

A day in the protagonist's life

Teacher's guide



Group building or Looking for oppressions or **Building a forum theatre embryo** or Cleaning the embryo or Performing

Pedagogical objectives

- To clarify the process and the structure of the play.
- To show the personal development of the main character.
- To show the complexity of the problem.
- To learn how to reflect to your partner (classmate) or how to give feedback.

Materials

- Chairs.

Pedagogical skills

- You should make a draft about a normal day and choose some typical life situation or place the student can build up (family, school, job, street, friends). Every group will receive one. It could also be useful if two groups receive the same to see different variations.
- It will be useful to make small videos or pictures about the improvised situations because those will be basis of the forum theatre play.
- In this exercise students have to act so they can practice how to perform and therefore develop their acting skills. You should give advises and feedbacks to help them (examples: speak louder, use less gestures, don't stand with your back to the audience).
- About feedback: **"Start with the positive things."**, **"We don't speak about you, we speak about the character you're playing or the situation you're showing."**, **"Give feedback as you would like to receive feedback, so be nice and polite."**

Evaluation

- 1 Talk about the situations with the rest of the group as observers:
What have you liked the most? What has you disliked? Why?
What could you change or play differently?
Was it real in your opinion? Have you seen a development of the main character, is it more complex and deep now?
- 2 Analyse the situations:
What have we seen? What is it about? Who is oppressed (protagonist)?
Who is the oppressor (antagonist)? Why? What will happen after?

A day in the protagonist's life

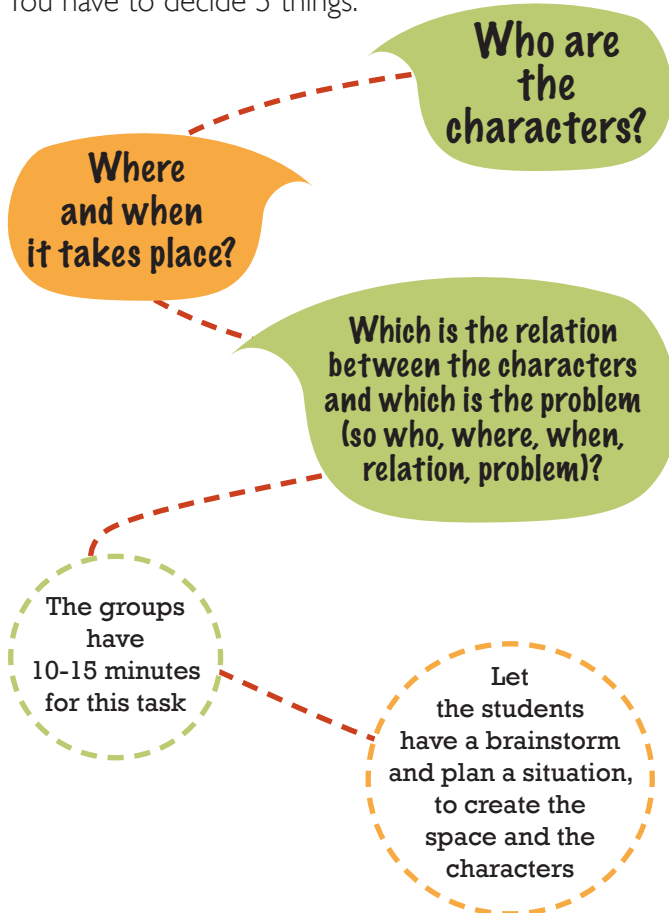
Instructions



Group building or Looking for oppressions or **Building a forum theatre embryo** or Cleaning the embryo or Performing

Instructions

- Make small groups (**4-5 people**).
- Every group has to build up a life situation from the protagonist's everyday life (every group has to use the same character as a protagonist). The situation has to last **maximum 2 minutes**.
- You have to decide 5 things:



- Afterwards, they have to present the situations to the others. And after every presentation ask for feedback.



"The" last piece (improvisation)

Teacher's guide



Group building or Looking for oppressions or **Building a forum theatre embryo** or Clearing the embryo or Performing

Pedagogical objectives

- To develop communication skills.
- To develop concentration skills.
- To raise empathy in the class.

Pedagogical skills

- If you use this exercise, the student needs improvisation skills and they should know how to build sculptures using their bodies.
- In this exercise, the students sometimes show situations where they were oppressed in their life. So the teacher should reflect with empathy and analyse the situations carefully.

Materials

- None.

Evaluation

Talk about the situation with the rest of the group as observers. Analyse the situations:

- 1 What did we see?
- 2 What is it about?
- 3 Who is oppressed (protagonist)?
- 4 Who is the oppressor (antagonist)?
- 5 Why? What will happen after?
- 6 How can they imagine the future if everything stays the way it is now?

"The" last piece (improvisation)

Instructions



Group building or Looking for oppressions or **Building a forum theatre embryo** or Cleaning the embryo or Performing

Instructions

- Make small groups (**4-5 students**).
- Every group has to build up a situation where an oppressed person (**protagonist**) receives the last straw that breaks the Camel's back. That's the moment when she/he feels it's too much and she /he must stop it somehow.
- The groups have to make a sculpture with the title: .

The last piece

- The groups have **8-10 minutes** for this task.
- Afterwards, you will have to show the sculptures to the others.

Now, when
I will clap my hands
your sculpture will come
to life, the situation
starts and the
characters start to move
and speak.

- The acting part has to be short just to introduce the situations (**3-5 seconds**). It has to be short because the oppressed character (**protagonist**) doesn't know beforehand that she/he has to act, so for her/him this could be a hard situation.
- After the scene the rest of the group has to decode the situation.



<http://youtu.be/DpjsxzUkqu8>



Fotel La Xixa Teatre CH3 First steps to the play (La Xixa)
<http://youtu.be/DpjsxzUkqu8>

Improvisation: the teachers' staff-room

▶ Starting point
▶ **Teacher's Guide**
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Teacher's guide

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Pedagogical objectives

- To help the students express their feelings in order to define the roles of the oppressed ones and the oppressors.

Pedagogical skills

- To remain aware, open to pay attention to what the group might bring up and, if something comes up that has to do with oppression, propose to play it.

Materials

- Any material that could help to build a stage area and a different space for the audience. It would be good to have some tables and chairs.

Evaluation

- 1 The students were able to show and develop a way to see their teachers' thoughts and impressions about them.
- 2 The students managed to get and stay in their role.
- 3 The students could express themselves and could find some kind of relief.

Improvisation: the teachers' staff-room

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Instructions



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Instructions

- Make groups of **5, 6 or 7 people**.
- In each group one of you is going to play the role of a teacher.
(Existing teachers can serve as an inspiration as long as the pupils don't use their real names.)
- For this improvisation, the scenario will be titled:

During the break teachers are in their staff room

- Each group has to create a situation where teachers are led to talk about their pupils:

How do they
talk about
them?

Do they
share the **same**
opinion about
them?

Do they
all agree?

How are they
moving?

What do
they think?

How are they
addressing the
students?

- Each group has **10 minutes** to prepare.
- The following step is that each group plays in front of the others.
You could ask the audience which words used by the teachers could be relevant for another improvisation.



Dialogue for four people

Teacher's guide



Group building or Looking for oppressions or **Building a forum theatre embryo** or Cleaning the embryo or Performing

Pedagogical objectives

- To start looking for oppression.
- To act them and dramatize those situations.

Pedagogical skills

- To be open to hear the situations that the participant might bring up even if these situations are tough.
- As this exercise involves intimacy it's crucial for the participants to choose their own group in this activity. They will choose who to work and share the experience with.
- They will have to tell a personal life situation; therefore they should feel comfortable with the members of their group.
- To remember that the facilitator doesn't have an active role during the exercise.

Materials

- None, but is possible to use everything that's already in the room (chairs, table, boards etc...).

Evaluation

❶ Have they shared a personal situation?

Maybe some of them are not yet ready to speak about a personal life event in this context.

If this happens is possible to encourage them to talk about it later.

Dialogue for four people

Instructions



Group building or Looking for oppressions or **Building a forum theatre embryo** or Cleaning the embryo or Performing

Instructions

- Ask the participants to **make groups of 4, 5 or 6 people**. Each group finds its place in the room to work.
- In each group everyone has to tell a situation where they felt oppressed. It should be a story related to school life, no matter if it happened outside or inside the school.
- Pay attention to respect someone when he tells his story. Don't interrupt or cut him or her off, neither make any comments. When he/she finishes his story, another participant starts telling his and so on.
- Once you have listened to each other's stories, you have to agree and select only two of them to play.
The owner of the chosen story is going to have the role of director.
You will try to improvise as close as possible to the true story.
- When you feel you are ready you will have to present, to play the stories for the audience (the other participants).
- **When they are finished, start a discussion with the audience, he will ask the following questions:**

If not,
what could we do
to get a clearer
picture?

Was the
oppression clear
for you?

Did any of you
ever experience
a similar
situation?

Possible modifications

You can use this part of the exercise to start a group discussion, you can add as many questions as you need.

- After this step, the group that presented the play goes back to their working space and will adjust the play, based on the comments of the spectators.



The phenomenon of Early School Leaving in Poland (Stop Klatka)
<http://youtu.be/kXs30yFpwSk>

Directing at turn

Teacher's guide



Group building or Looking for oppressions or **Building a forum theatre embryo** or Cleaning the embryo or Performing

Pedagogical objectives

- To create a play democratically, where everyone participates in the decisions.
- To learn both roles, actor and director; to see reality from two perspectives.

Pedagogical skills

- To be able to prevent students that the proposed exercise is based on learning by doing, and that too much talking, should be avoided.
- Subgroups should be carefully observed and intervene in case the process is not flowing.

Materials

- A set of various simple objects to be used at any the moment in the scene.

Evaluation

- 1 Realise if everyone has enough space and time to act as a director.

Directing at turn

Instructions



Group building or Looking for oppressions or **Building a forum theatre embryo** or Cleaning the embryo or Performing

Instructions

- **Make subgroups of 4 to 6 people.**
- From now you have **5 minutes** to write down a script concerning every idea for a scene you have connected to the topic:



Going to school, Early School Leaving

- Each one will have a turn to direct the people in his/her sub-group, attempting to follow the script. The other people have to follow the instructions of the temporary director as much as possible.
- At the **end of the 4-6 turns**, the group debates about which elements should be kept and the ones that are not relevant nor useful if we would like to build a theatre scene with it.



<http://youtu.be/qohcvUsdC6k>



Fotel Chap.3:Theatre is school and school is Theatre (Elan)
<http://youtu.be/qohcvUsdC6k>

Sculpting a theme with the others' body and dynamics

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Teacher's guide



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Pedagogical objectives

- To visualize an oppression.
- To debate an oppression by using visual language.

Pedagogical skills

- Prepare this technique by doing several exercises with body sculptures so that the group is comfortable with this non-verbal language.
- Remind the group to keep the silence and to observe the body sculptures, in order to improve the non-verbal communication.
- Do more observational questions to the students than interpretational questions. For example: "What do you see?" rather than "What is it?"
- Make clear to the students that for each sculpture there are several possible interpretations, all of them valid.

Materials

- It is useful but not mandatory to have some objects that can be introduced in the sculptures, like: bottle, cloths, string, stick, box, hat, etc.

Evaluation

Indicators that the exercise is useful because they can show how the group is engaged in the process and how much the images are shared by the group:

- 1 The pleasure participants put in the creation.
- 2 The silence during the exercise.
- 3 The clearness of the images.
- 4 The comments made by the audience.

Sculpting a theme with the others' body and dynamics

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Instructions



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Instructions

- Stand in a line, in a way that in front of you there's an empty space.
- Everyone who wants, at turn, can create a sculpture concerning the chosen topic, by using the other bodies (**as is the exercise "Sculptor and clay"**).
- The theme you will choose can be an oppression told in the co-pilotage exercise as well as a common topic chosen by the group.
- When one person has created his/her own image using the others bodies, you can ask the audience: **What do you observe?** **Which oppression do you see?**
- From time to time you can ask the audience if they agree or not about a specific interpretation.
- The process is repeated with every sculpture, until all the group has done it.
- At the end you can summarize the results, the showed oppression and the different opinions in the group with statements like: **"We have heard different opinions about..."** **"Someone saidand someone said....."**

"We have heard different opinions about..."

"Someone saidand someone said....."

"Do you recognise the character that YOU are playing? You know who you are and you can play it?"

"Now at my signal you will start telling the internal thoughts of your character, each character at the same time, so everyone will hear your character's thoughts, but there will be no dialogue"

In the second step, ask to start a dialogue with the ones they are interested in talking to.

"Now at my signal you can talk with the other characters you are interested in talking to"

Finally you ask the actors to act, in slow motion, by transforming in action the character's will.

"Now at my signal you can act, in slow motion, in the direction of your desire as character"

- Now we will choose only one sculpture to work on it.
- Once the main shared sculpture is selected, we continue with the so-called "dynamization", in order to create a little scene.
- To do that, you ask the actors to identify themselves (<I am him/her>) or recognise (<I know such a character>) the character they are playing. If someone does not, we replace him/her with someone else who could play it.
- If not don't worry, someone who can recognise the character can play you role.
- Once they all accept their characters you ask to focus and start a monologue which is expressing the internal thoughts.

Comic Stories (follows the "Modelling the image of oppression")

Teacher's guide



Group building or Looking for oppressions or **Building a forum theatre embryo** or Cleaning the embryo or Performing

Pedagogical objectives

- To develop stories to find one that will be the one for developing the Forum Play.
- To introduce theatrical language.
- To help the students to pay attention to their body language.
- To work with the metaphors from a real life situation.

Materials

- None.

Pedagogical skills

- Promote self-reflection in the group after the exercise.
- Assist the group in the process of self-reflection.
- Help the group to make images more complex with questions like:
"Was everybody that was involved in the situation represented in the image?"
- Help the group to collect the stories of the images, with questions like:
"This situations reminds me of..."
"I also remember when I..."

Evaluation

The exercise can be considered successful when there is:

- 1 An active participation of the students.
- 2 Discussion in the smalls groups, which normally means there's an interest from the group.
- 3 A variety of movements and sounds (creativity).

Comic Stories (follows the “Modelling the image of oppression”)

▶ Starting point
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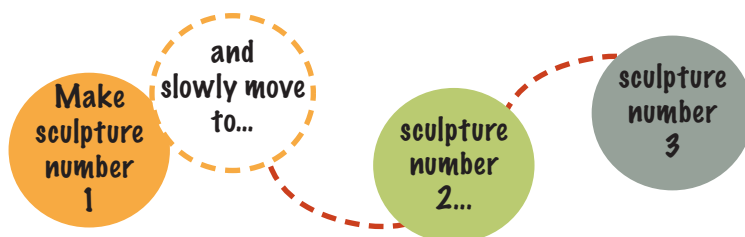
Instructions



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Instructions

- Take an image done from the exercise “Modelling the image of oppression”
- Recall the story about it.
- Now imagine that you are writing a comic about this story, so you will explain it with body sculptures.
- Build two images more about this story, which helps to explain it. Make one sculpture of what happened before, and make one of what will happen after the central image you already had.
- You have **5 minutes** to do it.
- Come back and every group will show us your three sculptures.



- Now come back to sculpture number **1**.
When I say **Go**, you will make the first movement you feel will follow this image, in a very slow motion, and you will come make to the original image.
- Now come back to sculpture number **1**.
When I say... **Go** you will make the first movement you feel, following on this image in a very slow motion and you also will add a sound. Then you will come back to make to the original sculpture.
- Now come back to sculpture number **1** when I say **Go** you will make the first movement you feel will follow this image in a very slow motion and you also will add a word, and then you will come back to make to the original image.
- Now come back to sculpture number **1**.
When I will say **Go** you will make the movement with the sound or word you have in mind, and you will not stop until I say **Stop**.
- Every group should do the movements of their 3 sculptures.
- Summarize the process.



Improvisation

Teacher's guide



Group building or Looking for oppressions or **Building a forum theatre embryo** or Cleaning the embryo or Performing

Pedagogical objectives

- To be creative.
- To change perspective of situations.
- To work with empathy (be in the other's shoes).
- To learn theatrical languages.

Materials

- Some paper, scissors, brushes, glue, recycled materials, etc., to build significant objects for the scene.

Pedagogical skills

- Assist the group in their process of self-reflection.
- Help the group to make complex scenes with questions like:
 - ▶ Is something missing in this scene?
 - ▶ Is there any character missing?
 - ▶ Even if the character was not there, as it could happen in real life, it's important that it's in the scene, because it has an important role (for instance the director of the school or parents)?
- Help the group to collect stories with statements like:
 - ▶ This situations reminds me of...
 - ▶ I also remember when I...

Evaluation

The exercise can be considered successful, when there is:

- 1 An active participation of the students.
- 2 Lively discussion in the smalls groups, normally talking means there's an interest from the group.
- 3 The capacity to create an unrealistic scene real.
- 4 The capacity to make metaphors from a real situation.
- 5 The capacity to make a synthesis of the situation.

Improvisation

Instructions



Group building or Looking for oppressions or **Building a forum theatre embryo** or Cleaning the embryo or Performing

Instructions

- Make small groups **(between 5-7 people)**
- Choose one story about oppression related with school that we worked on before or some story you are thinking about now.
- Everyone in the group explains one story, and you will choose one.
- The protagonist explains his story related to an oppression and to school. The others can ask questions in order to clarify the story.
- The protagonist will be the director of the scene, creating the characters and choosing some actors from the group. He or she will have to explain to the antagonist what he/she wants from him and what creates a conflict. The will of each character is essential, not what they are. It's important that the actors "feed" the characters with their own experiences, so the story is no longer the story of just the protagonist, but of all of us.

Collectivize the story

- The protagonist will explain the story from the beginning until reaching the crisis, it's important to start before the crisis so we will see what happens in the story that brings us to the final crisis.
- He or she will explain where the story is happening, for instance, if it's at the school it's not just the school, but in what kind of school, in which part of the school, etc.
- The whole group has to agree which are the significant objects needed that will be made with the material (scissors, colours and paper).
- Start with an image to begin the story, when I will say **Go!** you will start saying the thoughts of the characters out loud. Even if you don't know what to say, keep talking. (Inner Monologue)

- When I say **Action**

you start to present the story with an improvisation, you can move and talk, and you won't stop until I say **Stop**. The protagonist doesn't have the right to stop the action, even if the story doesn't represent the reality. Remember that the story is no longer the story of the protagonist but the story of all of the group.

Flash improvisation

Teacher's guide



Former le groupe ou Détecter les situations d'oppression ou **Construire l'embryon du théâtre forum** ou Dégager l'embryon ou Jouer

Pedagogical objectives

- React on what happens here and now.
- Invent possible relationships between characters.
- Create openness to propose own ideas even if they are not sure that it's **"good enough"**.

Materials

- Posters with the names of characters presented in the story - it can be the names of the characters that were invented by the group beforehand (e.g. Peter, Cathy, John) or just names of their roles (e.g. a student with bad marks, his mother, his father, his friend, a student with good marks, maths teacher, pedagogue, head master...)

Pedagogical skills

- Before starting this exercise it's important to decide all together who is the main character, what is the oppression, who is the antagonist and what can be the other characters in this story. It's important that the group is warmed up already: start with some games, also those with high focus on one participant and some connected with improvisation (reaction on what another person proposes).
- Be open to all their ideas, don't judge them— it's important to accept all ideas, even if it's not as we imagined it.
- Do it in a 'flash'-fast way – stop after 30 seconds, just to let them express their idea without exploring it further. Encourage participants to express all their ideas. If there is a moment where no-one wants to improvise, you can give the example by proposing something yourself (e.g. taking a role that no-one wanted to take, doing something in an exaggerated or surprising way to let them know that all ideas that they bring are worth to be presented).

Evaluation

- 1 Are they cooperating during the improvisation?
- 2 Do they listen to each other?
- 3 Do they react on what others are saying/doing or do they only use their own ideas?
- 4 Did they express different ideas for each relationship?
- 5 Was everyone involved?

Flash improvisation

Instructions



Group building or Looking for oppressions or **Building a forum theatre embryo** or Cleaning the embryo or Performing

Instructions

Make a
semi-circle and
sit down on chairs.
Here we have the names
of all the characters from
our story.



Present
posters
with
the names

- When you feel ready, take a poster. Make sure everyone can see it.
- When another person is ready, he/she takes a poster with a name of another character.
- Start improvising about the relationship and the situation between the two characters.
- You have **30 seconds** to explore your ideas. Then another person can come and take a different character.
- It's about improvising, exploring, reacting about what happened – all ideas are worth to explore.
- The exercise ends when the group has no more ideas.



<http://youtu.be/l2sJVXX4oa4>



Hungary CH3 Próbafolyamat (with ENG sub) (Artemisszió)
<http://youtu.be/l2sJVXX4oa4>

Sculpture and clay

Teacher's guide



Group building or Looking for oppressions or **Building a forum theatre embryo** or Cleaning the embryo or Performing

Pedagogical objectives

- Build possible relationships between characters
- Find key-moments and key-sentences of oppression
- Raise awareness of non-verbal communication
- Find the crisis posture of protagonist he arrives at the moment of crisis in the scene.

Materials

- None.

Pedagogical skills

- Before starting this exercise it's important to propose some funny games, warm-ups about clay and sculptors – to make them understand the type of exercise.
- Be open to all their ideas, don't judge them—it's important to accept all ideas, even if it's not as we imagined or hoped it. If they are not genuinely concerned by the stories, maybe the group needs to do some more group building exercises.
- Ask open questions, moderate the discussion in order to help participants to come to a common understanding.

Evaluation

- 1 Are they cooperating when they form the sculpture?
- 2 Do they let others model themselves?
- 3 Are they talking while modelling?
- 4 Are they open to other's ideas?
- 5 Does someone try to impose his/her own ideas?
- 6 Is everyone involved (saying or doing something)?

Sculpture and clay

Instructions



Group building or Looking for oppressions or **Building a forum theatre embryo** or Cleaning the embryo or Performing

Instructions

- Now we will make a sculpture together of the main character at the last scene **(from the previous exercises from chapter 2 or chapter 3)**. We need a volunteer to take the role of the “clay”.

- Let the group form the sculpture and discuss about it. Help moderating the discussion. At the end, make a summary of the situation.
- Let the person who performs the role of the clay take a rest if the position is not comfortable.
- Now we will make sculptures of antagonists.

Who is ready to be...?

(Names the roles of antagonists)?

Is he/she standing? Sitting?

Clay

Make an image of your character in relation with protagonist.

Where is he?
In front of him? Near?
Far away? Behind?
Which is his posture?

- Now I invite the protagonist to take his position once again. Observe this image. What do you see? Does anyone of you have an idea how we could change the posture of one of the antagonist to make the oppression stronger?
- If so, you can come and model your idea.
- Is this the strongest oppression?
- What could be a sentence said by each antagonist in this position?
- If you have an idea, stand behind the antagonist you choose and say your sentence.



<http://youtu.be/sjIzVUzawdk>



The groups quickly became consolidated into one of fifteen people, fourteen girls and a boy.

FOTEL ITALY CH3 Forum Theatre (Giolli)
<http://youtu.be/sjIzVUzawdk>