

Methodology for performing forum theatre against xenophobia

The training methodology concept





SAYNOPHOBIA

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The Training Methodology Concept

This training program and methodology are inspired by the need for a more interactive and engaging approach in the classrooms. Approach for teaching students how to grasp the reality with an open mind and by overcoming the burden of prejudice. In order to do this in a more effective and impactful way, we are proposing a methodology based on stage techniques and forum theatre performances in specific. The 4 main principles embedded in this training concept are defined as **“the InterInn approach”**:

- 1. Interaction** – mutual communication, reaction and influence are preconditions for building a safe, working and sustainable environment for performing forum theatre;
- 2. Interdisciplinary** – methodology inspired by principles from different stage art forms consolidated by the concept of forum theatre;
- 3. Interconnection** – putting oneself in the shoes of somebody else and within a constant interaction with the other group members benefits one’s empathy and understanding toward the variety of different others;

4. Innovation – an innovative mix of method and principles to unleash the imagination and empower students in the process of building a new, tolerant and accepting environment.

Contents of the training program:

INTRODUCTION

1. Project mission and purposes

What are the overall objectives of the project?

Our vision is to use forum theatres and micro-learning to combat xenophobia in high school students. Through these approaches, we seek to foster empathy, respect, self-expression and confidence amongst students, thereby creating an inclusive environment that allows individuals of any background and culture to feel accepted and appreciated.

Forum theatre is a form of theatre which allows audience members to interact with the action performed on stage. This type of theatre effectively teaches audiences, as well as performers themselves, how to think critically about social issues such as xenophobia. By placing themselves in the shoes of those affected by xenophobia, students will gain insight into how their words and actions can have a profound impact on those around them.

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On the other hand, microlearning is a method of education which encourages shorter learning sessions that focus on more specific topics. With this approach, we can guide high school students through targeted activities that help them understand the causes of xenophobia and why it is wrong. Through these activities, they can learn new ways to express themselves without fear or judgement from others. They can also receive feedback from peers or teachers, which will help them develop their skills in self-expression and communication with people from different backgrounds.

Ultimately, our goal is for high school students to participate in both forum theatre performances and micro-learning activities to become more understanding and respectful towards those who are different from them. We hope that these activities will not only improve their social awareness but also empower them with the confidence they need to engage in meaningful discussions around cultural diversity without being fearful or judgemental towards others.



Our primary objectives are:

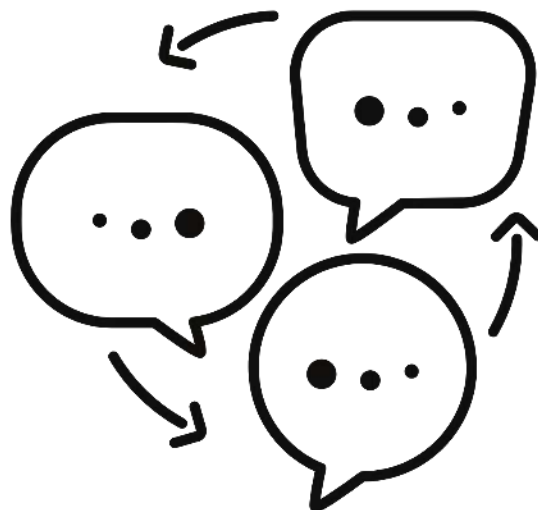
1. Supporting actions against intercultural problems such as racism and social fears in the EU is vital to helping foster more understanding, acceptance and respect between different cultures. These actions include increasing awareness of intercultural differences, encouraging dialogue between groups, challenging established perceptions of various cultures, nurturing specific skills like tackling radicalization, expressing feelings and cooperation, and exploring solutions to existing conflicts. This aims to create an environment where everyone can learn from each other's experiences and knowledge. Ultimately, with better communication, social relations and international cultural awareness, communities will be able to embrace their differences and form stronger bonds that lead to greater unity within the EU.

2. Nurturing specific skills such as tackling radicalization helps build a stronger foundation for communities to overcome prejudice and hate-based behaviour, often a source of intercultural problems in the EU. Providing resources that focus on assisting individuals to express their feelings in a constructive way while also learning how to work together cooperatively even when they disagree on specific issues is essential for creating an atmosphere of exchange and trust.

Furthermore, this also allows people to challenge assumptions about other cultures and explore new solutions that can bring the different sides closer together instead of pushing them apart.

3. Increasing awareness of intercultural differences is critical for fostering harmony in the EU since it gives people the opportunity to be exposed to unfamiliar concepts that may have previously been unknown or misunderstood by them due to limited exposure or experience with other cultures. That helps reduce judgemental attitudes towards others, which can ultimately decrease resentment or hostility between different groups. Building bridges among these divides can also help create a more tolerant society that has improved the quality of life across all nations within the EU region.

4. Challenging established perceptions of various cultures is also essential for improving relationships between members of different societies since this encourages individuals to think beyond what they believe is right or wrong based on their own experiences or backgrounds instead of looking at things from another culture's point of view to gain insight into how others might view an issue differently than them— something which could lead them towards finding common ground when discussing controversial topics or trying resolve conflicts between parties involved in a problem.



5. Better results in communication, social relations, and international cultural awareness mean finding ways for each group within the EU region to understand one another better to foster mutual respect regardless of disagreements. This requires being mindful of the language used when discussing sensitive topics and listening attentively. Hence, each party has a chance to speak without interruption – two elements that need careful consideration if meaningful progress is desired, particularly when attempting to establish dialogue across cultures. Additionally, taking steps to embrace differences by celebrating holidays, customs, traditions etc., provides people with opportunities to appreciate those who are different from themselves while also gaining a more significant appreciation of their own culture – which leads to more harmonious living conditions for everybody involved.

Why are we preparing this methodology?

The Saynophobia project will involve a four-phase approach to combat Xenophobia through forum theatre. The first phase will include partners creating a collection of good practices across the EU on combating Xenophobia, which can then be used as the basis for developing training on addressing and reducing Xenophobia with creative approaches such as forum theatre. The second phase of this project is the development of this training methodology, in which experienced trainers will create interactive sessions to help participants understand and address issues related to Xenophobia through creative methods such as forum theatre and improvisation. Participants will be encouraged to draw upon their own experiences when addressing these topics and will learn new techniques that they can use to create positive change in their communities.

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In the third phase of this project, a Saynophobia e-platform will be created. This platform will provide an online resource for those who have completed the training, allowing them to access information about resources and events related to combating Xenophobia with creative approaches like forum theatre. It will also include a discussion board where participants can share ideas, ask questions, or express concerns about their work in this field.

This project's fourth and final phase involves creating a Saynophobia guidebook for coping with Xenophobia through forum theatre. This guidebook outlines best practices for tackling Xenophobia issues and provides detailed instructions on how to develop practical exercises using forum theatre. Techniques include improvisation, storytelling by inventing and playing scenarios, creating interactive performances and other strategies. These are designed to accurately represent real-life situations and give insight into how people experience discrimination or fear in different contexts.

The Saynophobia project provides an innovative approach towards overcoming issues related to Xenophobia by utilizing creativity and imagination as tools for creating positive change within communities. Combining traditional education with creative arts methods like forum theatre enables individuals from all walks of life – regardless of age or gender – to learn about issues concerning Xenophobic behaviour and develop their skill set for addressing it effectively in an engaging way. Moreover, by equipping individuals with the necessary tools to combat prejudice and intolerance, they become empowered agents in promoting social inclusion in society at large.

Proposed Approach

We are using performing art techniques (improvisational and forum theatre in particular) in order to deal with xenophobic attitudes among students. Our approach to dealing with xenophobic attitudes amongst students involves the use of specially designed performing art techniques.

We focus on utilising improvisational and forum theatre, which are both powerful tools that encourage creative ways of problem-solving and allow participants to explore different perspectives in a safe and supportive environment.

Improvisation can help participants to create spontaneous scenarios, whilst forum theatre encourages them to develop strategies for addressing social issues like xenophobia. By combining these two elements, we enable students to actively engage in meaningful conversations about their own experiences as well as those of others.

Through this process we hope that students will gain a deeper understanding about the complexity of such attitudes and how they can shape different identities within a given social context. Furthermore, by providing an atmosphere where everyone is encouraged to express their views without fear of judgement or ridicule, we believe that it will lead to increased empathy towards people from different backgrounds – encouraging them to ultimately embrace diversity rather than reject it.

Why do we use performing art techniques?

- performing arts empower the individual to analyse and question fixed stereotypes and prejudice
- performing arts activate the imagination of actors/participants thus empowering them to imagine different scenarios and ways out of certain situations
- performing arts unlock empathy
- performing arts can provide different levels of freedom in terms of constructing imaginary worlds
- mastering improvisation is a key to successful and effective application of forum theatre

Approaching performing arts techniques can be a powerful way to break through cultural and societal restrictions, as well as to develop creative problem solving skills. By using these techniques, participants can explore the boundaries of their imagination and come up with innovative solutions that may have previously been overlooked. Improvisation is an especially important skill in the application of forum theatre, as it allows people to respond spontaneously to changes in a scene or environment without having to plan ahead. Furthermore, it allows them to act out different narratives and situations, which encourages empathy and allows individuals to gain insight into what another person may think or feel in any given situation. Performing arts techniques are also useful for exploring difficult topics such as racism and discrimination in a safe environment. By creating scenes that address these issues directly, participants can gain deeper understanding about the complexities of systemic oppression and how it impacts the lives of those affected by it.

Through this process, they can develop compassion for those who are disproportionately impacted by these injustices, ultimately helping create an inclusive society where everyone is valued and respected.

1. The role of teachers

Why do teachers play an important role in the process?

- teachers/trainers as trusted partners in the process formal and informal education
- teachers/trainers as a key resource for transferring knowledge, social skills and perceptions
- teachers/trainers guiding the process of emotional maturity and socialisation of students

Teachers/trainers as trusted partners in the process formal and non-formal education

Let's begin with the definition of trust and partner. According to Tschannen-Moran trust is generally defined as people who share common cares and needs and who value trust in their relationships (Tschannen-Moran, 2004). Looking at the definition of the second term, partner is generally defined as a person who is engaged in the same activity with another person or persons. In case of both terms at least two people are involved in action.

Taking these two terms in the field of education we can refer to a trusted educational partnership. A partner is perceived as an equal who is there to help and give support, mostly on the students side. As a result the collaborative work of teacher and student is essential to establish a trusted partnership aiming to achieve the objectives of the learning process.

Research shows that students engage better with learning, behave better in class and in different situations when they trust their teacher. When the relationship between teacher and students is strong, improvements in students' engagement in the educational process can be observed – learning and teaching, attendance, academic results.

Looking at the educational process, formal education, which is the most known form of education as it is happening in an educational institution, is a structured and systemic form of learning. While non-formal education is happening outside of the formal education curriculum, mixing formal and informal education. Non-formal education emphasises voluntary and active participation and it is closely linked to participants' needs and interests.

Performing forum theatre can be easily used in a variety of learning contexts, in formal and non-formal education. Coming back to the trust and partnership, teachers and trainers must be and act as trusted partners supporting the students in this process. Students may be unsure and less confident in their skills to act, but the main purpose of the forum theatre is to be an educational tool so that students understand social realities, xenophobic actions and other discriminatory behaviours and learn how to combat these attitudes. So teachers and trainers have to build trust and encourage their students. They may use the following ways of building trust:

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Be clear – Forum theatre has specific rules which can be transmitted to students in a simple and understandable way. When you deliver information and give instructions make sure they are clear for students and they understand your message and what they have to do.

Be prepared – students' trust increases when they have a prepared person in front of them. Prepare yourself strongly, make sure you know very well the rules of forum theatre and how it is implemented. Also prepare students with improv techniques and games so that they feel more confident when playing forum theatre.

Be committed – your attitude is very important, students trust reliable people. To gain their trust, you must show commitment to them and keep the given word to them.

Be connecting & supportive – the first step to connect with students is to listen to them carefully and give them your support. Show that you appreciate their contribution and effort when performing forum theatre. Be present during the session as students can sense if you are disconnected, your mind being somewhere else.



Teachers/trainers as a key resource for transferring knowledge, social skills and perceptions

Transferring knowledge, social skills and perception to students in the education process is an art where the teacher is the artist who needs to be very skilled in using the right tools and methods. Using the right learning method teachers can create a friendly atmosphere and encourage students to overcome personal limitations, fears, build trust and expand knowledge.

Formal education may be rigid and rigorous through the traditional ways of teaching that rely on information transmission. While alternative learning methods engage students, they rely on involving all senses of participants.

Forum theatre is a specific and effective method at the same time, giving to the teachers the ability to transfer knowledge, social skills and perception in a lighthearted way. The method offers the perfect set-up where students will be able to understand social realities, xenophobic attitudes, oppression, discrimination, to reflect on them and act in countering them. In addition to the knowledge they will gain about social realities, they will develop social skills such as effective communication, conflict resolution, active listening, empathy and understanding of complex real life situations.

Teachers/trainers guiding the process of emotional maturity and socialisation of students

Students' emotional maturity and socializations is an extremely important process that impacts not only students' academic outcomes and achievements, but their daily life, and relationships with others. It is known as socio-emotional learning (SEL) which is defined by educational specialists as „the process of developing the self-awareness, self-control, and interpersonal skills that are vital for school, work, and life success.”

As a consequence students' emotional and social development affects their growth and learning process. Research shows that students with a good social and emotional development are happier, are more motivated to learn and take part in class activities, show positive attitudes and have higher academic results than peers with less developed emotional and social skills (Hyson 2004; Kostelnik et al., 2015).

Also, specialists emphasise the critical role of parents and family in the socio-emotional development of children. Meanwhile, beyond parents' role in this process, teachers become key actors in guiding the emotional maturity and socialisation process of students as they spend most of their time at school. Socio-emotional learning gained ground in the educational system and is more and more in the spotlight. Teachers are expected to teach students how to pass exams, to complete assignments and to become human beings who have the necessary skills to succeed at school and in their life.

Indeed teachers are aware of their responsibility to help students to achieve good academic results, and to assist them with personal growth. The whole process contributes to making students well-rounded individuals ready to deal with different life situations and succeed.

In relation with Social-Emotional Development of students specialist identify three key elements:

- Acting: emphasise the appropriate behaviours of students from a social point of view and ways that stimulate learning.
- Feeling: students are able to understand others' emotions and control own emotions
- Thinking: students keep focus, regulate attention and thoughts.

To guide students through these elements the teachers role is crucial and they have to use appropriate methods and strategies contributing to students social and emotional development. Linked with the use of forum theatre and performative arts, these include all the three elements and contribute to their development.

Performing forum theatre students learn how they should behave socially appropriate as forum theatre creates social conflictual situations such as xenophobia acts, racism, discrimination, violence that must be addressed and ends with the best solutions proposed by the audience to solve these conflicts. Going further, students are able to learn about feelings, to understand the others feelings getting into the role of the character, also they are able to learn about their own feelings during reflection after the play. Acting helps participants to learn how to control their own emotions in different life situations.

Due to its complexity, forum theatre challenges students' thinking, they are required to stay focused, regulate attention and thoughts while performing, while reflecting, while making the transition from the character to the real individual who they are and vice versa. During the whole process students practice problem solving skills, empathy, critical thinking, self-awareness, self-control, and interpersonal skills.

What is the teacher's role in all this process?

The teacher is the master who guides students, supports them and pays attention to the whole process. Using the power of the forum theatre and performative art methods teachers promote socio-emotional development, creates bonds and good relationship with students, helps them to feel secure and confident, enhance social behaviours, find solutions to conflicts and social challenges helping students with socio-emotional maturity that supports students to handle real-life problems and turning them in well-rounded individuals.

Need for resources

- Identified gaps in the knowledge and preparation of teachers with regard to the application of creative interactive methods (use the national reports and the final report from the surveys)
- Need for resources as identified by the teachers (use the national reports from the surveys)

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According to analysis the forum theatre is applicable to the main topic of the project for 58,1% teachers in Poland. However they rather don't have experience in using this method. One of the causes could be a lack of the resources because only 25 % have access to them. Teachers claimed the new creative approach would be the most effective in their work with a hostile attitude of youth.

Over 48 % of them believe that the workshop would be the most useful help for them to implement forum theatre in their work. They also find it attractive as resources: interactive modules and video tutorials.

There are also very similar conclusions in Slovakia. Main recommendations of the survey are following. There are only a small amount of relevant resources that would provide teachers and youth workers with information about creative ways of dealing with xenophobia. Even if there are some, many of the respondents do not know about them. Therefore, creation as well as distribution channels of such resources should be enhanced (perhaps via social media or collaboration between schools etc.).

Training, videos, online courses and manuals about creative ways to mitigate xenophobic attitudes among young people should be developed and distributed between teachers and youth workers.

Need for resources is also very vivid in the countries of other partners. All recommendations are focused on supporting the educational process by modern resources based on creative methods.

Teachers need to use more creative interactive methods and tools to raise awareness on cultural diversity and engage students in combating xenophobia. Teachers, youth workers, trainers and other educators also need additional resources and support to help teachers raise awareness of cultural differences and assist them in starting to challenge established perceptions of various cultures in their work. Educators who work with children in their classrooms should be given training on how best handle racism within a classroom setting because it's difficult for them when dealing with anti- newcomer sentiment or xenophobia among students who come from various backgrounds other than Western European culture. Teachers need to receive support in the form of exercises, examples, description of practical issues, good practices, etc. in order to feel confident using the creative methodology and tools.

METHODOLOGY FOR PERFORMING FORUM THEATRE AGAINST XENOPHOBIA

1. Overview of the methodology concept

Inspired by the power of performing arts for tackling social problems and challenging fixed attitudes and prejudice, we decided to create a methodology for performing forum theatre against xenophobia. The methodology can serve as a practical tool to propose the steps toward making the greatest advantage out of creative theatre applications among groups of students.

The methodology consists of 3 modules:

MODULE 1: Mastering the principles of improvisation to build a solid foundation for forum theatre application

MODULE 2: Performing forum theatre – principles and practical advice

MODULE 3: Scenarios for performing forum theatre

MODULE 1 introduces improvisational theatre as a means to effectively apply forum theatre based on improvisation and only basic scenarios. It comprises theoretical background as well as practical games to gain experience in activating the creative potential and unblocking the fears and tensions related to performing.

MODULE 2 explains the philosophy of forum theatre and its genesis as an inclusive and engaging form of theatre related to social justice topics. It also presents the “rules” of performing forum theatre based on framing scenarios and improvisation. The practical advice presented in this module also explains the ultimate goal of such a performance which is to reach the most favourable outcome of a conflict situation thereby challenging, analysing and overcoming xenophobic attitudes.

MODULE 3 consists of a bank of scenarios which can be used in order to perform forum theatre. Each of them introduces only basic information about who the characters are, what they are doing and where they are doing it. Each forum theatre performance can be based on a scenario, and then developed in accordance with the audience’s interventions and suggestions, as well as the “actors” reflectiveness and creativity.

How do we apply the methodology step by step?

Before starting the step-by-step application of this methodology, the people who apply it must take some time to talk about the main topics of xenophobia and rejection based on stereotypes and prejudice. They must be aware of the meaning and manifestations of such attitudes, although some of them might actually even share such.

Step 1: Master the principles of improvisation by getting acquainted with the improv principles and then applying them in improvisational games. Start by the easiest games, “Games to warm up, overcome tension and learn basic principles” (MODULE 1). Let this first exercise/gathering be entirely focused on releasing tensions and unblocking fears. Do not introduce forum theatre yet.

Step 2: Continue the preparation process by playing improvisational games. Start by playing 2-3 of the easiest games, but then choose another 2-3 of the “Advanced games for developing additional skills”(MODULE 1). Let this second/gathering be entirely focused on overcoming tension, fears and activating creativity. Do not introduce forum theatre yet.

Step 3: Introduce forum theatre knowledge and rules (MODULE 2). Warm up with 1 easy and one advanced improvisational game before each forum theatre exercise/performance(MODULE 1) If you perform several scenarios in one gathering/performance, warm-up only before the first one. Rotate the games each time. After the warm-up, choose a scenario of the bank (MODULE 3) and form a group of actors and audience. Assign the roles from the scenario, choose the Joker and play.

Step 4: Interact with the audience by using the moderating figure of the Joker. Let the audience propose a certain change in the course of action by letting volunteers from the audience go on stage and become a part of it. After coming to the most favourable and satisfying end of the performance, the whole group can use some time to discuss and analyse what happened in the performance, which actions provoked conflict, which actions settled it, and why.

Step 5: After a while, for example when all scenarios have been played out, the students can come up with their own basic scenarios by creating a framework based on the information WHO, WHAT and WHERE.

Step 6: To diversify your activities, once you are acquainted with forum theatre, you can try out some other forum theatre applications (listed as Additional resources).

MODULE 1: Mastering the principles of improvisation to build a solid foundation for forum theatre application

Theoretical background – basic principle of improvisation in their connection to forum theatre

The words “improvise” and “improvisation” are of latin origin and contain three parts - “im”, a prefix used as a negation, “pro”, meaning “to precede”, and “visare”, meaning “to see”. With a pinch of imagination one can easily translate the verb as “doing something without a preliminary preparation or dealing with an unexpected situation”.

The need for improvisation may seem as old as the world, but it actually finds its grounds in today's world more than ever before. If we picture the 21st century as a relentless video game in which all the characters are interdependent and involved in a complex network which is always changing, we could realise that contemporary people need a different reflection, or in other words - a different perspective on the world. People today communicate differently and much more intensively, they use technology on a daily basis and have access to tons of information, they perceive and learn at an unprecedented speed. All those changes and challenges call for a new perspective of human behaviour which is much more flexible, adaptive and improvisational than ever before.

Improvisation is a creative process that happens "here and now". Just imagine competitors on Survivor and try to think how they could "survive" without improvising and using combinatorial thinking. Someone would argue that improvisation means nothing because it is not based on knowledge. And they would be wrong. Because all the knowledge and experience we have accumulated and stored throughout our life is actually the main driver of our improvisational capacity.

Improvisational theatre dates back from before the writing was introduced, when ancient people played around the fire. They usually recreated scenes from what they perceived in the world or practised mystical rituals indulging in spontaneity and exhilaration.

The peak of its development was reached in the second half of the 16th century with the Italian improvisational comedy - *commedia del'arte all'improvviso*.

Around the end of the 18th century improv theatre started fading out, only to be reinvented a few centuries ago by theatre pedagogues and directors like Viola Spolin and Keith Johnstone. These are the people who give the appearance of contemporary improvisational theatre by inventing improv principles, systems and games. Improvisational theatre in its essence is an arena of **spontaneity**.

This arena is a parallel reality on the verge of the rational and the spontaneous consciousness. The actor takes the situation, idea and characters under control, but gives freedom to his spontaneously born thoughts and reactions. The three keys to this special place are **imagination, attention and inspiration**. But they can unlock the door only if the actor gets rid of their blocking **fear**. The described mechanism is always working in the context of **communication** or the mutual creation of an imaginary world side by side with a partner (actor, friend, cocreator).

In improvisational theatre all scenes of the play are being invented here and now, there is no preliminary scenario, but only key circumstances giving information about who, where and what is happening. Usually the audience suggests those circumstances by proposing who are the people on stage (e.g. what is his profession), where they are and what they are doing. All of the details and the interactions on stage are being invented by the actors at the moment. Some of the most important improv principles that unlock the creative potential of the actors are:

Agreement (“yes, and...”) principle - this basic improvisational principle reminds the actors that whatever is proposed during the improv session, they must say “yes” and continue by upgrading it. If it sounds impossible, just watch “Yes Man” with Jim Carrey. But remember, while in reality the consequences from the uncontrolled agreement may seem disastrous, in theatre it can lead you to priceless discoveries.

“Nothing is wrong” principle - when building an imaginary situation here and now, it is very important to free your mind and be sure that no one will blame or reproach you for anything. That is why you should accept all suggestions as true and valid, integrate them and use everything that is born at the moment as a building material.

“Make your partner look good” principle - this principle reminds you that the most important thing is not to confront your partner, but to assert them. When acting together with a partner, you should always strive to take the best out of them. This way the biography and the relations between the characters are created quickly and effectively. Following this principle helps you avoid conflicts during improvisation.

“Strive to be objective, not original” principle - when you try to propose original ideas just for their originality, the truthfulness of the scene is being destroyed and it becomes untraceable. If you strive to be objective and show your real nature in the scene, you will be successful, because you hold on to your own intuition and impulses which make you interesting and different from the others.

The group principle - when part of an improvisational performance, you should always try to be part of the group and see it as one living organism. You should follow the situation in the scene in order to have timely and adequate reactions in every moment.

But why do we care about improvisation if all we want is to question our judgement, prejudice and stereotypes about people who are different from us? Well, like every deeply rooted habit, xenophobic attitudes can be hard to overcome or even put up for discussion. That is why we first need to reject all subjective and analytical perceptions of our being and dive into the immense world of the unknown, unplanned, unexpected creative decisions. So, in short improvisation will be the instrument and forum theatre will be the format of this adventure. In order to be prepared for making forum theatre, you must first unlock your creative potential. It is just like singing - if you want to sing something beautiful in the most beautiful way you can, you must first warm up your vocal cords with the right exercises. So here are some exercises and games to warm up your creativity and activate your imagination.

Practical advice – improvisational games

The principles described above can be exercised and mastered through a variety of improvisational games. Playing and getting used to them is very important as a preliminary preparation for performing forum theatre. They help you relax, use your creativity, get rid of all kinds of blocking fears, expectations and self-requirements.

Games to warm up, overcome tension and learn basic principles

“Let us...”

Rules: All the participants are spread throughout the room. One of them (whoever does it first) says aloud: “Let’s...”, adding some action (e.g. let’s jump on one leg, let’s dance, let’s clap our hands, etc.). All the others repeat excitedly the same thing they heard “Let’s...” and they all start to do this action. At some point while doing it, another participant says “Let’s ...”, introducing another action. All the others repeat this proposition excitedly and start doing the proposed action. The game can proceed in as many rounds as you wish for 5-10 minutes.

Purpose: mastering the principle of acceptance, developing a sense of collectiveness, teamwork and a feeling of the group dynamics

“I need, I need, I need...”

Rules: All the participants are in a circle, one goes to a random other and tells them three things he needs urgently and quickly. The recipient of the information remembers the last one, goes to another random participant and lists three things he/she needs, starting with the last one heard and adding two new ones. After a while, the game can get more complicated by asking two or three participants to start the game at one and the same time. The game can last 5-10 minutes.

Purpose: mastering the principle nothing is wrong, developing reflectiveness, associative thought, quick reactions

“The walking game”

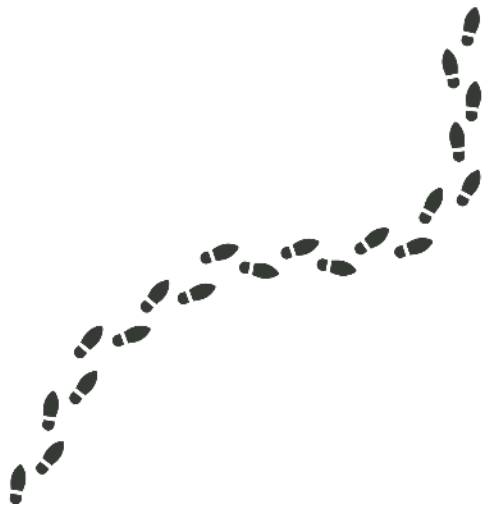
Rules: Everyone walks randomly in the room. The teacher says "stop, now only one goes". Whoever chooses starts first and when they stop, another one has to start walking immediately, but always only one at a time. It can gradually become more complicated and two or three people can walk at the same time. The game can last 5-10 minutes.

Purpose: developing concentration, teamwork

“Counting”

Rules: All participants arrange in a circle and start counting from 1 to 20, but without particular order who is the next to count. If someone makes a mistake, or two people count a number simultaneously, the game starts over from 1. The game can last until 20 is reached.

Purpose: creating a feeling of group dynamics, of belonging to the group as a single organism, developing concentration (attention)



“Zip - zap - boing”

Rules: "zip" means to clap in one direction, "zap" means to clap to a random person, "boing" is to change direction. Once the rules are mastered, the goal is not to play to win, but to begin to internalise the attitude of the other participants. For example, if someone said "zip" with a certain, specific gesture or intonation, the others should borrow it and repeat it every time they "zip". The game can last 5-10 minutes.

Example: [\(193\) ZIP-ZAP-BOING | warm-up activity - YouTube](#)

Purpose: warm up, character building

Advanced games for developing additional skills

“I am, I am, I am”

Rules: The participants line up in a circle, one enters the circle and says "I am...", another goes to him and quickly adds associatively "I am...". For example, if the first one says "I am a tree", the second one could say "I am a leaf", the third one - "I am autumn", etc. When there are four people in the circle, the last one gropes the other three to come out and the one left in the circle repeats what he/she said. And again people start entering the circle. The game can last 5-10 minutes.

Purpose: Mastering the “acceptance” и “nothing is wrong” principles; mastering associative thinking and creativity

“Evolution”

Rules: The participants line up in a big circle. One enters the circle and begins walking around (in circle), walking normally. After him, 3-4 people line up one after the other, each taking a typical characteristic from the previous one (e.g. waving arms/legs while walking) and exaggerating/distorting it.

Purpose: mastering “nothing is wrong” principle, developing a sense of character

“Mirror”

Rules: All participants are divided into pairs. First, one of each couple leads with his/her movements, and the other, standing opposite him, repeats the movements as if in a mirror. After 1-2 minutes they exchange and the one who repeated the actions becomes the leader. After another 1-2 minutes, each pair should start moving in sync, constantly passing the ball to each other and feeling each other, following the principle - everyone leads, everyone follows.

Purpose: developing teamwork, reflectiveness

“What I like about you”

Rules: All participants stand in pairs and each say three things they like about the other. After that the pairs switch and each one exchange three things they like about their new partner. This is repeated for several rounds until the pairs run out.

Purpose: mastering the principle “make the partner look good”, stimulating honesty and objectivity

“Oh, group, please, show me”

Rules: 5-6 people stand in a row. The others who are not participating are asked to come up with a word/object. Whoever comes up with a word/object should say “Oh gang, show me ...” (e.g. bridge) . The people participating have 3 seconds to construct this item together with their bodies. Each participating “gang” can try to construct 4-5 words/items and then change with another one.

Purpose: mastering teamwork, developing creativity and associative thinking

“We are”

Rules: 5-6 people stand in a row. The others who are not participating are asked to come up with a word, which is not an object. After receiving the word, one of the people participating comes forward and says "we are...", adding an association to the word spoken, and all participants have three seconds to create together the image of what the first participant has stated using their bodies. Then, they start an improvised monologue on behalf of the image, each of them adding a sentence in it. For example, if the word spoken is light, and the first participant said associatively “we are a fire extinguisher”, the participants create the image of a fire extinguisher and start its monologue by sequentially saying “I am very busy”; “There are fires all around me”, “I have no time for my hobbies”, “People notice me only when they need me”. The monologue can proceed until the character described is rich enough or until each participant has added 2 sentences in the monologue.

Purpose: learning how to create characters, mastering the “nothing is wrong” and “acceptance” principles

“Scenes for two”

Rules: Everyone splits into two rows and starts to come out in pairs from one row and the other. Each pair exchanges a total of three sentences as a dialogue in which they have to answer the questions who they are, where they are and what they are doing. For example, S1 says “How much has the grass at this stadium grown, sis”, S2 says “No wonder they wanted us to mow it”, S1 “Well, we are the fastest mowers in town and the game starts in an hour”. The goal is to give as much biography of the characters and meaning of the situation as possible in only three sentences, following the basic framework of who, where and what. The game ends as soon as everyone has been part of one pair and one dialogue. If possible, another round of the game can be played.

Purpose: stimulating creativity, developing fast thought and learning how to follow the partner



“Seven non-existent things”

Rules: The participants line up in a circle. One of them enters the circle and another one gives them the task of saying seven non-existent things, e.g. seven non-existent languages. After each indicated by the person in the circle, the others enthusiastically and encouragingly call out the number indicated - one, two, three and so on up to seven. For example, the person inside the circle shouts “strangolian” - the others shout “one”, the person inside shouts “borgundian” - the others shout “two”, etc.

Purpose: Mastering the principles “nothing is wrong”, overcoming tension and blockages

“Freeze”

Rules: The participants line up in a circle. Two of them enter the circle and start acting out a random scene. At one moment someone from the other participants says “Freeze”. The two people acting inside the circle freeze and the one who said “Freeze” touches one of the two frozen people in the circle and takes his place in the same physical position of the body. The touched one goes back to the circle. The new person inside the circle starts acting out a new scene, by changing the circumstances of the situation. You can play out several rounds of the game.

Purpose: Developing the creative potential and quick shift skills, which are very important for forum theatre.

“Forward and backward”

Rules: 2-3 people start acting out a scene on a theme from an imagined action movie. The scene must be built on less words, but more movement and actions. Another person who is appointed as navigator of the game starts telling commands like “Stop”, “Backward”, “Forward”. The people acting execute the commands by rewinding and scrolling forward the situation. You can play it until the story comes to an end and then finish with rewinding it until the beginning.

Purpose: Developing concentration; learning how to shift to different situations, which is an important skill when playing forum theatre.

Resources needed

The application of the practices described in this module requires only appropriate space. By appropriate space we mean any open or closed space (it can be a park, a schoolyard, a classroom, a stage, etc.) that can fit at least 20 people and can ensure their free and unhindered movement in the space. The improv training can last one, two or more hours depending on the time available. If it is used as an introduction to forum theatre application, it can last less - 10-20 minutes, or the time needed to apply 2-3 improv games.

Teachers’ guidance – role and activities

The teachers’ attention and actions during the application of the practices in this module must comply with the following recommendations. The teacher:

Methodology for performing forum theatre against xenophobia

- Considers which games to choose for the specific activity - in the beginning it is good to choose easier games for the students to get used to. Then gradually complicate the rules or introduce new games.
- Sets the rules of each game, but without determining who starts/participates. This is a matter of initiative of the students themselves, the important thing is that everyone has equal opportunities to participate.
- Observes students' games and reactions. Intervene only when necessary - e.g. to clarify the rules, give direction when the task is not clear enough, etc.
- Judges when to end the game - when the creative potential of the participants is exhausted, when the group dynamics are broken or when the principle has been learned to a sufficient extent.
- Watches out not to condemn or sanction the students for what they have said. Those games must be a safe territory for whatever comes to mind.

MODULE 2: Performing forum theatre – principles and practical advice

Theoretical background – basic principle of forum theatre

Forum theatre is a form of inclusive, interactive theatre that is very often used to achieve certain social goals. It is based on the Brazilian director Augusto Boal's Theatre of the oppressed in which the audience participates in the performance by having the power to change it. Boal (1931 - 2009) was a Brazilian theatre director, playwright, drama theorist and a political and cultural activist. Due to the controversial nature of his teaching he was persecuted, arrested, tortured by the regime, and he spent a few years of his life in exile. He developed his Theatre of the Oppressed as a theatrical method based on a book called "Pedagogy of the Oppressed". He also lays down his method in the context of a whole aesthetic system.

Boal's Theatre of the oppressed is built on a particular aesthetic that seeks to unravel the uniqueness of the world and human beings as its building elements. It insists that "**understanding, knowing by experience** and **experimenting** expand the capacity to recognise, to apprehend and to learn". Its father, Augusto Boal ponders on those three processes and states:

"They expand beyond the bounds of my inquiry and bring me face to face with that which I was not even seeking. 'I don't seek: I find!' said Picasso. We are doing the same when, in pursuit of that goal, we dedicate ourselves to seeing what we are looking at, to listening to what we are hearing, to feeling what we touch, to writing what we think. We are all Picassos, each to our own degree . . . and in our own way." (Boal, A., *The Aesthetics of the Oppressed*", 2006, Routledge)

As Shanon Ivey, a professor of Theatre at South Carolina State University states, Boal's work "*aims to empower **marginalised populations and their allies** by rehearsing creative collaborative problem solving*".

Forum theatre proposes a very rough structure of the performance, based mostly on a particular subject on a current social or political issue that is important for a group or groups of people. It can be mostly improvised with only a framework of a story. The key feature of this story is the fact that the protagonist finds themselves in a moment of crisis. The audience has the power to propose solutions to these problems. Thus the script can be "rewritten" in order to solve the crisis in an alternative and appropriate way.

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Forum theatre is a rather creative method than a fixed procedure. It is much more focused on the artistic process than the artistic product. Forum theatre focuses on sensations, on the feelings produced in a particular situation here and now, on empathy. It teaches by reproducing reality. It claims that a problem, if ignored, doesn't get better and can only be solved by active participation. That is why it has the power to challenge our fixed perceptions - to privilege "unicities" instead of "sets" and "signs" instead of "symbols". This is exactly the point where forum theatre, based on the aesthetics of the oppressed crosses improvisational theatre. When using both as instruments and sources of a certain mental attitude, we can accumulate knowledge and consciousness for the richness, uniqueness and endless potential of ourselves and the realities surrounding us.

In forum theatre the audience collaborates, participates and is actively engaged in the experience. The boundaries between audience and actors are very tentative. The storytelling can come from both sides. It does not rely on scenography - decor and props. It does not need a composer, especially if the script is being built at the moment. Since it serves certain purposes, related to developing and expanding the field of our experience, it is suitable for application by various people who are not necessarily professional actors.

The forum theatre experience applied in the context of the current methodology is based on improvisation and relies to a very limited extent on preliminary set scenarios. It helps us rehearse the small things so that we can do and deal with the big things; move from ideas to action together. The purpose is to shift attitudes, actions, reactions. It doesn't need to be a big thing as long as it brings change.

In forum theatre the protagonist cannot get what he or she wants because of a certain kind of prejudice expressed toward them. That is why the first task of the performance and the audience is to understand what is this prejudice, to deconstruct, and then indicate it. In forum theatre, the identification of this specific attitude happens by acting it. This is a possible task for the audience, because in forum theatre the audience transforms from spectator to spect-actor, meaning someone who watches and takes action.

The main principle when creating a forum theatre performance are:

- The protagonist has options.
- The antagonist can change.
- The ally (the audience) can change the course of action.

Practical advice – how to play forum theatre

In order to feel prepared to jump into the deep waters of forum theatre, one must feel free to express themselves. That is something that can be achieved by improvisational training and games. Following the steps for the application of this methodology, explained above, the students can gain this experience by mastering the improvisational principles and then continue creating their forum theatre performances in a meaningful and effective way.

The emergence of a performance, based on forum theatre happens by recruiting the performance and the audience. It can also be a preliminary set distribution, but if this happens among a class of students, you can start by asking who wants to act as part of the performers. The proposed scenarios in MODULE 3 can serve as a basis for the allocation of roles. This means the class or the teacher must first choose a scenario from the bank of proposed scenarios. If the play develops according to entirely improvised scenarios or scenarios, proposed by the students, they can invent the characters, what they do and where they do it by themselves. Such an approach can be applied after a while, when the students get used to the “rules of the game”. In any case, the students are those who lead the process and decide which side they will be - the performers or the audience. Since in forum theatre the audience can always become part of the play, this is a rather tentative, but still helpful differentiation in the beginning of each performance.

After the distribution of roles according to the chosen scenario, the performance can start. The first task of the students is to follow the basic information included in the scenario so that the described conflict can become evident. The scenarios do not contain any specific dialogs, which means that it is up to the performers to decide the exact lines by improvising. The only thing they should stick to are the three pillars of the story:

- who the characters are;
- where they are;
- what they are doing.

Methodology for performing forum theatre against xenophobia

While playing the students must give the information above and thus present the particular situation which will eventually develop into a conflict based on the xenophobic attitudes. When the peak of the conflict is reached, the figure of the Joker appears.

The Joker is a special type of mediator who communicates with the audience. The main purpose of the Joker is to identify the peak of the conflict and to stop the course of action. Then, the Joker invites the audience to try and identify where the conflict came from and what needs to be done in order to prevent it or its escalation. In order to do that the Joker encourages volunteers from the audience to go to stage and take part of the performance with the sole purpose to prevent the conflict in the play. The volunteer can either choose to play a certain role from the set of characters presented, or invent a new character to play within the same context/story. The Joker "scrolls back" the action, asking the volunteer from where to start/at what point would he/she like to intervene. Then the Joker puts a new start of the same play from the moment chosen by the spect-actor-volunteer. The performers then must act in the same way they did before and when the new performer intervenes, they must take into account his/her interference in the course of the action and change the plot line accordingly. The goal is to prevent the conflict situation from happening or to resolve the conflict by changing the repressed position in which the protagonist is, and changing the attitudes and reactions of the antagonist.

Remember that during such a performance:

- The protagonist has options. It means that they are not doomed to be oppressed.
- The antagonist can change. It means that they can shift their attitudes and reactions during the performance.
- The ally (the audience) can change the course of action. It means that the audience has the power to determine the outcome of the story by an artistic intervention that challenges and shifts the negative stereotypes.

After the desired settling of the conflict situation is reached, the Joker might invite another volunteer to propose his/her own problem solving approach. This can be done a few times until the energy and concentration of the audience is in place. Then the class can take a few minutes to ponder on the situation. They can discuss topics like:

- What caused the conflict? What kind of attitudes provoked the antagonist's behaviour?
- What happened when the volunteer intervened? What changed? Why?

After that a new scenario can be chosen to start a new performance.

Resources needed – space, time, etc.

The application of forum theatre requires almost as many resources as improvisational training - space and time, but it also requires freedom of thought and action, which is a key takeaway from mastering the art of improvisation.

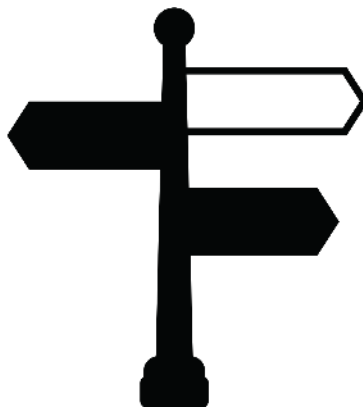
Methodology for performing forum theatre against xenophobia

By appropriate space we mean any open or closed-space (it can be a park, a schoolyard, a classroom, a stage, etc.) that can fit at least 20 people and can ensure their free and unhindered movement in the space. If the forum theatre performance moves to a higher level, e.g. a group of students performs in front of the whole school, a bigger and appropriate space must be provided so that each spect-actor can easily go on stage.

The number of participants - both performers and audience, can differ depending on the purpose of the performance. It can either be played among a small group of students (10-20), shifting between performers and spect-actors, or among a bigger audience, e.g. all students in the school. In that case the number of performers depends on the scenario chosen. Although anyone can take part in the performance as an audience, the performers who start the play must have some preliminary preparation in improvisational training.

Teachers' guidance – role and activities

During the preparation and acting the teacher's role is very important since students might need guidance to grasp and implement the idea of an improvised and inclusive performance.



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- The teacher has the knowledge and skillset to convey to students the key messages, rules and techniques related to the training methodology.
- The teacher can be the first Joker during the creation of forum theatre performances. Then they can hand over the lockers to a volunteer from the group of students.
- The teacher as part of the audience can start with suggestions on changes in the course of action in case the other students in the audience are not actively engaged. By doing this the teacher can provoke and inspire new ideas coming from the students.
- The teacher has a leading role during discussions after the created performances. He/she can put the questions for discussion and guide it in a way that ensures inclusiveness, tolerance and freedom of expression,
- The ultimate goal of the teacher is to assist in the construction of a welcoming environment of dialogue and understanding thus sharing the values attached to multiculturalism, diversity and equal treatment of different people.

MODULE 3: Scenarios for performing forum theatre

The scenarios for playing forum theatre are the skeleton of the story, created in forum theatre performances. Depending on the level of improvisation applied, the scenarios can be developed in advance or created at the moment of playing. In any case, the scenarios must be built by applying the following structure:

Answer to the question WHO?

Answer to the question WHERE?

Answer to the question WHAT?

The first part of each scenario must give information about the protagonist and characters who will take part in the forum theatre exercise - who are they, what is their ethnic background/nationality/social origin/profession, etc.

The second question the scenarios should answer is where the scene takes place - on the road, in school, in the park, on the stadium, etc.

The third part of the scenario should give information about the conflict situation - what is the specific context that triggers the conflict? How do xenophobic attitudes produce the conflict situation that the forum theatre exercise will try to fix?

Those scenarios should be very basic (only state the most important context by answering the three questions), the specific situation and the characters' image will be developed in detail by the students involved using improvisation.

Each scenario must present at least a protagonist/s (the positive character/the oppressed) and antagonist/s (negative character/the oppressor) so that the conflict between them becomes clear and evident.

The next part of the methodology proposes 21 scenarios ready scenarios that can be used in the beginning so that the students get used to the structure and type of information presented in them. After a while they can start inventing their own scenarios for forum theatre.

Scenario 1 SAA:

1/ Who:

- a. A local boy;
- b. A local girl;
- c. An Ukrainian girl who is a new student
- d. The headmaster of the school
- e. The teacher

2/ Where:

At school

3/ What:

The Ukrainian girl is introduced in front of the class by the headmaster. The boy starts giggling mockingly. The Ukrainian girl shyly takes her place but soon falls asleep during class. The girl and the boy start mocking her saying that all Ukrainians are lazy and sleepy. The teacher makes a remark to the new girl, as well as to the mocking students. The same thing happens several days in a row and the teacher sends the three students to the headmaster. The Ukrainian girl silently listens to the headmaster's remarks and starts crying, unable to say anything in her defence. The two local students start laughing at her.

Scenario 2 SAA:

1/ Who:

- a. A football fan, Bulgarian;
- b. A Roma boy;
- c. A Roma man, father of the boy;
- d. Another football fan who happens to be a member of a human rights organisation

2/ Where:

At the entrance the National Stadium Vasil Levski, Sofia

3/ What:

All are waiting to get in to watch a football game. The football fan thinks the Roma boy is trying to rob him so he starts to quarrel with him and his father. The human rights activist joins the argument to explain that this is all prejudice and aggressively tries to argue his point. The tension is rising.

Scenario 3 SAA:

1/ Who:

- A mother, Bulgarian
- A father, Bulgarian
- Their son
- The girlfriend of the son, she is of Irish origin.

2/ Where:

The living room of the Bulgarian family in a small Bulgarian town.

3/ What:

The young couple lives abroad and is now visiting the son's parents in Bulgaria.

The son plans to introduce his girlfriend for the first time. The family is eager to meet the girlfriend, thinking she is Bulgarian as well. She announces her name and the parents are left speechless. The son starts to explain that in today's world origin doesn't matter, but his parents believe exactly the opposite, and keep making xenophobic statements about the girl. Instead of calming them, the son manages to irritate both sides even more.

Scenario 1 AMK:

WHO

A Syrian student

2 or 3 Turkish students (boys & girls)

The school manager

A teacher

WHERE

In a high school in Turkey

WHAT

In a high school, a Syrian student that had to leave his/her country joined the school. As soon as the student arrived, he/she was immediately subjected to xenophobic behavior from his/her Turkish classmates. The student was taunted, teased, and excluded from social events. The student's cultural background was ridiculed, and the student was made to feel unwelcome and unwanted. Despite the school's efforts to promote diversity and inclusivity, the xenophobic behavior continued, and the new student was left feeling isolated and alone. The teacher realized this situation and aimed to prevent Turkish students from xenophobic behaviors. However, the situation does not change. The school administration has to intervene to solve this trouble, but it took time for both sides to feel like that they accepted each other in the school.

Scenario 2 AMK:

WHO

A Turkish family (a mother, a father)

Their son

One of the relatives (An uncle)

An English friend of the son

WHERE

At home in Istanbul

WHAT

The son wants to go abroad in order to work. He firstly talks to his English friend about his plans to go abroad. One evening he decides to explain his plans to his family. And his family objects to his decision. They are worried that he won't be able to find a job, to communicate with local people who they believe are cold and mean, and to live according to his religion. The uncle tries to relieve everybody in the room by his moderate speeches. However, the English friend backs the son up and the tension rises up. The situation becomes harder to handle.

Scenario 3 AMK:

WHO

A speaker of English origin

A moderator of Turkish origin

A French participant

A German participant

A Turkish participant

WHERE

At a conference room in Turkey

WHAT

The speaker gives a lecture about the nations (how to become a nation, to develop it and to make it bigger.) At first, the speech is going well. At one point, the speaker says that the strongest country in the world is Great Britain. This speech causes participants to react to the speaker. The speaker and participants begin to debate among them. The moderator tries to intervene, but this only heats up the debate. The speaker continues to defend his thoughts. His xenophobic sentences and misinterpretations cause chaos in the conference room.

Scenario 1 L4Y:

WHO

Lisa, 23-year-old college student, who comes from a small town

Her classmate John

Their professor, Professor Smith

WHERE

This scene takes place on campus at their university in the capital city.

WHAT

They're in the lecture hall where Professor Smith is giving his lecture on social inequality in their region. The conflict arises when Professor Smith criticises Lisa's answer for being too simplistic and reflecting the limited thinking of small town people. John immediately comes to Lisa's defence. This leads to an argument between John and Professor Smith about whether or not someone should be treated this way which makes Lisa feel more and more uncomfortable.

Scenario 2 L4Y:

WHO

Young man, white, middle-class, comes from a rural area in Eastern Europe. He works as a shop assistant in his local community.

Two young Roma men from a nearby Roma settlement who travel regularly to the village to sell their wares.

Two local policemen

WHERE

The scene takes place on the main street in the town centre, near a large supermarket where the young man works.

WHAT

The two Roma men approach the young man in front of the supermarket where he works to ask him whether he needs to buy anything from them. He immediately starts yelling that he will call the police because they want to kill him. They try to explain that they only want to sell their wares but the young man continues to shout in panic. At that moment two policemen approach the men and without saying or asking anything start handcuffing the Roma men. They object and try to explain about the situation, but the policemen become aggressive and try to force them into the police car.

Scenario 3 L4Y:

WHO:

25-year-old Iranian immigrant called Ali

Jane and Michael - American students, friends of Ali

An international student Victor, friend of Ali, who also comes from Iran

WHERE:

The scene takes place on a sunny day at a public park near Ali's college campus. He goes there often to relax and spend some time outside after his classes. Today, he is joined by three of his friends.

WHAT:

The conflict starts when an elderly American gentleman appears out of nowhere and begins making derogatory remarks about Victor's national origin, claiming that "immigrants like him always steal jobs from Americans". This sets off tension between the group as Jane and Michael feel embarrassed by their friend while Victor gets angry and defensive over the man's words. Victor is left alone to argue with the old gentleman, while the others silently watch the conflict as it grows.

Scenario 1 Edukopro:

1/ Who:

A young boy, Bosnian

A foreign tourist

Two young men, Bosnian

2/ Where:

In a small rural village in Bosnia.

3/ What:

The young boy is playing near the river by himself when he hears voices and sees in the distance several young men who surrounded a foreigner. The foreigner tries to explain something in English while the young men keep asking him where he is from and what he is doing in their village. They want him gone immediately, but he keeps explaining that he is a tourist who got lost after he got robbed. They accuse him of being a liar and keep calling him with offensive names.

The young boy wants to help the foreigner. He knows the local men, but he is afraid of them.

Scenario 2 Edukopro:

1/ Who:

Two young boys

Arab Guy travelling with his girlfriend

Girlfriend

Other passengers

2/ Where:

The scene is set on a public bus, crowded with people in Sarajevo.

3/ What:

It's a hot day and the atmosphere is tense; people are sharing the limited space, trying to make themselves comfortable.

At one of the stops, two young guys get in and immediately start joking around and making loud comments about other passengers.

The most targeted one was an Arab guy travelling with his girlfriend. He tries to stay calm and ignore them, but after some time he gets fed up and stands up in front of them. The young boys confront him saying he is not wanted in their country. The tension rises as the Arab boy tries to convince them wrong.

Scenario 3 Edukopro:

1/ Who:

A few local students

A refugee boy from Bosnia

A teacher

2/ Where:

The scene is set in front of a school in a Hungarian city.

3/ What:

On a short break, the children are about to start a basketball play, laughing and enjoying themselves. But then one boy approaches - a refugee from Bosnia who has just arrived at the school. He looks around nervously, hoping that he can join in on the fun.

However, the other children immediately begin to make fun of him and exclude him from their group. They laugh at his accent and shyness, mocking his unfamiliarity with their culture and language. The boy hangs his head in embarrassment as he tries to explain himself and fit in.

A teacher watching them from nearby yells at them to start playing. They all start playing and meanwhile keep making fun of the Bosnian boy. The boy tries to defend himself but the local students become even more hostile.

Scenario 1 YYSK:

1/ Who:

Slovak woman

British man (husband of Slovak woman)

Slovak men (football fans)

Bilingual boy (child of Slovak woman and British man)

2/ Where:

The “auditorium” of a football stadium - Slovakia.

3/ What:

Husband (English) and wife (Slovak) came to watch a football match of their 7-year old child. During the game, the boy's father is shouting at his son in English. (He is shouting things to encourage his son to play better, he is shouting commands how to improve his game.) When a Slovak fan hears this, he is very worried that an Englishman is speaking English. He verbally assaults him because he speaks a different language although he is in Slovakia. The fan thinks that since they are in Slovakia, they should speak Slovak exclusively. The Slovak woman stands up for her husband and tells the fan to back off. The tension between them rises.

Scenario 2 YYSK:

1/ Who:

An exchange student from Belgium (girl)

A domestic student 1 (boy)

A domestic student 2 (girl)

2/ Where:

In the hallway at school.

3/ What:

This is happening in a Košice, city in Slovakia. Two domestic students are walking along the hallway with an exchange student from Belgium, who came to school just a week before. They are asking her harmless looking questions like whether they are really eating that many waffles a day in Belgium and whether kids in Belgium have diabetes from all that Belgium chocolate. Belgian student answers these questions although she is feeling really uncomfortable doing so. She is afraid to tell them to stop because she is too shy. They continue stereotyping Belgian people and the girl feels so affected that she starts crying.

Scenario 3 YYSK:

1/ Who:

woman with hijab

woman's child (6 y.o.)

elderly nurse

2/ Where:

emergency department waiting room, hospital in small town

3/What:

Muslim woman comes to the hospital in Vilnius, the capital of Lithuania. She is with her child, who has a high temperature - bad, but nothing life threatening. The waiting room is quite full and new patients are still arriving. Mother and her child have been waiting for almost 2 hours, but the Lithuanian nurse is still calling in patients who have arrived after the mother and her child. The nurse has never treated anyone of Muslim origin and she is afraid of this experience. Child's temperature is still rising, but the nurse still doesn't call them in and the mother starts panicking.

Scenario 1 Ustrzyki:

1/ Who:

- a. A clumsy waiter;
- b. A French tourist;
- c. A Chinese tourist;
- d. The owner of the restaurant

2/ Where:

In a restaurant

3/ What:

The clumsy waiter is trying to take the order of the French tourist and the Chinese tourist, but he keeps mixing up their nationalities and stereotypes. The French tourist becomes offended when the waiter assumes he only wants to order snails and wine, while the Chinese tourist becomes frustrated when the waiter keeps offering him fortune cookies and asking if he knows any kung fu. The owner of the restaurant tries to intervene, but the misunderstanding and stereotypes continue to cause chaos in the restaurant.

Scenario 2 Ustrzyki:

1/ Who:

- a. A young woman seeking asylum;
- b. A immigration officer;
- c. A lawyer representing the woman;
- d. The judge

2/ Where:

In a courtroom

3/ What:

The young woman is seeking asylum in the country, but the immigration officer is sceptical of her claim and asserts that she is just trying to take advantage of the system. The lawyer representing the woman tries to argue her case and provide evidence of the danger she faces in her home country, but the immigration officer continues to be dismissive and judgmental. The judge must decide whether to grant the woman asylum or send her back to her home country, where she could potentially face harm. The situation becomes increasingly tense as the characters debate the issues of xenophobia and immigration.

Scenario 3 Ustrzyki:

1/ Who:

- a. A bartender;
- b. A regular customer;
- c. A new customer with a foreign accent;
- d. A group of friends

2/ Where:

In a bar

3/ What:

The regular customer becomes increasingly hostile and aggressive towards the new customer with a foreign accent, making xenophobic comments and accusing him of taking jobs away from native-born citizens. The group of friends try to intervene and defend the new customer, but the regular one becomes more and more confrontational. The bartender tries to calm the situation, but the tension between the regular and the new customer rises even more.

Scenario 1 Be You:

1/Who:

A Hungarian ethnicity girl

A friend of the Hungarian girl

Other Romanian students (4 - the group size can be adjusted according to the number of students)

A Romanian language teacher

2/Where:

A school classroom during the Romanian language class in a small Romanian town.

3/ What:

The bell rings, noticing the start of the class. The 5th grade students are preparing for the Romanian language class knowing that the teacher should enter the room soon.

The teacher enters the room and after calling the attendance starts asking questions from the previous taught lesson. Is the term of the Hungarian girls to answer, but her Romanian language skills are not excellent. Listening to her answer, the group of other Romanian students start to laugh at her throwing papers. The friend of the Hungarian girl intervenes, bringing the situation to the attention of the teacher. The teacher ignores the girl asking more questions from the Hungarian girl, letting the group of the students continue their bullying attitude. The Hungarian girl almost starts to cry as the tension in the classroom is rising.

Scenario 2 Be You:

1/Who:

Passenger of different ages and backgrounds (young students, adults, elderly people)

A traditional Roma family (mother, father and young son)

A young student

A Romanian old man

2/Where:

A two-car train in motion full of passengers.

3/ What:

The two-car train leaves the main railway station heading to the destination which is the capital city of Romania. Usually the route is very crowded, many passengers using the train. The two cars of the train are full of passengers of all ages, young students, adults, elderly people. Only a few seats are available randomly. At some point a traditional Roma family gets into the train on the road. They are looking for seats on the crowded train, while the other passengers start to look for their bags, belongings and hold them tight to not be stolen. As the Roma family finally gets some seats separately, an annoyed Romanian old man makes a racist comment that Roma people are thieves and should have separate cars on the train.

The young student next to him couldn't stand the comment and responded to the old man saying that we all are citizens, and we should enjoy the same rights everywhere regardless of ethnicity, culture, language and other cultural traits.

The old man becomes more irritated as a young student dared to contradict him and starts an argument in the train, finding other passengers that support his ideas.

Scenario 3 Be You:

1/Who:

A group of 3 friends who are in the same class (the friends are of Romanian origin)

A sport teacher

A Syrian boy

Other students (they are of Romanian origin)

2/Where:

A large outside sports field of a high school in a Romanian town.

3/ What:

The class starts outside on the school sport fields, the students being lined up for the warm-up. The teacher announces that during this class they will play volleyball using both sport fields. The teacher makes the teams, and the Syrian boy, who already was met with coldness and suspicion by some of his Romanian classmates, is in the team with the 3 friends. Before the start of the activity one of the 3 friends tried to speak to the teacher to move the Syrian boy to the opposite team.

The teacher refuses and encourages team cooperation. The volleyball match starts, but instead of team cooperation, the 3 friends marginalise the Syrian boy and bully him. While the teacher is watching the other sports field, one of the 3 friends trips the Syrian boy who falls. The other students notice and try to help the Syrian boy. But the three friends don't stop, the situation becoming worse.

Additional resources

- Good practices that can be transferred and applied in the context of the current methodology
- Description of practice
- How is it applicable/transferable with regard to the methodology

1.FORUM THEATRE ON SOCIAL JUSTICE TOPIC

Time: 50 minutes

Process: Begin with a brief discussion about themes (gender inequality, disability, age, religion, race, discrimination) that participants feel strongly about regarding social justice and human rights. Choose two/or three main ideas and form two/or three groups, depending on the whole group size. Give the groups ten minutes to devise a scene of three minutes in length. The audience member will be able to take the actor's place and find a way to change the scene. The other actors must respond to changes. This process can continue until the scene. The other actors must respond to changes. This process can continue until the scene has changed enough to bring about a fair resolution. Give each group the chance to partake in the same way.

2. SPORTS AGAINST XENOPHOBIA

https://buyukkolej.k12.tr/public/uploads/images/Buyuk_Nesil_Dergiler/Buyuk_Nesil_28.pdf

By means of these activities, the participant investigated way in which intercultural dialogue and education can be means to prevent and experience as well as cultural enrichment based on the recognition of diversity.

3. WHO AM I?

1. Draw a circle on the floor, or mark a designated 'space' in some other way.
2. Read out the following statements (and add to them if you wish) and ask pupils to come into the circle if they feel these apply to them.
3. Come into the circle if you...have brown hair / wear glasses / like football / bring packed lunch to school / have blue eyes / have brothers or sisters / can speak another language.
4. Finish by saying "come into the circle if you are in [insert class / year name]," and children shout "We are!"
5. Explain that all these different factors help make up the children's individual identities.

4. DEFENDER

Begin by defining a very large, open playing area for students to move within. Ask students to walk silently around the room at their normal pace. After a minute or two, invite students to secretly pick one person in the group and imagine this individual has a force or energy that makes them stay as far away as possible.

Be very careful in your choice. Don't say the person's name or give them any indication that they have been picked. Keep walking but, now, try to stay as far away from this person as possible. Next, secretly pick another person in the room to represent a force or energy that pulls you as close to them as possible. Try to move as close to this new positive force person as possible; remember to also stay as far away from your opposing force person. If possible, suggest students keep the defender (the positive force) between themselves and their enemy (negative force) at all times.

<https://dbp.theatredance.utexas.edu/content/defender>

5. MEVLANA'S TOLERANCE GARDEN

Begin by defining a very large, open playing area for students to move within. Ask students to walk silently around the room at their normal pace. After a minute or two, invite students to secretly pick one person in the group and imagine this individual has a force or energy that makes them stay as far away as possible.

Be very careful in your choice. Don't say the person's name or give them any indication that they have been picked. Keep walking but, now, try to stay as far away from this person as possible. Next, secretly pick another person in the room to represent a force or energy that pulls you as close to them as possible. Try to move as close to this new positive force person as possible; remember to also stay as far away from your opposing force person. If possible, suggest students keep the defender (the positive force) between themselves and their enemy (negative force) at all times.

6. DISCRIMINATION ROLE PLAY

1. Split the class into groups and hand out a discrimination role play card to each group. You may wish to assign pupils to groups before the lesson to ensure that there are enough roles for each pupil in the assigned scenario. Each card states the number of characters in that role play.
2. Give the groups some time to plan how to role play their scenarios. You may need to act out an example to highlight how you would like pupils to carry out the task.
3. When the time is up, groups should perform their role play for the class.
4. With each role play, the class should discuss:

5. The scenarios depicted on the discrimination role play cards have all been selected with a view to addressing particular issues associated with careers and equality. There are some helpful notes / background in the support notes section to help you manage discussions that fall out of this activity. We suggest you read through them before starting the activity.

6. Once the class has discussed the role plays, you might like to ask the groups to role play how they think the person being discriminated against should deal with the situation. Some children are likely to respond very well here, others will need varying amounts of prompting.

7. Wrap up the activity by explaining that there are a whole host of different jobs available and no one is excluded from any of them because of where they come from or because of their race, religion, gender, disability, age or sexuality

7. ROSES AND THORNS

-Encourage students to share their weekend highlights and lowlights with the class.

-Make it a point to learn about your students' lives outside of school.

-Talk about good and bad experiences with tolerance to help students understand how important it is.

-Empower students to stand up against xenophobic actions by speaking out against intolerance.

-Make it a goal to learn about your students' lives outside of school to show that you care about them as individuals.

Show students that you, as the educator, take the time to learn about their lives outside of school. This will let them know that you care about them and their experiences. It will also help build trust and respect, which are essential for combatting xenophobia

8. GIVE ME A WAY OUT

The name of the play: "Give me a way out"

JOKER: The Joker has to focus his attention on the whole audience. The Joker must be in a triangle: the audience - the Joker - the stage.

At the beginning of the play, he introduces the audience to the forum of the play, where it takes place, the name of the play and makes a few games with the audience.

After the play is played, the joker asks the audience if they recognize the situation and if it is realistic

The Joker introduces the actors and realizes a hot seat, an interview.

The play is being played for the second time and now the audience's interventions are being realised.

When someone in the audience thinks that the situation could change at some point, he intervenes and says STOP, (if there is no intervention, the Joker can stop the scene and encourage intervention)

9. DISCRIMINATION

In this game, different students will take on different roles (list of roles in 'List of Roles' on drive, can be edited to the discretion of the educator) according to the paper (or email etc) given to them. They are not to reveal those roles to the others while playing the game. The students need to 'forget' who they are in general and take on these roles and imagine how it feels to be that person.

In order to get in character, the educator can put on some calming music and ask students to imagine they are that role and answer for themselves: How was your childhood? What did you dream to become? Did you enjoy school? What do you eat for breakfast? How is your life?

The educator then explains that they will read out statements (from 'List of Statements' on drive, this can be added or edited to). The students make use of pen and paper, their fingers or other ways to mark progress. Ideally it should be something visible that they won't forget like a pen and paper, or blocks or making use of gaming pieces (each student should have their own). The educator will read the statements and if the students AGREE with that statement as their ROLE, they make one mark/move a piece etc

The aim of this activity is to show that not everyone is equal or has the same opportunities.

10. PEDAGOGY AGAINST DISCRIMINATION

This guidebook can be used in guidance lessons in schools and activities in it are useful for tackling the problem of xenophobia and discrimination

11. CLASSROOM NORMS FOR DISCUSSION

-Educate yourself and others about different cultures: One way to become more tolerant of others is to understand where they come from. Learn about the customs, traditions, and beliefs of different cultures. This will help you see things from their perspective and appreciate their uniqueness. Furthermore, share your knowledge with others to help them become more understanding as well.

-Be an ally: If you witness someone being treated unfairly because of their cultural background, stand up for them. Speak up and let the person know that you are an ally. This will help show them that they are not alone and that there are people who support and care for them.

-Challenge negative stereotypes: Stereotypes often lead to xenophobic attitudes and behaviours. When you hear someone making a generalisation about a group of people, challenge it. Ask questions and encourage open-mindedness and critical thinking

12. EDUCATE

<https://erasmus-plus.ec.europa.eu/projects/search/details/2018-1-DE03-KA229-047270>

<https://viewer.joomag.com/educate-theatre-for-change-2020/0088875001551211693?short&>

<https://twinspace.etwinning.net/90830/home>

We could benefit from the stages of the creative process, defined in the project:

- Challenge and inspire
- Imagine and generate
- Explore and experiment
- Produce preliminary play
- Revise and refine
- Present and perform
- Reflect and evaluate

13. YOUTH VOICE ON RACISM AND XENOPHOBIA

<https://erasmus-plus.ec.europa.eu/projects/search/details/2014-2-TR01-KA105-012251>

With non formal education, we can use case studies, simulations/role plays, working in small groups, discussions, field visit, etc. in schools specifically designed against racism and xenophobia

14. THE FORUM DRAMA TECHNIQUE

<https://erasmusplus.ec.europa.eu/projects/eplusprojectdetails#project/214-2-TR01-KA105-012251>

Shorts stories can be found or created. Students can play these short stories in the stage.

15. WE ARE DIFFERENT BUT STILL HUMAN

In the first round: your classmate who can't find a friend.

In the second round: you (around us are children with different colours of the face, hair, eyes. What connects us?)

-Write what is common where two rounds meet.

-What do you have in common?

Both of you are human beings, You both breathe the same air, You both feel pain, You both need food and water to survive.

What makes you unique?

-The colour of your skin

-The country you were born in

-The language you speak

-Your hobbies and interests, tolerance, acceptance, equality.

16. CREATE AN INCLUSIVE ENVIRONMENT

1-Make a commitment to creating an inclusive environment in your classroom.

2-Be aware of your own attitudes and behaviours, and work to challenge any that are discriminatory.

3-Be a positive role model for tolerance, acceptance and equality.

4-Encourage open and honest dialogue about these issues with your students.

5-Provide opportunities for all members of your class to learn about and celebrate the diversity of cultures, religions and backgrounds represented within it.

6-Review your classroom policies and practices to ensure they are inclusive and do not discriminate against any groups of people.

7-Take any incidents of racism, homophobia or other forms of discrimination seriously and take appropriate action in line with your school's policy.

17. STUDENT - LED CIRCLE QUESTION

Combat xenophobia with stories: Share a story about a time when you or someone you know faced intolerance, racism or exclusion and how they coped or overcame it.

Methodology for performing forum theatre against xenophobia

Accept differences: Brainstorm a list of things that make each person in the class unique and wonderful. Display the list prominently as a reminder of the diversity and richness within the group

-Learn more about your culture and family history. This can help you appreciate where you come from and feel more connected to your roots.

-Spend time with your loved ones. Cherish the moments you have together and create new memories that will last a lifetime.

-Appreciate the differences between yourself and others. Embracing diversity can help you build strong relationships and understand different perspectives.

-Have a family reunion and celebrate your heritage.

-Go on a trip to visit historical sites that are important to your culture.

-Make a scrapbook or photo album with pictures of your family and memories from your childhood.

-Learn traditional dances and recipes from your culture.

-Teach your children about your culture and family history

18. INCLUSION

This session will introduce prejudice, stereotypes and discrimination through a game where participants will select a candidate for a job, without knowing much information about them. The students will also get to think about what it feels like to be included or excluded.

19. "WE ARE CIRCUMSTANCES OF EACH OTHER."

Time: 10 minutes

Process:

Participants spread around the room in silence and walk at a normal pace, intending to fill the space. Participants should be aware of the others walking around them. Everybody must freeze when the leader claps and continue walking when the leader claps again. Repeat 'freezing' at least 3- 4 times. The group continues to walk. This time, anybody can 'freeze' without warning.

The rest of the group must stop as soon as they recognize that someone is 'frozen'. Anybody can resume walking. This should be recognized by the group, who continue to walk again. Anyone can move freely in the space and do anything they want (change position, change dynamic, change the level people walk at in the space, make noises), and everybody is encouraged to be open to connect and be affected by others in the space.

20. GIVE AND TAKE

Directions:

Define an open space as the “stage” with space in front for the “audience.” Invite a portion of the students (5-10 is best) to play first. Ask them to evenly position themselves throughout the stage space, with space to move between them.

Everyone is frozen, except for one player who uses a repetitive sound and movement to travel through space and “give” their sound/movement energy to another player, who makes a new repetitive sound and movement

Players can use literal or abstract movements. For example, player A stomps their feet and says “Boing, Boing, Boing” as he travels across the playing space to player B who is frozen; A makes a loud final “Boing” in the direction of player B. Then A freezes and B jumps up and grabs her toe saying “Ow, Ow, Ow” as she hops one foot saying “Ow” to C and then freezes. C shoots her arms out, saying, “Ohwah, Ohwah,” etc after the group has played for a while, swap groups and begin again. Introduce themes to inspire movement/sound like: School, empathy, respect, intercultural dialogue etc.

Once “give” is mastered, introduce “take.” In “take” players repeat the same pattern, but instead of waiting for a player to “give” the energy, players “take” it. When the energy is taken, the player it was taken from freezes. After the group understands the rules for “give” and “take,” players can use both; so, C may “take” from B, and then B can “give” to player A, and so on

21. WE ARE ALL THE SAME WE ARE ALL DIFFERENT

Within the project the team of the Alliance for regional and civil initiatives developed a Methodology for "educational theatre" and trained teachers for its application. The methodology includes the implementation of forum theatre forms for switching the roles of students of different ethnic communities. Thus, the participants emotionally "enter the role" of the other and begin to see and feel the world with "his senses".

Key achievement of this practice that could be implemented is the balanced use of two approaches - theatre education on the one hand, and educational practices on the other - or how to turn a teacher into an effective and inspiring "actor - trainer". We could also benefit from the concept for a successful educational theatre that this project built.

22. FORUM THEATRE FOR TOLERANCE

The process includes a workshop to prepare the play, followed by a performance. The Theatre Forum workshop (2h) is a three-stage process:

1-Warm-up games and activities: the teacher can choose an activity relating to the senses, for the participants to relax.

2-Writing down the plot: once the group is focused, the facilitator asks to share an experience of oppression, identifying both the oppressed and the oppressor.

The following questions can help to define the play: “What does the protagonist (oppressed) want to achieve?” The group must define what the protagonist wants, so that later on the problems faced are identified.

3-Choosing actors and rehearsing: After choosing the situations that will be represented, the performance process starts.

The Theatre Forum performance (2h) is divided into three stages:

1-Warming up the public: Relaxing activities can be implemented.

2-Performance: The performance is carried out as a traditional theatre show in which the audience remains passive.

The facilitator initiates a discussion with the audience. The play is performed again but this time the audience takes an active role trying to solve the identified problems that stopped the oppressed character from achieving his goal. They can stop the play and take part in it as actors following certain rules, explained by the facilitator.

23. IMECE PROJECT

The Refugee Studies Programme aims to support the integration of refugees into Turkish economy and wider society. Its entrepreneurship component, the IMECE Project, aims to help refugees start their own businesses.

We can benefit from The Maharat min Google platform as it currently offers a wide range of free courses across three major categories: digital marketing, data and tech, and career development. The lessons are available in the form of over 100 explanatory videos covering issues such as search engine marketing, building a successful online presence, social media, online advertisement, and effective networking. Upon completion of the courses, participants receive a certificate from Google.

24. SCIENCE OF HAPPINESS (POSITIVE PSYCHOLOGY)

Through theatre we could make motivational plays and scenarios on how to develop a better YOU.

The implementation of the project is carried out at 3 levels:

1-Activities for Children and Young People - carried out in Schools, from pre-school to high school, with activities that promote Happiness, self-esteem, confidence and personal development; implemented by a network of certified monitors, to implement the project and activities.

2-Training for Teachers and Educators - so that Teachers and Educators can develop skills in their students and their own personal development, using the latest methodologies of Positive Psychology and Emotional Intelligence, it's offered Certified Training made by qualified professionals.

3-Workshops for Parents and Families - to provide Parents and families with tools and concepts of Positive Psychology and Science of Happiness, with dynamic sessions to reinforce parenting skills.

25. PREJUDICE, STEREOTYPES, DISCRIMINATION AND INCLUSION

<https://kopin.org/portfolio-items/activity-2-prejudice-stereotypes-discrimination-and-inclusion/>

The educator explains that the session will start by playing a game. There are 7 individuals competing and the students are entrepreneurs that need to recruit an engineer to go into space and set up life on the moon.

Of course, as each episode passes by, we get to know more about each character. Each time the educator reveals a layer of information on the slides, they have to 'fire' someone by removing them from their line up until they have one left who is 'hired'. The final slide reveals each person's qualifications which if hiring for a job, should have been the first.

For this game, the students should write on their own papers the names of the 7 participants and cross out a name for each round. During the game PowerPoint there are some terms that it is best they are explained such as heterosexual, gay, lesbian, bisexual, physically fit and mentally fit.

26. TRAVELLER'S RIGHTS: LOOKING AT THE CASE OF A MINORITY AT RISK

<https://www.amnesty.org/en/latest/education/2016/03/three-education-activities-for-young-people-to-challenge-discrimination/>

Three education activities for young people to challenge discrimination:

1. Racism revealed: using poster artwork to promote discussion on racism
2. Catch a fire: an activist's fight for racial equality
3. Traveller's rights: looking at the case of a minority at risk

This resource examines how certain minorities and communities face discrimination and are at risk of human rights abuses by looking at the case of Travellers' communities in the United Kingdom. Through role-play and debate, the three main activities ask students to examine the reasons behind Travellers' nomadic lifestyle, to challenge stereotypes and misconceptions surrounding travelling people, and explore conflicts related to land rights.

27. ADVENTURES IN FORUM THEATRE

The project can be useful for its application of three types of specific performative methods - image theatre, invisible theatre and forum theatre.

"*Image Theatre*" is a series of exercises and games that puts participants face to face with the truths about human relations in the family and society, without the use of spoken language.

"*The Invisible Theatre*" includes the audience as an actor, without her suspecting that she is a participant not in a real dramatic scene, but in a theatre. It is a means of stimulating discussions, engaging people with problems, in the form of a public forum.

"*Forum Theatre*" is a theatrical play in which an exciting issue for the audience is shown in an unsolved form. Viewers are invited to suggest and play different solutions. Thus, they gain experience from the shared case.

28. DRAMA BASED TEACHING, CONFLICT PREVENTION AND CRITICAL THINKING

<https://erasmus-plus.ec.europa.eu/projects/search/details/2018-1-ES01-KA229-051135>

Two Touch Theatre : <https://www.youtube.com/watch?v=DDRsugZWXnk>

Gym Mat Theatre : https://www.youtube.com/watch?v=j_Ov1pZEd5A

Elements of this practice could be implemented for the needs of shaping the forum theatre educational system. The project experiments with a bunch of alternative and interdisciplinary performing art and educational techniques, which could be combined in a way that ensures the creation of an impactful and effective training system for implementation of forum theatre to combat xenophobia.

29. CULTURES

Time: 60- 120 minutes , 6-10 participants

Each group will receive a territory/corner on which to build their culture. To begin with, each group will have to find a name for their country, name for their people, to create the language, to create the flag and to build the hearth of the community using materials from nature, to create the history of the country. After the end of the construction period, 2 representatives of each group will go to visit the other countries, trying to interact with the inhabitants and find common things. After the interaction process, each group will introduce its culture and will have to find common identities. The facilitator will make sure that all cultures are appreciated.

30. GUARD AGAINST BIAS

Best practices that can help to combat bias:

Tolerance: it is important to be tolerant of others, even if they are different from you. Try to put yourself in their shoes and see things from their perspective.

Acceptance: accepting others for who they are is a key part of combating xenophobia. Everyone is different and we should celebrate those differences.

Equality: treating everyone equally, regardless of their background, is essential in combating.

Additional resources

- Good practices that can be transferred and applied in the context of the current methodology
- Description of practice
- How is it applicable/transferrable with regard to the methodology
- The following good practices are most recommended for using in forum theater
- All practices come with suitable adaptation instructions to be used in FORUM theater.

FORUM THEATRE ON SOCIAL JUSTICE TOPIC

Link to the original practice: [FORUM THEATER ON SOCIAL JUSTICE TOPIC](#)

Preparation: Time needed: One week prior to the session

1. Students are given microlearning modules on xenophobia and related social justice topics, such as human rights, refugee rights, or racial equality.

Introduction: Duration: 15 minutes

1. Start with a brief introduction to the session. Discuss the concept of xenophobia and its intersection with other social justice issues, grounding the conversation in the microlearning modules that students have completed.

Warm-up activities: Duration: 30 minutes

1. Begin with some warm-up exercises designed to enhance empathy and team-building. These could be improvisation exercises where students are encouraged to respond to each other's emotions and actions in real-time.

Forming groups and brainstorming: Duration: 30 minutes

Methodology for performing forum theatre against xenophobia

1. Divide the students into small groups.
2. Instead of assigning them a specific scenario, ask each group to brainstorm a short scene that represents a situation involving xenophobia and at least one other social justice issue that they are passionate about. For instance, a group might decide to depict a scenario in which a refugee student faces discrimination at school.

Performances and Intervention: Duration: 60 minutes

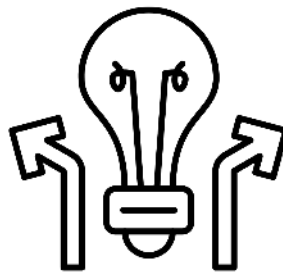
1. Each group performs their scene, while the others watch as the audience.
2. During each performance, any member of the audience can stop the action to suggest a different course of action, which they think could lead to a more positive or equitable outcome.

Post-Performance Discussion: Duration: 30 minutes

1. After all the performances, facilitate a group discussion about what was learned. Encourage students to reflect on how the issues of xenophobia and social justice intersect and discuss how they might address such issues in their own lives.

Assignments: Duration: To be completed within a week post-session

1. Give students a real-world application assignment related to the session. For example, they could design a campaign to combat xenophobia in their community, drawing on the insights they gained from the forum theatre.



Recommendations:

1. Maintain a safe and respectful environment for students to express their thoughts, feelings, and suggestions.
2. Encourage active participation from all students in every part of the session, including performance, intervention, and discussion.
3. Emphasize that there are no 'right' or 'wrong' suggestions or solutions - the aim is to stimulate critical thinking and empathy.
4. Be prepared to guide and steer the conversation, especially if students seem unsure or if the discussion veers off track.

Additional fields of implementation:

Besides xenophobia, this can be employed to address gender inequality, racism, ageism, ableism, and other forms of discrimination. The students can enact scenes related to these issues and brainstorm solutions collaboratively.

By incorporating the practice of Forum Theatre on Social Justice Topics in this way, students will not only learn about xenophobia but will also gain a broader understanding of its connection to wider social justice and human rights issues. This will ultimately help them develop a more comprehensive and empathetic perspective towards these complex issues.

2. DISCRIMINATION ROLE PLAY

Link to the original practice: [DISCRIMINATION ROLE PLAY](#)

Preparation: Time needed: Couple of days prior to the session

1. Students are given prior information about discrimination and xenophobia to build a foundational understanding for easier workflow.

Methodology for performing forum theatre against xenophobia

Introduction: Duration: 15 minutes

1. Introduce the activity and the session's topic: discrimination, specifically focusing on xenophobia. Explain the concept of role-playing and how it will be applied in the session.

Warm-up activities: Duration: 30 minutes

1. Start with warm-up activities to enhance empathy and understanding, using improvisation exercises that prepare the students for role play.

Role-play activities: Duration: 60 minutes

1. Divide the students into pairs or small groups and provide each with a discrimination role-play card. The card should describe a specific discriminatory scenario relating to xenophobia.
2. Encourage the students to discuss the scenario and brainstorm possible reactions or solutions for the individual being discriminated against.
3. Each pair or group then acts out the scenario, incorporating the responses they have discussed. This performance becomes a form of interactive theatre, with the audience able to intervene, just as in forum theatre.
4. After each group's performance, open the floor to the audience to suggest alternative actions or solutions, allowing the performers to replay the scene with these suggestions.

Post-Performance Discussion: Duration: 30 minutes

1. After all performances, facilitate a guided reflection session. Encourage students to share their feelings, the insights they've gained, and discuss how they might react in real-life situations that mirror the scenarios.

Assignments: Duration: To be completed within a week post-session

Methodology for performing forum theatre against xenophobia

1. Assign students a real-world application task related to the session's theme of discrimination. For instance, they might be tasked with creating an awareness campaign about xenophobia and discrimination in their school or community.

Recommendations:

1. Ensure a safe and inclusive space for students to share and express their thoughts freely.
2. Encourage active participation from all students, regardless of their role (performer or audience).
3. Stress that there are no 'right' or 'wrong' responses— the aim is to explore multiple perspectives and responses.
4. As a facilitator, be prepared to guide the discussion and keep it focused and respectful.

Additional fields of implementation:

The same method can be employed to address other forms of discrimination such as racial, gender, sexual orientation, and disability discrimination.

This practice provides a practical way for students to delve into the complexities of discrimination and xenophobia, and to understand and develop strategies for responding to such situations.

3. GIVE ME A WAY OUT

Link to the original practice: [GIVE ME A WAY OUT](#)

Preparation: Time needed: Two to three sessions prior to the play

Methodology for performing forum theatre against xenophobia

1. Introduce students to the topic of xenophobia, discrimination, and their implications through a series of improvisation exercises and discussions. These sessions can include activities where students act out scenarios of xenophobia or discrimination, then discuss the scenes.

Introduction by the Joker: Duration: 15 minutes

1. The Joker (facilitator) welcomes the audience, introduces the play, its title "Give me a way out," and gives some context about where the play is taking place and what it aims to address.
2. The Joker engages the audience in some interactive warm-up games to create an open, receptive atmosphere.

First Performance of the Play: Duration: 30 minutes

1. The actors perform the play, which should revolve around a specific scenario of xenophobia and discrimination. The scenario should be relatable to the audience, showing a realistic portrayal of xenophobia and its impacts.

Post-Performance Discussion: Duration: 15 minutes

1. After the play ends, the Joker facilitates a discussion with the audience, asking if they recognize the situation depicted and if they find it realistic.

Introduction of Actors and Hot Seat Interview: Duration: 30 minutes

1. The Joker introduces the actors to the audience and conducts a hot seat interview, where actors stay in character and the audience asks questions. This allows the audience to delve deeper into the character's motivations and feelings.

Second Performance of the Play and Audience Intervention: Duration: 60 minutes

Methodology for performing forum theatre against xenophobia

1. The play is performed again. This time, however, the Joker invites audience members to intervene when they think a change in the narrative could occur that might lead to a more positive outcome. When an audience member shouts "STOP," the scene is paused, and they can suggest alternative actions for the characters.

Post-Intervention Discussion: Duration: 30 minutes

1. Once all interventions have been exhausted, the Joker leads a final discussion reflecting on the different outcomes presented. This can focus on how actions can impact a situation and how alternative behaviors can lead to more inclusive and respectful interactions.

Recommendations:

1. The Joker should strive to create a balance between guiding the process and allowing the audience to take control.
2. Ensure a safe and respectful environment for audience intervention.
3. The actors should be trained to respond realistically to interventions, maintaining their characters while integrating the audience's suggestions.

Additional fields of implementation:

This practice can be modified to address other pressing social issues like bullying, homophobia, and sexism. The scenarios can be structured around these topics to engage students in a critical conversation and problem-solving.

Through this methodology, the "Give me a way out" exercise can serve as an engaging and interactive way to educate students about xenophobia, enabling them to actively participate in problem-solving and learn about the consequences of their actions.

4. WE ARE CIRCUMSTANCES OF EACH OTHER

Link to the original practice: [WE ARE CIRCUMSTANCES OF EACH OTHER](#)

“We are Circumstances of Each Other” is a perfect warm-up activity for any session centered on empathy, understanding, and collective awareness.

Introduction: Duration: 2 minutes

1. The facilitator explains the rules and the purpose of the activity: to promote awareness of others in the space and to demonstrate how individual actions impact the group.

Walking and Freezing: Duration: 6 minutes

1. Participants begin walking around the room at a normal pace. They are encouraged to be aware of the other participants and to fill the space evenly.
2. When the facilitator claps, everyone freezes in place. When the facilitator claps again, participants resume walking. This is repeated 3-4 times.

Participant-led Freezing and Walking: Duration: 2 minutes

1. The facilitator explains the new rule: any participant can freeze at any moment, and everyone else must freeze as soon as they notice. Similarly, any participant can begin walking again, prompting the group to resume movement.

Free Movement and Interactions: Duration: 6-10 minutes

1. Participants are then given freedom to move in the space as they wish. They can change their position, level, dynamics, make noises, etc.
2. The facilitator encourages everyone to remain open to connecting with others and being affected by others in the space.

Debrief: Duration: 4 minutes

1. After the activity concludes, the facilitator leads a discussion about participants' experiences during the exercise. Questions may include: "How did it feel when the group responded to your actions?" "What was it like to be aware of others' movements and choices?" "How does this activity relate to real-world interactions and the impact of our actions on others?"

Recommendations:

1. The facilitator should emphasize the importance of being aware of others in the space and remind participants that this activity is about connection, not competition.
2. If participants are not comfortable with physical activities or are unable to participate due to physical constraints, they can be included in the exercise in other ways, such as deciding when the group should freeze and resume walking.
3. Encourage participants to be expressive and creative in their movements and interactions, while also being mindful and respectful of others in the space.

Additional fields of implementation:

This exercise can be used to address the interconnectedness of societal issues such as poverty, inequality, and environmental justice, demonstrating how one person's actions can impact the collective.

This activity is a great way to promote group dynamics and build trust among participants, making it a useful precursor to more in-depth activities or discussions around social justice, xenophobia, and discrimination.

5. GIVE AND TAKE

Link to the original practice: [GIVE AND TAKE](#)

"Give and Take" is an interactive and dynamic activity that encourages participants to actively engage with one another, learning the power of non-verbal communication and cooperation.

Introduction: Duration: 3 minutes

1. The facilitator explains the rules and objective of the game, highlighting the themes of communication, connection, and interactivity. Emphasize that participants will learn the dynamics of "give and take" in a social setting.

Setup: Duration: 2 minutes

1. Designate a portion of the space as the "stage" with room in front for the "audience." Divide the students into groups of 5-10 participants, depending on the class size. The rest of the students will act as the audience.

Activity Execution – 'Give': Duration: 15 minutes

1. Participants in the first group stand evenly spaced across the stage, frozen in place except for one player who will start the activity.
2. The first player begins by making a repetitive sound and movement to "give" their energy to another player, who then makes a new repetitive sound and movement.
3. This process continues, with each player giving their energy to the next, creating a chain of sounds and movements.
4. The facilitator can introduce specific themes to inspire movement and sound, such as school, empathy, respect, or intercultural dialogue.

Activity Execution – 'Take': Duration: 15 minutes

1. Now introduce the concept of "take." Instead of waiting for a player to "give" the energy, players "take" it.
2. The player from whom the energy is taken then freezes. This activity should continue in the same pattern as before.

Activity Execution – 'Give and Take': Duration: 15 minutes

1. Finally, allow players to use both "give" and "take" options, adding a new layer of dynamism to the game.

Debrief: Duration: 10 minutes

1. After the activity concludes, facilitate a discussion about the students' experiences during the activity. Ask questions about their thoughts on giving and taking energy, and how this relates to communication and cooperation in real life situations.

Recommendations:

1. Encourage creativity and expression in the sounds and movements made by the students.
2. The facilitator should be observant of the energy dynamics and be ready to assist or intervene if confusion arises.
3. The themes used to inspire movement/sound can be aligned with the main topic of the session, reinforcing the concepts being taught.
4. If participants are not comfortable with physical activities, they can be included in other ways, such as providing sound effects or narrating the actions.

Additional fields of implementation:

This exercise can be themed around issues such as power dynamics, privilege, and equal opportunity, exploring how these factors can shape individuals' experiences.

This activity fosters a sense of shared responsibility and awareness of others, which is integral to combating xenophobia and promoting an inclusive environment.

6. FORUM THEATRE FOR TOLERANCE

Link to the original practice: [FORUM THEATRE FOR TOLERANCE](#)

Implementing "Forum Theatre for Tolerance" within your anti-xenophobia methodology would involve students creating and acting out scenarios related to tolerance, xenophobia, and cultural diversity. Here's how you can do this:

Introduction to Forum Theatre: Duration: 20 minutes

1. Begin by explaining the concept of Forum Theatre to the students. Discuss its roots in social justice and its power in providing a platform for exploring social issues, including xenophobia.

Brainstorming and Group Formation: Duration: 20 minutes

1. Ask the students to brainstorm on specific scenarios relating to xenophobia, cultural misunderstandings, or situations where tolerance could have prevented a conflict.
2. Divide the students into small groups and assign each group one of the brainstormed scenarios to work on.

Scene Development: Duration: 40 minutes

1. Each group creates a short scene based on their assigned scenario. The scene should end with a problem or conflict related to xenophobia or intolerance.

Performance and Intervention: Duration: 50 minutes

1. Groups then take turns performing their scenes. After a group performs their scene, run the scene again but this time invite audience members to shout "stop!" at any point where they feel an intervention could change the course of events for the better.
2. The person who intervened then replaces the actor they stopped and tries a different approach to the scene.

Discussion: Duration: 30 minutes

1. After each scene, hold a group discussion about the actions taken, their implications, and alternative resolutions.

Recommendations:

1. Facilitate the discussions in a manner that ensures each student understands the consequences of xenophobic behavior and the benefits of tolerance.
2. Encourage students to be creative and honest in their performances and interventions.
3. Remind students that there is no 'right' or 'wrong' intervention - the aim is to explore a variety of responses and solutions.

Additional fields of implementation:

The focus can be expanded to other marginalized groups such as the homeless, indigenous people, and persons with disabilities, helping them gain necessary skills and find employment.

By practicing "Forum Theatre for Tolerance", students not only get to think creatively about how to handle complex issues, but also receive immediate feedback from their peers. This can lead to a deeper understanding of the issues at hand and foster a more tolerant and inclusive attitude among them.

7. ADVENTURE IN FORUM THEATRE

Link to original practice: [ADVENTURE IN FORUM THEATRE](#)

To incorporate "Adventures in Forum Theatre" in your methodology, you would need to blend the elements of Image Theatre, Invisible Theatre, and Forum Theatre into your activities. Here is how you might do it:

Introduction to Theatre Techniques: Duration: 15 minutes

1. Begin by explaining the three theatre techniques: Image Theatre, Invisible Theatre, and Forum Theatre to the students.

Image Theatre Session: Duration: 25 minutes

1. Prompt students to think of situations where they have witnessed or experienced xenophobia or intolerance.
2. Encourage them to recreate these scenes silently, using only their bodies to express the emotions and actions that took place.
3. After all students have created their images, the class can walk around and observe. They can discuss what they believe each scene is depicting and how it makes them feel.

Invisible Theatre Session: Duration: 25 minutes

1. Divide the class into small groups and assign each group a scenario related to xenophobia.
2. Ask each group to devise a skit where one student unknowingly becomes a part of the scene.
3. Other groups observe and discuss their interpretations of the scene and suggest ways to change the outcome positively.

Forum Theatre Session: Duration: 50 minutes

1. Ask the students to develop scenes based on their experiences or concerns about xenophobia and intolerance.
2. The scenes are then performed in front of the class. However, any student from the audience can yell "stop!" when they see an opportunity to change the scene's outcome.
3. The student who intervened then replaces an actor and modifies the scene. This cycle continues until the scene ends positively.

Group Discussion: Duration: 30 minutes

1. After all activities, hold a group discussion about what they learned and how they can apply this in real life.

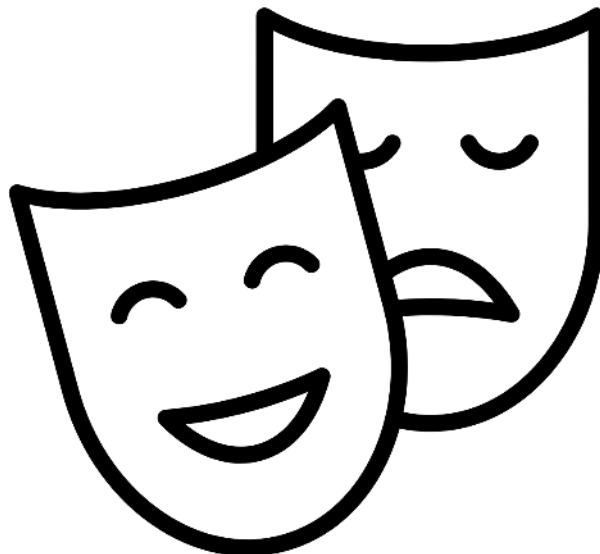
Recommendations:

1. Make sure students understand the purpose of these activities and how they relate to combating xenophobia and promoting tolerance.
2. Encourage creativity and open dialogue throughout the process.
3. Use the activities as opportunities to reflect on individual and collective biases, and how we can actively work to overcome them.

Additional fields of implementation:

These practices can be used to address various social issues, allowing students to visualize and challenge systemic oppressions like classism, ableism, sexism, and heteronormativity.

This blend of theatre techniques allows students to explore and address issues of xenophobia and intolerance from different angles, increasing their understanding and empathy. It can lead to a deeper appreciation of the consequences of their actions and promote a more inclusive and tolerant school environment.





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