that it needs full commitment from you and you will find many complications.

JAVIER: I insist, dad. I know how to sort out things you can't even imagine. I don't need to see with my eyes to run the company. There are many other alternatives to solve this problem.

MOTHER: Don't be offended, Javier, I think your father is right, we just want the best for you, and your sister is the best candidate to have that responsibility.

ANGELA: But, hey, I don't want that responsibility, I've told you that I want to dedicate myself to ART. I had enough when I studied business.

MOTHER: Well, you can paint in your free time.

ANGELA: Mum, I don't want it to be a hobby, I want it to be my profession

JAVIER: I must tell you that I have also found a person who I totally trust and who will help me carry the job out.

MOTHER: Really? And who is it if you can tell?

JAVIER: Well, my boyfriend. He is also willing to assume that responsibility. He has a master in business management. He has studied in his country. He is Turkish.

MOTHER: And since when have you been together? Are you sure he is trustworthy?

ANGELA: Mum, of course I am. We are giving you everything solved. I don't know why you still see a problem



FATHER: And from other country... what more surprises do you have for us?

JAVIER: That's all. I think everything is decided. It is no won your side that you accept the proposal. In my opinion, it can be very positive to give a new look to the company.

FATHER AND MOTHER: (They nod reluctantly, but they finally accept the idea.) It's okay. Let's see how everything goes on.

## The fat girl

### SCENE 1

#### *In the living room watching TV*

MOM: Are you eating again?

TSAMPIKA: Do you mind?

MOM: Very much! I think you have to take care of what you eat ... Follow a healthier diet ... Don't you learn anything at school anymore?

TSAMPIKA: What's the problem?

MOM: Look at you and look at these beautiful dancing girls on TV, look at their bodies ...It's a good opportunity, isn't it? ...I mean the ballet ..

TSAMPIKA: Don't you think that I am too old to start ballet? You can start ballet when you are 3 or 4 years old ... Hellooo, I am 13.

MOM: So, you must take up a sport.

TSAMPIKA: Could you give me the remote control? ... Could you change the channel?... There is an athletics competition.

MOM: I didn't mean you should exercise by watching athletics on TV !

DAD: It would be better for you to do your homework ... You need time for studying ... Your grades are not good and your teachers told me that you must try harder.

MOM: Your dad is right, but you have to train. You have to lose weight. I'm saying this because I care about you.

TSAMPIKA: Nice. So, I would like to talk to you about this ... Talent hunters will come to school tomorrow.

MOM: What is this? Talent hunters?

DAD: You don't know. Some expert trainers usually looking for kids who do well in sports.

TSAMPIKA: Exactly! The headmaster told us that there will be PE teachers who will pick the best kids for athletics. I don't know how but I know that everyone can participate in the selection process.

MOM: And... you will go?

TSAMPIKA:Yes!

MOM: And what will you do? Will you run or do long jump? You're going to beridiculous. I don't think it will be good for you.

TSAMPIKA: You know, there are also throws in the stadium ... discus, javelin, hammer ...

MOM: And you will get even bigger !!!...No way!

DAD: Your mom is right! You'd better not participate. By the way, it is not obligatory, is it?



TSAMPIKA: You are not helping acting like this...

## SCENE 2

*In the school yard, Tsambika and her girlfriends discuss trials*

FRIEND 1: Uh ..Did I miss something? I was late waking up and running on the road ... Have they started? I have to do my best. I don't think I will pass the trials.... What time is our turn?

FRIEND 2: We must wait here ... They will call us. The good news is that today we will not have any lessons.

FRIEND 1: Yes, yes !!! Aren't you happy?

TSAMPIKA: I'm not happy ... I'm a little nervous ...

FRIEND 1: Why? Will you also take part in the trials?

TSAMPIKA: The headmaster said "whoever wants".

FRIEND 2: And the PE teacher said "whoever can".

TSAMPIKA: Girls, I must lose weight... I must take the chance ...

FRIEND 2: Here? In front of so many people? To run?

FRIEND 1: Everyone will have the laugh of their lives !!!

FRIEND 2: You will make a fool of yourself ! Don't do it ... If you want to lose weight, try to vomit after eating... you know, stick your finger down your throat and you'll throw up in a second !

FRIEND 1: I got a better idea: a friend of mine found some slimming pills which cannot be found in pharmacies. But she could get me a bottle if we give her 100 euros.

TSAMPIKA: I can't think now... But I do want to take part in the trials ..

FRIEND 1:Just a moment ... Do you think they will choose you? Do you have a talent?

TSAMPIKA: I don't know.

FRIEND 2: So, why risk ? All the kids will see you and make fun of you.

TSAMPIKA: Girls, I want to try ...

FRIEND 1: Here and now? In front of so many people? Try?

FRIEND 2: If you don't mind getting embarrassed, go! Go, but don't cry on my shoulder later... Oh ! she is coming ... Hurry up ! you can leave now or never *the trainer is coming*

TRAINER: Good morning, girls ! My name is ,,,",,,,,,,,,,,,,,,,,,,,,,,,,,,,, and I have come to your school on the occasion of an Athletics program called "Show Your Talent". For this reason you have to go through three trials, do you agree?

ALL: Yes !

TRAINER: In the first trial, you should stand just behind this line and jump as far as you can. So, ready?

*The girls make their effort, and when Tsambika's turn comes, everyone laughs because she falls and lands in a awkward way.*

TRAINER: Kids, the second trial is starting.... Do you see that tree where we have a red ribbon tied in the middle? You will run up there and turn back. You'll start when I say "go"... OK?

*The girls nod.*

TRAINER: Ready! .... Go!

*The girls leave the place running and after a while two of them return while Tsambika arrives later visibly tired.*



TRAINER: You can rest for a while until the third trial.

*and he begins to process his notes*

FRIEND 1: I told you you're going to be a laughing stock !

TSAMPIKA: I didn't expect this.. I was so embarrassed! What a shame !

FRIEND 2: We told you so ... This is not for you.

ΤΣΑΜΠΙΚΑ: Did the others do better?

FRIEND 1: Better than you. Of course. I think I made a record. ...

TSAMPIKA : Well done !

FRIEND 2: You were training in the morning ...

*they all laugh....*

TRAINER: Well ! Have you rested? Would you like to start with the third trial?

You have to throw this ball as far as you can .. Who will start first?

*Tsambika comes forward ... takes the ball and throws it away ... very far away ... everyone is surprised.*

*the two girls look at each other and ...*

TRAINER: What's your name again....?

TSAMPIKA: Tsampika...

### Scene 3

***Tsambika is in her room looking at a fashion magazine ... looks in the mirror and says:***

TSAMPIKA: Oh ! I just look awful ! I have put on weight since last year, the clothes don't fit me... look what a mess ... I have to lose weight ...

*the phone rings*

TSAMPIKA: Unknown number... Yes please, who is calling?

TRAINER: Good evening, Tsampika. I am ..... Do you remember me? The trainer...at school .

TSAMPIKA: YES, of course I remember you, but...

TRAINER: I found your mobile number from your school and I would like to inform you that you have been selected for the national athletics team. In three months from today there will be a competition and I would like to train you.

TSAMPIKA: I don't know ... I don't think so...

TRAINER: What do you mean by that? What are you saying?... the opportunity you are given is unique ...

TSAMPIKA: Yes, I know that... But I'm worried about what I will look like, I'm big enough already... No guy's gonna like me !...

TRAINER: Oh, that's nonsense ! What's important now is that we build a strong body.

TSAMBIKA: But, I can see all my friends and magazine models look so gorgeous, slim and gracious...

TRAINER: Stop it ! You are too immature to decide for yourself... I would like to talk to your parents, please...

TSAMPIKA: They are not here right now...

TRAINER: However, you should think about it better. You are a talent that must not be lost. In all my life I've never seen anyone throw the ball with such ease and so far away. With the right training you could become a world champion. So, please, we'd better get started now...

*Tsambika hangs up the phone*





MOM: Tsambika, who were you talking to?

TSAMPIKA: Nobody... Oh ! Damn !... What am I going to do? On the one hand I have to lose weight and on the other hand I'd really like to take up athletics... I mean with the throws ... He said that I am a "talent" but today I felt so embarrassed ... Especially when I fell ! Everyone was laughing at my effort. But if I were thinner, they wouldn't mind ... I'd have more friends ... The boys would see me in a different way ... Mrs ..... seems to believe in me, but she does her job, all she cares about is the competition ... All the throwers are so fat! Mom tells me to slim down and so does my mirror.... My clothes don't fit me ...And dad says I should study more and puts pressure on me ... *(crying)* Ah! What am I going to do?... I've been trying to lose weight by vomiting for 3 days now, but no use. Perhaps I should try the pills. ... But again, how do I find 100 euros? Besides, I'm afraid what might happen...

## Scenarios for human rights

### The paper

#### SCENE 1:

##### High School cafeteria.

*(ADELA is drawing hearts around the name of a boy in her notebook. The boy she is in love with is called Roberto and he is sitting a few tables away with his friend Diego, they are talking).*

*(PABLO AND JUAN are two troublesome boys, they do not stop moving. They are looking at the girl, observing what she does.)*

PABLO: Juan, have you seen Adela, she is drawing and looking at Roberto?

JUAN: Yeah, I'd love to know what she is drawing. Look at her face!!!!!!!!!!!! ... hahahahah

PABLO: Ok, Let's see what she's up to.

*(PABLO AND JUAN go next to Adela's table with interest. Suddenly, they realize that she is drawing hearts with Roberto's name in the middle of them. They look at each other and laugh. Suddenly, they take Adela's drawing and run away.*

PABLO: Give it to me! Wow, how cool! What beautiful drawings! Look, Juan, who they are addressed to!

JUAN: Our friend Roberto! Will he like them or will he laugh? Hahahahaha *(talking to Pablo and going to Roberto)*

ADELA: *(she looks at them with a puzzled face)* ehhhhh, what are you doing? Give me my drawing back right away!

*(They go to the table where Roberto is sitting with his friend.)*

ROBERTO looks at the boys, surprised. They approach him and show him the drawing, laughing with mocking laughter.

PABLO: Look what we have, Roberto, it's a page full of hearts that Adela has drawn.

JUAN: *(With a challenging face)* Let's show it to everyone,... hahahaha.

DIEGO: Pablo, you have no right to show that drawing to anyone!

JUAN: *(arrogantly)* Of course I do! I can take whatever I want. Adela is a prude.

DIEGO: It's not fair to snoop into other people's things! You have no right!





ABLO: It doesn't matter Diego, don't be an idiot, we need some fun at times.

JUAN: This girl is a nerd! Who can draw hearts?

DIEGO: It's her privacy! Don't you have yours?

*(DIEGO defiantly approaches PABLO AND JUAN, who are also approaching*

HIM. They are very close; from their gestures and faces it seems that a fight is about to start. Suddenly, Roberto gets up and he approaches Pablo. They all stare at him)

ROBERTO: Pablo, please, give me the drawing.

*(Pablo gives it to him with a mocking face, thinking that Roberto is going to laugh with them. Roberto takes the drawing and goes next to Adela slowly. He stands in front of her)*

ROBERTO: I think this drawing is yours. *(He smiles at her and hands the drawing to Adela).*

ADELA: *(she smiles back at him, while Roberto returns to his place)* Thank you very much.

## In the bus

*Victim: Muslim female student in a Greek school*

*Oppressor: A group of local classmates on a bus harass a Muslim schoolgirl and make it clear that she is not welcome at a pool party.*

*Dilemma: Whether to claim her right to attend a party, without altering her character.*

**Scene A:** *(at the bus stop Ayshe and Alice, close friends and classmates, discuss their friendship and the upcoming pool party)*

**AYSHE:** I look forward to the party. We will have a great time!

**ALICE:** Me too! We will swim, we will dance!

**AYSHE:** We will have the opportunity to talk to our boyfriends!

**ALICE:** A whole day of fun without obligations! Do your parents not object?

**AYSHE:** I did not tell them that the party's at the pool, nor that we will swim... They would have their objections... But I think I will succeed! I am very lucky to have you as a friend! Without you I do not think I would dare to go!

**ALICE:** I'm the lucky one, you taught me how to look at things from a different angle! Come on, the bus is coming ...

**Scene B:** *(on the bus a classmate insults Ayshe and makes it clear that she is not welcome at the pool party)*

*Ayshe and Alice greet the company of girls they meet inside.*

**A FRIEND:** Alice, will you come to the party?

**ALICE:** Of course, that was what we were discussing with Ayshe now!

**SECOND GIRLFRIEND:** Why? Is Ayshe going to come too?

**AYSHE:** Why not come?

**GIRLFRIEND:** oh..., will you wear a swimsuit?

**OH FRIEND:** Will you dance? Does your religion allow it? Will you wear a swimsuit?

**SECOND GIRLFRIEND:** Will you dance with boys too? Do your parents allow it?

**AYSHE:** Eeee, no.... I don't think there will be any problem ...

**A FRIEND:** We think there will be, so think better about it!



**SECOND GIRLFRIEND:** People like you, I do not think they can participate in all this, parties ,dances, flirting!  
You have other habits and we have others. We are different! Am I wrong;

**AYSHE:** Eeee, I don't know what to say... Should I not come then?

**DG GIRLFRIEND:** Good that you understood! (the others laugh ironically and leave)

**AYSHE:** What do you say Alice? I wanted so badly to come to the party, but apparently I am not welcome...

**ALICE:** Uh, I don't know ...

**Scene C:** (*Ayshe at home has to decide*)

**MOTHER:** Ayshe, I heard something about a party organized by a group at school...

**AYSHE:** Yes mom, I'm thinking of going ...

**MOTHER:** Think better about it, these things are not for us! Your father will be upset and will have his objections when he hears about it.

**AYSHE:** Why mom? What are you afraid of? Don't you trust me?

**Mother:** We trust you, but all these do not suit our religion and the customs of our homeland!

**AYSHE:** I do not renounce either my religion or my homeland, going to a party with my friends in our new homeland... this is also a way to integrate, to fit in with others ...

**MOTHER:** Just know that you will disappoint me and your father very much! What is the most important to you?

(*The mother leaves and leaves Ayshe alone who holds her head and cries...*)

## Scenarios for bullying

### Cyberbullying

#### IN THE CLASS

**ÓSCAR:** The new one is a weirdo.

**ÁLEX:** Yes. He can't speak properly.

**ÓSCAR:** He's stupid ...

**ÁLEX:** Let's see if he learns to speak!

**BOTH:** hahahaha...

**TEACHER:** Pablo, tell us the parts the Roman Empire is divided into.

**PABLO:** uh, uh,... (silence)

**TEACHER: PABLO, ANSWER**

**PABLO:** (*stammering, this will always be true for Pablo*) I don't want... want... er... to....to...make... a.... a....mis....take.

**CLASS:** hahahajjjajjjajajaja

**TEACHER:** Okay. And the rest, SHUT UP!

#### IN THE BACKYARD

**NACHO** (To Pablo): The class is not nice, eh? (*He turns his head*) I'm Nacho.



**PAUL:** *(He's always going to stutter)* Are you laughing at me?

**NACHO:** Why do you think so?

**PAUL:** Because everyone does.

**NACHO:** Well, not me. *(Pause)* I'm also new.

**PABLO:** And?

**NACHO:** They also mess with me.

**PAUL:** Because you are also new?

**NACHO:** Yes. I don't have any friends either.

*(Óscar and Álex arrive)*

**ÓSCAR:** Look at those two ...

**ÁLEX:** The new one and the stutterer, how nice.

**(THEY PASS BY)**

**NACHO:** Those are Óscar and Álex. They are not exactly naive souls.

**AT THE SCHOOL EXIT.**

**ÓSCAR:** Hey, Pablito, come here.

**PAUL:** What?

**ÁLEX:** Say a tongue twister or I'll beat you.

**PAUL:** What?

**ÓSCAR:** Come on; Betty Butter bought a bit of better butter ...

**PABLO:** Betty Butter bought a bit of better butter ... *(humiliated and with a tearful tone)*

**IN THE CORRIDOR OF THE INSTITUTE**

**NACHO:** I have seen a video in the whatsapp group of the class. Why did you let them do this?

**PAUL:** They threatened me!

**NACHO:** And you haven't told anyone?

**PAUL:** They sure wouldn't believe me.

**NACHO:** Of course they would believe you!

**PABLO:** Anyway, Óscar and Álex will beat me up.

**NACHO:** No! They would be expelled! Trust me, tell someone.

*(Óscar and Álex pass by and Nacho approaches them)*

**NACHO:** Hey! If you try to record Pablo again...!

**ÁLEX:** If we record him again, what?

**NACHO:** I you record him again, I will let the Headmaster know.

**ÓSCAR:** Yes, man, you won't dare!!!!

**NACHO:** Yes I will.

*(Pause. They both laugh)*

**AT THE SCHOOL EXIT**

*(Óscar and Álex call Pablo, who approaches not very convinced)*

**ÁLEX:** Ready for take 2?

**PAUL:** Take 2?

*(he is pushed to record another video with a tongue twister)*



**PABLO:** She sells sea shells by the sea shore.

***IN THE BACKYARD (Merche, a teacher, walks past Pablo, who is crying)***

**MERCHE:** What's wrong, Pablo?

**PAUL:** (Crying) Haven't you heard?

**MERCHE:** what?

**PABLO:** I'm viral because Óscar and Álex. They pushed me to record videos saying tongue twisters!

**MERCHE:** Who?

**PABLO:** Óscar and Álex! From the Second Year!

**MERCHE:** Are you sure?

**PAUL:** How can I not be sure? They are the ones who have recorded me several times!

**MERCHE:** I'm going to investigate it. You calm down, if those two do something to you again, I'll catch them.

***AT THE EXIT: (Nacho and Pablo leave the school)***

**NACHO:** So Merche is going to help you?

**PAUL:** That's what she said.

**NACHO:** Good, huh? Anyway, I will also try to help you. Do you see why you had to say it?

*(Óscar and Álex appear behind the two and Álex pushes Nacho)*

**ÁLEX:** Get out!

*(Nacho looks at Álex and Óscar and hides)*

**ÓSCAR:** Ready for take 11?

*(Pablo sighs, resigned)*

**PABLO:** Twelve twins twirled twelve twigs.

*(Óscar and Álex leave, Pablo breathes with relief and approaches Merche)*

**PAUL:** You've seen it, right? Are you going to expel them?

**MERCHE:** I'm very sorry, Pablo... I haven't seen anything.

**PAUL:** What?

**MERCHE:** I was very busy! Sorry!

*(Pablo blows)*

**NACHO:** Wait!

*(Merche and Pablo turn around)*

**NACHO:** I recorded it!

**PAUL:** What?

**NACHO:** (Comes running to them) I have recorded everything. Have a look.

*(He shows them his mobile phone and Merche smiles)*

**MERCHE:** Perfect. I think I have the proof I needed! Now we can take actions. Stay calm, the videos will be deleted and they will get what they deserve.

## The tournament

Victim: John, a low-achieving student, winner of online games where his classmates participate as well.



Oppressor: Mike, a classmate, an excellent student, very popular at school, constantly losing in friendly digital game tournaments.

Dilemma: Whether to play with the name of the oppressor in the tournament, or to reveal the truth to an adult.

**Scene A: (*Children play computer games*)**, *Two groups of children, John alone behind a computer, Mike on another computer surrounded by a group of friends. Friends encourage Mike, telling him what to do. He gets frustrated when he loses and they comfort him. On the other computer, John celebrates alone and dreams of the tournament*

**1ST FRIEND:** This can not continue!

**2ND FRIEND:** He has humiliated you, all over the school! friend: Yesterday I saw the girls talking to him and asking him to go to the cinema together!

**MIKE:** This must stop!

**Scene B: (*Children at the school yard*)** *Mike's friends verbally and physically harass John. They push him over when they pass by him, they take his books and throw them at each other, making fun of him.*

**JOHN:** What are you doing? What is going on?

**MIKE:** Nothing dude, my mistake! Are you annoyed? You, the perfect? The super winner?

**JOHN:** What are you saying?

**MIKE:** Tell us! What is your secret

**JOHN:** What secret? It's just a game!

**1ST FRIEND:** Don't give us that! I'm sure your big brother is the one playing on the computer, because you are so useless!

**JOHN:** Leave me alone! (tries to escape)

**2ND FRIEND:** Come on! Just tell the truth! Guys, catch him and I will switch on the camera!  
*(they immobilize him and shoot the scene with his mobile phone)*

**3RD FRIEND:** Now, now! Say "I'm so useless that in games my brother plays using my name,"

**1ST FRIEND:** Say it, just say it!

*(their teacher approaches and the boys try to show that everything is ok)*

**TEACHER:** What is going on here?

**MIKE:** Nothing sir, we're kidding, it's just fun, we're friends!

**TEACHER:** John, what is going on? Is everything OK;

John: Sir, uhh... Mike...

**TEACHER:** What did Mike, our pride and joy, do? *(He caresses Mike's neck)*

**JOHN:** (with his head bowed) Nothing sir, everything is fine, we are just playing ...

**TEACHER:** Well done, you are lucky to have such a friend, to follow his example: first in everything!  
*(The teacher walks away and the group of the boys approaches John menacingly)*

**MIKE:** Listen dude, to conclude: From now on until the tournament you will play using my name, if you do not want to see the video we just shot on all social media!

**JOHN:** What?

**A FRIEND:** And not a word to anyone, if you do not want to have any more problems!  
*(they leave, after first throwing him down and kicking him)*



**Scene C: (at John's house)** *John in front of the computer, obviously upset, holds his head, monologues:*

**JOHN:** In a little while the tournament starts, what should I do? I was sure about getting first place. And now, what?

*(His father enters)*

**FATHER:** Are you on the computer again? Are you playing games again?

**JOHN:** Dad, the tournament starts soon!

**FATHER:** What tournament and nonsense! Go and study! You suck at school! Your grades on all the subjects were disappointing.

**JOHN:** Daddy, Mike ...

**FATHER:** Mike? I wish you were like him! He could help you study, if you asked him nicely. He is a good boy! Shut down the computer, start studying and no more excuses!

*(John is left alone, bursts into tears and falls on the bed)*

## Brand new glasses

*Characters: Molly, Bella, Eric, Dale and Jeremy.*

*Setting: Jeremy started wearing new glasses about a week ago. Nelly, Bella and Eric make fun of him over and over, while Dale tries to come to his defense.*

Molly: Wow, so you are still wearing those glasses?

Jeremy: Yes, I need them to read.

Eric: I don't think anything could help your reading.

Dale: Hey, cut it out, he reads just fine.

Bella: Aren't you embarrassed to wear those? They are huge and no one in the class has them but you.

Jeremy: I kind of like them.

Molly: Well, if you haven't noticed yet, you look a dork.

Dale: Stop being mean or I'm going to tell the teacher.

Eric: Go ahead! You are a dork too, Dale!

Bella: Yes, and you are ruining all of our fun.

Jeremy: You never know, you may have to get glasses someday too. Would you want someone making fun of you?

Molly: I guess not.

Eric: I wouldn't want that either.

Jeremy: Just please leave me alone, and Dale too.



Theatre around and inside us



## *Bibliography*

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