

DRAMA FOR CHANGE

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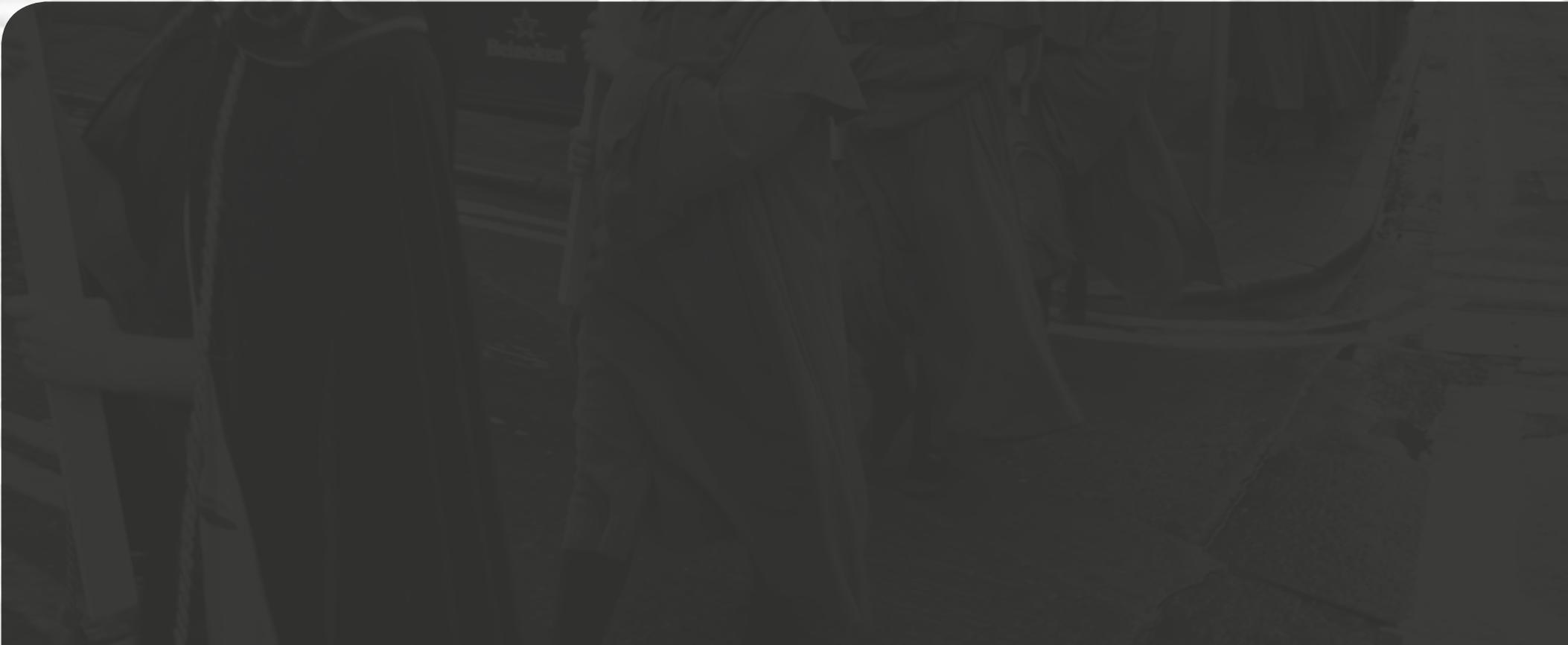
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DRAMA

FOR CHANGE



**SECTION ONE:
INTRODUCTION
TO DRAMA FOR
CHANGE**

DRAMA
FOR CHANGE



SECTION ONE: INTRODUCTION

ENGLISH

PROJECT INFORMATION

Drama for Change is a three-year partnership project run with five European partners from Ireland, Germany, Bulgaria, Spain and the Netherlands. The project uses creative methods to develop a new training curriculum for adult educators using the arts to promote anti-racism, gender equality and diversity and is funded by Erasmus+. The five European partner organisations are:

- Smashing Times Theatre Company, Ireland - Coordinating Partner. www.smashingtimes.ie
- Instituto de Formacion y Estudios Sociales (IFES), Valencia, Spain. www.ifes.es
- Pressure Line Visual and Creative Communications, Rotterdam, The Netherlands. www.pressureline.nl
- dialogue SBL GmbH, Lindau, Germany. www.dialoge.com
- KU TU Ltd, Sofia, Bulgaria. www.kutu-bg.eu

Drama for Change brings together a cross-sector of European organisations and aims to develop a training **Curriculum** and **Toolbox of Resources** available online and in digital format, to provide adult educators, teachers and artists with the skills necessary to work with adults through a creative medium, using drama and theatre to promote anti-racism, gender equality and diversity. **Drama for Change** addresses a gap in training for adult educators aiming to use creative processes to address issues of rising inequality and racism and the lack of inclusion for marginalised groups.

To date six transnational meetings have been held in:
Rotterdam, Netherlands, January 2015
Valencia, Spain, April 2015
Lindau, Germany, June 2015
Sofia, Bulgaria, November 2015
Dublin, Ireland, April 2016
Rotterdam, Netherlands, November 2016

The project culminated in a seventh and final partner exchange consisting of a **Theatre for Change European Symposium and Performance** at Smock Alley Theatre, Dublin on 28 April 2017, conducted by Smashing Times and attended by all the partner organisations and open to the public.

This event brought together Irish and international artists and guest speakers to explore the role of the creative arts to promote anti-racism, gender equality and diversity in adult education and was open to artists, educators and the general public. The international guest speaker was Dijana Milošević, an award-winning theatre director, writer and lecturer and Artistic Director of DAH Theatre, Serbia and the Irish guest speakers were John Scott, Artistic Director, Irish Modern Dance Theatre; Mary Moynihan, theatre and film maker and Artistic Director, Smashing Times; Mary Duffin, Theatre of the Oppressed facilitator and Shane O' Curry, Director, ENAR Ireland.

The symposium featured a performance of *Still I Rise* made up of *Mary Elmes* (from *The Woman is Present: Women's Stories of WWII* by Mary Moynihan, Fiona Thompson and Paul Kennedy, based on the life of Cork woman Mary Elmes who worked with Spanish and Jewish refugees and was the first Irish person honoured as 'Righteous Among Nations' for her work saving lives from the Nazi gas chambers during WWII), performed by Róisín Mc Atamney; a dance performance from *Fall and Recover* by Irish Modern Dance Theatre, performed by Sebastiao Kamalandua and a recital of the powerful and defiant *Still I Rise* by Maya Angelou, the American poet and Civil Rights activist, performed by Mary Duffin.

The symposium culminated in the launch of a collaboratively designed **Drama for Change** Curriculum and Toolbox of Resources with research and video demonstrations on how to conduct theatre games and exercises. The new curriculum is available online in digital format, to provide adult educators with the skills necessary to work with adult learners through a creative medium in order to promote anti-racism, gender equality and diversity.

Drama for Change is funded with support from the European Commission under **Erasmus+**, the European Union programme for education, training, youth and sport. It provides funding and support for organisations to operate projects that encourage European exchange, co-operation and learning. A special thanks to Léargas and the Higher Education Authority who are appointed by the Department of Education and Skills to jointly manage the Erasmus+ programme in Ireland.



CONTACTS AND CREDITS

Coordinated by

Smashing Times Theatre and Film Company, Ireland - Lead Partner

Partner Organisations

Instituto de Formacion y Estudios Sociales (IFES), Valencia, Spain.

Pressure Line Visual and Creative Communications, Rotterdam, The Netherlands.

dialogue SBL GmbH, Lindau, Germany.

KU TU Ltd, Sofia, Bulgaria.

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The **Drama for Change Research Documents** and **Video Demonstrations** were collaboratively designed by the partner organisations with each partner contributing research material and making the video demonstrations.

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CURRICULUM AIMS, OUTCOMES AND CONTENT

Drama for Change results in the creation of a five-day 'train-the-trainer's' training curriculum that provides adult educators including teachers and artists with the skills necessary to work with adults through the creative medium of theatre in order to promote anti-racism, gender equality and diversity. The curriculum is developed in response to two questionnaires, the first with adult educators and the second with potential participants, developed to identify the needs of educators wishing to learn how to use drama and theatre games and exercises to promote issue based work.

Aims

- To provide adult educators with the skills necessary to work with adults in adult education and in social and community contexts, using theatre games and exercises to promote anti-racism, gender equality and social inclusion
- To learn how to use creative processes of drama and theatre to raise awareness of key themes in relation to anti-racism and gender equality
- To introduce a vocabulary for drama facilitation practice

Learning Outcomes

On completion of this training, the learner will be able to:

1. Demonstrate a working vocabulary of drama facilitation theory and practice
2. Articulate the respective roles of participant and facilitator in the drama and learning process
3. Articulate an understanding of core practices and concepts in the area of drama facilitation and how it can be used to promote gender equality and anti-racism
4. Demonstrate core practices and concepts as applied to practical drama workshop facilitation

Learning and Teaching Methods

Learning and teaching methods consist of a combination of methods including primarily practice-based workshops, lectures and case study.

CONTENT

Section One: Introduction to Drama for Change

Section one contains:

- Project Information on Drama for Change
- Contacts and Credits
- Curriculum Aims, Outcomes and Content
- Reflection and Evaluation Processes

Section Two: Training Curriculum Using Theatre to Promote Anti-Racism, Gender Equality and Inclusion

Section two contains:

- Overview of the five-day Training
- Training Content: Step-by-step instructions for each game, exercise and creative process used in the training
- Participant Hand-Outs
- Drama for Change Forms

The participant handouts to accompany the training consist of:

- Drama Facilitation: Elements of a Theatre Game or Exercise
- Guidelines for Drama Facilitators
- Drama for Change Information Leaflet: Key terms re Anti-Racism and Diversity
- Drama for Change Information Leaflet: Key terms re Gender Equality
- Drama for Change Information Leaflet: Intercultural Competences
- Drama for Change: Ten Suggestions for supporting Anti-Racism and Gender Equality
- Drama for Change Bibliography

The forms to accompany the training consist of:

- Drama for Change Sign In Sheet
- Drama for Change Baseline Study
- Drama for Change Evaluation Form
- Film and Photograph Release Form

Sections Three and Four: Toolbox of Resources

A Toolbox of Resources accompanies the training consisting of five online **Drama for Change Research Documents**, one from each partner country, and five online **Drama for Change Video Demonstrations**, one from each partner country.

Links for the research documents can be found in **Section Three: Research Documents**. Each of the **Research documents** prepared by the five countries - Ireland, The Netherlands, Germany, Spain and Bulgaria - contain information in relation to their respective countries including:

- Information on Host Country
- Information on Ethnic and Migrant Groups in each country. Ireland has information on the Irish Traveller community, the Roma Community and the Polish community; The Netherlands has information on young people of Moroccan and Turkish

CURRICULUM AIMS, OUTCOMES AND CONTENT

origins whose parents came to the Netherlands in the 1960s and 1970s to look for work; Germany has information on groups from Syria and Afghanistan; Bulgaria has information on the Roma community and migrants of Turkish origin and Spain has information on migrant groups in terms of Latin America and Sub Sahara

- Summary of Current Policy and legislation in relation to Anti-Racism and Discrimination in each partner country
- How to report Incidents of Racism or Discrimination in each partner country
- Information in relation to Gender Equality and the EU
- A List of Support Organisations in each partner country
- Bibliography
- Contact Details
- Interviews with target group representatives

Links for the video demonstrations can be found in **Section Four: Theatre Games Demonstrations**. The video demonstrations show how to conduct a selection of the theatre games and exercises that can be used by adult educators and artists to promote anti-racism, gender equality and diversity.

Terms of Reference

In relation to terms, a person leading the training workshop is referred to as a Facilitator or Trainer. The adult educators taking part in the training workshop are referred to as workshop participants or participants or trainees.

Time

The training runs over five days. Day one consists of four hours (one session from 2-6pm). Days two, three, four and five consist of seven hours training per day (two sessions per day from 10am to 1pm and 2-6pm). This makes a total of thirty-two direct contact hours over nine sessions. The training days and times are flexible and can be adapted to suit the needs of a particular group. For example the sessions can be spread out and additional time can be allocated as required. The training can run for five days, or one day a week over five weeks, or one day a month over five months, two days per month, etc, or you can have one session a week for nine weeks, it all depends on the needs of the group. It is recommended that workshop participants allow plenty of time for additional academic study and reading outside of the direct training contact hours.

How To Use This Document

Overall, the curriculum has four sections. To access a section click index, then click a circle, depending on which section you are looking for, then click a grey box depending on which information you are looking for and scroll up or down. You can also go up or down using the relevant arrows.

REFLECTION AND EVALUATION

The facilitator/trainer allocates a fifteen-minute session at the end of each training day for a process of reflection and evaluation, providing trainees with the opportunity to group discuss and reflect on the learning that has taken place. The aim is to reflect upon learning and the experience of creating the work. Overall the aim of the reflection sessions are to establish a culture of reflection that seeks value in process. Questions include:

- a. Can we articulate what it is about a particular approach that makes it useful?
- b. How does it work upon or through the workshop participants?
- c. Can we arrive upon any guidelines for workshop participants to take away?

Reflections throughout the day

Ask the participants to consider throughout the day how instructions are given, the positioning/scaffolding of exercises within a workshop and ways of encouraging participants and giving feedback within a workshop.

Participant Reflective Practise

Each participant is provided with a notebook and pen. It is extremely useful for a workshop participant to keep a reflective practice log or diary during the course of the training, for the scribbling of thoughts or key exchanges that occur along the way. It is also useful for them to think about further ideas and strategies and to articulate that thought in private contemplation. Everything that happens during the training can be seen as 'grist for the mill', and it is helpful to have a ready-to-hand tool for the pursuit and extension of thought and practice.

Baseline Study

The facilitator conducts a baseline study during the first session of the training and reviews this at the final session. The purpose of a baseline study is to provide an information base against which to monitor and assess the training's progress and effectiveness during its implementation and after the training is completed. The **Drama for Change Baseline Study** can be found in Section Two: Training Curriculum under Forms.

Final Reflection Session

At the end of the training, the trainer holds a final group discussion session on 'learning gained' and distributes an Evaluation Form. The **Drama for Change Evaluation Form** can be found in Section Two: Training Curriculum under Forms.

Questions for the Final Reflection session include:

- What moment – in practice, discussion or even outside the formal workshop activities – stands out in your mind from the past five days? Try to articulate why that might be and go on to consider how it can add to your toolbox as a facilitator.
- Think of something someone said over the course of the workshop, which has stayed with you. This need not be some grand statement about life, theatre or society, but could also be a passing comment or observation made on the sidelines. It may even be a comment or opinion with which you do not agree. Take the time to consider the statement or exchange further, why it has stayed with you, and what further value may be derived from it.
- Think of three (more or less) games, exercises or improvisations that intrigued or excited you and reflect upon why that might have been (possibly for different reasons). Think further about how recognition of their potency can supply guidance for the way you select, teach and use your material.
- Think of three (more or less) games, exercises or improvisations to which you may have felt less of an affinity (possibly for different reasons). Think about what may have contributed to these responses, and whether you could imagine adjustments that might have disposed you more favourably towards them. Again, think beyond these specific examples to what could benefit your workshop strategies or teaching style.
- What further thoughts have you had during the course of the week, regarding your practice and your aspirations as a facilitator and social agent?

A Note on Discussion

In terms of the language used in discussion after a game, exercise or improvisation, take particular care in guiding participants away from evaluative binaries, like 'success' and 'failure', 'right' and 'wrong', a default gauge that is all too prevalent in today's corporate-happy culture. Perpetual focus on such evaluative axes is anti-creative in that it treats every event as a result in itself, rather than a far more useful step in a process.

Begin group reflections on work just done or viewed with questions like, 'What can we take from that, and why?' or 'Is there a way to make this clearer or more striking?' Especially in an improvisational context, participants should not feel like a choice they make in the heat of the moment is part of a performance to be picked apart. It is simply what happened then, and could have been any number of other things. The springboard for thought is the most important element.

**SECTION TWO:
TRAINING CURRICULUM
USING THEATRE TO
PROMOTE ANTI-RACISM,
GENDER EQUALITY AND
INCLUSION**

**DRAMA
FOR CHANGE**



SECTION TWO: TRAINING CURRICULUM

OVERVIEW OF TRAINING

Day One: 2 - 6pm – First Things and Foundations

Aims

- To introduce participants to drama and theatre skills
- To introduce a full-bodied warm-up with an eye towards physical and vocal readiness
- To develop team building
- To conduct a baseline study and identify course aims and expectations

The opening session focuses on the group getting to know each other and learning each other's names, introducing drama and theatre skills, having fun, promoting team building, releasing nerves and inhibitions, and identifying the aims of the training and hopes and expectations. As with the other days, the practice of games and exercises is intermixed with theory and reflection.

Physical and Vocal Warm-Ups and Name Game

1. Alphabet Circle
2. Stretch and Breath
3. Energy Circle*
4. Name Exchange (Crazy Names)*

Team Building and Bonding Exercises

5. Colombian Hand Hypnosis*
6. Near and Far (Or Bomb and Shield)*
7. Zip Zap Boing
8. Big Chief

Break

Course Aims and Expectations

9. Exercise: Base Line Study and Expectations
10. Discussion on Guidelines for Drama Facilitators and Bibliography. To find these documents click index, then click **Section Two: Training Curriculum**, then click **Participant Hand-Outs** and scroll down to find the **Guidelines for Drama Facilitators** and the **Bibliography**.
11. Closing Discussion: Question and Answer, Reflection and Evaluation (for information click index, then click Section One: Introduction to Drama for Change, then click Reflection and Evaluation).
12. Closing exercise: Pinkie Finger Clap*



Times

The duration of games and exercises varies according to group numbers, dynamics etc. Allow minimum one hour for the physical and vocal warm-ups, minimum one hour for team building and minimum one and a half hours for Course Aims and Expectations.

** These games are demonstrated online. Click index, then click Section Four: Theatre Games Demonstrations, then click on a country to find a link to the video games demonstrations which are displayed on You Tube.*

Day Two: 10am - 6pm – Pushing the Boat Out

Aims

- To introduce drama and theatre games and exercises in relation to (a) aims or functions (b) focus (c) energy and (d) positioning
- To promote team building and confidence building
- To introduce key themes of anti-racism, gender equality and discrimination,
- To introduce improvisation

This is a full day covering 10am to 1pm and 2 to 6pm. The aim is to continue group team-building, to encourage the trainees to get to know each other and to feel comfortable with each other and with the drama process. The day introduces the key themes of anti-racism, diversity, discrimination, gender equality and social inclusion and introduces the key elements of drama games and exercises in relation to function, focus, energy and positioning. Finally the day introduces the basics of improvisation. A number of theatre games and exercises are repeated or 'reprised' over the course of the training to build upon work previously done and to build confidence in carrying out the games and exercises.

Day Two, Session One: 10am - 1pm: Introduction – Preparation – Rationale

Warm-Up and Name Game

1. Reprise: Energy Circle*
Discuss: Aims, focus, energy, positioning
2. Moving House - Name game
Discuss: Aims, focus, energy, positioning

Theatre Games and Exercises and Introduction of Key Themes

3. Cultural Shock Name Game - Introduction to Culture and Cultural Diversity*
4. Identify your Name – Introduction to Identity*
5. Fruit Bowl / Anyone who*
6. Orange Exercise – Stereotyping*
7. Getting to know you – Improvisation on Stereotyping and Prejudice

While doing exercises numbers 3 to 7, the facilitator introduces the terms 'culture', 'cultural diversity', 'identity', 'stereotyping', 'prejudice' and 'discrimination'. Definitions for the terms can be found as follows. Click index, then click Section Two: Training Curriculum, then click Participant Hand-Outs and scroll down to the Drama for Change Information Leaflet: Key Terms re Anti-Racism and Diversity.

Times: Allow fifteen to twenty minutes for each game and exercise (this can vary) and longer for Orange exercise and Getting to Know You. Take a break as necessary.

1- 2pm Lunch

Day Two, Session Two: 2 - 6pm: Improvising for a Purpose

Warm-Ups

2. Shapes* Discuss: Aims, focus, energy, positioning
3. Machines Discuss: Aims, focus, energy, positioning

Introduction to Improvisation

4. Basic two-minute Improvisations. Introduction to two-person improvisations and use of 'objectives'.

Drama Facilitation

5. Discuss Drama Facilitation: Elements of a Theatre Game or Exercise (see Participant Hand-Outs, click index, then click Section Two: Training Curriculum, then click Participant Hand-Outs). Firstly discuss the questions and descriptions in the hand-out re aims, focus, energy and position, then refer to the aims, focus, energy and position for Culture Shock, Identify Your Name, Fruit Bowl and Getting to Know You.

Key Themes

6. Addressing Equality – Myths and Facts.
 - a. Discussion on key themes of anti-racism, discrimination, diversity, gender equality, gender based violence and gender mainstreaming.

Improvisation

7. Improvisation – Three Act Structure:
 - a. Introduce how to set up an improvisation
 - b. Identify conflicts to be explored re gender equality, anti-racism, hate crimes, workplace discrimination, discrimination in relation to people with disabilities etc. Draw on the Research documents from the partner countries for information on what can be done to report a racist incident (click index, then click Section Three: Research Documents).
 - c. Discuss key theatre terms for improvisation - objectives, role or character, tactics, structure, obstacles, timing, and the facilitator as director and dramaturgy
8. Closing Discussion: Question and Answer, Reflection and Evaluation (for information click index, then click Section One: Introduction to Drama for Change, then click Reflection and Evaluation).
9. Closing exercise: Take a Bow

Times: Average 60 minutes for warm-ups and Introduction to Improvisation; 30 minutes for Drama Facilitation: Elements of a Theatre Game or Exercise; 40 minutes for Addressing Equality – Myths and Facts; 20 minutes for a break after key themes; 70 minutes for improvisations and 20 minutes for closing session. Times may vary.

* These games are demonstrated online. See Section Four: Theatre Games Demonstrations.

Day Three: 10am - 6pm – Getting Down to Work

Aims

- To continue cultivation of an individually animated, collectively engaged workshop atmosphere in support of practical and analytical engagement
- To build familiarity and experience with workshop play modes (i.e., games, exercises and improvisation), to increase comfort, confidence and spontaneity
- To introduce new concepts and exercises suited to practice for social change, particularly Image Theatre
- To support a culture of embodied agency, constructive thought and generosity in the development of facilitators

This day continues with confidence and team building and introduces Image Theatre work and combines Image Theatre with the Improvisation work from the previous day.

Day Three, Session One: 10am - 1pm – Image Theatre I

Warm-ups

1. Reprise: Stretch and Breath
Discuss: Aims, focus, energy, positioning
2. Reprise: Moving House
Discuss: Aims, focus, energy, positioning
3. Hands to Hands*
Discuss aims, focus, energy and positioning

Preparation for Image Theatre

4. Partner walks
5. Moving Together
Discuss aims, focus, energy and positioning for above two games

Introduction to Image Theatre

6. Complete the Image
7. Group Sculptures: Images of Oppression

Exercise

8. I am ... Agree/Disagree*

1 - 2pm Lunch

Times: 60 minutes for Warm-ups and Preparation for Image Theatre; 55 minutes for Introduction to Image Theatre; 50 minutes for I am; 15 minutes for break after Complete the Image.

Day Three, Session Two: 2 - 6pm: Image Theatre II

Warm-Ups

1. Adjective Name Game/Super Sam*
2. Bradford 1,2,3*
3. Machines with Themes of Oppression

After each of the above exercises, discuss aims, focus, energy and position.

Continuation of Work on Image Theatre

4. Image Theatre Improvisations: Three Image Scenes
 - a. Set up three Image scenes- learners chose ideas based on themes related to anti-racism, gender equality and discrimination
 - b. Dynamise three image scenes into full improvisations.
 - c. Discussion: The aim is to reflect upon learning and experience of creating the improvisations.

Reflection

5. Reflection and Evaluation: Conduct a reflection and evaluation session with participants. Encourage participants to consider how instructions are given, the positioning/scaffolding of exercises within a workshop and the week, and ways of encouraging participants and giving feedback within a workshop.
6. Closing Exercise: Hand squeeze

** These games are demonstrated online. See Section Four: Theatre Games Demonstrations.*

Day Four: 10am - 6pm - Wading Further into Issue and Technique

Aims

- To continue cultivation of an individually animated, collectively engaged workshop atmosphere in support of practical and analytical engagement
- To build familiarity and experience with workshop play modes (i.e., games, exercises, image theatre and improvisation), to increase comfort, confidence and spontaneity
- To support a culture of embodied agency, constructive thought and generosity in the development of facilitators
- To supply broader context for socially engaged theatre in Ireland and the UK
- To consider theoretical approaches to social issues addressed in these workshops
- To introduce the concept and practice of Forum Theatre

This day reflects upon the practice of issue-based theatre and Theatre of the Oppressed. It builds upon the Image Theatre and Improvisation work to introduce learners to the principles and practice of Forum Theatre.

Day Four: Session One: 10 am - 1pm – Workshop Development and Context

Warm-Ups

1. Reprise: Alphabet Circle
2. Reprise: Zip Zap Boing
3. Juggling Exercise*

Discuss aims, focus, energy and positioning after completing each exercise.

4. Benches Improvisations: Exploring Status

Drama Facilitation Practice – Session One

5. The aim of this section is to enable the learners to lead games and activities. The facilitator can give feedback to participants who conduct games and exercises in relation to clarity of instructions, sustained instructions, group and spatial awareness and leadership.

1 - 2pm Lunch

Times: Take time as needed for each exercise and break after Benches.

Day Four, Session Two: 2 - 6pm

Warm-Up

1. Keeping My World in the Air

Discussion

1. Discussion on Issue Based Theatre: The facilitator leads a discussion on the use of issue based theatre practice in Europe using one or more links to theatre organisations and documents highlighting the use of theatre in social contexts in countries such as Ireland, Northern Ireland, the UK, the Netherlands and Germany.

Forum Theatre

2. Theoretical Introduction to Forum Theatre
3. Practical Introduction to Forum Theatre: Building on Image Theatre work from the previous day, participants create and run a series of Forum Theatre scenes

Reflection

4. Closing Discussion: Question and Answer, Reflection and Evaluation, see Section One
5. Closing exercise: Take a Bow

Times: Average 90 minutes for the discussion on issue-based theatre and 120 minutes for work on Forum theatre, with 15 minutes each for warm-up and closing reflections. Take a break after the introduction to Forum Theatre.

** This game is demonstrated online. See Section Four: Theatre Games Demonstrations.*

Day Five – Reinforcement and Summation

Aims

- To continue cultivation of an individually animated, collectively engaged workshop atmosphere in support of practical and analytical engagement
- To build familiarity and experience with workshop play modes (i.e., games, exercises, image theatre and improvisation), to increase comfort, confidence and spontaneity
- To support a culture of embodied agency, constructive thought and generosity in the development of facilitators
- To conduct final summing up, reflection and evaluation

Day Five: Session One: 10am - 1pm – Revision

Drama Facilitation Practice – Session Two

1. The aim of this section is to enable the learners to lead games and activities. Learners facilitate games and exercises and the facilitator gives feedback in relation to clarity of instructions, sustained instructions, group and spatial awareness and leadership.

Time: Take time as needed.

1 - 2pm Lunch

Day Five: Session Two: 2 - 6pm – Summation and Farewell

Drama Facilitation Practice – Session Three

1. The aim of this section is to enable the learners to lead games and activities. Learners choose games and exercises to lead and facilitator and group provide support and feedback.

Summing Up

2. Summing Up - Reflection and Evaluation
 - a. Final Group discussion
 - b. Reflection on expectations from Day One of Training
 - c. Completion of a participant Evaluation Form (click index, then click Section Two: Training Curriculum, then click Drama for Change Forms)
 - d. Follow up base line study
3. Exercise: Closing Visualisation

Time: Take time as needed and with sufficient time for final summing up.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day One: Session One **First Things and Foundations**

Exercise: Alphabet Circle

Aims

- To assist participants to learn each other's names
- To encourage participants to mix, rather than stand with people they may know
- To create a formation that can be returned to at other points in a workshop
- To achieve a simple task collectively

Focus: Low
Energy: Medium
Positioning: Use at the beginning of work with a group
Materials: None

Instructions

1. Form a Circle.
2. Facilitator explains that on the word 'Go', the group will try to reform the circle in alphabetical order by first name by asking each other what their names are and by helping each other find the right spot in the circle. The 'A' position is to the left of the facilitator and 'Z' is to the right. If two people have the same starting letter, they will position themselves in order of the second letter of their first name, or the third if needed.
3. The goal is to do this as quickly and accurately as possible. The facilitator will allow the group a maximum of thirty seconds. When five seconds remain, he/she will begin to count down.
4. When the facilitator calls 'Stop', the group must finish the circle. The facilitator will then ask each person to say their name and any mistakes in the order will be fixed.
5. The facilitator congratulates the group on this first collective task that they have achieved.
6. The facilitator asks each participant to look at who is on their right and on their left and to remember these people.
7. For the rest of the workshop, when the facilitator calls out 'Alphabet circle', this circle will be reformed as quickly as possible.

Exercise: Stretch and Breath

Aims

- To prepare bodies, voices and imaginations for work
- To promote energy

Focus: Low
Energy: Medium to High
Positioning: Warm-up, use at beginning
Materials: None

Instructions

1. Form a circle. Each person gently massages the main muscle areas of the body, calves, thighs, stomach, chest, back, and arms and then a gentle massage of the facial areas and scalp. If you like, add in a gentle jog on the spot.
2. Standing with feet parallel and hip distance apart gently flex the neck up and down and from side to side, rotate the elbows and wrists, stretch out fingers, then rotate the shoulders, hips, knees and ankles, first one way and then the other. Circle shoulders forward and back again. Inhale and lift shoulders up towards ears, aim to touch ears to shoulders. Exhale and let shoulders drop down. Repeat two more times. Make sure the shoulder balls and blades are well dropped down and arms hang loosely at sides and hands and fingers are relaxed.
3. Standing with feet parallel and hip distance apart, close eyes and concentrate on the breath, allowing it to naturally slow down and deepen. Extend your awareness to include the whole body. On the in breath imagine the breath filling the whole body. On the out breath imagine the body emptying. On each exhalation feel your hands and arms swell out and float away from the side of your body and imagine your breath is like a wave of the sea. At the beginning keep movements subtle and small, as the practice progresses, the feeling is that they are effortless and coming from the inside out...non-acting, non-doing...unification of the body and breath. Extend the movement gradually, breathing in as you raise the arms out and breathing out as you relax them, all the time imagining the breath as waves of the ocean flowing through you.
4. Standing with feet parallel and hip distance apart, ask the participants to close their lips gently and to hum continuously. Encourage participants to bring the hum forward so they can feel a tingle on the lips. Hum for one minute.
5. Standing with feet parallel and hip distance apart take a deep breath and raise both arms up to the sky while humming. As the arms reach the halfway point gradually turn the hum into an 'aaah' sound. Let the 'hmm' into the 'aaah' last for the length of a breath then drop the arms back down and repeat three more times.
6. Standing with feet parallel and hip distance apart take three deep breaths, raising arms and heels all the way up on the inhale and lowering on the exhale for each breath. Repeat.
7. To finish stand still maintaining awareness of the breath and how you feel. For alignment, concentrate on the top of the head; imagine a silk thread pulling the whole body upwards as though the skull were being suspended from it. Visualise the vertebrae in the back as beads on that thread.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day One: Session One **First Things and Foundations**

Exercise: Energy Circle

Aims

- To assist participants to relax and overcome inhibitions
- To foster team spirit
- To develop concentration
- To raise energy and synchronise so group operate at same level of energy and focus

Focus:	Low
Energy:	High
Positioning:	Warm-up, use at the beginning
Materials:	None

Instructions

The emphasis in this exercise should be on participation rather than on doing the exercises in an exact way. For people who may be nervous about the workshop, it is an easy way to become involved without anybody being under the spotlight.

1. Form a circle.
2. Facilitator turns his/her body fully to his/her right and makes eye contact with the person to his/her immediate right and claps his/her hands.
3. This person then makes a similar gesture to the person on their immediate right, passing the clap on.
4. Allow the clap to move all around the circle a number of times without either anticipation or delay and to get a rhythmical flow of handclaps going around the circle without a break.
5. Facilitator then changes the direction of the clap so that it passes to the person on their immediate left and passes all the way around.
6. When this is clearly established, the facilitator then explains that each individual in the circle can then pass the clap energy to his/her immediate right or left.
7. When this is established, the facilitator introduces a sound, for example 'yo' or 'ho' or 'ha', so that participants clap and make this sound simultaneously as they pass energy around the circle. Facilitator makes eye contact with the person on his/her right, claps his/her hands and makes a loud energetic vocalisation of 'ha', passed on simultaneously as a single gesture. The sound/gesture should be powerful and vigorous and involving a total commitment of body and voice.
8. The clap/sound can also be sent across the circle. The speed should remain the same, the clap moves quickly across the circle the same as it does around the circle, and the emphasis should be on eye contact and a strong desire to get the gesture to its target.

9. Facilitator can then replace the word 'ha' with 'hello'.
10. When group are proficient at this, facilitator can then establish the rule that 'hello' is sent in the right direction and the word 'goodbye' is sent in the left direction.
11. A variation is for each person to do their own sound and gesture.
12. We can also introduce some German phrases Guten Morgen, Guten Tag, Gut Nacht (or phrases from another language) - we can include a gesture also.

Exercise: Name Exchange (Crazy Names)

Aims

- To break the ice and connect with a sense of fun and playfulness and to free up the group
- To get our bodies moving in space
- To provide a fun and quick way to learn names
- To synchronise energy

Focus:	Low
Energy:	Medium to High
Positioning:	Beginning
Materials Needed:	None

Instructions

1. Participants spread out in the space. The facilitator demonstrates the 'exchange' with someone from the group. The 'exchange' between two people consists of making eye contact, doing a handshake and each person saying their first and second name.
2. All move around space, the facilitator says 'go' and each person now finds someone to conduct the exchange with (eye contact, shaking hands and each person in pairs saying first and last name). Once the exchange is completed they move on to a new person to conduct the exchange and so on.
3. On 'freeze', you freeze, on 'continue' you continue. When you continue pick up exactly where you left off.
4. Then do it on the run. Complete introductions before running to someone else and repeat.
5. Then do on the run and also hysterically shout out names. This should be done with speed, everyone moving quickly through the space, and encourage participants to call out their names loud and clear.
6. Group stop. The facilitator explains the next variation which is 'Crazy Names'. Tell the group they will move around and do the exchange again, still at high speed and very loud, but this time instead of using their own name, they make up a 'crazy' first and second name and this name is different for each person they meet.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day One: Session One **First Things and Foundations**

7. After explaining, ask the group to move randomly and calmly around the space.
 8. All move around space, on an instruction of 'go' from the facilitator, the participants find someone to make eye contact with, shake hands and say name, first and last and other person says name, first and last. Except this time, they are running at high speed, saying the names out loud and making up a 'crazy' name, first and last. And no repeating of names for each person you meet. Invent new names for every introduction, off the wall gibberish, your favourite movie stars, politicians etc.
 9. Also has freeze and continue.
 10. Group stop. The facilitator explains the next stage.
 11. The group returns to a normal pace and is asked to continue making 'exchanges' (making eye contact, shaking hands and saying your first and last name). However, this time you can only let go of the first person's hand when you have a second hand in your grip so that as you move around the room shaking hands, you are always shaking at least one person's hand.
 12. All move around space, on an instruction of 'go' from the facilitator, the participants find someone to make eye contact with, shake hands and say first and second name, however they only let go of each person's hand once they have a second hand in their grip so that as each person moves in the space they are always shaking at least one person's hand.
 13. The facilitator then discusses the aims, focus, energy and positioning for the Name Game.
3. Facilitator chooses one person to illustrate the exercise with; facilitator places the palm of his/her hand one foot in front of the participant's face. Facilitator explains that the participant is now 'hypnotised' to the facilitator's hand and the distance of one foot must always be maintained between facilitator's hand and participant's face. Facilitator then moves his/her hand back and forwards and participant should move too. Facilitator can walk forwards or backwards, move up or down, etc.
 4. Pairs then decide who is A and B. A places his/her hand in front of B's face, with the tops of the fingers level with the hairline and one foot away from the face. A leads B round the room ensuring B's face is one foot from A's hand and avoid others.
 5. When A and B have had sufficient time to practise, the roles are reversed so B now leads and A follows.
 6. Facilitator asks for three volunteers. A extends both of his/her arms so that palms are facing outwards. B and C are then placed one foot from both hands. As A moves hands B and C move accordingly. Participants then are divided into groups of three and carry out the exercise. Reverse roles so all three have a chance to lead.
 7. One person, say A, volunteers to lead the whole group around the room. The whole group are hypnotised to different parts of A's body, left hand, right elbow, nose, etc.
 8. Add sound as one person is leading the whole group. When A moves up high, the sound gets louder. When A moves low, the sound gets lower etc.
 9. Some questions the facilitator might ask:
 - a. Which part of the exercise did you find easier? Leading or following?
 - b. Did the leader make it easy to follow or did they make it difficult? How did they make it difficult? By moving their hand too quickly so that it became difficult to follow?
 - c. Who has the most control or power in this exercise? The leader or follower? (participants will usually say the leader). Did the leader sometimes abuse this power or exploit the other person? How? Why? A short discussion on power and equality can ensue. For example, within a relationship, people may often exploit each other rather than work in harmony.
 - d. Facilitator can then ask participants to repeat the exercise with the emphasis now firmly on the leader and the follower working in harmony. The concept here is that the leader and the follower should share power by working together. When the exercise is repeated a second time, ask participants: In what way did it feel different? Why? Is it healthy for us to exploit each other? Is it healthy to allow ourselves to be exploited?

Exercise: Colombian Hand Hypnosis

Aims

- To break the ice and connect with a sense of fun and playfulness to free up the group
- To get the group's bodies moving in the space

Focus:	Low
Energy:	Medium to High
Positioning:	Early
Materials:	None

Instructions

1. Participants walk randomly around the room always walking towards an empty space.
2. Facilitator says 'stop' and participants pair off with the person nearest them.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day One: Session One **First Things and Foundations**

Exercise: Near and Far (sometimes called Bomb and Shield)

Aims

- To get participants moving in a fun way
- To develop group and spatial awareness
- To develop concentration

Focus: Low
Energy: High
Positioning: Early
Materials: None

Instructions

1. Group moves randomly around the space.
2. As the group are moving explain the instructions. In a few moments each person chooses one other person in the room, without ever letting that person know, and tries to walk as far away from that person as possible (as if you feared this person). This person is your bomb.
3. Choose your bomb now. Continue walking with as much distance as possible between you and your bomb.
4. Keeping your bomb you now choose another person, (without letting them know). Try to get this person in BETWEEN you and the person you fear. This person is your protector or shield.
5. Continue walking with your bomb and shield. You have twenty seconds to get as far away from the bomb and as close to the shield as possible starting now.
6. Count down from twenty to zero. On zero everybody freezes. Ask each person to name the person they fear and who is protecting them.
7. Ask for volunteers to share with the rest of the group a 'bomb' in their life and a 'shield' they have against this 'bomb'. This relates to the participants' real lives and their own personal experiences.

Exercise: Zip Zap Boing

Aims

- To raise energy
- To develop concentration
- To help the group to synchronise and operate at the same level of energy and focus

Focus: Low
Energy: High
Positioning: Early
Materials: None

Instructions

1. Form a circle.
2. There are three moves to the game, 'zip', 'zap' and 'boing'. Drama Facilitator demonstrates the movement for 'zip'. She puts her hands together, palms together, fingers interlocked apart from the two index fingers, which are pointing forward. The facilitator swings her arms to the right, making eye contact, passes the signal and pointing her fingers at B, the person immediately next to her in the circle and yelling 'zip' at the same time. B does the same action and passes the 'zip' on to C and so on around the circle.
3. To begin the facilitator passes the signal of 'zip' to the person next to her and the signal is passed around the circle. You can only take a turn when the signal has been directed at you. Do two or three complete circles and then introduce the idea that the 'zip' can be passed to either the right or the left.
4. Drama facilitator then demonstrates 'zap' and 'boing'. 'Zap' is holding your hands in the position described above but this time you point your fingers to someone in the circle who is not directly next to you, to anyone in the circle except for the two people to your immediate right or left. This is passing the signal 'across' the circle. As you do, you shout 'zap'. A 'boing' is when you are going to reject a 'zip' or a 'zap'. You jump up in the air, spreading out your arms as you shout or cry 'boing' and return the 'zip' or 'zap' back to the person who just passed it to you. Alternatively you can pretend you are made of rubber or jelly and wobble enthusiastically as you return the signal back to the person who just passed it to you and cry 'boing'.
5. Once the group has practised the moves, the game begins and the aim is to carry out the moves continuously without being caught out and for everyone to pass the signal as quickly as possible on to someone else without hesitation. The flow is interrupted if you go when you haven't received the signal, if you say 'zip', 'zap', or 'boing' for the wrong action or if you hesitate in passing on the signal. If the flow is interrupted, encourage group to practise and work together and continue playing.
6. Alternatively, you can play the game with the aim of finding a winner. When someone is out, they sit down in their place in the circle. The winner of the game is the person who is the last person standing in the circle. The emphasis throughout this game should be on participation rather than on doing the exercises in an exact way.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day One: Session One **First Things and Foundations**

Exercise: Big Chief

Aims

- To develop teamwork and a shared connection in the group
- To generate focus and increased awareness

Focus: Medium
Energy: Medium to High
Positioning: Middle
Materials: None

Instructions

1. Form a circle.
2. Ask one person to leave the room for a minute.
3. Chose someone in the group (the Big Chief) to lead simple, repetitive movements. For example, stamping feet, clapping hands, moving arms up and down. They should change movement every thirty seconds or so.
4. The rest of the group will follow the Big Chief. The goal is for the whole circle to move as one so that it is very difficult to tell who the Big Chief is.
5. Invite the person who has gone outside the room to come back in. That person can observe from outside or within the circle. He/she has three guesses as to who the Big Chief is.
6. After playing a few rounds, the facilitator can initiate a discussion about what helps the group to move as one. Have they found strategies? Also, the people who were guessing to feedback as to what makes it difficult or easy to spot the Chief.

Exercise: Base Line Study and Expectations

Aims

- To conduct a baseline study
- To assist participants in identifying and articulating their expectations for the training

Materials

Baseline Form and pens for each participant
Flipchart Page with four Expectation Questions
Spare Flipchart paper
Flipchart Marker
Flipchart stand or blue tack

Baseline Study

The purpose of a baseline study is to provide an information base against which to monitor and assess the training's progress and effectiveness during it's implementation and after the training is completed. The aim is to assess:

- Participant's level of understanding and experience running individual theatre games and exercises with a focus on clarity of instructions, sustained instructions, group and spatial awareness, leadership and a knowledge of focus, energy, place and function for each game and exercise
- Participant's level of understanding and experience in relation to linking theatre games and exercises and running a theatre workshop
- Participant's level of understanding and experience in relation to setting up and running an Image theatre exercise
- Participant's level of understanding and experience in relation to setting up and running an improvisation exercise
- Participant's level of understanding in relation to key terms for gender equality, feminism, anti-racism, discrimination and diversity
- Participant's level of understanding in relation to the use of creative methods in promoting gender equality, anti-racism and diversity

The evaluator or facilitator carries out the baseline study during the first training session by asking each participant to complete a base line questionnaire – to find the Drama for Change Baseline Study, click index, then click Section Two: Training Curriculum, then click Forms and scroll down.

The level of understanding and experience for each participant is recorded in relation to 'very experienced', 'somewhat experienced' or 'no experience'. After the training is complete the evaluator or trainer carries out the base line study again to assess the learning that has been gained. The baseline questionnaires from the beginning and the end of the training can be compared and if time is available, discussed with the participants.

Expectations

After completing the baseline questionnaires, the facilitator then aims to identify participant's expectations and what learners expect from the training. This is done through a group discussion. The facilitator asks 'what would you like to learn in relation to using drama and theatre to promote gender equality and anti-racism? Ask someone to volunteer a reply and then ask two or three others for a reply. The facilitator then displays a flip chart with four open-ended questions on it for all to see. The questions are:

1. For me, exploring gender equality and anti-racism through the medium of theatre is...
2. A concern I have about the training workshop is...

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day One: Session One **First Things and Foundations**

3. I hope I come away with...
4. A question I would like answered during this training is...

Ask the participants to offer replies to each question. The facilitator writes down responses on the flipchart. Once the responses are written down, try and summarise and edit them with the group's agreement in relation to what is feasible during the course of the training. The facilitator keeps the flip chart page and at the last training session the flipchart page is displayed and discussed to summarise whether the participant's expectations have been met.

Questions re expectations adapted from Prevention of Domestic Violence and Trafficking in Human Beings, Training Manual, Warnock International, Kyiv, Ukraine, 2001, available at http://www.winrock.org/GENERAL/Publications/Dos_manual.pdf

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Exercise: Discussion on Guidelines for Drama Facilitators and Bibliography

Aims

- To distribute hand-outs
- To identify guidelines, principles and practices for drama facilitation practice

Focus: Medium
Energy: Medium
Positioning: End
Materials: Participant Handouts - See Section Four

Instructions

1. The drama facilitator distributes the handouts to workshop participants. Click index, then click Section Two: Training Curriculum, then click Participant Handouts. The handouts are:
 - a. Drama Facilitation: Elements of a Theatre Game or Exercise
 - b. Guidelines for Drama Facilitators
 - c. Drama for Change Information Leaflet: Key Terms re Anti-Racism and Diversity
 - d. Drama for Change Information Leaflet: Key Terms re Gender Equality
 - e. Drama for Change Information Leaflet: Intercultural Competences
 - f. Drama for Change: Ten Suggestions for supporting Anti-Racism and Gender Equality
 - g. Drama for Change Bibliography
2. The drama facilitator briefly discusses the Guidelines for Drama Facilitators and the Drama for Change Bibliography.
3. The other handouts will be referred to during the course of the training.

Exercise: Closing Discussion: Question and Answer, Reflection and Evaluation

The drama facilitator conducts a brief question and answer session followed by a session on reflection and evaluation (click index, then click Section One: Introduction, then click Reflection and Evaluation).

Closing Exercise: Pinkie Finger Clap

Aims

- To create a sense of group connection
- To give a group an opportunity to thank each other for their work

Focus: Low
Energy: Low to Medium
Positioning: The end of a workshop
Materials: None

Instructions

1. Form a circle.
2. Facilitator asks the group to hold their hands out to the side and to touch the little finger of each hand with the little finger of the person next to them.
3. The whole group now watches the facilitator and when the facilitator claps, they all try to clap at the same time.
4. Repeat several times until the clap is completely unified.
5. Now the facilitator can ask another person in the group to lead the clap and then another person.
6. After several people have had a chance to lead, the facilitator leads the clap again. On this round, the facilitator repeats the clap more and more quickly until the whole group are giving themselves a sustained round of applause.
7. The facilitator congratulates the group on their efforts in the workshop and encourages them to congratulate themselves and each other.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Two: Session One **Pushing The Boat Out**

Exercise: Energy Circle

See Training Day One.

Exercise: Moving House – Name Game

Aims

- To learn names
- To begin warming up voice and body

Focus: Low
Energy: Medium
Positioning: Beginning
Materials: None

Instructions

1. Form a circle.
2. Facilitator asks everyone in circle to say his or her own name. After each person says their own name, the group repeats the name back to them.
3. Now the facilitator explains that one person (A) will begin by saying the name of someone across the circle (B). Person A will then walk towards person B. Before A gets to B's spot in the circle, B will say someone else's name (C) and move towards C's spot. This continues until everyone in the circle has moved at least once.
4. It is important to tell participants not to pick someone on either side of them, and also to say the name loudly and clearly before walking towards someone.
5. Once the group are comfortable with one person moving at a time, the facilitator can ask two people to begin at once, then three or more, depending upon the group's size and focus level.
6. If the facilitator finds that not all names are being called, the facilitator can ask that participants put their hand on their head until their name is called and that participants move towards people that have their hands up until everyone has gone at least once.

Exercise: Culture Shock Name Game – Introduction to Culture and Cultural Identity

Aims

- To free up the group and encourage playfulness and a sense of fun
- To provide a fun way to learn names
- To introduce cultural diversity
- To get our bodies moving in the space

Focus: Low
Energy: High
Positioning: Warm-up, beginning
Materials: None

Instructions

1. Explain to the group that there are many different cultural greetings, for example one we may be familiar with is a handshake. Everyone walks around the room, mingling and shaking hands with everyone they meet. You move from person to person with the greeting 'Hi, my name is...' saying your first and second name, making direct eye contact and accompanied by the handshake.
2. The facilitator calls 'freeze' and introduces the next cultural greeting, which is to stick out your tongue (a tradition of some Tibetan tribes). Again everyone mingles and greets each other with 'Hi, my name is...' accompanied by sticking out your tongue.
3. Two more cultural greetings are introduced; rubbing noses and finally hugging and kissing with two great big kisses on both cheeks or large 'air' kisses. Encourage the participants to exaggerate all the greetings.
4. Then ask the participants for suggestions on a final cultural greeting that they may know of or to create their own variation.
5. Explain the terms 'culture' and 'cultural diversity'.
6. To finish, ask for comments and feedback.

Discussion: This is an excellent warm-up game and it also introduces the context of cultural diversity. Start the discussion at the end of the exercise by asking for comments and feedback on the different cultural greetings. Can the group identify any other cultural greetings? Introduce the terms culture and cultural diversity.

Culture: Ideas, customs, skills, arts, attitudes, social behaviour, etc. of a particular people or society that are transferred, communicated, or passed along from one generation to the next.

Cultural diversity: Having people of different cultures, religions, nationalities, ethnic groups and backgrounds making up a community. Diversity refers to the fact that everyone is unique and different and cultural diversity promotes being respectful to other cultures besides your own.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Two: Session One **Pushing The Boat Out**

Exercise: Identify Your Name – Introduction to Identity

Aims

- To help participants get to know each other
- To introduce the idea of identity

Focus: Medium
Energy: Low
Positioning: Early in workshop after a more energetic warm-up
Materials: None

Instructions

1. How did you get your name? Divide group into pairs. In pairs, each person tells the other about their first name – who they were called after and what their name means.
2. The facilitator then selects two or three pairs to repeat back to the whole group with A telling the group what B's name means and who B is named after and then B telling the whole group about A's name.
3. In pairs, each person then tells their partner what their surname is and where it originates.
4. At the end the idea of one's name is linked to the term identity.

Discussion: Begin by asking is your name important? Why is it important? How do you feel when someone cannot remember or pronounce your name? Is your name linked to your sense of identity? What is identity? Briefly introduce the term identity.

Identity: A person's identity is who a person is and what makes them who they are. A person has an individual identity and an identity based on the groups he or she belongs to. Parts of a person's identity are fixed: other parts are fluid, they can change or alter.

Exercise: Fruit Bowl / Anyone Who

Aims

- To raise energy and develop concentration
- To stimulate group and spatial awareness
- To explore aspects of identity in a fun way
- To explore the idea of identity as fixed and fluid

Focus: Medium
Energy: High
Positioning: Early-middle, after warm-ups and lower focus ice breakers
Materials: None

Instructions

1. All sit on chairs in a circle or stand in a circle with one person standing in the middle.
2. Give each person on the chairs a name, either apple, pear or banana. The person in the middle also gets the name of one of the three fruits.
3. Person in middle calls out one of the fruits, for example 'apple' and all apples must change places, and they cannot go to the seat directly on either side of them, directly to their right or to their left.
4. Person in middle also tries to sit on a chair and so one person will be left standing once everyone has found a chair. That person now goes to middle and calls a fruit, such as bananas, all bananas change place and so on.
5. The person in the middle can also call 'fruit bowl' and when 'fruit bowl' is called, everybody changes places.
6. We now link the game to 'identity' as the person in the middle calls out categories to do with a person's identity for example anyone who has...black hair, blue eyes, lives outside Ireland, etc. The categories to cover are (a) appearance, (b) family, (c) place, (d) likes and dislikes, (e) something you have done or love that no one else has done/loves, I like you because...This can be used to discuss what we may have in common with each other.

In relation to the term identity, introduce ideas of fixed and fluid, what can be changed, do we judge people based on fixed identity, etc. Ask for a profile of this particular group, for example students, Northern Irish, male, female, city people, etc.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Two: Session One **Pushing The Boat Out**

Exercise: Orange Exercise – Stereotyping

Aims

- To explore stereotyping and prejudice
- To introduce participants to storytelling

Focus: Medium to High
Energy: Low to Medium
Positioning: Middle
Materials: Oranges (potatoes, mandarins or lemons can also be used). Flipchart, paper, marker

Instructions

1. Participants sit in a semi-circle around the flipchart and the facilitator asks them to brainstorm the question 'What is an orange like?' As participants call out words to describe an orange the facilitator writes a list of them up on the flipchart (for example 'round', 'orange', 'man from Delmonte', etc).
2. Then divide the participants into groups of four and ask each group to pick an orange from a pile on the floor (have a large bunch of oranges, more than the number of groups involved). Each group has ten minutes to create a story about their orange.
3. After ten minutes each group shares their story with the rest of the participants.
4. The facilitator then takes back the oranges and places them together on the floor. Make sure to mix up the oranges. One member from each group is asked to retrieve their orange. It usually happens that each group will have no problem identifying their own oranges, as the oranges are no longer generic specimens but individuals with characteristics.
5. The participants then discuss what made each of their oranges unique for example individual markings, names, personalities, stories, histories, etc. Then ask the participants to consider what they can learn from this activity in terms of how we view other human beings (for example do we tend to categorise rather than take on more meaningful ways in which we can know an individual).
6. Introduce the two definitions 'Stereotyping' and 'Prejudice'.

Stereotyping: Labels or categories people use to define or describe others, particularly those they perceive to be from a different grouping to themselves. Stereotyping applies generalised characteristics to a group. Although these can be positive or negative, stereotypes always have the potential to do harm because if they are accepted as 'the truth' they lead to sweeping assumptions about entire groups.

Prejudice: A negative judgement against a group or people often stemming from stereotyping.

Questions to ask the group and to encourage a discussion on Stereotyping and Prejudice:

- What groups do we stereotype and what labels are attached to these groups?
- What are the consequences for each group due to labels?
- Are you treated differently?
- Where do stereotypes come from? Why do we stereotype?
- What are the dangers of stereotyping? Do we all stereotype?
- What causes prejudice?
- What can prejudice lead to?
- How do people show 'hate' in our society?
- Does hatred always lead to a crime? What else can it lead to?

Examples of groups who may experience discrimination are people from different ethnic groups; people from different religious groups; people with disabilities; people with different sexual orientations and members of the Travelling Community.

Exercise: Getting to Know You – Improvisation on Stereotyping and Prejudice

Aims

- To explore ways in which people can tend to stereotype
- To build the improvisation skill of developing characters

Focus: Medium
Energy: Medium
Positioning: Middle
Materials: Identity cards as explained in Instructions 2.

Instructions

1. The facilitator guides the whole group through a physical exercise to explore physicality for different characters; everyone is spread out in the space and works at the same time but independent of each other. The following are two suggestions: (a) ask the group to walk around as themselves, and then ask them to walk like an old person, then like a bank manager, then like a young child and finally back to walking

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Two: Session One **Pushing The Boat Out**

as themselves; (b) this consists of 'Push/Pull' movements of first the head, then the chest, the pelvis and the feet. Starting with the head everybody moves the head forward as if a string is pulling it, then as if the head is being pushed forward, allowing both movements to go into the whole body. Then push the space with your chest and then imagine being pulled into the space with the chest, and imagine being pulled backwards through the chest. Repeat with the pelvis and feet. For each body area, imagine you are being pushed into the space and then pulled into the space. After moving through the various body movements each person picks one or two movements that most suit a series of characters called out by the facilitator.

2. The facilitator distributes a set of cards with each card containing a piece of information that could be used in the description of a person for example '78 years of age', 'wealthy', 'refugee from Afghanistan', 'asylum-seeker', 'poor', 'wheelchair user', 'traveller', 'woman', 'man', 'teenager', 'lesbian', 'devout Muslim', 'homeless', 'Catholic', 'Protestant', 'unemployed single mother', 'wealthy university student', 'sex worker' etc. Each participant is given one card.
3. Each participant is now the character referred to on the card and each person is encouraged to come up with three facts about their character. For example the title is 'Elderly'. The three facts can be (a) I go to bingo, (b) I love to walk in the park, (c) I play with my grandchildren. Each person also explores a walk for his or her character.
4. Divide the group into pairs and in pairs, each person shows their physical walk to their partner.
5. On a given signal, the partners begin an improvisation called 'Getting to Know You' where they get to know each other. During the improvisation they must act as if the information on the card is true, that they are the person described, but to not directly reveal this information. The whole group is working together in pairs at the same time and depending on the group experience you may ask one pair to demonstrate on their own for the whole group.
6. After 6-8 minutes, ask each couple to try and identify or guess what was written on their partner's card.
7. End with a group discussion in relation to key terms of stereotyping, prejudice and discrimination – see below.

Variations:

When the group is put into pairs, each person tells their partner the three facts about the character. So in pairs of A and B, A walks into the space watched by B and says 'Hello my name is... and my three facts are...' B then has three chances to guess what character A is and they can ask three questions if they are not sure and vice versa.

For young people they can memorise the three facts and make two lines, row A and row B. Row A faces row B. Each person in row A tells their partner (the person facing them in row B) their name and three facts and B asks questions, then the facilitator calls 'Move' and everyone in row A takes one step to their left, before beginning the sequence again (name, facts, questions, move). The moves continue until everyone is back with their original partner.

Discussion: Stereotypes

Encourage participants to explore any tendency to stereotype. For example, when acting out their individual characters, did they present other characteristics in addition to the original description and were these associations in any way stereotyped or prejudicial? When people were guessing the description of their partner's character, did they have any additional associations and again how stereotyped or prejudiced (if at all) were these? Use this time to generate discussion on terms such as stereotyping and prejudice. Questions to ask include how did you know or guess who the person was? What gave it away? Did you think the facts you heard were true about that person? What do you call it when you make assumptions? Who are marginalised?

Stereotyping: Labels or categories used to define or describe others, particularly those they perceive to be from a different grouping to themselves. Stereotyping applies generalized characteristics to a group. Although these can be positive or negative, stereotypes always have the potential to do harm because if they are accepted as 'the truth', they lead to sweeping assumptions about entire groups.

Prejudice: A negative judgement against a group or people often stemming from stereotyping.

Discrimination: Discrimination occurs when someone or a group of people act on their prejudices. It is against the law to discriminate against a person in certain areas on the basis of: gender, marital status, family status, age, disability, race, sexual orientation, religious belief, and membership of the Travelling Community.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Two: Session Two

Exercise: Shapes

Aims

- To connect with a sense of fun and playfulness in order to free up the group
- To get our bodies moving in space
- To develop teamwork and a shared connection in the group

Focus: Low
Energy: High
Positioning: Early-Middle
Materials: None

Instructions

1. Walk around the room always moving towards an empty space.
2. Facilitator calls out a series of tasks, which participants complete as quickly as possible without conferring.
3. The first task is 'Get into groups of three'. Once completed, instruct participants to walk around the space again until the next task is called out and so on.
4. Other tasks are 'Divide into groups of four' then groups of five, groups of six. 'Using your bodies, make a three dimensional shape of a car' or 'a train'. When the image is made the facilitator says 'On my signal the car starts moving around the space'.
5. The following involve the participants forming letters, numbers, etc with the shape of their bodies. 'Get into groups of five and each group makes the letter X, then make the letter M'. 'Get into groups of four and make the number 103'. 'The whole group creates two squares, three triangles and two circles'. 'The whole group writes the sentence "I am a cat".'
6. Some questions the facilitator might ask:
 - a. This exercise is about getting the group to work together. Did the group work together or were some people leading, some following, etc.
 - b. Discuss the idea that on stage a person's role is based not on what they do individually but more importantly, on what they do in relation to others. What can we do to work together in harmony in order to complete tasks as a group?

Exercise: Machines

Aims

- To raise energy
- To develop concentration
- To help the group to synchronise and operate at the same level of energy and focus.

Focus: Medium
Energy: High
Positioning: Middle
Materials: None

Instructions

1. Facilitator asks group to stand in a circle.
2. Facilitator explains that the group are going to make a machine together. A machine has repetitive sound and motion, and many parts working together.
3. The groups chooses a topic for their machine, for example, love, happiness etc.
4. The group are asked to consider a sound and movement, however literal or impressionistic that somehow evokes that topic.
5. When someone has an idea, he/she enters the centre of the circle and begins the sounds and movement.
6. Other members of the group can now build on the machine, one person at a time. When entering, they should try to make their sound/gesture and position within the circle build upon the functioning of the machine as a whole. The goal is to have a unified group/movement and soundscape.
7. Once the machine is running, the facilitator can "conduct" the machine to create different soundscapes. They may tap parts of the machine on the shoulder to signal that they should start or stop. They may also point upwards to indicate that the machine should become louder and downwards to ask it to be quieter.
8. To finish, the facilitator can tap participants on the shoulder to ask them to exit the machine and return to the circle.

Variation: If the group is large enough (20 or more), it is nice to create two separate machines simultaneously. The groups can then have the chance to both observe and participate.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Two: Session Two

Exercise: Two-Minute Improvisations

Aims

- To develop basic skills of improvisation
- To introduce the concept of objective

Focus: Medium
Energy: Medium
Positioning: Middle
Materials: None

Instructions

1. Everyone sits in a circle with the facilitator in the middle. The facilitator introduces the following scenario:
2. Scene One: A cashier working in a large supermarket is called to the manager's office and the manager accuses him/her of stealing money from the till. There is some video evidence but it is not conclusive. The manager says that he/she has a witness, but he/she is not yet at liberty to identify the witness. A scene ensues whereby the manager accuses and the worker denies. The objectives are 'to accuse' and 'to deny'.
3. The facilitator explains the meaning of objective and that each actor must pursue their objective clearly and strongly within the scene and not digress from it. The objective of the manager is to 'accuse' and the objective of the cashier is 'to deny' and both must pursue their objective vigorously and assertively. Each player has to focus fully on the other in order to let go awareness of the audience.
4. When participants understand the scenario and the function of the objectives, the facilitator then asks for one member of the group to volunteer to perform the role of the cashier. The drama facilitator plays the role of the manager in order to demonstrate the basic principles of pursuing an objective and focusing on the other actor so as to not be aware of the audience. The improvisation takes place in the centre of the circle.
5. The improvisation starts with a line spoken by the manager. The line is "Someone saw you take the money". The scene runs for two minutes. The facilitator needs to demonstrate the vigorous pursuit of an objective (no subtlety at this stage) with the manager accusing all the way through (desperately wants the other person to admit they took the money) and the cashier (played by the volunteer from the group) denying regardless of what evidence is presented.
6. After the scene is run, the facilitator can briefly ask the audience did they see the importance of pursuing the objective and focusing on the other actor/player.
7. The drama facilitator then introduces the second scenario. Scene Two: An elderly man/woman lives alone on a large housing estate. His/her only companion is a dog. One day the dog leaves the house and bites a neighbour's child. The child has to be taken to hospital. The child's parent confronts the old man/woman at the door of the old man/woman's house. The parent's objective is to accuse and to get the elderly man/woman to agree to have the dog put down. The elderly man/woman's objective is to defend the dog's behaviour (to deny) on the grounds that the children were tormenting the dog and to not have the dog put down. Introduce the idea of an imaginary door; this is where the improvisation will take place. The parent must try at all costs to get inside the house to get the dog and the elderly person must keep the parent out (no physical violence). The parent starts the improvisation by saying 'I have just come from the hospital. My David has seven stitches because your dog bit him.'
8. Again, when participants understand the scenario and the function of the objectives, the facilitator then asks for one member of the group to volunteer to perform the scene with the facilitator who plays the parent. The scene runs for two minutes.
9. The facilitator then asks the participants to walk around the room randomly, always walking towards an empty space. On a signal, they stop and pair up with the person nearest them. The facilitator explains that each pair will now carry out the first scenario, which the facilitator recaps on. Each pair decides what character they are playing, for example A becomes the Manager and B the worker.
10. Each pair then performs the scene simultaneously. Each pair faces each other and the participant playing the manager takes three large steps back. The facilitator calls 'Focus', both actors take a moment to focus (taking in two full breaths), the facilitator calls 'begin' and the actor playing the manager walks vigorously towards the actor playing the worker and states the first line.
11. After two minutes, the facilitator calls 'freeze' and then asks the group to start walking around the room randomly always walking towards an empty space. On a signal, they stop and pair up with a different person. The facilitator recaps on the second scenario. Each pair decides what character they are playing, one person playing the old/man woman and the other playing the parent.
12. The participants take two deep breaths to focus and on the signal from the facilitator they begin, each pair performing the scene simultaneously. The scene runs for two minutes.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Two: Session Two

Exercise: Drama Facilitation – Elements of a Theatre Game or Exercise

Aims

- To identify guidelines, principles and practices for drama facilitation practice

Focus: Medium
Energy: Medium
Positioning: Middle
Materials: Participant Hand-Out: Drama Facilitation: Elements of a Theatre Game or Exercise

Instructions

- The drama facilitator leads a brief discussion in relation to the handout Drama Facilitation: Elements of a Theatre Game or Exercise re aims, focus, energy and positioning for each game and exercise. This handout was distributed on day one.
- Firstly discuss the questions and descriptions outlined in the handout in relation to aims, focus, energy and position.
- Then refer directly to the aims, focus, energy and position for Culture Shock, Identify Your Name, Fruit Bowl and Getting to Know You.

Exercise: Addressing Equality – Myths and Facts

Aims

- To explore themes of anti-racism, diversity, gender equality and human rights

Focus: Medium
Energy: Medium
Positioning: Middle
Materials: Participant Hand-Out: Drama for Change Information Leaflet: Key Terms re Anti-Racism, Diversity and Gender Equality

Instructions

- This section can be conducted by a drama facilitator with a knowledge of anti-racism and gender equality or by a co-facilitator who is a guest speaker in anti-racism and/or gender equality work. The Facilitator brings everyone together in a small group and establishes an atmosphere that is intimate and quiet. The time for this session is 20 minutes maximum.

- The group sits in a circle. On a flipchart write the words 'discrimination' and 'equality'.
- Ask the participants to close their eyes and think about what the words mean to them. What images come to mind?
- After a minute ask participants to open their eyes and to brainstorm by calling out words or phrases in relation to 'discrimination' and then 'equality'. The facilitator writes the words and phrases on the flipchart in order to build up a vocabulary around the words 'discrimination' and 'equality'. Encourage the group to call out as many words or phrases as they want. Do the words relate specifically to men or women or both?
- The speaker can ask the participants to think of groups who they believe experience discrimination and record the groups identified on the flipchart. Ask do any groups you belong to suffer from discrimination? How are other groups discriminated against? How does discrimination make you feel?
- The speaker can introduce definitions of the various terms by reading them out from the Drama for Change Information Leaflet: Key Terms re Anti-Racism and Diversity and Key Terms re Gender Equality. Click index, then click Section Two: Training Curriculum, then click Participant Hand-Outs.

Myths and Facts

- The facilitator can choose to do the Myths and Facts in relation to Anti-Racism or in relation to Gender Equality or a mix of both. A list of 'Myths' and 'Facts' based on key themes are prepared – see below.
- Participants put the chairs away and stand in the space. The Facilitator places three large sheets of paper on the floor in opposite corners of the room. On the paper will be clearly written 'Agree', 'Disagree' and 'Not Sure' or 'Myth', 'Fact' and 'Not Sure'.
- The Facilitator reads out a series of statements and participants are asked to express their degree of agreement or disagreement regarding each statement by 'voting with their feet.' When the speaker calls out each statement, participants in the room walk over and stand beside their chosen piece of paper on the floor.
- A short discussion on each statement can then take place and the speaker can explain why the statement is a myth or a fact.
- Alternatively, after each statement the Facilitator can ask participants to comment on why they choose to stand where they are and to do so in the form of a 'debate' with the aim being to try and persuade or convince others to change their opinion and position and move to where you are.
- After comments participants can change their position particularly if they hear a valid or convincing argument.
- Ground Rules: Everyone has the right to express his or her opinion without being judged, put down or disrespect. As part of the commentary the Facilitator can ask 'Why do you believe that particular statement is a myth or a reality? The Facilitator then reads out the answer they have in relation to the statement.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Two: Session Two

Myths and Facts: Anti-Racism

1. Some groups of people are superior to others. **Myth**
Reply: Equality is about social and political equality for everyone in society, with everyone being valued equally. Everyone shall have fairness, equal opportunity and justice and shall not be discriminated against because of their race, ethnic origin, religion, political belief, disability, sexual orientation, age or gender.
2. Discrimination occurs when someone or a group of people act on their prejudices.
Fact
3. Discrimination occurs when someone is treated differently because of their religious belief or membership of a particular group. **Fact**
Reply: It is against the law to discriminate against a person in certain areas on the basis of: gender, marital status, family status, age, disability, race, sexual orientation, religious belief, and membership of the Travelling Community.
4. Nothing can be done to erase discrimination and racism. **Myth**
Reply: Point out that the group themselves have taken a first step and are doing something by attending the workshop. Ask the group what can be done to promote diversity? Introduce the Ten Suggestions for Supporting Anti-Racism and Gender Equality as outlined in Section Two: Training Curriculum under Participant Hand-Outs.
5. Interculturalism is about promoting equality and challenging inequality. **Fact**
Reply: It is about celebrating differences, understanding that different ways of life and ways of thinking exist, and that it is a good thing that such diversity exists in the world.
6. Human rights apply to everyone irrespective of their country. **Fact**
Reply: The idea of 'human rights' implies that a person has a set of rights because she or he is a human being. While someone may have extra rights because he or she is a citizen of a particular country (the right to vote in that country, for instance) human rights apply to everyone irrespective of their country. Human rights are basic rights and freedoms that belong to every person in the world and are based on core principles of fairness, respect for human dignity, tolerance, equality, autonomy and the belief that everybody should be treated equally and with dignity – no matter what their circumstances.

Myths and Facts: Gender Equality

1. Feminism is about equality between men and women. **Fact**
Reply: Feminism is about advocating for and achieving women's rights based on the principle of equality ensuring there is social, political, economic and cultural equality for all. Feminism is about equality for men and women equally.
2. Gender-based violence only happens in certain countries and in certain backgrounds.
Myth
Reply: Gender-based violence is present in every country and cuts across boundaries of age, culture, class, education, ethnicity and background. Gender-based violence poses a serious obstacle to equality between women and men and is recognised as a human rights violation.
3. Gender-based violence is never the victim's fault – it is a choice that perpetrators make. **Fact.**
Reply: This is always true.
4. Today in Europe, men have greater status in public life than women and remain in a stronger position to set the political agenda and the public discourse. **Fact**
Reply: On average women hold only 25% of seats in national parliaments of European Union Member States (European Commission's Network to Promote Women in Decision-making in Politics and the Economy, July 2011). In general, men (and specifically heterosexual men) continue to have greater privileges and status than women and individuals belonging to sexual minority groups. The societal gender norms, laws and institutions, which give rise to this unequal hierarchy of power create an environment where gender based violence is not just possible, it may also be seen as a legitimate and acceptable mechanism to maintain this hierarchy. Gender-based violence is therefore often considered normal and justified by the broader society, and victims rather than perpetrators are often blamed and stigmatised.
5. Gender-based violence only affects women. **Myth**
Reply: Gender-based violence (GBV) is perhaps the most widespread and socially tolerated of human rights violations. According to the UN Declaration on the Elimination of Violence Against Women (1993) violence against women is a manifestation of historically unequal power relations between men and women, which have led to domination over and discrimination against women by men and to the prevention of the full advancement of women.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Two: Session Two

Gender-based violence against women shall mean violence that is directed against a woman because she is a woman or that affects women disproportionately. It is important to note, however, that men and boys may also be victims of gender-based violence, especially sexual violence. Men have exactly the same rights as women to be safe. All statutory services have a duty to provide services to all, whatever their gender. Nevertheless, it should not be overlooked that the majority of victims of domestic violence are women and that domestic violence against them is part of a wider pattern of discrimination and inequality.

In Europe, it is estimated that one-fifth to one-quarter of all women have experienced physical violence at least once during their adult lives, and more than one-tenth have suffered sexual violence. Figures for all forms of GBV, including stalking, are as high as 45%. The majority of such violent acts are carried out by men known to the victim, most often by partners or ex-partners. (COE, 2011).

7. Every person has the right to be valued and respected for who they truly are and not what society expects them to be and every person has the responsibility to value and respect others equally. **Fact**
Reply: Gender equality is about ensuring that men and women are treated equally and is a human rights issue.

Exercise: Improvisation – Three Part Structure

Aims

- To apply skills of improvisation to specific themes/issues
- To introduce three part structure of improvisation

Focus:	High
Energy:	Medium
Positioning:	Middle-late
Materials:	None

Instructions

1. The facilitator explains that participants will break into small groups and each group will prepare an improvisation.
2. Each group will chose a theme related to either gender equality or anti-racism for example a story of sexism or workplace discrimination. Participants are asked to create a story, which should involve a character that is experiencing a problem connected to the theme. For example, someone who is being bullied by his/her boss in a workplace; a woman who is denied promotion because she is female; a person who experiences racism and wants to report it.
3. The focus is on dramatising the problem. In this way, the audience will be asked to become active participants and to articulate alternative, more constructive ways of acting.
4. Before breaking into smaller groups the facilitator discusses the following terms and concepts: Objective, Role or Character, Tactics, Structure, Obstacle, Timing and Facilitator as director and dramaturge – see definitions below.
5. The facilitator breaks group into smaller groups and the small groups spread out around the room. They have twenty minutes to develop a clear and detailed story and improvisation structure. The facilitator moves between the groups to offer advice and encouragement as needed. The facilitator explains that it is important to be sure that the improvisation has a clear beginning, middle and end (three part structure).
6. Seats for the audience are arranged so that they face onto the designated playing area.
7. The facilitator decides the running order and the first group lays out the playing area, putting chairs, props etc in place and they take up positions to begin. The facilitator tells the participants that they will have an opportunity to comment after each improvisation has been performed.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Two: Session Two

- On a pre-agreed signal from either the facilitator or the group, the play begins. After each improvisation is performed, the audience is then invited to comment on the pieces performed. This is a very important part of the process.

The facilitator can ask the following questions:

What is the problem the character is facing?

Does this reflect any problems they experience in their own lives or see in their society?

What alternative actions might be possible for the central character to address the problem?

What alternative actions might be possible for the supporting characters?

What are the barriers to or challenges of these alternative actions?

How might those barriers or challenges be overcome?

Definition of terms and concepts used in the specific context of guided improvisation

Objective: The driving goal or motivation adopted by an improvisation participant as role or 'character' in a prescribed fictional context. It is helpful to phrase objectives as infinitives, e.g., 'to get her car keys', 'to receive an apology' or 'to calm him down'. Objectives are most effective when they are simple, straightforward and can be clearly accomplished, rather than overly general or abstract (e.g., 'to show what a good person I am' or 'to make her think I can be trusted').

Role or Character: In this context, the terms are often seen as interchangeable (unlike conventional drama). They refer to an embodied construct in which the improviser engages in a constructed scene with body, mind and feeling, but also beholden to an array of assigned personality, identity or situational features.

Tactics: The various means by which a participant as role or character attempts to pursue an objective (e.g., attempting 'to get her car keys' by a series of tactics such as flattering, pleading, cooperating, secretly trying to steal them, etc.).

Structure: The form and features established by definition or in advance of a given improvisation, within which spontaneous engagement takes place. The structure may include time limit, prescribed number of players, and imposed parameters (e.g., introduction of neutral character, instructions of no physical contact, inclusion of other players as characters' 'inner voices', etc.)

Obstacles: Impositions of structure, form or spontaneous invention (by the leader) upon the straightforward pursuit of objective(s) by player(s).

Timing: In this context, timing is relevant primarily to leaders and refers to the sequential regulation of successive steps in the introduction or application of a workshop feature or concept.

Facilitator as director and dramaturg: In the context of guided workshops, the leader takes on sub-roles under the label of facilitator, to include director (providing aesthetic oversight and sensibility) and dramaturg (overseeing textual fashioning of material, where relevant). Participants may also take ownership in these areas.

Ideas for Improvisation

It is preferable that participants themselves come up with stories for improvisation that they have directly witnessed or experience. The facilitator may suggest that one group work on witnessing a hate crime and finding out how to report it. A person may be the victim of or witness a hate crime, typically a crime motivated by prejudice, when a perpetrator targets a victim because of their perceived membership of a certain social group such as being from an ethnic minority background, a religious minority, being lesbian, gay or bisexual, transgender or a person with a disability. The person tries to find out what he or she can do to report the crime. See the resource books from each partner country for information on how to report a racist incident. To find the information, click index, then click Section Three: Resource Documents. For example, in Ireland a person can report a racist incident through iReport.ie and for further information visit www.enarireland.org for further information.

Examples of racist hate crimes

- A woman from an ethnic minority community is shouted at (racial abuse), spat at and called names by a group of youths. She calls the police and later comes face-to-face with her assailant.
- A family are forced to move out of their home for safety reasons, after it is attacked. A local politician has spoken out against the ethnic minority community that they belong to. They have been subjected to racist intimidation, the tyres are slashed on their car and racist graffiti is sprayed on their house.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Two: Session Two

Exercise: Closing Discussion: Question and Answer, Reflection and Evaluation

The drama facilitator conducts a brief question and answer session followed by a session on reflection and evaluation. Click index, then click Section One: Introduction to Drama for Change, then click Reflection and Evaluation.

Closing Exercise: Take a Bow

Aims

- To help participants return to themselves/come out of character at a workshop's close
- To allow participants to congratulate themselves and each other for their work

Focus: Low
Energy: Medium
Positioning: End, especially after improvisations or performance work.
Materials: None

Instructions

1. Form a circle.
2. Facilitator explains that we are going to pass a bow around the circle like a wave. One person will begin with their bow. The person beside them will bow and then the next person and the next person.
3. After a person bows, he/she begins to clap. Once a person begins clapping, they don't stop clapping, so that by the end, the whole group is clapping.
4. Facilitator congratulates the group on their work.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Three: Session One **Getting Down to Work**

Exercise: Stretch and Breath

See Training Day One.

Exercise: Moving House

See Training Day Two: Session One.

Exercise: Hands to Hands

Aims

- To build energy
- To get group moving in space
- To create connections between group members

Focus: Low
Energy: Medium to High
Positioning: Warm-up
Materials: None

Instructions

1. Group moves randomly around the space.
2. Facilitator calls out 'hands to hands' and participants stop and join hands to the person next to them.
3. Facilitator calls out 'resume walking' and participants break up pairs and walk again.
4. Facilitator calls out 'knees to knees' and participants break up into pairs and join 'knees to knees'
5. Continue this process in various combinations.... 'elbows to elbows'... hands to shoulders... and so on.

Variation: For a final combination, try a 'three' such as "wrist to knee to foot". Then ask the pairs to try taking five steps together in this position.

Exercise: Partner Walks

Aims

- To develop concentration
- To develop awareness of each other

Focus: Low
Energy: High
Positioning: Early
Materials: None

Instructions

1. The group walks freely around the space. On an instruction from the facilitator the participants pair up with the person nearest to them. In pairs the participants continue to walk around the space side by side, walking close to each other without actually touching.
2. Each participant observes their partner's walk, attempting to get a sense of how they move. Does your partner walk fast or slow, lead with their legs or hips or head, what is the rhythm of their walk? Become aware of the connection between you and your partner.
3. Now try to link up your walks, to walk and move like your partner. There is no leader as each person tries to walk like their partner with each pair attempting to find a common walk.
4. Now ask participants to respond to random shifts of direction initiated by either of the partners. Either one can take the initiative and slow down or speed up, stop walking, or start walking or change direction at any moment. The instant one of the two makes the slightest change the other follows. Either partner can change the pace, level or direction at any time, they can crawl, run or walk normally, on tiptoe, etc.
5. After a while instruct the participants to walk on their own and then find a new partner and carry out instructions from 3 to 5 above.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Three: Session One **Getting Down to Work**

Exercise: Moving Together

Aims

- To connect with a sense of fun and playfulness in order to free up the group
- To get our bodies moving in space
- To get the group moving together as one and to generate shared feelings
- To develop concentration

Focus: Low
Energy: High
Positioning: Early
Materials: None

Instructions

1. Participants walk randomly around the room always walking towards an empty space. The facilitator says 'freeze' and participants stop. The facilitator calls out an instruction and participants immediately carry out the action associated with the instruction. The instructions are as follows:
2. The facilitator says 'Walk' and participants walk freely around the space.
3. The facilitator says 'Point One' and each person stops, chooses a specific spot in the room to look at, and immediately points to it with their arm and index finger stretched out holding the point until the next instruction is called. During the game, every time the facilitator repeats 'Point One' the participants will look at the same spot initially chosen.
4. The facilitator says 'Point Two' which is the same action as 'Point One' except you point to a different spot in the room.
5. The facilitator says 'Wall' and all the participants have to imagine the whole floor has suddenly disappeared, vanished into thin air and each person must get to the wall, touching it with their whole body as quickly as possible or else they will fall.
6. The facilitator says 'centre', participants dash to centre of room and huddle together.
7. The facilitator says 'hug' and everyone hugs one other person, then another, and so on, until the next instruction is called.
8. Once everybody knows each instruction/action the participants walk randomly around the room. The facilitator now calls out the instructions in random order as quickly as possible and participants carry out the instructions as soon as they are called out, for example 'Walk', 'Point Two', 'Centre', 'Run', 'Hug', 'Wall', 'Point Two', etc. Finish with the instruction 'Hug'.

Exercise: Complete the Image

Aims

- To introduce image work
- To generate a sense of play
- To develop the imagination as a source of inspiration without the pressure of a performance
- To make physical use of our bodies to create, looking at the body/imagination connection
- To develop observation

Focus: Medium
Energy: Medium to High
Positioning: Middle of workshop
Materials: None

Instructions

1. Participants form a circle.
2. The facilitator stands in the centre of the circle and asks for a volunteer. The volunteer stands in front of the facilitator and they shake hands and freeze in mid-action. The facilitator explains that they are frozen and with their bodies they are making a still picture or image. The facilitator then steps out of the image and the participant continues to remain frozen like a statue.
3. Everyone observes this new image consisting of one person only. A second person now enters the image, they 'complete the image' by adding themselves in, striking a different pose. They are placing themselves within the image and making a shape with their bodies that compliments and gives meaning to the first shape so as to create a two-person tableau. The shape/image can be abstract or representational.
4. Once the second person has entered and frozen in the image the first person then steps out. Everyone now looks at the new image and a third person now enters, adding themselves to the image by making a shape that compliments and gives meaning to the shape or image already there. Again the image is held for a moment and the second person sits down leaving the third person in a new image to which a fourth person now enters and so on. Continue until everyone in the group has entered at least once.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Three: Session One **Getting Down to Work**

5. After everyone has had a go in creating an image the facilitator now adds the following: the second person who enters freezes in their shape and then says a sentence to make clear what the tableau is. For example the first person's shape could be a bent back, with their arms flopping downwards. The second person could complete the tableau by pretending that the first person is carrying something heavy and needs help. The sentence could be 'Oh, do you need a hand?' The first person then exits the circle and a third person enters to make a new tableau with the second person's shape... and so on. Continue until everyone in the group has entered the image and said a line.
6. When you reach the last couple, both people stay in the image and the facilitator now asks all the other group members to join in the image one by one to complete a group image.
7. When everyone is inside the still image, invite each person to reflect on who they might be within the image and what is the story of the image. Invite each person to create a gesture with his or her body that can be repeated and to think of one word to reflect who you think you are within the image. On a signal everyone at the same time repeats his or her gesture three times. On a signal everyone at the same time says their word and then one by one each person says their word with the gesture. To finish ask for thoughts on the final group image.
3. Each group is going to create a series of images of oppression. One person will begin. The first person imagines that they are a sculptor and the other group members are the "clay". He or she moves the other group members into body shapes and positions to create tableaux. A tableau is a still, body sculpture held by a group. If anyone is uncomfortable being moved physically, a sculptor can also show the "clay" what position to take. This approach is often best for facial expressions.
4. Once the whole group are in position, the sculptor places him/herself in the image in the role of the person being oppressed.
5. Each person in the group will have a chance to be the sculptor.
6. The facilitator designates an area of the room to be the "playing space" and arranges chairs around it.
7. Each group will show all of its images (one per group member)
8. The audience will share what they see and feel in each of the images. This may be completely different from the intentions of the sculptor. Once the audience have responded, the sculptor can share their intentions, but they do not have to do so. One advantage of this exercise is that people can explore oppressive events without needing to talk about them if they are not comfortable to do so.

Discussion: The group can now discuss, based upon similarities and differences in the images, the nature of oppression, the forms it can take, what it looks like, what it feels like etc.

Exercise: Group Sculptures: Images of Oppression

Aims

- To build competency in communicating experiences through physical images
- To build understanding in how images are read and understood
- To investigate themes/issues in an embodied way

Focus: Medium
Energy: Medium to High
Positioning: Middle
Materials: None

Instructions

1. Facilitator asks the group members to consider a time when they felt oppressed (or you may wish to say, discriminated against, treated unfairly etc.)
2. Facilitator breaks the group into several small groups and asks them to spread out in the room.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Three: Session One **Getting Down to Work**

Exercise: I am... Agree/Disagree

Aims

- To encourage participants to express themselves
- To encourage the idea of respect for difference
- To generate support of different and diverse experiences within the group
- This exercise allows us to be brave and controversial in public without any need for vocal defence of our opinions while allowing us to explain our choices during discussion. Conversation should bring up various opinions and attitudes towards oneself and others, and towards themes such as religion, socialising, mental health, etc.

Focus: High
Energy: Medium
Positioning: Middle or End
Materials: Blu Tack, choice statements

Instructions

1. Explain that you are going to read out a list of statements. Indicate that one side of the room is 'agree' and the other side is 'disagree'. Responding to each statement, participants are to move towards either 'agree' or 'disagree'.
2. The game is calm and reflective and participants are encouraged to work in silence. We are thinking for ourselves only so the 'I' is individual to each participant. There should be no prompting or commenting on other's choices.
3. To begin ask the participants to stand in the centre of the room and read out the first statement. Participants are to move towards either agree or disagree, there is to be no standing in the middle. Apologise for forcing a definite 'agree' or 'disagree' choice. Explain there will be time for discussion of choices later on.
4. Begin with factual statements such as 'I am left-handed' and gradually introduce more subjective statements such as 'I am happy'. As the game progresses continue to throw in lighter objective statements to relieve pressure if necessary. A list of suggested statements can be found below. Remember to match the statements to the group.
5. Encourage the group with lots of 'there are no right answers', 'you are all showing a lot of honesty and bravery in the room today', etc. Ask them to continue to keep silent, discourage any talking or laughing and allow time for each statement to settle and shift until the group have had a chance to acknowledge their choices and are ready to move again. There may be awkwardness but this is part of the activity.
6. After all the statements have been read out, you then have a discussion. Ask the group if anyone would like to talk about why they choose to agree/disagree with any of the statements. The comments should refer to each person's own choices and ask the group to avoid commenting on other people's choices.
7. Facilitator may make a general comment, never singling out any individual. For example saying 'I notice that for "I am attractive" most of the boys went to agree whilst most of the girls went to disagree'. Ask: What would the group think about that? Other questions to ask are: Did you like this game? Why? If not, why not? How did you find it when you were on your own or only with one or two other people? What was it like being part of a big group who agreed or disagreed? Common replies may include 'It is difficult to feel different' or 'It is good to feel different'. Encourage discussion on these and on statements such as 'It is OK to have different opinions', 'It is possible to change your mind' and 'we are responsible for our attitudes'.
8. Make sure to end this exercise with a group exercise to build bonding. For example at the end of the discussion ask the participants to stand in a circle. All shake out one arm, then the other, shake out one leg, then the other, and then shake out both arms, then both legs. Finally, shake out the whole body. Add a sound while shaking out. Then, still standing in a circle, each person turns to their left and gives a hug (or handshake) and says 'well done' to the person next to them.
9. Additional Notes on Statements: Keep statements that are somehow oppositional a few statements apart. During the discussion the facilitator may group together similar statements and allow the group to discuss them. For example 'I am rich' with 'I am privileged'. If necessary a brief explanation may be given for more complex statements. For example conflict can mean 'arguing or fighting'; prejudice can mean 'slow to change your mind and judging people without knowing them'. Use 'I am brave' after a statement that has raised the sensitivity stakes within the group. Let them use this to comfort and congratulate their honesty. End as you began on a jovial or reassuring statement. 'I am hungry' or 'I am loved' (*very rarely someone will Disagree with 'I am loved' in earnest, if they do, have a gentle word during break or point out to youth worker: 'You don't have a dog/cat, etc.?'). This is a reflective, emotional exercise that can bring a depth of honesty to the group; it is very popular with adolescents.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Three: Session One **Getting Down to Work**

Statements for I am... Agree or Disagree

I am tired
I am 16
I am Irish/German/Spanish/Dutch/Bulgarian
I am left-handed
I am young
I am musical
I am a boy
I am happy
I am open-minded
I am a girl
I am intelligent
I am proud of myself
I am from a big family
I am rich
I avoid conflict
I am smart
I am a man
I drink alcohol
I am privileged

I know what I want
I am a woman
I like conflict
I am religious
I smoke
I am a good person
I am attractive
I am brave
I enjoy school
I am prejudiced
I find it difficult to make decisions
I am bullied
I am a good liar
I am a bully
I am an honest person
I am loved
I am hungry

** Thanks to Aideen McDonald for sourcing this exercise.*

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Three: Session Two

Exercise: Adjective Name Game / Super Sam

Aims

- To learn the names of the participants in the group
- To develop creativity
- To bond the group

Focus: Medium
Energy: Medium
Positioning: Early
Materials: None

Instructions

1. The facilitator asks the group to stand in a circle.
2. The Facilitator asks each member of the group to think of an adjective that begins with the same letter as their first name i.e. Super Sam or Fantastic Freda.
3. The facilitator passes around a ball from one participant to each other and as the participant receives the ball they have to say the adjective followed by their first name. The ball is passed either clockwise or anti clockwise until everyone has said their adjective and their name.
4. The facilitator then tells the participants that they can throw the ball to any participant of their choice but before they throw the ball they must say the adjective and name of the person they are throwing the ball to.
5. This continues until everyone has a chance to both throw and receive the ball and to say his or her name out loud in the group.
6. Variation: The facilitator can instruct the group to use colors instead of adjectives or possibly fruit or vegetables. This can be used by language teachers to improve vocabulary.

Exercise: Bradford 1, 2, 3

Aims

- To bring fun, energy and focus into the room
- To give participants opportunities to find new movements
- To give participants an opportunity to play with making sounds and rhythms
- To build skills in working together

Focus: Low
Energy: High
Positioning: Early
Materials: None

Instructions

1. Ask learners to walk around the room in random directions. When facilitator calls stop, everyone pairs with the person standing closest to them.
2. The pairs face each other and begin counting 1,2,3, alternating numbers between them. For example, if person A starts with one, person B says two, A says 3 and then B says 1, A 2, B 3 etc.
3. Now ask the pairs to replace the number 1 with a sound and a movement. Now they can try the sequence again still saying 2 and 3 but replacing 1 with this sound/movement.
4. When they have mastered that, they can do the same for 2 (replace with sound and movement).
5. Finally, they can replace 3 with a sound and movement so that there is a whole sound/movement sequence now between the two people.
6. If any pairs seem particularly confident, the facilitator may wish to draw the rest of the group's attention to that pairs' work for a few moments.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Three: Session Two

Exercise: Machines with Themes of Oppression

Aims

- To develop physicality linked to sound and imagination
- To develop teambuilding
- To explore themes through sound and movement

Focus: Medium
Energy: High
Positioning: Middle
Materials: None

Instructions

1. Facilitator asks group to stand in a circle.
2. Facilitator explains that the group are going to make a machine together. A machine has repetitive sound and motion, and many parts working together.
3. The groups chooses an issue or topic for their machine, for example, racism, patriarchy etc.
4. The group are asked to consider a sound and movement, however literal or impressionistic that somehow evokes that topic.
5. When someone has an idea, he/she enters the centre of the circle and begins the sounds and movement.
6. Other members of the group can now build on the machine, one person at a time. When entering, they should try to make their sound/gesture and position within the circle build upon the functioning of the machine as a whole. The goal is to have a unified group/movement and soundscape.
7. Once the machine is running, the facilitator can "conduct" the machine to create different soundscapes. They may tap parts of the machine on the shoulder to signal that they should start or stop. They may also point upwards to indicate that the machine should become louder and downwards to ask it to be quieter.
8. To finish, the facilitator can tap participants on the shoulder to ask them to exit the machine and return to the circle.

Variation: If the group is large enough (20 or more), it is nice to create two separate machines simultaneously. The groups can then have the chance to both observe and participate.

Exercise: Image Theatre Improvisations – Three Image Scenes

Aims

- To begin an investigation of strategies for overcoming problems such as discrimination and oppression

Focus: High
Energy: Medium to High
Positioning: Late in a workshop
Materials: None

Instructions

1. The facilitator begins by explaining the ideas of Image Theatre: Image theatre involves using our bodies to create still images or tableaux to tell a story. The still image or tableaux is created by the group working together collectively and should ideally show a key moment of action. Everyone within each team contributes to the one picture. The image is a sort of three-dimensional snapshot, which expresses the theme in terms of the relations between human beings as the picture is made of human statues communicating a single moment of action from the story or event.
2. The group will be split into smaller groups and each small group asked to decide upon a story they wish to tell, either building upon a theme or work done previously during the workshops or working with a given theme, for example, stories of oppression in relation to gender equality, anti-racism and discrimination. The group should share a few stories or ideas and then chose one to work with. The group will need to be clear where the story takes, place, who the characters are and what the main action is.
3. After deciding on the story, the group works on their feet to create three still images with their bodies. The participants become the characters, frozen in mid-action within the 'still picture', like statues, using their bodies to show a collective view. Remind each group to explore the image as fully as possible in terms of emotion, gesture, facial expression, use of the actors' bodies and space. The actors are using their bodies within the tableaux to suggest what the characters are doing, how they are reacting to each other and to the situation taking place within the moment. The tableaux should have a strong point of focus and have variation such as different levels, actions and opposing character intentions. The group must come up with images that everyone agrees on.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Three: Session Two

4. The first two images show the oppression as it exists now, the real image of a real oppression as it exists now, as things are now.
5. The third image shows the ideal image, where the oppression has been overcome. The ideal image is an opposite image to the first.
6. The second image, will show a possible way of moving from the real to the ideal.
7. The facilitator moves from group to group and goes over the main points in relation to the theme and structuring of the images and improvisation, making sure everyone is clear on the focus of the improvisation and offering advice and encouragement as required.
8. Seats for the audience are arranged so that they face on to the designated playing area. The facilitator decides the running order and each group, one at a time, now present their images. The audience is reminded to watch quietly and respectfully and to save comments until after the work is presented. To begin the participants in group one strike and hold the first tableaux. On a signal from the facilitator they then strike and hold image two (through a slow motion change) and on a signal from the facilitator they then strike and hold image three again through a slow motion change.
9. After the three images have been shown by group one to the audience, those watching are asked to briefly comment on what they see, focusing on what the images suggest. Discussion should focus on the story and images and the nature of the transformation from the real image to the ideal image. Ask 'what can we take from each image and why? Ask how each group is communicating the action of the scene and ask for ideas to be offered that can add to the communication of the action within the scene. Ask those watching can they offer additional suggestions for overcoming the discrimination/oppression. They can be asked to come up and actually change the image to offer further ways of dealing with the discrimination being shown. Two questions for the audience to keep in mind are: What could the main character or other characters have done differently to combat the discrimination/oppression? What strategy would have helped him/her in this situation?
10. Remember there are no right or wrong answers; participants are simply opening up areas for discussion as they explore what a particular theme means at this given time.

Dynamise the Images into Improvisation

11. The facilitator may then wish to give the groups an opportunity to add text or action to their scenes. The group can go back to work in their smaller groups, continuing to use their three images (perhaps improved after hearing audience feedback), but now letting the images be a tableaux at the start of a scene.

12. A playing space can now be designated again and the groups will watch each other's scenes. Each of the three scenes begins in the tableaux, and then, on a signal from the facilitator will come to life. The group themselves are responsible for ending scene one and moving into the still image or tableaux to start scene two and so on. If the scene is running on too long, the facilitator will say 'Please move to your next image within thirty seconds'.

Discussion

13. After each improvisation is performed the facilitator can then ask the following type of questions:
 - a. What difficulties did the main character have to face during the scenes?
 - b. How did he/she cope with these difficulties?
 - c. What alternative actions could he/she have taken? Can you identify specific moments in the play where he/she could have taken different and more effective action?
 - d. Would these alternative actions have been more effective? Why?
 - e. Can you establish a list of principles that could help people in that situation cope with this problem?
 - f. Ask the group to suggest ways in which individuals, society (schools, community and youth groups, churches, sporting organisations, etc) and government can play a role in tackling the problem.
 - g. The aim is to reflect upon the learning and experience of creating the improvisations. Questions include:
 - i. Can we articulate what it is about an Image Theatre approach that makes it useful?
 - ii. How does it work upon or through the participants?
 - iii. Can we arrive upon any guidelines for leaders to take away?
14. After feedback, if there is time, a short scene from one or more of the improvisations can be performed a second time, with the main character now implementing a more effective strategy that has been suggested by audience members.

FACILITATOR AS DIRECTOR: While the improvisations are being performed, the facilitator may need to give directions. These should only be given when absolutely necessary. For example, if a scene is going on too long and becoming repetitious, the facilitator may say 'please finish the scene in one minute and move onto the next scene'. Each group

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Three: Session Two

should aim to bring the scene to a natural conclusion or the drama facilitator can call time saying 'one minute left', 'thirty seconds left' and so on. Players may need reminding to share what is happening with the audience so the drama facilitator can say 'share the stage picture'. If an actor is turning their back to the audience for extended periods, the facilitator may say 'please stand in profile' or 'please face towards the audience'.

Time: Each group is different and some may take more time than others working through the drama games and exercises and the image theatre work. If time is short the workshop can end with the image theatre exercises or maybe the showing of one improvisation only.

A note about improvisations: Remember to encourage participants to focus on who (characters and relationships to other characters), where (location), when (time), what (theme/story being explored), objectives and the three-scene structure (having a beginning, middle and end). All these are important areas for making a scene work. The facilitator encourages the participants to have objectives for their character - what does the character want. Always be clear on what your objective is, the objective should involve one or more of the other players and it should be truthful so that you and the other actors can believe in it. Unless necessary, encourage the participants not to have too many of their characters sitting down as you want to create scenes that are dynamic and active.

Exercise: Reflection and Evaluation

The drama facilitator conducts a brief question and answer session followed by a session on reflection and evaluation - see Section One. Encourage participants to carry out reflections on a daily basis, considering how instructions are given, the positioning/scaffolding of exercises within a workshop, and ways of encouraging participants and giving feedback within a workshop.

Closing Exercise: Hand Squeeze

Aims

- To calm a group and bring them together again after an intense period of activity
- To help a group bond

Focus:	Low
Energy:	Low
Positioning:	A nice exercise for closing a workshop
Materials:	None

Instructions

1. Form a circle.
2. The group joins hands.
3. The facilitator squeezes the hand of the person to his/her right.
4. That person then squeezes the hand of the person to their right so that the 'impulse' is sent all the way around the circle

Variation One: Close eyes while doing exercise

Variation Two: Make a sound as you pass the impulse on

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Four: Session One **Wading Further into Issue and Technique**

Exercise: Alphabet Circle

See Training Day One

Exercise: Zip Zap Boing

See Training Day One

Exercise: Juggling Exercise

Aims

- To build up team spirit and morale
- To engender concentration and focus
- To explore some issues around coping skills and developing strategies to deal with stress

Focus: Low passing high
Energy: High
Positioning: Early
Materials: 6 to 8 Soft Plastic Bottles half-filled with water

Instructions

1. Form a circle.
2. Each person in the circle raises his or her right hand.
3. Facilitator points to someone in the group and calls their name. That person then lowers their hand and points to another person in the group and calls their name and that person then lowers their hand.
4. This continues until everyone in the group has been called. Participants should point to someone as far away from them as possible, not to the person to their immediate right or left.
5. Facilitator then repeats this part of the exercise, in EXACTLY the same sequence. One person points to a person and that person points to another person so that a clear sequence is set up.

6. When sequence is established, facilitator then explains that he/she is going to introduce an object into the game. This can be a ball (although they tend to roll and can distract) or a soft plastic bottle half-filled with water. The bottle is then passed from one person to another in the EXACT SEQUENCE that has been established. Before a person throws the bottle they must CLEARLY call out the persons name to which they are going to throw the bottle to. Then they must make eye contact with that person. The bottle should be thrown 'under arm' so that it travels in an arc. This makes it easier to catch. The facilitator must insist on these safety features of the game.
7. When one bottle is established in the sequence, the facilitator then introduces a second bottle.
8. When the second bottle is established the facilitator can then introduce a third bottle and so on with the same sequence all the time. The number of bottles that the group can juggle should be gauged by the facilitator. Usually four to five bottles can be juggled before the game becomes chaotic.
9. To explore this exercise with the group the facilitator can ask the following questions:
 - a. Is it easy to juggle one bottle? (the answer will usually be 'yes') Is it easy to juggle two? At what point does it become difficult for the group to cope with the number of bottles being juggled? Four? Five? Why?
 - b. Does the exercise become chaotic or pressurised? At what point? Does anybody have a strategy for coping with the pressure of this exercise? Usually, someone in the group will identify the strategy of only concentrating or focusing on two people out of the group: the person you are throwing the bottle to and the person you are receiving the bottle from. Everybody else in the group can be ignored and the apparent chaos in this exercise can be blocked out. This simple coping strategy allows participants to function well in a difficult situation.
 - c. Can we apply this idea of coming up with a coping strategy to apply to other areas of our lives? Some replies might be: focusing on what is important and giving less attention to things that are trivial or coming up with a strategy to deal with other problems such as bullying. The important thing here for them to grasp is that if we don't have some form of a coping strategy, the result will usually be chaos and difficulty dealing with pressure.
 - d. You are linking a lack of strategy to chaos, i.e. when the bottles start falling and it is difficult to do the exercise. When you have a strategy it is easier to do the exercise. Link the idea of focusing on the other person to acting as acting is about fully focusing on the other person that you are interacting with.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Four: Session One **Wading Further into Issue and Technique**

Exercise: Benches Improvisation: Exploring Status

Aims

- To introduce the idea of status and hierarchy
- To enhance awareness of levels and physicality

Focus: Medium
Energy: Medium
Positioning: Middle
Materials: None

Instructions

1. Using three chairs, set up a scene of a bench in a park.
2. Facilitator explains the idea of 'status' to the group.
3. People of high status perceive themselves as being important and have a high opinion of themselves.
4. People of low status are considered to be less important.
5. Designate a person as having high status. This person walks into the park and sits on the bench. His/her body language must be a little exaggerated to imply their status.
6. A second person is designated as having slightly lower status than the first. This person enters the park and sits beside the first person.
7. The third person has slightly less status and he/she enters and sits.
8. The fourth person has less status again and they may enter and sit on the floor.
9. And so on, until the lowest status of all may lie completely on the ground.

Variation One: Add dialogue to this process. First give each person a line of text, for example, "Sorry I'm late". They say this to the audience if they are first, or to whichever characters are in the scene. After a given text, participants can also improvise their own text or conversation. The previously explored principles of improvisation can be applied to this bench scene.

Variation Two: Start with low status and as each person enters increase the status.

Discussion: As they do or observe the exercise, who do they imagine the characters to be? Do they see examples of these differences in confidence, power and entitlement in our communities and societies? How is status experienced in a workplace, a home, and in public spaces?

Variation Three: Characters are assigned to three participants, chosen for levels of perceived social status, such as a town mayor; single parent working in department store; IT-sector worker; homeless person; CEO; city bus driver; university lecturer; social worker; etc. The three enter one by one and interact.

Exercise: Drama Facilitation Practice – Session One

Aims

- To enable participants to lead games, exercises and activities
- To enable participants to learn and demonstrate core practises in relation to practical drama workshop facilitation and to get feedback in relation to their facilitation practice

Focus: High
Energy: Medium to High
Positioning: Middle and End
Materials: Dependant on game or exercise

Instructions

1. This session can be crafted to specific circumstances such as the number of participants, the range of drama-related experience, etc. There are several approaches to take, outlined below.

Approach One

2. Divide the group in two. Each group collaborates for fifteen minutes on devising a thirty-minute workshop, based on work carried on thus far.
3. Groups take turns 'teaching' the other group – this can be done through one elected leader from amongst the teaching group, or several members of the teaching group leading one activity each. ('Unused' members of the teaching group can serve as helper within the exercise to help support the leader from within the 'learning' group.)
4. Hold a discussion afterward to focus on discoveries from the 'teaching' group and 'learning' group, respectively. These discussions should cultivate a wholly constructive stance, in terms of not concentrating on criticism as such, but focussing on question such as:
 - a. What useful discoveries arose?

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Four: Session One **Wading Further into Issue and Technique**

- b. What might be added, eliminated, changed, developed or worked to more useful effect next time? Particularly in relation to clarity of instructions, sustained instructions, group and spatial awareness or leadership skills (delete as necessary) when conducting a particular exercise?
- c. Can we articulate what it is about a particular approach that makes it useful?
- d. How does it work upon or through the participants?
- e. Can we arrive upon any guidelines for leaders to take away?

Approach Two

- 5. Allocate games to individual participants. Suggested games are:
 - a. Columbian Hand Hypnosis
 - b. Near and Far (Bomb and Shield)
 - c. Shapes
 - d. The Big Chief.
- 6. The Facilitator goes over the instructions for each game and then hands the workshop over to each participant as they facilitate their game with the whole group.
- 7. When the game is complete, the facilitator and group provide feedback in relation to clarity of instructions, sustained instructions, spatial and group awareness and leadership skills.
- 8. Note: Because of time, the game does not have to run to the end, the facilitator can call 'stop' once the workshop participant has had ample time to carry out the instructions and some time for sustained instructions.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Four: Session Two

Exercise: Keeping My World in the Air

Aims

- To synchronise energy
- To develop focus and concentration
- To promote teamwork and to generate shared feeling states in the group as a whole
- To introduce the idea of having a strategy to deal with difficult situations

Focus: Low
Energy: High
Positioning: Early
Materials: A soft blow up ball

Instructions

1. Form a circle.
2. The facilitator shows the 'world football' to the group. This is a soft-blow up ball with a picture of a world atlas on it. Alternatively the facilitator can use any soft football sized ball and ask the group to imagine a picture of the world on it.
3. The facilitator then asks the group 'In our everyday lives, how do we manage to keep all the balls in the air, such as work, meeting with friends, family, home life, and so on. This world ball represents how tough it can be to keep things in life going and sometimes it can come crashing down. If so what can we do to help ourselves?'
4. Each person places one hand behind their back and the other hand palm upwards into the circle. The facilitator throws the ball gently up into the air in the centre of the circle. Everyone works together, one person at a time tapping the ball up with the palm of their hand, aiming to keep the ball up as many times as they can before it falls to the ground.
5. When the ball hits the ground, the game starts again with the facilitator tapping the ball up into the air.
6. After a few rounds add the instruction that everyone has to hit the ball up at least once before anyone has a second tap.
7. To finish tell the group the aim is to get to twenty, tapping the ball into the air twenty times without letting it fall. When the group gets to twenty have a round of applause.

Discussion: What can we do to help ourselves? Refer to the importance of developing coping skills and developing strategies to deal with stressful or difficult situations or to overcome issues.

Exercise: Discussion on Issue Based Theatre

Aims

- To explore the use of issue based theatre practice

Focus: Low
Energy: Low
Positioning: Middle
Materials: Lap top, projector screen, internet access

Instructions

1. The Facilitator leads a short discussion on the use of issue-based theatre practice using one or more links to documents and theatre organisations highlighting the use of theatre in a social context in countries such as Ireland, Northern Ireland, the UK, the Netherlands and German. The facilitator can determine which links to use. Below are a sample of links:

[Acting For Peace: The Effectiveness of Drama and Theatre as a Tool for Promoting Peace building and Reconciliation, Smashing Times Theatre Company](#)

[Deutscher Kulturrat, Berlin, Germany](#)

[Formaat Theatre, Netherlands](#)

[Cardboard Citizens – Theatre of the Oppressed](#)

[Combatants for Peace, Israel Palestine](#)

Stories from the Shadows: a 54-minute Smashing Times/Highwire television documentary, available on request from Smashing Times www.smashingtimes.ie. This documentary follows the company as they collaborate with a range of communities in a compassionate, honest and fascinating exploration of a legacy of conflict arising from The Troubles in Northern Ireland, exploring what it means to 'break down walls that keep us from the

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unknown, ourselves and each other'. The documentary showcases the voices and stories of those affected by the Troubles, as well as the experiences of artists, facilitators and directors from Smashing Times who engage with young people and adults to explore a legacy of the conflict through creative processes - theatre performances and storytelling workshops - and ways forward for a peaceful future for all. Themes include empowerment, transformation and the telling of untold stories, through engaging, provocative and emotional theatre.

Exercise: Theoretical Introduction to Forum Theatre

Aims

- To provide an introduction to Forum Theatre through discussion and video
- To build on the image theatre and improvisation work conducted to date and to lay the groundwork for creating forum scenes

Focus: Low
Energy: Low
Positioning: Middle
Materials: Lap top, projector screen, internet access

Instructions

1. The Facilitator leads a theoretical introduction to Forum Theatre referring to the information Introduction to Forum Theatre (see below) on what forum theatre is and how to set up a forum theatre piece.
2. Show a short documentary as examples of practice. Options are below:
 - a. Augusto Boal, Forum Theatre Harvard 2003 – Links 1 to 5
Part 1 : <https://www.youtube.com/watch?v=l71sLJ-j5LE>
Part 2: <https://www.youtube.com/watch?v=BsCebSmdS4w>
Part 3: https://www.youtube.com/watch?v=5B0xx_mG29g
Part 4: https://www.youtube.com/watch?v=hIM_wQay2vI
Part 5: <https://www.youtube.com/watch?v=NaD8t8-EVTU>
 - b. Augusto Boal in Belfast including interview with Tom Magill 1992
<https://vimeo.com/4512575>

Forum Theatre

Augusto Boal (1931-2009) was a Brazilian theatre director, dramatist, theorist, writer and teacher. He was the founder of the international movement "Theatre of the Oppressed" and was Vereador (Member of Parliament) for Rio de Janeiro from 1993 to 1996. He was the author of several books including *Theatre of the Oppressed*, *Games for Actors and Non-Actors*, *Rainbow of Desire* and *Legislative Theatre – Using performance to make politics*.

Boal developed a range of theatre techniques and approaches under the collective heading **Theatre of the Oppressed**, a common element of which is that they all seek to make the power of theatre available to all as a force for change particularly those in oppressed situations. Boal wanted a new type of theatre, one that is entertaining and fun but also useful and instructive, his world famous methods transform theatre into a democratic arena where the spectator becomes the spec-actor, contributing ideas, taking over roles, using theatre to confront all forms of oppression.

Boal's Forum theatre is a method in which a scene demonstrating an oppression is presented by actors and then replayed with spontaneous interventions by audience members who replace the main character (the protagonist). The aim is twofold: to find ways to combat a specific oppression, and to create maximum opportunity for participation. The scene is re-played in order for audience participants (spec-actors) to intervene and take the place of the oppressed protagonist/main character and change the outcome of the scene. This can lead to discussion of the themes and ways of exploring complex issues. The aim of the improvisation is to highlight in theatrical form a particular issue and to use the theatrical process to explore different approaches for working through the issue.

In Forum Theatre, the scene demonstrates an oppression, a certain image of the world. There is a main person in the scene called the protagonist and one person is the clear antagonist who is doing the oppression. The scene is presented by the actors and then replayed until an audience member shouts 'stop'. During the second run the other actors in the scene, apart from the protagonist, try to bring the piece to the same end as before but the audience can try and change it, to show new solutions are valid. During this second run the spectator puts their hand up whenever they see a better course of action for the protagonist to follow. They then come on stage and replace the protagonist and act out an alternative action.

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The actors in the scene do their best to maintain the oppression, to ensure things happen exactly the same way as before. Those watching have the opportunity to intervene to change the vision of the world as it is, into a world as it could be. If no one changes the world it will stay the same as it is. If no one changes the play it will come to the same end as before. The audience are asked to put forward suggestions or possible solutions to overcoming the problem in the scene. They come on stage and act out or voice on stage their ideas one at a time, the spectator becomes the protagonist of the theatrical action rehearsing ways to change society rather than merely interpreting it. The purpose of the work is a 'rehearsal for reality'.

Key Elements:

- The scene shows a social error, a failure and the audience are asked to support new solutions to overcome the oppression, the participants take an actual problem or issue and turn it into a stage narrative structure
- There is to be no violence or no 'magic' solutions, the objective is to discuss concrete situations through theatre
- Before doing Forum theatre participants do short exercises to warm-up their bodies and to establish a degree of theatrical communion between everybody
- There must be a clear protagonist, a clear antagonist and a clear oppression
- During the first run of scene, there is an attempt to overcome the oppression that fails
- The group support the person intervening, and there is no right or wrong intervention, only an attempt to discover the impact
- A key moment is when the scene is stopped and possible alternative options are discussed. The person who shouts 'stop' then takes the place of the protagonist tries out their suggestions
- Different sections of the audience can support different characters

Forum Theatre

The following information on Forum Theatre is outlined by Art for Art's Sake, taken from their link below: <http://teh.net/wp-content/uploads/2015/04/Art-for-ART-FORUM-THEATRE-Route-9.pdf>

Values of Forum Theatre

- Provides a safe environment for changing roles (trying different shoes)
- Creates a sense of empathy between people in different opinion groups

- Offers a different kind of education
- Creates learning opportunities
- Gives voice to those who don't have one or can't defend themselves
- Can influence decision makers
- Audience participation and plurality of voices
- Imaginative and engaging experience

How to Make My Own Forum Theatre?

1. Get an ISSUE that needs to be discussed or reviewed

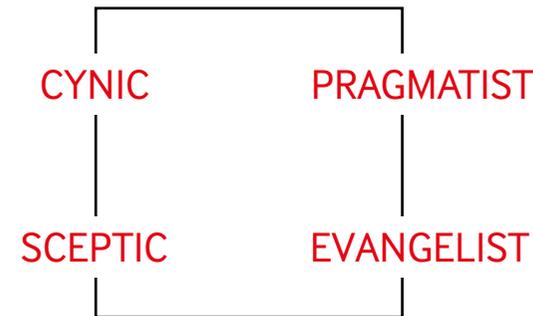
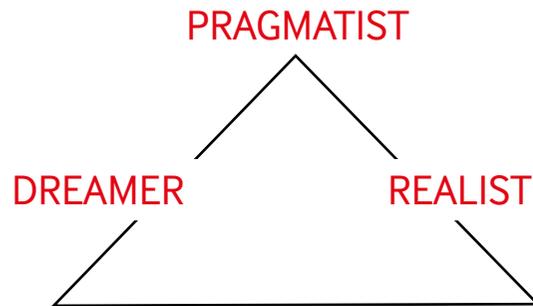
There is no story and no forum without an issue! It can be something that bothers your own community, your group, your own organisation or even yourself. Look for an issue you can use and investigate. By forum theatre you can influence decision makers and find out what people really think. It is an effective way to initiate discussion even between subjects that needs a little push. Professional organisations have used forum theatre to work with a range of organisations providing a safe environment for a range of issues to be articulated such as victims of crime etc. Professional theatre organisations using theatre of the oppressed techniques may visit schools and communities or work with prisons or local police departments when those organisations wish to use the methods to discuss or reflect on changes and important issues.

2. Have an ISSUE? Translate the issue into a narrative structure. STORY IS KING!

If you've found an issue that needs to be solved you are ready for the next step: Translating the issue into a dramatic narration. This process usually starts by investigating the topic on your own. The deeper the better. It can provide you with something you'll be able to start working with. First of all you should create a story that hooks the audience no matter what your overall objective is or how complex the issue. It is very important to think about entertainment and keeping your audience attention. Theatre companies such as Arc Theatre create an interesting story so that people want to find out what will happen, even if they can predict it. Let your creativity be in charge. Create a narrative structure and a plot for your story and adjust it towards your objectives.

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Training Day Four: Session Two



3. How to make it all happen?

a. Think about the drama triangle/rectangle created for Forum Theatre. This can help you to create characters. When creating them try to think about your character's opposites. This is what makes drama. Bare in mind there is a need for distance between characters and their opinion groups in the audience.

b. Remember that you can use the principle of analogy to the actual problem. You may need to change a few names, genders, locations, organisational structure etc. Be cautious when dividing characters into opinion groups.

c. Hook up your audience. Concentrate on creating situations that are both entertaining and useful for possible forum breaks.

d. It can be a metaphor. The Hansel and Gretel story may speak about child psychology, child naivety but it can also serve to discuss other subjects/issues. Remember to adjust the metaphor for your audience.

e. Goals and outcomes. Think about the goals you are aiming to achieve. Forum theatre can be used to explore an issue, to influence decision makers or offer consultations. Those involved in the forum theatre process are seeking a change and some research into possible outcomes may be necessary. However remember it is up to the group to explore possible outcomes as opposed to imposing any external ideas onto the work.

f. Write the story down and rehearse it. Think about your story and characters. Start by creating a core outline of the plot, and as you develop your story keep expanding and adding details. Choose whatever form suits the issue you are exploring. Think about an opening scene and if possible, rehearse it. Think about possible options for developing the scene to share with the audience and be ready for audience reactions and interventions.

HINTS

The following questions can help you build up the core outline of your story.

WHAT?

What type of organization involved in the issue, is in your story? What is the organization called?

WHO?

Who is involved? Names? Ages? Who is arguing? Who are these people? (Realist, Pragmatist, Dreamer)

WHERE?

Where is the location? Where is the scene set? After going through this brief introduction you can start practicing Forum Theatre technique.

Explanation for the drama triangle and rectangle

Dreamer:	Idealist, romantic, utopian, fantasist
Realist:	Down to earth, sceptic, this is how the world and money works
Evangelist:	Positive about everything
Pragmatist:	What are the steps I need to take? Looking for the best solution
Sceptic:	I need more evidence (can convert to evangelist)
Cynic:	Negative, blocking everything (open cynic)

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Facilitator – Actors – Audience Framework

Forum theatre can be seen as a framework with various competences distributed between its parts. Atop all the magic of forum theatre stands the Facilitator, usually also the main author of the pre-written narrative structure. She or he is the one that controls the play and directs it to achieve the overall objective. Just like the conductor is aware of every little detail in a musical score for various instruments and controls “the flow”, the facilitator is the one that watches the group and needs to know everything about the issue. It's very important for him or her to be present also in the moment where actors are receiving inputs from the audience during a forum break. The facilitator monitors the time allocated for running the forum play and he or she is the person who has responsibility for managing the audience interventions. The facilitator can also review objectives for the actors in the forum play after each forum break. The 'break' refers to the moment when an audience member shouts 'stop' and intervenes in the play.

Usually three to four actors are present on the stage along with the facilitator. Each actor stands for one character created according to the triangle/rectangle formula. The audience are divided into several opposing opinion groups and the actor's role is to be a mirror to the particular opinions of the group they are linked to. The actor impersonates or takes on the inputs put forward by the particular audience group he or she is attached to, even if the actor does not agree with these inputs. Actors need to know the background and key messages. Most of the information they need is gathered throughout forum breaks. It is very important that actors can cooperate on stage and are aware of each other's roles. By the means of CYNIC EVANGELIST PRAGMATIST SCEPTIC improvisation they can support each other when a possible forum break starts to emerge. Furthermore they are subordinate towards the facilitator's commands.

As stated earlier, the audience is divided into several opposing 'opinion groups'. Every opinion group is connected to one particular actor on the stage and the actor and the opinion group both share the same objectives as the character type that they are assigned. The role of the audience is to create arguments and provide inputs for their connected actor. Throughout the play, the actors and the fixed character that they have been assigned from the drama triangle, are switching between different opposing opinion groups within the audience, as decided or called by the facilitator. As a result of this, the different opinion groups have to completely change their objectives depending on the character that they are now defending or aligned to. This implies that every member of the audience has to stand in the other person's shoes, no matter what their initial opinion was, they have to try out different sides of the argument.

Exercise: Practical Introduction to Forum Theatre

Forum theatre is an interactive form, used particularly in situations where there is a shared oppression, with a participating audience of 'spect-actors' focused on gaining a better understanding of a problem or issue and testing out possible solutions.

Aims

- To “rehearse for reality” by trying in improvisation the potential ways to change an oppressive situation

Focus: High
Energy: Medium
Positioning: Near the end
Materials: None

Instructions

1. A Forum session should only be done after a group have explored Image Theatre and improvisation. The facilitator can use the image theatre techniques to discover what themes/oppressions a group wishes to try to overcome.
2. Once the groups know what themes they want to work with, and have developed their confidence in improvisation, they can create improvisations for Forum Theatre. When creating an improvisation for a forum session, it is important to have a clear protagonist. The protagonist is the character suffering oppression. The protagonist must be shown to have tried, but failed, to overcome the problem. The scene should end with the protagonist suffering as a result of the problem.
3. The facilitator takes on the role of the 'joker' who explains what 'forum' is. The improvisation is run once for the audience to observe. The Joker explains that the scene will be run again and that this time any audience member may put up their hand and shout 'stop' at which stage the 'joker' asks the actors to pause the scene. The audience member who shouts stop can then suggest an alternative course of action to what is happening in the improvisation and he or she is asked by the joker to go onstage and take the place of the 'protagonist' and to 'act out' this course of action with the other actors improvising in response to what is proposed. The actors should try to be as realistic as possible in their responses.

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Four: Session Two

4. The audience are known as 'spect-actors' because they are watching and can also act or take part directly in the improvisation. The spect-actors have the opportunity to explore new strategies for overcoming the particular problem being shown in the improvisation. The theatre becomes a rehearsal for social change. By having the spect-actor act out something on stage, he/she is practicing an action in preparation for real life. He/she is readier to do that action when he/she gets back to the fiction of reality. According to Augusto Boal "in the fiction of the theatre she prepares something and then in the fiction of reality she can do the same thing that she has already done on stage".
5. After one person has replaced the 'protagonist' and the improvisation continues, any audience member/spect-actor can again shout out 'stop' and get up and replace the new 'protagonist' and so on. As the forum continues, audience members can also replace other characters in the improvisation and not just the protagonist. After each intervention ask for brief comments from the audience to discuss the impacts of each action and other things they are observing.

Exercise: Closing Discussion: Question and Answer, Reflection and Evaluation

The drama facilitator conducts a brief question and answer session followed by a session on reflection and evaluation – see Section One. Participants reflect on the work to date, how to apply the work and how to lead. Before finishing take time to allocate games and exercises that workshop participant wish to lead for the final day of training.

Closing Exercise: Take a Bow

See Training Day Two: Session Two

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Five Session One Reinforcement and Summation

Exercise: Drama Facilitation Practice – Session Two

Aims

- To enable workshop participants to lead games, exercises and activities
- To enable workshop participants to learn and demonstrate core practises in relation to practical drama workshop facilitation and to get feedback in relation to their facilitation practice

Focus:	High
Energy:	Medium to High
Positioning:	Middle and End
Materials:	None

Instructions

1. Allocate games to individual participants. Suggested games are:
 - a. Name Exchange (Crazy Names)
 - b. Partner Walks or Moving Together
 - c. Bradford 1,2,3 or Hands to Hands
 - d. Complete the Image
 - e. Group Sculpture
 - f. Machines with Theme of Oppression
 - g. I am... Agree Disagree
2. The Facilitator hands the workshop over to each participant and they facilitate or lead their game with the full group.
3. When the game is complete, the facilitator and group provide feedback in relation to clarity of instructions, sustained instructions, spatial and group awareness and leadership skills.
4. Because of time, the game does not have to run to the end, the facilitator can call 'stop' once the participant has had ample time to carry out the instructions and some time for sustained instructions.
5. Hold a discussion after each person has facilitated:
 - a. What might be added, eliminated, changed, developed or worked to more useful effect next time? Particularly in relation to clarity of instructions, sustained instructions, group and spatial awareness or leadership skills (delete as necessary) when conducting a particular exercise?
 - b. Can we articulate what it is about a particular approach that makes it useful?
 - c. How does it work upon or through the participants?
 - d. Can we arrive upon any guidelines for workshop participants to take away?

TRAINING CONTENT: STEP-BY-STEP INSTRUCTIONS

Training Day Five Session Two

Exercise: Drama Facilitation Practice – Session Three

Instructions

1. See instructions above re allocation of games to individual participants.
2. Ask participants what games they wish to facilitate. Suggested games are:
 - a. Cultural Shock Name Game - Introduction to Culture and Cultural Diversity
 - b. Fruit Bowl / Anyone Who
 - c. Basic Two Minute Improvisations
 - d. Image Theatre Improvisations – Three Image Scenes
 - e. Getting to Know You – Improvisation on Stereotyping and Prejudice

Exercise: Summing Up - Reflection and Evaluation

- a. Final Group Discussion
- b. Reflection on Expectations from Day One of Training
- c. Completion of a participant evaluation form (click index, then click Section Two: Introduction, then click Drama for Change Forms)
- d. Follow up base line study

Exercise: Closing Visualisation

Focus: Low
Energy: Medium
Positioning: End
Materials: Optional flipchart stand, flipchart paper and markers

Instructions

1. Form a circle.
2. Ask people to close their eyes and to think of a world where there is equality and human rights for all; to imagine in their mind's eye a world without oppression and discrimination.
3. One by one ask each person to call out one word to describe this new world. The facilitator may wish to write the words on a flipchart as they are called out.
4. The facilitator then goes around the circle and asks each participant to finish the sentence 'My name is _____ and the human right I would like everyone to have is _____.'
5. Then everyone shakes out their arms, legs and finally the whole body while adding a sound.
6. Congratulate everyone for taking part in the workshop and ask everyone, on a signal from the facilitator, to clap together to end the workshop.

PARTICIPANT HAND-OUTS

Drama Facilitation: Elements of a Theatre Game or Exercise

When facilitating a theatre workshop it is essential to be aware of the different elements of a game or exercise in relation to aims or functions, the focus of the game or exercise, the energy and the placement or positioning, where you would place it for example at the beginning, middle or end of your workshop and why.

Key Questions are:

- What is the aim or function of the game or exercise?
- How would you rate the focus of this game or exercise?
- How would you rate the energy of this game or exercise?
- Where would you place this game or exercise - at the beginning or middle or end of your workshop and why?

1. What are the aims or functions of a game or exercise?

The function of each game or exercise refers to the aim or purpose, why you are doing the exercise in relation to what skill you want to develop? The sustained instructions that the facilitator does are directly linked to the actual function of the game or exercise. It is worth noting that facilitators should always make participants aware of the purpose(s) for which they are engaging in a game or exercise. In the occasional circumstance for which it is best left until after the activity to apprise the participants of its purpose(s), be sure to include in the discussion the reason for waiting (e.g., the participant might have felt unduly guided toward a certain outcome).

2. How would you rate the focus of this game or exercise?

LOW FOCUS: No person is singled out for direct attention. The group works collectively and the input of individuals is not pointed out.

MEDIUM FOCUS: Although no person is singled out for sustained attention, there is more attention on the individual than in low focus exercises. Some tasks may be done by individuals but these are of short duration.

HIGH FOCUS: The whole group observes one or a small number of persons perform a specific task. These are of longer duration than medium focus.

3. How would you rate the energy of this game or exercise?

LOW ENERGY: An exercise that does not involve a high degree of physical effort or speed, rhythm and co-ordination. This exercise may be verbal in nature or may be based on mental concentration.

MEDIUM ENERGY: Involves physical movement, speed, co-ordination and greater exertion than 'low energy' exercises.

HIGH ENERGY: An exercise that involves sustained physical movements. It usually involves participants moving as fast as they can.

4. In relation to positioning, where do you place this game or exercise, at the beginning, middle or end of your workshop?

BEGINNING: Usually the exercises for the beginning of a workshop would be: low focus and high energy. The exercises should be easy to follow and easy to understand. This enables the facilitator to create a safe but dynamic and energetic environment. Vocal and physical warm-ups are covered here.

MIDDLE: Usually exercises at the middle part of the workshop would be: medium focus and medium energy. The facilitator is now asking participants to take some risks. The games at this point in the workshop are usually more complex than those at the beginning. Theatre games are covered here.

END: Usually exercises at the end part of the workshop will be high focus. The energy may vary according to each exercise. Basically, you are giving the participants a chance to do performance related work that will be observed by the rest of the group, who will effectively function as an audience. Improvisation/acting is covered in this part of the workshop.

References: Smashing Times Theatre Company Literature and Playing the Game by Chrissie Poulter

For Drama Workshop purposes:

A game is a studio activity for which ground rules, parameters and objectives are established, engaged in by participants in a spirit of pure play. A game is seen as an enjoyable end in itself, even though it has benefits for practice, creativity and group dynamics. Most games used in Drama Workshops decline a model based on 'winning' and 'losing', but are designed essentially to foster playful engagement in an imaginative world for purposes of energising, establishing camaraderie and contributing to positive affect. They also support the cultivation of unselfconscious spontaneity within the individual and group, while exercising capacities for invention and imagination, and drawing upon a sort of 'pleasure of the playground'. A game usually 'runs by itself', even though complications or more sophisticated variations can be introduced gradually by the leader.

An exercise is a studio activity that comes with rules, parameters and objectives, but has a clear practice-related or exploratory purpose beyond a game's overriding spirit of play. It may take the form of the group being led through sequenced embodied structures or it may take the form of a focused improvisation, with its defining feature residing in careful guidance by the leader. The course taken by an exercise is subject to the leader's moment-to-moment appraisal of its unfolding in the here and now.

N.B. This is not to say that an exercise cannot be fun and that a game cannot have serious purpose, nor that any attempt to draw formal distinctions between them is sometimes not worth the trouble. They are both anchored in the behavioural mode of human play, and as such seek to gain a multiply beneficial freedom through full-bodied immersion in alternative realities under the watchful eye of workshop leaders.

PARTICIPANT HAND-OUTS

Guidelines for Drama Facilitators

- Always be well prepared
- Promote transparency and ensure project aims and processes are clearly explained to those in attendance
- Ensure that attendance at the workshop is voluntary and there is informed consent
- Aim for a minimum of eight and a maximum of 18 participants.
- Where applicable, aim to have a diversity of participation with representation from a broad range of traditions and geographical areas present and that all voices are equally heard.
- Aim to have a workshop space that is private, comfortable and large enough to accommodate the group. Ensure the room has disability access and has private breakaway rooms if required.
- A key aim of the workshops is to encourage debate on difficult issues. Controversy raises excitement and interest and 'can be an opportunity for dialogue and learning and can focus the group in terms of clarity of thinking and working towards an understanding of different perspectives'. Remind the group about working together, everyone having an equal say, genuine listening and a respect for difference. Identify points for conflict management and ensure that all views are heard and explored. Identify with the group areas where there is agreement and disagreement, where compromise may be possible or unlikely. Ensure that the discussion focuses on ideas and not people and that it is okay for people to have different views and opinions. Try to conclude by summing up all arguments presented.
- The drama facilitator needs to be able to read a group well and to have attentive and emphatic listening skills. Ideally the drama facilitator is neutral as he/she is there to generate a supportive and positive environment and ensure all are treated equal. Everyone is valued and empowered.
- Ensure there is a Support Structure and Follow-Up plan around the workshop. The drama facilitator or a key contact for the group follows up with group members within a two-week period of the workshop to enquire how participants are doing. Distribute a list of Support Resources should participants need to access further support.
- Ensure full monitoring and evaluation of each workshop.
- Place an emphasis on openness, experimentation, risk taking, and creativity. Commit to collaboration and empowerment and to promoting social justice and where possible, commit to long-term work.

Group Contract: The facilitator encourages the creation of an environment within the workshop where everyone feels safe and key principles of human rights are encouraged including fairness, respect for human dignity, respect for difference, tolerance and equality. Every time you work with a new group, explain that you wish to identify guidelines for working together within the workshop in order to create a creative and safe space. This can be referred to as a 'Group Contract'. Ask the group to suggest guidelines/rules for working together and the facilitator writes these on the flipchart. Explain that everyone in the group needs to agree to the guidelines before it is written on the flipchart. The Drama Facilitator can make recommendations such as:

- Punctuality and respect for Timekeeping – start and end on time
- Talking one at a time and speaking without interruption
- Genuinely listening to each other. A sense of genuine listening and reflection involves a desire to understand and move on
- Having Respect for each other and for the drama facilitator including valuing different opinions and difference. Everyone valued and genuinely heard
- Do not judge others
- Encouraging everyone to actively participate
- To work positively and support each other
- Confidentiality is important and information shared in the workshop stays within the group and is not repeated outside. Stories from the workshops can only be used afterwards with informed consent

PARTICIPANT HAND-OUTS

Drama for Change Information Leaflet: Key Terms re Anti-Racism and Diversity

Culture:

Ideas, customs, skills, arts, attitudes, social behaviour, etc of a particular people or society that are transferred, communicated or passed along from one generation to the next.

Cultural diversity:

Having people of different cultures, religions, nationalities, ethnic groups and backgrounds making up a community. Diversity refers to the fact that everyone is unique and different and cultural diversity promotes being respectful to other cultures besides your own.

Identity:

A person's identity is who a person is and what makes them who they are. A person has an individual identity and an identity based on the groups he or she belongs to. Parts of a person's identity are fixed, other parts are fluid, they can change or alter.

Stereotyping:

Labels or categories used to define or describe others, particularly those they perceive to be from a different grouping to themselves. Stereotyping applies generalized characteristics to a group. Although these can be positive or negative, stereotypes always have the potential to do harm because if they are accepted as 'the truth', they lead to sweeping assumptions about entire groups.

Prejudice:

A negative judgement against a group or people often stemming from stereotyping.

Discrimination:

Discrimination occurs when someone or a group of people act on their prejudices. It is against the law to discriminate against a person in certain areas on the basis of: gender, marital status, family status, age, disability, race, sexual orientation, religious belief, and membership of the Travelling Community.

Racism:

Racism is based on a false belief that some groups of people are superior to others because they have a different skin colour, nationality, religion, ethnic or cultural background. A person may experience racism or ethnic discrimination because they have a different nationality, have a different skin colour or culture or have a different religion.

It is now recognised that there is only one race, the human race. Racism is a criminal offence and it is also illegal to encourage other people to be racist. Racism occurs on a number of levels, including individual, cultural, and institutional. Institutional racism can be described as the network of institutional structures, policies and practices that create advantages and benefits for the majority ethnic group and discrimination, oppression and disadvantage for people from targeted radicalised groups and minority ethnic groups. The advantages created for the dominant group are often invisible to them. Racism has much in common with sexism, ageism, sectarianism or discrimination against people who live in particular areas. It is preferable to facilitate the development of a common sense of working together to achieve the rights of all groups that suffer discrimination, rather than for example prioritising one area over another.

Interculturalism:

Celebrating differences, understanding that different ways of life and ways of thinking exist, and that it is a good thing that such diversity exists in the world. It is about promoting equality and challenging inequality, particularly racial or ethnic discrimination of various kinds.

Ethnic Group:

An ethnic group is a group of people sharing a collective identity based on a sense of common history and ancestry. Ethnic groups possess their own culture, customs, norms, beliefs and traditions. Other relevant characteristics shared in common could be language, geographical origin, literature, or religion. An ethnic group can be a majority or a minority group within a larger community. All people belong to one or more ethnic groups but are often unaware of their ethnicity if they are part of the dominant ethnic group.

Travelling Community:

People commonly called Travellers and who are identified (by themselves and others) as people with a shared history, culture and traditions, including historically, a nomadic way of life on the island of Ireland.

Migrant:

A migrant is a person who moves from one country to another, on either a temporary or a permanent basis.

PARTICIPANT HAND-OUTS

Drama for Change Information Leaflet: Key Terms re Anti-Racism and Diversity

Refugee:

The Refugee Act (1996) defines a refugee as 'a person who, owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his or her nationality or, owing to such fear, is unwilling to avail himself or herself of the protection of that country.'

Sectarianism:

A person is sectarian if he or she 'adheres in a bigoted or narrow-minded fashion to a sect or body of persons who have agreed upon particular doctrines or practices', Oxford English Dictionary. Within Ireland and Northern Ireland, sectarianism most often refers to tackling the divisions which have historically existed between the Protestant and Catholic Christian faiths / nationalist / unionist communities, etc and the bigotry that manifests itself through abusive actions and words.

Democracy:

Democracy involves the active participation of the people, as citizens, in politics. It is a political system where the people elect political representatives and governments through free and fair elections. Democracy is meant to be a process where people can elect leaders and hold them accountable for their policies and time in office. In democratic countries the rule of law is meant to protect the human rights of all citizens equally.

Article 12: Freedom from interference with privacy, family, home or correspondence.

Article 13: Right to freedom of movement in and out of a country.

Article 14: Right to asylum from persecution.

Article 15: Right to marry and to found a family.

Article 17: Right to own property.

Article 18: Right to freedom of thought, conscience and religion.

Article 19: Right to freedom of opinion and expression.

Article 20: Right to freedom of peaceful assembly and association.

Article 21: Right to take part in the government.

Article 22: Right to social security.

Article 23: Right to work and to join trade unions.

Article 24: Right to rest and leisure.

Article 25: Right to an adequate standard of living.

Article 26: Right to education.

Article 27: Right to freely to participate in the cultural life of the community.

Article 28: Right to a social order where these rights can be fully realized.

Article 29: Duties to the community essential to free and full development.

Article 30: Right to freedom from state interference re the above outlined rights.

SUMMARY OF THE UNIVERSAL DECLARATION OF HUMAN RIGHTS:

Article 1: All human beings born free and equal.

Article 2: Everyone entitled to rights outlined, without distinction such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.

Article 3: Right to life, liberty and security of person.

Article 4: No one shall be held in slavery or servitude.

Article 5: No one shall be subjected to torture or degrading treatment.

Article 6: Right to recognition everywhere as a person before the law.

Article 7: All are equal before the law.

Article 8: Right to an effective remedy by the competent national tribunal.

Article 9: No one subjected to arbitrary arrest, detention or exile.

Article 10: Entitled in full equality to a fair and public hearing.

Article 11: Right to be presumed innocent until proved guilty.

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Drama for Change Information Leaflet: Key Terms re Gender Equality

Gender Equality:

Gender equality is achieved when women and men enjoy the same rights and opportunities across all sectors of society, including economic participation and decision-making, and when the different behaviours, aspirations and needs of women and men are equally valued and favoured. www.genderequality.ie

Gender Equality states 'that all human beings are free to develop their personal abilities and make choices without the limitations set by strict gender roles; that the different behaviour, aspirations and needs of women and men are equally considered, valued and favoured'. Implementing gender equality fully requires equal representation and participation of both men and women in the economy, decision-making, as well as in social, cultural and civil life. Only in this way will men and women reach their full potential in society. It implies a fair distribution of resources between men and women, the redistribution of power and caring responsibilities, and freedom from gender-based violence.

Feminism:

Feminism is about advocating for and achieving women's rights based on the principle of equality ensuring there is social, political, economic and cultural equality for all. Feminism is about equality for men and women equally.

Equality:

Equality is about social and political equality for everyone in society, with everyone being valued equally. Everyone shall have fairness, equal opportunity and justice and shall not be discriminated against because of their race, ethnic origin, religion, political belief, disability, sexual orientation, age or gender.

Human Rights:

The idea of 'human rights' implies that a person has a set of rights because she or he is a human being. While someone may have extra rights because he or she is a citizen of a particular country (the right to vote in that country, for instance) human rights apply to everyone irrespective of their country. Human rights are basic rights and freedoms that belong to every person in the world and are based on core principles of fairness, respect for human dignity, tolerance, equality, autonomy and the belief that everybody should be treated equally and with dignity – no matter what their circumstances. Equality and Human rights apply to everyone equally – men, women, older people, children, young adults, minority ethnic people, people with disabilities, migrants, members of the travelling community, gay, lesbian and transgender people, etc.

Gender:

Refers to the socially constructed roles, behaviours, activities and attributes that a given society associates with men and women. The term 'gender' differs to the closely related term 'sex' which refers to the biological and physiological characteristics that define men and women. 'Male' and 'female' are sex categories, while 'masculine' and 'feminine' are gender categories. Aspects of sex will not vary substantially between different human societies, while aspects of gender may vary greatly. Gendered differences – those that society associates with men and women – have no necessary biological component, it is cultures that construct differences in gender and these differences are changeable over time. Some examples of sex characteristics:

- Women menstruate while men do not;
- Men have testicles while women do not;
- Women have developed breasts that are usually capable of lactating, while men have not;
- Men generally have more massive bones than women.

Some examples of gender characteristics:

- In the United States (and most other countries), women earn significantly less money than men for similar work;
- In Saudi Arabia men are allowed to drive cars while women are not;
- In most of the world, women do more housework than men.

'Gender' refers to the roles and responsibilities assigned to men and women by society. Girls and boys are not born knowing how they should look, dress, speak, behave or think. Their socialisation is influenced by their families, peers, communities and institutions such as the media. Gender norms are created by our culture, not by nature and can change over time. A few decades ago, for example, it would have been highly unusual, if not unthinkable, for a man to choose to give up work in order to stay at home and look after his children. Despite many advances in equality of opportunities and rights between women and men, 'traditional' or 'rigid' gender norms remain pervasive in Europe and across the world amongst both adults and young people. Gender norms can be so ingrained that people often accept them as 'the way things are' and fail to recognise the power they have to shape expectations and behaviour (Carroll, 2010).

Gender-based violence (GBV) is an umbrella term for any kind of discrimination or harmful behaviour or act, which is directed against a person on the basis of their (real or perceived) gender or sexual orientation. GBV may be physical, sexual, psychological, eco-

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Drama for Change Information Leaflet: Key Terms re Gender Equality

conomic or socio-cultural. Its root causes need to be understood in the context of gender norms, values and beliefs which support unequal hierarchies of power between women and men but also among men and among women. These hierarchies of power not only make gender-based violence possible, in some cases they create an environment where GBV is tolerated and even considered acceptable. Perpetrators may include family or community members and those acting on behalf of cultural, religious or state institutions.

Gender-based violence affects both women and men but disproportionately affects women and girls, reflecting their subordinate status in society. Different groups of women and men, such as those belonging to sexual minority groups, are also likely to be disproportionately affected by gender-based violence. Source: Youth4Youth, A Manual for Empowering Young People in Preventing Gender Based Violence Through Peer Education, www.medinstgenderstudies.org.

Gender-based violence is any act that results in, or is likely to result in, physical, sexual or psychological harm or suffering, including threats of such acts, coercion or arbitrary deprivations of liberty, whether occurring in public or in private life...the definition should encompass, but not be limited to, acts of physical, sexual, and psychological violence in the family, community, or perpetrated or condoned by the State, wherever it occurs.'

Examples include sexual violence including sexual exploitation/abuse and forced prostitution; domestic violence; rape including marital rape; trafficking; forced/early marriage; harmful traditional practises such as female genital mutilation/cutting, honour killings, widow inheritance; non-spousal violence; and sexual harassment and intimidation at work, in school and elsewhere. Gender-based violence may involve intimate partners, family members, acquaintances or strangers. It is a violation of human rights, rooted in women's subordinate status and the elimination of gender-based violence is central to gender equality and the empowerment of women.

Gender-based violence (GBV) is perhaps the most widespread and socially tolerated of human rights violations. According to the UN Declaration on the Elimination of Violence Against Women (1993) violence against women is a manifestation of historically unequal power relations between men and women, which have led to domination over and discrimination against women by men and to the prevention of the full advancement of women. Around the world, GBV has a greater impact on women and girls than on men and boys and is a human rights issue. It is important to note, however, that men and boys may also be victims of gender-based violence, especially sexual violence.

"Worldwide, an estimated one in five women will be a victim of rape or attempted rape in her lifetime. One in three will have been beaten, coerced into sex or otherwise abused, usually by a family member or an acquaintance. More often than not, the perpetrators go unpunished. Each year, hundreds of thousands of women and children are trafficked and enslaved, millions more are subjected to harmful practices."

Gender Mainstreaming is a globally accepted strategy for promoting gender equality. Mainstreaming is not an end in itself but a strategy, an approach, a means to achieve the goal of gender equality. Mainstreaming involves ensuring that gender perspectives and attention to the goal of gender equality are central to all activities - policy development, research, advocacy/ dialogue, legislation, resource allocation, and planning, implementation and monitoring of programmes and projects. www.un.org

Gender equality cannot be achieved by dealing with the issues of one gender seen in isolation from those of the other, nor from those of society as a whole. Hence, gender mainstreaming is used in order to ensure that gender issues are dealt with at all levels and at all stages. Gender equality is about ensuring that men and women are treated equally and is a human rights issue.

References: www.unfpa.org; www.who.int; www.eeagrants.org

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Drama for Change Information Leaflet: Intercultural Competences

Intercultural competence is the ability to develop knowledge, skills and attitudes that lead to visible behaviour and communication that are both effective and appropriate in intercultural interactions (Deardorff 2006).

The development of intercultural competences facilitates effective and appropriate relationships and interactions among people from various origins and cultures as well as within heterogeneous groups. Intercultural competences permit sharing an awareness of similarities and differences among people, thus avoiding risks such as the reproduction of stereotypes and the promotion of one-sided perspective on culture. People from diverse backgrounds have different, but equally significant things to contribute to an intercultural encounter due to their own experiences with race, gender, religion, etc. In order for interactions to run smoothly and to avoid misunderstandings, uncomfortable situations and conflict, individuals should recognise the different values, beliefs and attitudes among members of the group they interact with.

Intercultural competences refer to having adequate relevant knowledge about particular cultures as well as general knowledge about the sorts of issues arising when members of different cultures interact, holding receptive attitudes that encourage establishing and maintaining contact with diverse others as well as having the skills required to draw upon both knowledge and attitudes when interacting with others from different cultures.

Thus the following **knowledge, skills and attitudes** are essential when speaking of intercultural competences:

- **Cultural self-awareness** – knowledge of the intersections of race, gender, religion, etc. within oneself, articulating how one's own culture has shaped one's identity and world view
- **Culture-general knowledge** – non-verbal behavior, communication style, cognitive style, cultural values and language use (pragmatics), e.g. handshake as welcoming gesture
- **Culture-specific knowledge** – analysing and explaining basic information about other cultures (history, values, politics, economics, values, beliefs and practices), deeper and subtler interpretations of cultural patterns within a specific culture, e.g. the length and firmness of a handshake
- **Sociolinguistic awareness** – acquiring basic local language skills, articulating differences in verbal/ non-verbal communication and adjusting one's speech to accommodate nationals from other cultures
- **Interaction analysis** – observing members of another culture during their interactions and taking mental note

- **Grasp of global issues and trends** – explaining the meaning and implications of globalisation and relating local issues to global forces
- **Listening, observing and evaluating skills** – using patience and perseverance to identify and minimise ethnocentrism, seek out cultural clues and meaning
- **Analysing, interpreting and relating skills** – seeking out linkages, causality and relationships using comparative techniques of analysis
- **Critical thinking skills** – viewing and interpreting the world from other cultures' point of view and identifying one's own
- **Other skills** – relationship building skills, behavioural skills (listening, problem solving, etc.), empathy for one's counterpart, information gathering skills, etc.
- **Respect** – seeking out other cultures' attributes; value cultural diversity; thinking comparatively and without prejudice about cultural differences
- **Openness** – suspending criticism of other cultures; investing in collecting 'evidence' of cultural difference; being disposed to be proven wrong, being receptive of the ideas, beliefs, and opinions of others
- **Curiosity** – seeking out intercultural interactions, viewing difference as a learning opportunity, being aware of one's own ignorance, suspending own assumptions and value judgments, practice cultural humility, enhancing own perception skills, developing multiple perspectives, increasing tolerance of ambiguity, asking questions as culturally appropriate, becoming analytically inquisitive, assessing the credibility of our cultural sources
- **Cognitive flexibility** – the ability to switch between two or more cultural concepts or to simultaneously consider both
- **Motivation** – the motivation behind certain behavioral patterns, both of one's own and the cultural other
- **Discovery** – tolerating ambiguity and viewing it as a positive experience; willingness to move beyond one's comfort zone

The above knowledge, skills and attitudes refer to an individual who learns to be flexible, adaptable, empathetic and adopts an ethno-relative perspective. These qualities are reflected in external outcomes which refer to the observable behaviour and communication styles of the individual. A person who commands a good number of the skills described above is, or is learning to be, intercultural competent.

Typically, intercultural competences are gained through a combination of experience, training and self-reflection. Intercultural competence cannot be acquired in a short time or in one training module. It is not a naturally occurring phenomenon but a lifelong process which needs to be addressed explicitly in learning and teaching.

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Drama for Change Information Leaflet: Intercultural Competences

The interculturally competent educator is able to understand, evaluate and relate to ambiguous and uncertain intercultural situations, realising the relative validity of the own frame of reference and able to select and use communication styles and behaviour that fit a specific local and intercultural context. The level of intercultural competence of educators, their activity or passivity in the broadly understood area of culture, have an undeniable impact on the attitudes of the learners towards constructing the learning process and creating a work environment of tolerance, trust and openness.

Ways for **developing intercultural competences** include:

- intentional and developmentally sequenced programme design of learning
- balanced challenge and support, leading to the reduction of anxiety in intercultural encounters
- facilitating learning before, during and after intercultural experiences
- depth of intercultural experiences and language immersion
- intercultural competence training
- cultivating curiosity and cognitive flexibility

INTERCULTURAL COMPETENCES ESSENTIAL FOR TEACHING ACROSS CULTURES (Bennett 2011)

The **effective intercultural educator** should have the ability to:

- Comprehend the role of teaching in the learner's culture
- Communicate clearly to non-native speakers of the language used in teaching
- Facilitate multicultural groups (including turn-taking, participation, use of silence, etc.)
- 'Code-shift' from one communication style to another
- Paraphrase circular or indirect statements respectfully for linear and direct group members
- Express enthusiasm for the topic in culturally appropriate ways
- Suspend judgment of alternative cultural norms
- Recognise and address culture-specific risk factors for learners (loss of face, group identity, etc.)
- Develop multiple frames of reference for interpreting intercultural situations
- Demonstrate good judgment in selecting the most appropriate interpretation in a transcultural situation

- Ask sensitively phrased questions while avoiding premature closure
- Avoid ethnocentric idioms, slang and aphorisms
- Interview a cultural informant to obtain needed information on subjective culture
- Recognise ethnocentrism in goals, objectives, content, process, media and course materials as well as group interaction
- Motivate learners based on their own values
- Deliver courses in a variety of methods
- Interpret nonverbal behavior in culturally appropriate ways
- Monitor the use of humour for cultural appropriateness
- Display cultural humility
- Be culturally self-aware

PARTICIPANT HAND-OUTS

Ten Suggestions for Supporting Anti-Racism and Gender Equality

1. The fact you are taking part in a workshop that explores anti-racism and gender equality is an important step forward.
2. Recognise and understand that racism, discrimination and sexism are issues in our society. Stay informed, read the Drama for Change Research documents from each country and become familiar with information on policy and actions for promoting anti-racism and gender equality in your country and at a European level and learn how to report racist and discriminatory incidents and content.
3. Taking responsibility for our own behaviour in terms of how we relate to others. What is our response when someone makes a bigoted, racist, sectarian or sexist comment or joke? Do we laugh and accept what is said which might lead the person to believe we agree with them or do we challenge and speak out which may influence the other person. Are there occasions when we can challenge negative opinions and prejudices that can lead to discrimination or speak out against racist or sexist behaviour and not accept what others may say or do, providing a different perspective for others as we promote the acceptance of different beliefs and cultures.
4. Continually explore ways to demonstrate an intolerance of racism and sexism and have solidarity with those who experience racism and/or sexism and inequality.
5. Take part in anti-racism and anti-sexism work and have a wider commitment to equality and social justice. See a list of Support organisations in the Drama for Change Research document for each country and donate time and services to groups and charities working with refugees
6. Does your group or organization have a code of practice or policy for highlighting the need for respect for others and for dealing with specific incidents of racism, discrimination, and sexism? If yes, are you aware of the procedures and if not, can your group or organisation develop such a policy?
7. Making friends with people from different communities and learning about different cultures and communities
8. Show solidarity with Refugees and Asylum Seekers by attending refugee solidarity events or organising your own and support new migrants to feel at home by hosting a Welcome Dinner
9. Speak about feminism and promote the idea of equality between women and men and between all people.
10. Stand up for the rights of refugees and asylum seekers by raising these issues with your local politicians and signing petitions.

PARTICIPANT HAND-OUTS

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ANTI-RACISM AND GENDER EQUALITY

[Recycling Hatred: Racism\(s\) in Europe Today A Dialogue between Academics, Equality Experts and Civil Society Activists Enar Anti-Racism in Focus 1 Published by the European Network Against Racism \(ENAR\), Brussels, February 2013](#)

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SECTION THREE: RESEARCH DOCUMENTS

This section contains links to five on-line **Drama for Change Research Documents**, one from each partner country. The partner countries are Ireland, Spain, The Netherlands, Germany and Bulgaria. Each of the partner countries have prepared one Research Document containing information in relation to their own country as follows:

- Information on Host Country
- Information on Ethnic and Migrant Groups
- Summary of Current Policy and Legislation re Anti-Racism and Discrimination
- How to report incidents of Racism and Discrimination
- Information in Relation to Gender Equality and the EU
- List of Support Organisations
- Bibliography
- Contact Details
- Interviews with target group representatives

Please click on a country below to access the Research document in English for that particular country. When you click on the red button underneath you can find the translation of the document in the language of the respective country.

SECTION FOUR:
THEATRE GAMES
DEMONSTRATIONS

DRAMA
FOR CHANGE

SECTION FOUR: THEATRE GAMES DEMONSTRATIONS



DRAMA FOR CHANGE THEATRE GAMES DEMONSTRATION IRELAND

The Video Demonstration shows a step-by-step approach on how to run the drama game or exercise, demonstrated by a facilitator working with a group of participants. The video is displayed on You Tube.



GAMES:
NAME EXCHANGE (CRAZY NAMES)
CULTURE SHOCK NAME GAME
NEAR AND FAR (BOMB AND SHIELD)

DRAMA FOR CHANGE THEATRE GAMES DEMONSTRATION SPAIN

The Video Demonstration shows a step-by-step approach on how to run the drama game or exercise, demonstrated by a facilitator working with a group of participants. The video is displayed on You Tube.



DRAMA FOR CHANGE THEATRE GAMES DEMONSTRATION THE NETHERLANDS

The Video Demonstration shows a step-by-step approach on how to run the drama game or exercise, demonstrated by a facilitator working with a group of participants. The video is displayed on You Tube.



**GAMES:
COLOMBIAN HAND HYPNOSIS
ORANGE EXERCISE
I AM... AGREE / DISAGREE**

DRAMA FOR CHANGE THEATRE GAMES DEMONSTRATION GERMANY

The Video Demonstration shows a step-by-step approach on how to run the drama game or exercise, demonstrated by a facilitator working with a group of participants. The video is displayed on You Tube.



GAMES:
HANDS TO HANDS
IDENTIFY YOUR NAME - INTRODUCTION TO IDENTITY
PINKIE FINGER CLAP

DRAMA FOR CHANGE THEATRE GAMES DEMONSTRATION BULGARIA

The Video Demonstration shows a step-by-step approach on how to run the drama game or exercise, demonstrated by a facilitator working with a group of participants. The video is displayed on You Tube.



GAMES:
BRADFORD 123
FRUIT BOWL / ANYBODY WHO
JUGGLING EXERCISE
ADJECTIVE NAME GAME / SUPER SAM

DRAMA **FOR CHANGE**

