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EAR
project

Forming active European Citizens through the dialectical method and theater

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Guidance book for teachers (interim version)

1. RATIONALE

- **1.1. Why this project?**

In contemporary European societies, an increasing number of citizens seems to be less and less engaged in democratic life whilst democratic values such as solidarity, freedom and tolerance are at risk because of socio-economic inequalities and dangerous revival of xenophobic sentiments and hate speech toward historically marginalised communities – let alone the neoliberal strangulation of welfare states. Furthermore, democratic participation risks to be replaced by a participation mediated by social media that often provides of a big amount of information at a superficial level and discourage rational and constructive dialogues in the public sphere.

In this scenario, citizenship education can be pivotal in supporting the young generation to understand and play their role in maintaining the values which underpin democratic societies. The Eurydice report *Citizenship Education at School in Europe 2017* highlights the multidimensional character of citizenship education across Europe: “citizenship education is far more than simply teaching students about a country's constitutional structure. All countries have ambitious curricula to develop a number of competences related to interacting effectively and constructively with others, acting in a socially responsible manner, acting democratically and thinking critically” (EC/EACEA/Eurydice, 2017: 11). On the other hand, the report indicates some significant challenges to an incisive implementation of citizenship education in European schools, most importantly the improvement in the education and continuing professional development of teachers, the elaboration of teaching methods and resources reflecting a comprehensive approach to citizenship education, and the devise of appropriate evaluation tools to ensure that citizenship education is adequately assessed.

EAR project addresses such social and pedagogical challenges through the introduction of the dialectical method in school education as a key feature that promotes the active participation of students in democratic society with the support of theatre techniques.

The dialectical method was chosen as the central practice for EAR because of its potential to promote the four competence areas of citizenship identified in the Eurydice report (interacting effectively and constructively with others, thinking critically, acting in a socially responsible manner, acting democratically). Indeed, the dialectical method is based on active listening and constructive dialogue with others; it cultivates critical thinking by guiding students to reason, analyze and discover the (dis)connections between everyday life and fundamental democratic values; it allows to understand in depth notions and attitudes (human rights, social justice, empathy)

characterizing socially responsible actions; it supports rational debate as a key principle for democratic participation and opposition to contemporary forms of (online) propaganda and misinformation.

EAR's teaching approach to citizenship education includes also theatre techniques as a means to provide young students (aged 10-15) with modes of interaction which significantly aid their communication and ability to express themselves. Theatre techniques are particularly suitable for young people to approach their own experiences or sensitive issues in a safe and creative way. Indeed, theatre requires collectiveness and mutual understanding, reciprocal identification and empathy between the participants. In addition, storytelling and fantasy that characterize theatre are crucial for building a safe environment in which young people can discuss freely their ideas.

In order to allow the combination of the dialectical method with theatre, EAR methodology drawn upon different forms of theatre, namely Forum Theatre, Documentary Theatre and Participatory theatre. Furthermore, EAR's methodology foresees the use of multiple and flexible tools for assessing the development of knowledge, values, skills and attitudes that the Council of Europe considers fundamental for the education of the democratic citizen.

- **1.2. Why theatrical techniques in the classroom?**

The potential for theatre to have a social or moral 'effect' on young audiences is one of the primary rewards of engagement with the arts. The belief is that the moral or social messages of theatre can have a direct positive impact on young students' minds and their relationship with the world. Such perceptions suggest that the primary objective of watching a performance or of playing theatre is the discovery and interpretation of meaning in the form of social or moral content.

In this regards, theatre can be seen as a particularly suitable tool to recognize and address the needs, problems and desires of young students and create sensitive lively scenes where they can see themselves mirrored while, at the same time, they are acting. Indeed, theatrical techniques can help them to develop their social imagination, and see themselves as a civic agent capable of making change, as participant in a larger democratic culture.

There are plenty of studies that show that the arts are an important part of boosting performance in all areas of life, including high performance at school. However, these programmes do not exist in most schools, or they do not exist connected with the curriculum. When we talk about Citizenship education we hardly can find any pedagogical methodology that includes theatrical techniques. The research that the EAR project team has completed (Fabbro, Ranieri & Cuomo, 2019) shows that in all partner countries in the EU the

theatrical techniques – even if they exist as extracurricular activities- are not included in the curriculum for any subject, and even less for Citizenship Education.

Theatrical techniques are very important in order to support the learning process, because theatre is providing to people and especially to young people attending high school, the chance to approach their own experiences or sensitive issues in a safe and creative way. Theatre is also a process that requires collectiveness and understanding between the participants. Through this collectiveness the differences and the contrasts between the different students are blunted and the mutual understanding is increased through identification and empathy. Critical thinking and empathy are of foremost importance as [skills of the Citizen of the 21st century](#), according to the European Commission. Furthermore, story-making and fantasy offer a platform to allow students to discuss their ideas within a safe environment and reach an end where all interlocutors/ actors want to find the truth.

Theatre training has so many benefits, especially for young students who are still trying to find a place in the world and figure out who they are and the gifts they have to share. Theatrical / drama techniques in teaching have the following strengths:

1. Spark Imagination – Creating new ideas, updating old ideas and interpreting them into something new takes creative energy and imagination.
2. Build Focus – Reading scripts and plays and practicing and performing them takes concentration and focus which transfers to all other areas of life, including school and sports.
3. Improve Memory – In order to play a part, you need to know your lines. The process of learning the words and movements for the stage increase our ability to strengthen and use the “memory muscle”.
4. Enhance Communication skills – Working with others increases both verbal and nonverbal communication. When working on a play or show, you learn to articulate and use wisely your voice, as well as to listen and observe.
5. Develop empathy – Whenever you play a part, you are, in a sense, putting yourself in someone else’s shoes. You take on their thoughts, feelings, behaviors and viewpoints which helps you to understand them and their situation more clearly.
6. Create fun – Part of the process of creating includes learning and trying out ideas which often leads to humor, and laughter.
7. Build Self Confidence – Learning lines, studying characters, practicing and performing all help to build character and confidence. The students learn to trust their own instincts, ideas and abilities which they take to all aspects of their lives including school, jobs, relationships and challenges.

• **1.3. Why Socratic Dialectical Method in the classroom?**

The dialectical method has been established by Socrates / Plato and it is about asking critical questions in order to underline the social contradictions. Questioning enables to clarify a superficial statement of a vague belief, to explore the logical consequences of that statement and to discover the possible contradictions. Its ultimate goal is to free the people from false impressions related with social reality. In our time these false impressions are created through fake news, political propaganda, advertising and so on.

The dialectical method is a verbal exchange between two or more people holding different points of view about a subject but wishing to establish the truth through reasoned arguments. It may be contrasted with the direct teaching where one side of the conversation teaches the other. In modern times, Hegelian dialectic, usually presented in a threefold manner, is comprising three dialectical stages of development: a thesis, giving rise to its reaction; an antithesis, which contradicts or negates the thesis; and the tension between the two being resolved by means of a synthesis.

The acquisition of knowledge through the dialectical method requires two interdependent preconditions:

- i) The equal position of students and the teachers in relation to knowledge
- ii) The reference to the specific social reality in which students and teachers are living.

The dialectical method starts with the experience of the students related with the situation in its "real context". The role of the teacher is to suggest problems related with codified existential situations in order to make them achieve an increased critical understanding of the reality of the situation (as opposed to facts that have to be learned by heart). The teacher in this process adapts continuously his/her knowledge and can acquire knowledge from the students. In this way he/she also experiences of the acquisition of knowledge.

The teacher asks questions that are relevant to today's challenges, but also the broader questions that follow the humanistic tradition about the responsibility of an individual against the world. The teacher does not provide answers, but provides all those tools and resources that students need in order to find their own answers. The teacher organizes the

dialectical discussions in a way that everyone feels safe and accommodated.

- **2. The EAR Citizenship Lessons**

2.1. General Characteristics

The features of the EAR citizenship lessons empowered by theatrical techniques have the following characteristics:

1. The EAR citizenship lessons portray the world through the eyes of young students, not adults.
2. The EAR citizenship lessons deal with contemporary situations and the topics of the discussions and roles are problems that youth has with their surroundings - authoritarian education, school problems, prejudices, pollution, hostility towards foreigners, longing for friendship, responsibility of the citizens and the politicians, punishment and the law etc.
3. The EAR citizenship lessons do not teach in the conventional sense, nor do they give answers. They show how to ask the right questions and to reflect cooperatively on the possible answers. and how to think critically look for think by themselves about the .
4. The EAR citizenship lessons like to make the students laugh; to laugh is to understand (Agashe, 2001). That is why we chose the theatrical techniques where everyone can get out of his/ her ordinary social role.
5. The EAR citizenship lessons, when using theatrical techniques, are directly related to Brecht's Verfremdungseffekt (alienation effect). It is important that students be aware that it is just theatre and representation of the reality. This is why we conjunct the dialectical method together with theatre allows students to think and remember, not to forget where they live.

The process of creating the content for the "play" is initiated after a discussion with the group of colleagues and students about their personal experiences. Through this discussion possible strong feelings and/or emotional traumas faced by students may arise.

The EAR citizenship lessons follow a 9-step pattern in teaching citizenship concepts, combining theatrical techniques and the Socratic Dialectical Method.

The order of the following steps can be changed according to the time devoted, to the level of the learners, the topic, the educational context, etc. When addressing a topic, the steps can be repeated as many times as the facilitator thinks or the learners need. A theatrical technique, for example, may be used as an ice breaker or in the

beginning of teaching a topic in order to familiarize the learners with such techniques.

Some **theatrical techniques can be also used during the discussion** as a learner may want to answer a question by using a theatrical technique, which afterwards needs to be discussed.

2.2. The EAR Concept and steps

1. **Warm –up** - where the learners react to one of the topic to be discussed and analyzed, and the facilitator checks their interest, involvement and prior knowledge on the topic.
 - **Individual work** – where each learner thinks and writes / notes down her/ his view and feelings on the topic, the main term or the main question.
2. **Stimulus** - where a newspaper article, a poem, a text of literature, a photo, a letter, a diary, an object, a song, a video, a still image by some of the learners etc is presented to the learners.
3. **Discussion-reaction to the stimulus** – where the learners' first reactions are explored.
4. **The main concept(s)**- where learners analyze and define further the main concept(s), based on questions, definitions from the dictionary etc., and they try to find the real meaning of the concept(s) in different contexts
5. **Theatrical techniques** – where they explore the topic through experiential theatrical activities of different kind, whether it is theatre of the oppressed or other methods.
6. **Debriefing**-where the learners step outside their roles as actors and discuss first how they felt and then how they feel now.
7. **Dialectical Discussion to explore**- where the facilitator guides a discussion based on questions that develop critical thinking skills. However there are specific activities that the EAR project proposes, in order to create a real dialogic discussion upon the Dialectics principles and not just a guided conversation or a debate where two groups will cross swords on binary oppositions and one of the two will win and the other lose.
 - **Individual work**- where every learner will think and possibly write about what s/he believes on a topic, what are the arguments to base her/ his opinion on, why s/he has this view, which are the factors affecting what s/he believes today.
 - **Work in pairs or in trio** – where one presents and

explains her/ his opinion to the other(s) and s/he answers questions that are relevant and based more on the “aporia”. Here the other(s) ask(s) questions to just understand in depth an opinion. No one tries to persuade the other, they just apply the active listening principles, by avoid judging and asking for clarifications only.

- **Research by the learners**- where learners work individually or in small groups, based and guided by the questions that their classmates asked in the previous stage, in order to find more evidence to support a view (even a slightly different one from their own initial opinion). Learners become self-directed and autonomous learners and research in books, the internet, literature, videos, comics, etc.
 - **Discussion in Plenary**- where different groups, according to the views reflected, present their opinions and ask for real critique and feedback. Here is crucial to reflect based on research and arguments and to develop critical thinking.
8. **Personalization**- where the facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized.
- **Attitude change**- where learners record their feelings and opinions now, after working on a topic.
9. **Action plan**- where learners create their personal or group action plan, in order to manage this topic when it will occur in their lives. They decide what can be done in terms of short-term, medium-term and long-term measures and by whom.

• 3. THEATRICAL TECHNIQUES

3.1. Theoretical framework

Paulo Freire, a Brazilian educator and philosopher who was a leading advocate of critical pedagogy and best known for his influential work, *Pedagogy of the Oppressed*, has tried to apply the dialectic method in adult education. According to Freire (1970), through the dialectical

method, the students undertake from the beginning the role of the “creators” and they try to reach the essence of the knowledge through the help of critical thinking. Freire claims that the essence is not in learning knowledge by heart but in the process of acquiring the knowledge. The whole process of acquiring knowledge includes a dialectical movement from action to reasoning and from reasoning related to the action towards a new action.

Theatrical / drama games and activities are used because they are a simple, cost-effective way of accomplishing a wide variety of educational goals, not just in theatre class. The games combine elements of creative drama, improvisation, pantomime, creative movement, and storytelling.

They develop foundational skills needed in theatre arts that also have tremendous positive effects on social interaction, literacy development, and academic success. The theatrical activities and games are easy to integrate with content from other school subjects or content areas. The drama game or theatre game is a versatile teaching tool that reaches multiple learning styles, content areas, age groups, and levels of language and experience.

Drama education is a powerful teaching and learning tool with profound positive effects on a student’s cognitive, social, emotional, and physical development. The benefits of regular theatre arts instruction spills over into all school subjects and everyday life. Creative drama is sound pedagogy that reaches students of multiple intelligences and different learning styles. It is a multi-sensory mode of learning that engages mind, body, senses, and emotions to create personal connections to the material that improve comprehension and retention.

Drama games and theatre games are an ideal strategy for differentiated instruction. Students with language difficulties, learning disabilities, or physical or mental disabilities can shine in drama, whereas they often struggle in traditional schooling. Gifted, talented, and highly motivated students who need to be challenged can demonstrate their abilities and display learning in drama. From the shy to the confident, from the students with learning difficulties to the linguistically gifted, and from the inexperienced to the advanced student, drama games can include all levels of differentiated abilities in a successful creative experience.

In order to present materials to other in class or for a full-scale production, the participants must not only understand the material but also find a way to communicate it creatively and effectively to the audience. Therefore, knowledge is not enough; imagination, creativity, and communication are pivotal to make theatre effective.

Drama games and theatre games transform the traditional teacher-student relationship from one of authority-recipient to one of shared experience of

discovery and creative exploration. It is easy to use drama as a teaching tool in any school subject. It provides a practical, effective, and empowering approach to teaching that transforms the learning environment.

Playing a role in a theatrical activity includes observation skills. Observation and imitation are primary mechanisms for learning throughout infancy and childhood. People enact a number of different roles during their lifetimes, or even during the course of a day.

Writers such as Maley and Duff, (1978) and Wessels, (1987) have pointed to the values and uses of drama:

'Drama can help the teacher to achieve 'reality' in several ways. We know that it is very helpful when students learn a new language. It can overcome the students' resistance to learning the new language-and not only language:

- by making the learning (of the new language) an enjoyable experience
- by setting realistic targets for the students to aim for
- by creative 'slowing down' of real experience
- by linking the experience of learning a language with the student's own experience of life

And drama can create in students a need to learn:

- by the use of 'creative tension' (situations requiring urgent solutions);
- by putting more responsibility on the learner, as opposed to the teacher.' (Wessel 1987: 53-54)

Drama provides cultural and language enrichment by revealing insights into the target challenge and social context and presenting contexts that make items memorable by placing them in a realistic social and physical context.

By allowing reading and the adding of some characterization to a drama / theatre text, learners become personally and fully involved in the learning process, in a context in which it is possible for learners to feel less self-centred and more empowered to express themselves through the multiple voices (Vygotsky, 1987; Bakhtin, 1981, 1986) of the differing characters.

There are two approaches to drama and dramatization of a text (in a second language acquisition context):

- The "a" type analytical approach to drama / theatre texts. The analysis of language in a text is just one aspect of its use. In the type "a" approach, language is separated into its phonological and lexical components and disseminating strategies are then adopted. Using this analytical approach, a teacher or course designer would think of a series of structures, language items that are to be 'taught'. A literary text exemplifying these structures is then

selected and used in order to practise or raise the learner's consciousness of it.

- The "b" type experiential approach to drama / theatre texts.

White (1988) identified a second (the type "b") approach. Here, language is not seen as object but as a tool. Much more emphasis is placed upon, for example, the inductive method of learning through 'experiencing' and applying the learner's experience to the text through encouraging comment, responses and expression based on the text or its theme/topic.

The EAR project wants to involve both the analytical and the experiential approach as described above in relation to language learning, in order to address social problems and develop students' social conscience. Although not mentioned specifically, teacher must take enough time for reflection, as well as for some short breaks during the lesson.

The experiential part of learning connects with the use of theatrical techniques such as the Forum Theatre, the Documentary theatre and the participatory theatre, parts of Drama in Education.

This supports and develops different skills:

- Preparing, rehearsing, and performing for important life events (e.g., a job interview, college application, or wedding) is a natural part of the human experience in any culture.
- Drama teaches interpretation, personal creativity, and new ways of looking at the same information- which is the basis for the critical thinking skills development during dialectical discussion
- Drama teaches students to imagine, explore, create, and share in front of others, and want to share it with others.
- Emotion, gestures, and imitation are universal forms of communication understood in all cultures. Thus students realize that empathy can be based on the common human nature.
- History demonstrates the importance of imagination to human progress. The scientists, artists, activists, and politicians who dared to think differently are the people who have made the most lasting impact on the course of human history.
- Imagination is at the core of innovation, invention, problem solving, science, and the arts.
 - Drama is hands-on, experiential learning and engages mind, body, voice, and emotions to interpret and convey to others information and ideas.
- Bodies are alive and moving, energy is created and released; and muscles are exercised during drama games. All of these factors increase the students' motivation and attention for learning
- Drama is a kinaesthetic teaching method that benefits those students who learn best by doing. Research provides ample evidence to support the importance of movement for learning. Not only does movement reach the kinaesthetic learners in the group, it can effectively address all participants.

- Acting training develops the expressive use of the voice to convey emotion, inflection, attitude and other vocal elements. The regular use of drama significantly improves read aloud skills by reducing monotone delivery and promoting loud and clear speech habits. These are skills of an active citizen, who participates in public debates and can persuade others.

3.2. Theatre and EAR

The EAR project uses both theatre and the Socratic method in order to involve students in examining issues of citizenship. We have identified a range of different theatre techniques with elements that can be used in part in the delivery of the EAR lesson.

These include:

- Forum Theatre
- Documentary/Verbatim Theatre
- Participatory/Community theatre

Theatre games and exercises from all these different techniques can be used to deliver EAR; either from one specific technique, or from a blended approach, adopting whatever technique is most useful at any given time.

For example, the Forum Theatre technique of performing a scene in several different ways could be helpful when presenting different binary oppositions to central questions.

Interpreting documentary material through improvisation can encourage students to consider the incidents or views covered in the document; Community theatre using shared ideas and imaginations to inspire improvised scenes can give a subject or text a heightened reality, rather than dead words on a page.

The key to the whole theatrical approach used in EAR is improvisation; even when a written text is the stimulus, the chosen topic will be explored and made vibrant to the students through encouraging them to assume characters, invent spontaneous dialogue, cooperate to create stories and scenes.

There are no restrictions on the type of stimulus used to inspire the improvisations, and discussions – it can be a written text – poem, article, play, novel, diary, journal, newspaper report – or equally a visual image-photo, artwork – a piece of music, a sound recording, a film clip.

The lesson plans developed through EAR will be a mix of discussion and theatre even though it may start, on occasion, from a written text, and students will be required to use their imagination to respond to the stimulus in physical and verbal ways, using improvisation. Therefore, the majority of the exercises suggested to be used in the programme are functional to stimulate and encourage students become more confident in their improvisation skills.

3.3. Why using theatre is this so central to EAR programme and how does it connect to the dialectical method:

Theatre can enable students to:

Putting themselves in someone else's shoes and see things from other points of view

Take on another person's point of view

'Rehearse' conversations

Practice finding the words to present their opinions

In addition, there are personal positive impacts:

Building confidence

Presentation skills

Language skills development – particularly students from linguistic minorities

Cultural understanding

Developing personality and ideas

Critical thinking

Tolerance

Group impacts:

Cooperation

Fun and enjoyment

Valuing each other

Mutual understanding

How do we use theatre to do this?

- Individual exercises building confidence and trust in your own ideas
- Small group work; developing a small group dynamic, cooperative working to solve a problem, meeting a deadline, presenting to others.
- Whole group work; group/class identity, listening and speaking skills, patience, cooperation, pride in group

Examples of exercises and games to promote all of these outcomes are included in appendix.

3.4. Forum theatre/Theatre of the Oppressed

Description of the method

Forum Theatre is an interactive form of theatre that presents a theatrical debate to create a group ethos that encourages audience interaction and is a powerful tool for exploring solutions to difficult problems. Usually a short play or scene is performed to an audience; this is then replayed, with audience members taking the place of performers to present different

viewpoints, actions, thus changing the outcome of the play. Where a scene is enacted, people can stop the scene at anytime, and change the character's emotions, actions or dialogue. This process is facilitated by a 'Joker', who directs the action and audience involvement.

Forum theatre was developed by Augusto Boal (16 March 1931 – 2 May 2009) - a Brazilian theatre practitioner, drama theorist, and political activist. He was the founder of Theatre of the Oppressed, a theatrical form originally used in radical left popular education movements (Boal, 1979; 1992; 1995).

Why we've suggested it

Forum theatre gives students the opportunity to try out alternative answers and solutions to problems, and real life situations in a safe and supportive environment. The EAR project is looking at how to explore different attitudes to citizenship issues, and Forum enables this to happen; allowing students to express views that are not necessarily their own, to listen to and react to other people's attitudes, and to consider as a group how situations may have more than one interpretation. It can be a useful tool for preparing for life's challenges; trying out responses to difficult situations they have not yet faced.

A worked example

- In pairs or small groups students devise a scene around the topic
- The scenes are performed to the class who then spend time discussing amongst themselves the situation and some possible solutions.
- Performance is repeated. At any time, audience members can 'freeze' the action, then come up on stage and replace one of the characters and replay the scene in order to try to change the series of events.
- Teacher may decide to introduce additional characters which may be able to support other characters that wish to change within the action.

3.5. Documentary Theatre/Verbatim theatre

Description of the method

Documentary theatre is theatre that uses pre-existing documentary material (such as newspapers, government reports, interviews, journals, and correspondences) as source material for stories about real events and people, frequently without altering the text in performance

Verbatim theatre

Verbatim theatre is a form of documentary theatre in which plays are constructed from the **precise words** spoken by people interviewed about a

particular event or topic.

Why we've suggested it

Documentary and Verbatim theatre are approaches which are based very firmly in the real world, using documentation of realistic life events which reflect contemporary life, connecting directly with current issues of citizenship. Actual documentation - newspaper reports, diaries, interviews – carries an immediacy and relevance to the young people, and often cover topics and subjects about which they may have an interest or have formed an opinion.

Documentary/verbatim exercises

- 1 Improvisation warm-up game – in pairs, tell each other a real life experience, then tell their partners story to class as if it is their own story
- 2 In fours, students tell each other a story – eg the worst holiday they had. The four choose one story, then create a scene to perform to class. Class has to guess who the story belongs to
- 3 Class are given written documentary material eg newspaper article, then asked to interpret the material as a piece of theatre – monologue, scene, frozen picture with narration.
- 4 2 truths + 1 lie
Everyone thinks of 3 quick facts about themselves, 2 that are true, and one that is untrue. The rest of the group need to guess which one is the lie. It is always a good idea to give participants a couple of minutes to think their stories through before they say them so that they can say all 3 facts without a hesitation that will give away the one untruth. It is also good to use the stories as a starter to have a quick chat with the person after they reveal the true and false facts so that everyone gets to know them better.

3.6. Participatory theatre/community theatre

Description of the method

Participatory theatre is a term used to describe a wide number of different theatrical approaches, including development theatre, popular theatre, community theatre, immersive theatre, protest theatre, and theatre for social change. These are often used interchangeably and are associated with a transformation of a social reality, by using community and individual participation. This form of theatre aims to join entertainment with an exploration of attitudes and to share knowledge in order to stimulate positive social changes.

(Forum theatre – see above - is also seen as a form of Participatory

practice)

At its core is the principle that participants are involved in the creation of theatre through using their own ideas and words, usually working cooperatively with other participants.

Community theatre itself is original work co-created by non-professional performers working with professional facilitators, through a process of improvisation, discussion and role-play to create theatre which reflects and celebrates the life experiences and imaginations of the participants.

Why we've suggested it

The process of engaging participants in improvisation, discussion and role-play to create scenes and short plays, which focus on social issues is particularly relevant to the use of theatre in EAR. It gives the teacher the opportunity to act as theatre-maker both within the EAR programme, and, if desired, beyond the citizenship lessons, to create small pieces of performance which can be shared beyond the classroom with the wider school, and local community

4. THE SOCRATIC DIALECTICAL METHOD

4.1. Theoretical framework

The Dialectical Method consists of choosing a relevant concept in relation to a social problem, identifying key informants and stakeholders who are involved, their respective worldviews, and conflicts in these worldviews. Through the Dialectical Method an opinion is expressed (thesis) and a "counter opinion" (antithesis) is created, and a system based on these opinions on the social problem is developed. These opinions are then presented to the different people's groups who engage in a dialogue which leads to the development of a synthesized collective opinion. The process is repeated until all conflicts are resolved or resources are exhausted, and a final opinion is produced.

The proposed methodology is based on the dialectical theory. The notion of dialectic has its origin in the medieval art of disputation, which in turn, is a product of Platonic and Aristotelian dialectic (McKinney, 1983). The word dialectic is derived from the Greek word for discourse: *dialegesthai* (διαλέγεσθαι).

The starting point in a dialectic process is the thesis, a set of beliefs concerning an issue or problem. At some point in time the thesis appears to be inadequate, perhaps due to changes in the environment,

or to changes in tastes and values. The inadequacy is revealed through the questioning of certain assumptions/worldviews of the thesis or by bringing to light certain of its properties that have not been obvious before (Singer, 1983). At this time, the antithesis, the opposite or negation of the thesis, emerges. Eventually, the antithesis then also shows itself to be inconsistent or inadequate. Both the thesis and antithesis are one-sided and they are ultimately brought together in a unified manner in a synthesis. It is important to note that both the thesis and the antithesis are drawn from the same set of data. The synthesis emerges as the result of dialogue related to the elements of the thesis and antithesis. An observer takes the most plausible elements of each to form a synthesis, which ideally dissolves the previous conflict. The synthesis is usually different from both the thesis and the antithesis, but it includes elements of both of them, so that neither the thesis nor the antithesis continues to exist as a separate entity (Ford and Ford, 1994).

But the dialectic movement does not stop at this stage. Oftentimes, the synthesis will reveal itself to be inadequate and will then serve as a new thesis (Singer 1983); eventually an antithesis emerges, and the process reiterates. An interlocutor, as Plato writes, should “devote himself to knowledge (sophia) and human excellence (aretê)”.

4.2. Socratic Method: Aporia, Elenchus and Dialectic

1. Aporia

The verb ἀπορέω (aporeô) means to be perplexed, at a loss, without further resources, or in (perhaps embarrassing) doubt. Hence, ἀπορία (aporia) is probably best translated as puzzlement or impasse. Since many of Plato’s works end in aporia, they are called ‘aporetic’.

2. Elenchus

Yet, aporia is the hallmark of the Socratic ‘elenchus’ (ἔλεγχος, proof, refutation or cross-examination,). The technique: (a) claim P; (b) explore what P entails, e.g., Q; (c) but if Q, then P is false; (d) so the initial claim needs correction or replacement.

The elenchus is destructive: prove ignorance, expose false beliefs, mere opinions, incoherent contradictions; the outcome seems to be indecision and skepticism.

Yet, it is also constructive: the elenchus may lead to further inquiry and hence conceptual clarification or refinement. Moreover, there is a meta-philosophical point: the result is less important than the enquiry itself. Philosophy is an active open-ended search with an uncertain outcome.

3. Dialectic

The word λέγω (lego) means saying, speaking or talking, but also gathering or collecting. With the prefix dia-, which means ‘through, inter’ in a temporal, spatial, and also means-end way, διαλεκτική (dialektikê) simply means ‘discussion’. So, dialectics can be understood as the art or skill of rational and logical discussion that

aims at true and indubitable statements. As destructive activity, dialectic relates to elenchus. But dialectic is also positive as it seeks to establish propositions of high generality. The ultimate goal of Plato's dialectic is the discovery of Forms or Ideas (universals).

4.3. The Dialectical method in Four Parts

Generally, the dialectical method requires the following: 1) Participation and the appearance of equal status among those involved, 2) Starting the dialogue with commonly held views and ideas, 3) Dialogue that leads to critical reflection amongst the participants, and 4) Connection of ideas brought up in discussion.

The first feature identified in the dialectic is the **active participation and equal status** of those involved in the investigation. This is important to point out because it is in stark contrast with traditional views on education. Traditional approaches to education involve what **Paulo Freire** calls the "banking method" of education, but long before Freire explained that such education is oppressive. **Socrates** had a few words regarding such a method. In his comparison of the Sun in the visible world to the Good in the intelligible world, Socrates asserted: "Certain teachers must be wrong when they say that they can put a knowledge into the soul which was not there before, like sight into blind eyes... Whereas, our argument shows that the power and capacity of learning exists in the soul already".[2] (Plato 1991: 258).

The fundamental difference then, is that knowledge already exists in the student. If this is accurate, then trying to "deposit" knowledge into a student's brain is off the mark. Rather, the teacher should work with the student to turn that student's eye to the knowledge. A teacher's determination alone will not suffice. Accordingly, critical reflection and transformation is achieved through a student's active participation in his/her own learning.

The appearance of equal status in the experience is important for the dialectic. This helps to discourage the student or teacher from falling into the traditional banking method. Rather than telling the student something, the teacher poses questions or encourages him/her to question the teacher's statements. Plato portrays the ideal teacher, Socrates, as having "no claim to know anything; indeed, he is conscious of all that he does not know and, consequently, is always searching for knowledge" (Hummel 1992: 335). The effect of claiming ignorance is equalizing. From a student's perspective, this can allow her to join a discussion, because she can be unafraid of not knowing. To dispel false statements and challenge the deep convictions of an individual (or society), it is important for the dialectic to have such a leveling effect. Whether this teacher/student equality is real or imagined, what matters is that the student—at the very least—has a perception of being on equal ground with the teacher. Although it goes unstated in *The Republic*, this component of the dialectic is part of the process of

establishing transference in the student/teacher relationship. This concept (and its implications for the dialectic) is important for the concluding discussion and will be elaborated upon later.

The second aspect of dialectic requires that **any inquiry begin with commonly held opinions** on the issue. In his interpretive essay on *The Republic*, Allan Bloom (1968) explains the importance of this aspect of the dialectic. He writes:

“Dialectic, beginning from the commonly held opinions, will lead to an ultimate agreement. It is this activity that can guide us to the discovery of the natural objects, and it implies that we begin from the phenomena as we see them, taking them seriously in an effort to clarify them. It is only by way of our imprisonment that a liberation can be effected”. (Bloom 1968: 406-407)

His insight suggests that by not examining **commonly held truths and opinions**, people are like prisoners trying to escape a prison without consideration for the steel bars and barbed-wire fences that hinder their liberation. As Plato makes clear in the *Image of the Cave*, the purpose of the dialectic is to be free from the chains and ascend to the light. If the dialectic is to have an **emancipatory effect on our minds**, then questioning dominant ideas that oppress people must be the starting point for liberation.

The third dimension of the dialectic is the need for **discussion to reach a point of critical reflection** in the participants. Critical reflection refers to the ability to consider, fairly equally, challenges or questions raised regarding a particular issue in order to achieve a better understanding. In discussing the education of the Guardians, Socrates explains the importance of reflection to Glaucon. Stating that the mind processes in two different manners, Socrates argues that some objects “do not invite thought because the sense is an adequate judge of them; while in the case of other objects sense is so untrustworthy that further enquiry is imperatively demanded” (Plato 1991, 265). When the mind receives contradictory ideas “the thinking mind, intending to light up the chaos... [is] compelled to reverse the process” and arrive at an opinion that is satisfactory to the “thinking mind” (p. 265). For Socrates, then, the “thinking mind” is one that works to resolve contradictory ideas. Thus, a teacher must suggest notions that are contrary to “common sense.” If critical reflection takes place, then better understanding should result.

The final dimension of the dialectic calls for the **connection of ideas in order to articulate an informed representation of reality**. Talking with Glaucon about the necessity of this aspect Socrates explains:

“The sciences which they [students] learned without any order in their early education will now be brought together, and they will be able to see the natural relationship of them to one another and to true being...the capacity of such knowledge is the great criterion of

dialectical talent: the comprehensive mind is always the dialectical.” (Plato 1991, 285).

To draw an analogy as to the importance of connecting ideas for better understanding, consider photomosaic technology. Photomosaic technology takes many different pictures of a particular image to create a larger representation of that image. The photomosaic of the deceased reggae singer Bob Marley helps illustrate this point. When observing the image from close-up rather than from a distance, all of the small pictures of Bob Marley seem very separate and distinct. Only after stepping back from those individual pictures can one see the larger image formed through their interconnectedness. Similarly, Plato argues that it is only by observing ideas in their connection to one another that we can gain an image or semblance of the Good.

For a more contemporary perspective on this point, **Paulo Freire** explains in *Pedagogy of the Oppressed*:

“When people lack a critical understanding of their reality, apprehending it in fragments which they do not perceive as interacting constituent elements of the whole, they cannot truly know that reality. To truly know it... they would need to have a total vision of the context in order... [to] achieve a clearer perception of the whole.” (Freire 2001, 104).

What Paulo Freire wanted for his students is **asking questions**. With critical thinking many questions comes. As we apply such skills in our everyday lives, be it for academic purposes or not, the quality of questions we ask plays a significant role in their continuing development. In other words, the better the questions we ask, the better the results that we are likely to receive.

The question strategies that the EAR project proposes cover self-directed learning and learning reflection, as well as critical thinking questions that can be used in any content area, and especially in Citizenship education.

- **5. Impact – assessing competences for citizenship**

The EAR project seeks to develop competences in citizenship among young people. But how do we know that there is a need for young people to develop these competences in the first place? And how will teachers know that young people have developed these competences as a result of their efforts? The answer to the first question are the comments made by employers and teachers alike, that young people can't problem solve, or need to be spoon fed, but it also comes through loud

and clear in more systematic research, such as that carried out by the OECD and Council of Europe. The answer to the second question is the purpose of this section.

5.1. The need to develop young people's competences for citizenship

Schools are increasingly seen as the arena in which competences for life are developed. Bringing the evidence together at an international level is the OECD's *Future of Education and Skills 2030 Project*. Its position paper cites rapid change in technology, the climate and society as challenges which cannot be addressed by young people experiencing traditional schooling.

For its part, the Council of Europe sees the need for young people to develop competences to maintain a culture of democracy and tolerance. The current movement of people, changing composition of societies and communities, and the rise in radicalisation, all require a response from educators if diversity is to be a benefit, and negative responses to be minimised.

At national level, employers' organisations and universities in particular, increasingly highlight the need for young people to be ready to cope with novel situations and problem solve. The Association of Greek Industries, Ministry of Education in Portugal, the CBI in the UK, and Confindustria in Italy have all put increasing emphasis on the role of schools to develop over time behaviours 'which make individuals employable, throughout the curriculum, from primary school onwards.'

The Council of Europe has developed interventions based on its Competences for Democratic Culture framework, which also forms the basis for assessment in the EAR project.

5.2. How can schools assess young people's development of competences for citizenship?

Assessment of competence development among learners is an essential strand of any school's attempt to make their curriculum relevant for students' future lives. By engaging in assessment, teachers become more familiar, and so more confident, with the frameworks. The same goes for learners.

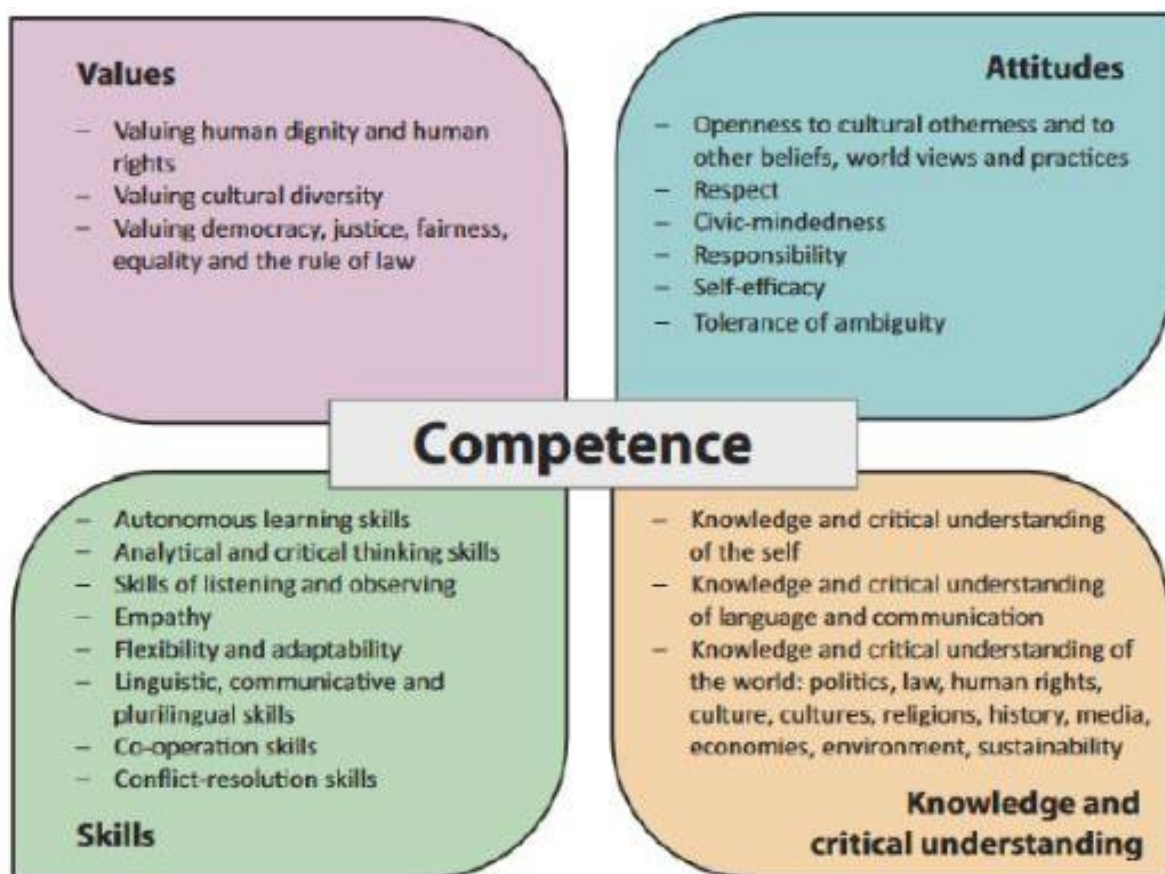
A number of organisations have created frameworks and approaches to competence assessment in schools. In:

- Italy, INVALSI (National Institute for the Evaluation of the Education System of Instruction and Training) created frameworks and tools to assess and certify competences at school level in different areas.
- the UK, schools implementing the Royal Society of Arts, created 'competence ladders', descriptors of competence behaviour at differing levels of confidence and proficiency.
- Portugal, the Ministry of Education has created a 'student profile' for the end of secondary education, and example assessment tools to evaluate competences.

What these approaches have in common is the creation of descriptions of behaviour which show a progression of developing competences.

5.3. Assessing competences within EAR sessions

Assessment of competences for EAR is based on the Council of Europe Competences for Democratic Citizenship.



Young people have the opportunity to develop the ‘skills’ type of competences (autonomous learning, critical thinking skills etc) as a part of all EAR educational scenarios. They are the essence and outcome of dialectical learning and theatre techniques. You should select one of these you wish to focus on in any particular lesson, and complete the assessment sheet for their learners. Of the other three competence types, each educational scenario focuses specifically on one of these, and this is highlighted on the scenario. Again, you should use the assessment sheet for this competence.

5.4. Completing the competence ladders

Select the competence ladder for the competence related to your education scenario, and one for the skill you would like to focus on (see appendix 1 for the complete set of assessment sheets). Complete the name of each learner you would like to assess. If you are assessing, you may want to limit this to a manageable number, eg one which represents a particular group, or a spread of ability.

Planning for assessment

How you assess your learners depends on your particular circumstances, and so cannot be prescribed. The following prompts should help you decide your approach.

Which competence should be assessed?

- You may want to start with the educational scenario most appealing or relevant to your learners at this stage – once you have chosen the educational scenario, focus on its defining competence

- Select a competence from the skills category. Is there a particular behaviour, such as co-operation, your learners particularly need to develop, which will help you decide the skill to focus on? You might discuss with your learners which competence they feel they need to develop.

Who should be assessed?

- Assessing competences should be manageable – this may not be the case if you attempt to complete assessment sheets for all learners. It might be better then to select a handful of learners to focus on.
- Are there particular learners who especially need to develop the competence? You may wish to select learners who are at different stages of development.

Who should do the assessing?

- It will help your own understanding of competence development if you do the assessing yourself. This may be difficult if you are also teaching, but you may be able to do it while learners are engaged in group work, or at the end of the lesson.
- If you have a classroom assistant, or another member of your department team, they may be able to observe learners and complete assessment sheets for them. This will also enhance valuable collaboration with colleagues.
- Consider coaching the learners themselves to complete the assessment sheets. This could be as a wrap-up activity at the end of the session, where you can model and discuss as a group the appropriate levels. When learners are familiar with the assessment sheets, they might assess themselves independently, or carry out peer assessment.

What should be done with the outcomes of the assessment?

- By discussing the outcomes of the assessment with learners, and their behaviour which led to the judgement, you and your learners will become more familiar with the competences. In this way your learners will develop habits of mind which will help them in all their learning.
- Use the information you have to report on learners' competence development in staff discussions and end of year reports. This will demonstrate the value of the competences, and contribute to a school culture of competence development.

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6. TEMPLATE OF THE EDUCATIONAL SCENARIO

1. Identification of the educational scenario	
<u>1.1 Title of the scenario</u>	
<u>1.2 Creator</u> Name, Surname: e-mail: Website/ blog: School:	
<u>1.3 Topics or courses involved</u> i.e. Language, History ...	
<u>1.4 Educational level</u> Primary Secondary Higher education Adult education Second chance school Reception class Other	
<u>1.5 Learning outcomes of the scenario</u> At the end of the course/ scenario, students are expected to have acquired the skills that will enable them to: - ... - ...	
<u>1.6 Time-duration</u>	

Class time: ... hours

Outdoor preparation: ... hours

How many hours to be used in total: ...-...hours

2. Development of the educational scenario

2.1 General description

1. Warm up

Example - Questions to explore and define these terms:

Have you heard the word...?

What does it mean?

In which context have you heard / read this word?

Have you heard / read this word in another context and on another subject?

Is there a synonym you can find?

In which circumstances you would use this word?

Does it have any other negative / positive meaning?

(please add)...

2. Discussion to explore

3. Using Theatre techniques

3a.

Roles:

3b. Students do a debriefing session so that they get out of the roles and express their feelings and disconnect from their roles.

Example - Questions for debriefing session

How do you feel now?

How do you think the oppressed feels now? How she/ he felt while was being bullied?

How do you think each person of the play felt during their involvement in this event?

What would you do in case you were person A or person B etc?

4. Dialectical Discussion to reveal meaning

4a. The facilitator guides a discussion based on questions that develop critical thinking skills.

Example - Questions for Critical Thinking based on the Dialectical Method

Define the main concept: what do you think is...?

Where this concept / phenomenon / term is present, in your opinion, in which level, (societal) place, location, field? How much extended is in the community and the society?

In which form / kind is it present?

What are its consequences at a personal, local, national, societal level?

Is there any extreme form of this problem?

Do you think that the oppressed / victim may have been an oppressor in

the past? Can you think of any examples?
These two roles may possibly be changed with each other in different contexts and groups?
If this scene or events like this are being reproduced, how and by whom it is reproduced?
What kind of solutions can you propose? Short-term, mid-term, long-term solutions?
Are there many solutions? Are there any permanent solutions?
Do you believe that making the problem public or sharing it with someone might contribute to its solution or not? Why and How?

4b. The facilitator tries to make the whole topic and discussion personal, so that she/he may mobilize students more.

Example - Questions for Personalization:

Are there any persons that a student at your age could trust on this matter?
Whom would you trust personally?
If you were the oppressed/ victim, would you share your problem with some school mates? With all school students in public? With the teachers?
How do you feel about this problem?
Why do you think you feel like this?
How do you feel now, after this discussion?
Can you create a personal Action Plan on this topic? (learning, acting, sharing etc.)

[2.2 Worksheets & Resources](#)



[2.3 Infrastructure & Materials needed](#)

[2.4 Versions-adaptations](#)

[2.5 Challenges](#)

[2.6. Further reading](#)

3. Evaluation of the educational scenario

- Evaluation
- Lessons learned – conclusions

7. EXAMPLES OF EDUCATIONAL SCENARIO

More examples of educational scenarios will be included the final version of the Guidance for teachers

4. Identification of the educational scenario

1.1 Title of the scenario

“Power and free will / Binary oppositions”

A scenario for higher education students (13-15 years old)

on ethical dilemmas

1.2 Creator

Name, Surname:

e-mail:

Website/ blog:

School:

1.3 Topics or courses involved

Language, History, Literature, Ethics, Citizenship education

1.4 Educational level

Primary

Secondary X 13-15 years old

Higher education

Adult education

Second chance school

Reception class

Other

1.5 Learning outcomes of the scenario

At the end of the scenario, students are expected to have acquired the skills that will enable them to:

- Clarify key concepts such as: the nature of state and ethical laws, the responsibility of the citizen, the right to a different opinion, the position of women in the society, the justification of a dead person’s actions, the moderate

- people's point of view, the relationship between a parent and a child or a young person and a mature person, the responsibility of a leader and other
- Explore today's examples of ethical dilemmas
 - Exercise and develop their skills: Language and communication skills, empathy, critical thinking etc.
 - Generate and answer the relevant questions on law and responsibility
 - Apply active listening and communication rules
 - Listen to different points of view
 - Work co-operatively
 - Develop empathy
 - Recognize and promote critical thinking

1.6 Time-duration

Class time: 8 hours

Outdoor preparation: 3 hours

How many hours to be used in total: 11-13 hours

5. Development of the educational scenario

2.1 General description

1. Warm up

1a. We discuss the meaning of the word **Law**

Questions to explore and define these terms:

Have you heard the word...?

What does it mean?

In which context have you heard / read this word?

Have you heard / read this word in another context and on another subject?

Is there a synonym you can find?

In which circumstances you would use this word?

Does it have any other meaning?

...

Then share with them the definitions of the word "Law" from the Merriam-Webster Dictionary (**Worksheet 1**) and let them comment

2. Discussion

2a. We share with the students the story of the ancient Greek tragedy "Antigone" by Sophocles (**Worksheet 2**) and tell them that we are going to explore its hidden meanings and connect it to nowadays situations.

2b. **Brainstorming activity:** How do you react to the story of Antigone that was just shared? What are your first thoughts? (Facilitator/ teacher writes on the board and one student notes down the different thoughts expressed). Which are the dilemmas and binary oppositions that need a discussion and exploration by us all?

3. BINARY OPPOSITIONS to be explored

Binary opposition 1: Should we obey the laws of the state if we consider they oppose to ethical / humanitarian laws? Disobedience to that state laws should be criticized negatively? Under what (pre)conditions can we break the law? Find examples and arguments of both sides.

3a. Discussion

- Students are asked to think in small groups
- Students report to the plenary
- Short discussion, locating examples
- The facilitator creates a safe space for everyone to study and discuss as a starting point the **Dr. Martin Luther King' s "Letter from Birmingham Jail"(Worksheet 3)**

3b. Using Theatre techniques

One group decides which example they want to play as **theatrical improvisation**. Students select phrases that are of importance from the "Letter" and create different roles of people who will say these phrases.

3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

3d. Dialectical Discussion to explore

- The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, **Worksheet 5**)

3e. Personalization

- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the **Worksheet 6**, Questions for Personalization.

.....
Binary opposition 2: do we really bear responsibility for our actions in case we follow orders? How free an executive is to express her/ his own views? Can she/he act against the orders, knowing that there will be consequences? Is it fair to break the order and pay the cost?

3a. Discussion

- Students are asked to think examples in small groups
- Students write the Diary of all persons involved in their own example
- Students report to the plenary
- Short discussion, locating useful examples

3b. Using Theatre techniques

One group decides which example they want to play through the **Forum Theatre technique** (Theatre of the Oppressed by Augusto Boal), where there is an oppressor and an oppressed. The role of the Joker should be explained and one person is charged with this role.

3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is

important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

3d. Dialectical Discussion to explore

-- The students discuss in the **Fish bowl technique** (two circles, the external circle consults the questions on Critical thinking) and then the facilitator guides a discussion based on those questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, **Worksheet 5**)

3e. Personalization

-- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the **Worksheet 6**, Questions for Personalization.

.....
Binary opposition 3: if there are two different opinions on a topic, then is it possible for both opinions to be correct and right? Is objectivity a myth?

3a. Discussion

- Students are asked to think in small groups
- Students report to the plenary
- Short discussion, locating examples

3b. Using Theatre techniques

One group decides which example they want to use in order to create a **Frozen Image** as a technique of the Forum Theatre technique (Theatre of the Oppressed, by Augusto Boal).

3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

3d. Dialectical Discussion to explore

-- The facilitator guides a discussion based on questions that develop critical thinking

skills (Questions for Critical Thinking based on the Dialectical Method, Worksheet 5)

3e. Personalization

-- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the Worksheet 6, Questions for Personalization.

.....
Binary opposition 4: is a dead person above any critique anymore? Should we believe in the proverb “Never speak ill of the deadly” (Ο νεκρός δεδικαίωται) no matter what this person had done when alive?

3a. Discussion

- Students are asked to think in small groups
- Students are given a wall paper with the form of a body designed on it. This represents a well - known person (i.e. Michael Jackson) that is now dead. They write inside the body lines what are the good things about her/ him, and after that they write what are the bad things that people say or could say.
- Students report to the plenary
- Short discussion, locating other examples

3b. Using Theatre techniques

One group decides which example they want to play through the **Forum Theatre technique** (Theatre of the Oppressed, by Augusto Boal), where there is an oppressor and an oppressed.

3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants’ feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the “actors” first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

3d. Dialectical Discussion to explore

-- The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, Worksheet 5)

3e. Personalization

-- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the Worksheet 6, Questions for Personalization.

.....
Binary opposition 5: is a moderate person right, if she/ he does not have the courage to say no, or to actively defend someone? Or in case she/ he agrees with an opinion, but does not agree the means they use to serve it? Maybe she/ he ignores unfair things in the world and this way makes them dominate the society? Or in case she/ he is not interested in politics, and is only focused in her/ his own personal and

family matters?

3a. Discussion

- Students are asked to think in small groups
- Students watch a part of **the film "The Dictator"** with Charlie Chaplin
<https://www.charliechaplin.com/en/articles/29-The-Final-Speech-from-The-Great-Dictator->

- Students report to the plenary
- Short discussion, locating examples

3b. Using Theatre techniques

One group decides which example they want to play through the **Forum Theatre technique** (Theatre of the Oppressed, by Augusto Boal), where there is an oppressor and an oppressed.

3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

3d. Dialectical Discussion to explore

-- The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, Worksheet 5)
Encourage participants to have a private note-book or diary where they **write what they feel**. Or, they can **draw or paint what they feel**. Hence setting up a separate space and time for it within the session is useful. This might change from one session to another but give them at least 5-10 **silent** minutes EVERY SESSION when they can write their reflections or draw the impact of the activities. Do make it clear that this is a personal diary and it is up to them if they want to share it with anyone -which includes you.

Binary opposition 6: should a young person always respect an older one? Should a child respect in any case her/ his parents? Do we have the ethical right to break the family laws?

3a. Discussion

- Students are asked to think in small groups
- Students report to the plenary
- Short discussion, locating examples

3b. Using Theatre techniques

One group decides which example they want to play through the **Forum Theatre technique** (Theatre of the Oppressed, by Augusto Boal), where there is an oppressor and an oppressed.

3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

3d. Dialectical Discussion to explore

-- The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, Worksheet 5)

3e. Personalization

-- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the Worksheet 6, Questions for Personalization.

.....
Binary opposition 7: is a leader responsible to unite society? Should she/ he sacrifice her/ his own dreams and family, in order to keep society under control and fight the anarchy? Where should a leader lead society?

3a. Discussion

-Students are asked to think in small groups

-They watch the film "the Wave" or a part of it.

<https://www.youtube.com/watch?v=N9vdfb2f-B0> (trailer with English subtitles)

-Students report to the plenary

-Short discussion, locating examples

3b. Using Theatre techniques

One group decides which example they want to play through the Forum Theatre technique (Theatre of the Oppressed, by Augusto Boal), where there is an oppressor and an oppressed.

3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and

do a quick 2 minute share of their dialogue.

3d. Dialectical Discussion to explore

-- The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, Worksheet 5) or organize a debate, based on Worksheet 8, How to Conduct a Debate

3e. Personalization

-- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the Worksheet 6, Questions for Personalization.

2.2 Worksheets & Resources

- Definitions of the word "Law" from the Merriam-Webster Dictionary, Worksheet 1
- The story of the ancient Greek tragedy "Antigone" by Sophocles, Worksheet 2
- Dr. Martin Luther King's "Letter from Birmingham Jail", Worksheet 3
- Debriefing methods after each theatrical action, Worksheet 4
- Questions for Critical Thinking based on the Dialectical Method, Worksheet 5
- Questions for Personalization, Worksheet 6
- iFilm "The Dictator" with Charlie Chaplin

<https://www.charliechaplin.com/en/articles/29-The-Final-Speech-from-The-Great-Dictator->

- fFilm "the Wave" <https://www.youtube.com/watch?v=N9vdfb2f-B0> (trailer with English subtitles)
- W Fahrenheit 451 by Ray Bradbury, worksheet 7
- WHow to Conduct a Debate, Worksheet 8

2.3 Infrastructure & Materials needed

- enough space to act as in a school yard
- text of Antigone, Fahrenheit, Letters from Jail, if possible, according to participants' level
- films The Dictator and The Wave
- some accessories to wear for the needs of each role

2.4 Versions-adaptations

2.5 Challenges

- Many students do not want to share their own problem in front of an audience. In case this happens, be prepared to choose and propose your own example.

- If you have a multinational and multilingual class, you may not find enough students who can understand the play in the target language and can participate.
- The films are not easily found for free on the internet

2.6. Further reading

- The Antigone by Sophocles, written by Berthold Brecht in 1947

6. Evaluation of the educational scenario

- **Evaluation** may take place after the end of the scenario, through questionnaires and a group interview in order to explore the impact of the students and the problems they encountered during the process
- **Lessons learned – conclusions**

Worksheet 1

Definitions of the word "Law" from the Merriam-Webster Dictionary

<https://www.merriam-webster.com/dictionary/law>

Definition of *law*

1a(1): a binding custom or practice of a community : a rule of conduct or action prescribed (see PRESCRIBE_SENSE 1A) or formally recognized as binding or enforced by a controlling authority

(2): the whole body of such customs, practices, or rules
The courts exist to uphold, interpret, and apply the *law*.

(3): COMMON LAW

b(1): the control brought about by the existence or enforcement of such law
preserved *law* and order in the town

(2): the action of laws considered as a means of redressing wrongs
also : LITIGATION
developed the habit of going to *law* over the slightest provocation— H. A. Overstreet

(3): the agency of or an agent of established law
When he saw that the fighting was escalating, he called in the *law*.

c: a rule or order that it is advisable or obligatory to observe
a law of self-preservation

d: something compatible with or enforceable by established law
The decrees were

judged not to be *law* and were therefore rescinded.

e: CONTROL, AUTHORITY The child submits to no *law*.

2a *often capitalized* : the revelation of the will of God set forth in the Old Testament

b *capitalized* : the first part of the Jewish scriptures : PENTATEUCH, TORAH—
see [BIBLE TABLE](#)

3: a rule of construction or procedure the *laws* of poetry

4: the whole body of laws relating to one subject criminal *law* probate *law*

5a: the legal profession studied for a career in *law*

b: law as a department of knowledge : JURISPRUDENCE

c: legal knowledge a man with much history but little *law*

6a: a statement of an order or relation of phenomena that so far as is known is invariable under the given conditions a *law* of thermodynamics Boyle's *law*

b: a general relation proved or assumed to hold between mathematical or logical expressions

at law

: under or within the provisions of the law enforceable *at law*

Noun

[LAW](#), [RULE](#), [REGULATION](#), [PRECEPT](#), [STATUTE](#), [ORDINANCE](#), [CANON](#) mean a principle governing action or procedure. [LAW](#) implies imposition by a sovereign authority and the obligation of obedience on the part of all subject to that authority. obey the *law* [RULE](#) applies to more restricted or specific situations. the *rules* of the game [REGULATION](#) implies prescription by authority in order to control an organization or system. *regulations* affecting nuclear power plants [PRECEPT](#) commonly suggests something advisory and not obligatory communicated typically through teaching. the *precepts* of effective writing [STATUTE](#) implies a law enacted by a legislative body. a *statute* requiring the use of seat belts [ORDINANCE](#) applies to an order governing some detail of procedure or conduct enforced by a limited authority such as a municipality. a city *ordinance* [CANON](#) suggests in nonreligious use a principle or rule of behavior or procedure commonly accepted as a valid guide. the *canons* of good taste
synonyms see in addition [hypothesis](#)

English Language Learners Definition of *law*

: the whole system or set of rules made by the government of a town, state, country, etc.

: a particular kind of law

: a rule made by the government of a town, state, country, etc.

Worksheet 2

The story of “Antigone” by Sophocles

“Antigone” is a tragedy by the ancient Greek playwright Sophocles, written around 442 BCE. Although it was written before Sophocles’ other two Theban plays, chronologically it comes after the stories in “Oedipus the King” and “Oedipus at Colonus”, and it picks up where Aeschylus’ play “Seven Against Thebes” ends.

The action of “Antigone” follows on from the Theban civil war, in which the two brothers, Eteocles and Polynices, died in warfare with each other for the throne of Thebes after Eteocles had rejected to give up the crown to his brother as their father Oedipus had prescribed. Creon, the new ruler of Thebes, has stated that Eteocles is to be privileged and Polynices is to be disgraced by leaving his body unburied on the battlefield which was a harsh and shameful punishment at the time.

As the play begins, Antigone gives her word to bury her brother Polynices' body in rebelliousness of Creon's decree, Although her sister Ismene refuses to help her because of fear of the death penalty. Creon, with the support of the Chorus of elders, repeats his proclamation regarding the disposal of Polynices' body, but a fearful sentry enters to report that Antigone has, in fact, buried her brother's body.

Creon, fuming at this willful disobedience, questions Antigone over her actions, but she does not deny what she has done and argues unflinchingly with Creon about the morality of his decree and the morality of her conduct. Despite her innocence, Ismene is also called upon and interrogated and tries to confess falsely to the crime, wishing to die alongside her sister, but Antigone insists on shouldering full responsibility.

Creon's son, Haemon, who is affianced to Antigone, oaths commitment to his father’s will but then gently tries to convince his father to spare Antigone. The two men are soon angrily insulting each other and eventually Haemon storms out, vowing never to see Creon again.

Creon decides to spare Ismene but rules that Antigone should be buried alive in a cave as a penalty for her disobedience. She is brought out of the house, lamenting her fate but still energetically defending her actions, and is taken away to her living tomb, to expressions of great sorrow by the Chorus.

The blind prophet Tiresias warns Creon that the Gods side with Antigone and that Creon will lose a child for his crimes of leaving Polynices unburied and for punishing Antigone so callously. Tiresias warns that all of Greece will hate him and that the sacrificial offerings of Thebes will not be accepted by the gods, but Creon simply dismisses him as a corrupt old fool.

However, the terrified Chorus begs Creon to think again, and ultimately he consents to follow their recommendation and to free Antigone and to bury Polynices. Creon, shaken now by the prophet's warnings and by the implications of his own actions, is regretful and looks to right his preceding mistakes.

But, a messenger then enters to report that, in their extreme anxiety, both Haemon and Antigone have taken their own lives. Creon’s wife, Eurydice, is flustered with grief over the loss of her son and flees the scene. Creon himself begins to realize that his own actions have caused these events. A second messenger then brings the news that Eurydice has also killed herself and, with her last breath, had cursed her husband and his stubbornness.

Creon now blames himself for everything that has happened, Creon is left with nothing, no family, no happiness, and wanting to die himself. He sways away, a broken man. The

order and rule of law he values so much has been protected, but he has acted against the gods and has lost his child and his wife as a consequence. The Chorus closes the play with an attempt at consolation, by saying that although the gods punish the proud, retribution also brings wisdom.

Worksheet 3 Dr. Martin Luther King' s "Letter from Birmingham Jail"

The letter responded to several criticisms made by the "A Call for Unity" clergymen, who agreed that social injustices existed but argued that the battle against racial segregation should be fought solely in the courts, not the streets.

As a minister, King responded to these criticisms on religious grounds. As an activist challenging an entrenched social system, he argued on legal, political, and historical grounds. As an African American, he spoke of the country's oppression of black people, including himself. As an orator, he used many persuasive techniques to reach the hearts and minds of his audience. Altogether, King's letter was a powerful defense of the motivations, tactics, and goals of the Birmingham campaign and the Civil Rights Movement more generally.

King began the letter by responding to the criticism that he and his fellow activists were "outsiders" causing trouble in the streets of Birmingham. To this, King referred to his responsibility as the leader of the SCLC, which had numerous affiliated organizations throughout the South. "I was invited" by our Birmingham affiliate "because injustice is here", in what is probably the most racially divided city in the country, with its brutal police, unjust courts, and many "unsolved bombings of Negro homes and churches."^[5] Referring to his belief that all communities and states were interrelated, King wrote, "Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly... Anyone who lives inside the United States can never be considered an outsider anywhere within its bounds."^[6] King also warned that if white people successfully rejected his nonviolent activists as rabble-rousing outside agitators, this could encourage millions of African Americans to "seek solace and security in black nationalist ideologies, a development that will lead inevitably to a frightening racial nightmare."^[7]

The clergymen also disapproved of tensions created by public actions such as sit-ins and marches. To this, King confirmed that he and his fellow demonstrators were indeed using nonviolent direct action in order to create "constructive" tension.^[8] This tension was intended to compel meaningful negotiation with the white power structure, without which true civil rights could never be achieved. Citing previous failed negotiations, King wrote that the black community was left with "no alternative."^[8] "We know through painful experience that freedom is never voluntarily given by the

oppressor; it must be demanded by the oppressed." [9]

The clergymen also disapproved of the timing of public actions. In response, King said that recent decisions by the SCLC to delay its efforts for tactical reasons showed they were behaving responsibly. He also referred to the broader scope of history, when "'Wait' has almost always meant 'Never.'" [6] Declaring that African Americans had waited for these God-given and constitutional rights long enough, King quoted Chief Justice Earl Warren, who said in 1958 that "justice too long delayed is justice denied." [6] Listing numerous ongoing injustices toward black people, including himself, King said, "Perhaps it is easy for those who have never felt the stinging darts of segregation to say, 'Wait.'" [10] Along similar lines, King also lamented the "myth concerning time," by which white moderates assumed that progress toward equal rights was inevitable, so assertive activism was unnecessary. [11] King called it a "tragic misconception of time" to assume that its mere passage "will inevitably cure all ills." [11] Progress takes time as well as the "tireless efforts" of dedicated people of good will. [11]

Against the clergymen's assertion that demonstrations could be illegal, King argued that not only was civil disobedience justified in the face of unjust laws, but it was necessary and even patriotic.

" The answer lies in the fact that there are two types of laws: just and unjust.

I would be the first to advocate obeying just laws.

One has not only a legal but a moral responsibility to obey just laws.

Conversely, one has a moral responsibility to disobey unjust laws.

I would agree with St. Augustine that "an unjust law is no law at all." "

Anticipating the claim that one cannot determine such things, he once again cites a Christian theologian, Thomas Aquinas, to the clergymen, saying that any law not rooted in "eternal law and natural law" is not just, while any law that "uplifts human personality" is. Segregation undermines human personality, ergo is unjust. Furthermore:

"I submit that an individual who breaks a law that conscience tells him is unjust, and who willingly accepts the penalty of imprisonment in order to arouse the conscience of the community over its injustice, is in reality expressing the highest respect for law." [12] He cites Martin Buber and Paul Tillich with further examples from the past and present of what makes laws just or unjust. For example, "A law is unjust if it is inflicted on a minority that, as a result of being denied the right to vote, had no part in enacting or devising the law." [13] In terms of obedience to the law, King stated that citizens have "not only a legal but a moral responsibility to obey just laws," and at the same time "to disobey unjust laws." [13] King stated that it is not morally wrong to disobey a law that pertains to one group of people differently than another. Alabama has used "all sorts of devious methods" to deny its black citizens their right to vote and thus preserve its unjust laws and broader system of white supremacy. [13] Segregation laws are immoral and unjust "because segregation distorts the soul and damages the personality. It gives the segregator a false sense of superiority and the segregated a false sense of inferiority." [14] Even some just laws, such as permit requirements for public marches, are unjust when used to uphold an unjust system.

King addressed the accusation that the Civil Rights Movement was "extreme", first disputing the label but then accepting it. Compared to other movements at the time, King finds himself as a moderate. However, in his devotion to his cause, King refers to himself as an extremist. Jesus and other great reformers were extremists: "So the question is not whether we will be extremists, but what kind of extremists we will be. Will we be extremists for hate or for love?"[15] King's discussion of extremism implicitly responded to numerous "moderate" objections to the ongoing movement, such as President Dwight D. Eisenhower's claim that he could not meet with civil rights leaders because doing so would require him to meet with the Ku Klux Klan.[16]

King expressed general frustration with both white moderates and certain "opposing forces in the Negro community." [17] He wrote that white moderates, including clergymen, posed a challenge comparable to that of white supremacists, in the sense that, "Shallow understanding from people of good will is more frustrating than absolute misunderstanding from people of ill will. Lukewarm acceptance is much more bewildering than outright rejection." [18] King asserted that the white church needed to take a principled stand or risk being "dismissed as an irrelevant social club." [19] Regarding the black community, King wrote that we need not follow "the 'do-nothingism' of the complacent nor the hatred and despair of the black nationalist." [17]

In closing the letter, King criticized the clergy's praise of the Birmingham police for maintaining order nonviolently. Recent public displays of nonviolence by the police were in stark contrast to their typical treatment of black people, and, as public relations, helped "to preserve the evil system of segregation." [19] Not only is it wrong to use immoral means to achieve moral ends, but also "to use moral means to preserve immoral ends." [20] Instead of the police, King praised the nonviolent demonstrators in Birmingham, "for their sublime courage, their willingness to suffer and their amazing discipline in the midst of great provocation. One day the South will recognize its real heroes." [21]

Worksheet 4 **Debriefing methods** **after each theatrical action**

1.1. How do you feel now?

How do you think the person A/ B... feels now? How she/ he felt while being in this dilemma?

How do you think each person of the play felt during their involvement in this event?

Was it easy to do? Why? Why not?

What did you notice about yourself while doing this?

What would you do in case you were person A or person B etc?

2.1. Start with affective (feeling) questions:

- a) What was that like for you?
- b) How did you feel when you saw/heard/did that?

2.2. Now let the thoughts be verbalized:

- a) What came to your mind when you saw/heard/did that?
- b) What connections did you see, if any?

2.3. Probe:

- a) How do you know this? (Instead of “Why did you say that?” which might come across as an accusation rather than a genuine inquiry)
- b) Can you elaborate on that or talk more about it?
- c) How does that affect our lives, our relationships?
- d) What could be the history behind this?

Throughout the debriefing, encourage people to be gentle.

2.5. Use paraphrasing. For instance, “ I heard you say that.....so, did you mean.....or.....”.

2.6. Describe personal emotions instead of judging other’s behavior. For instance, “I felt when you said/did....” as opposed to “What you said was not ok”.

2.7. Encourage people to notice their emotions as if they were a witness. I often give the

analogy of being like the sky and watching the clouds (of thoughts) form shape. My role then shifts to being a witness of my feelings and thoughts.

2.8. Be aware of your own emotions. Don’t judge them. Notice what you notice.

Worksheet 5

Questions for Critical Thinking based on the Dialectical Method

- Define the main concept: what do you think is...?
- Where is this concept / phenomenon / term present, in your opinion, in which level, (societal) place, location, and field? How much extended is in the community and the society?
- In which form / kind is it present?
- What are its consequences at a personal, local, national, societal level?
- Is there any extreme form of this problem?
- What kind of solutions can you propose? Short-term, mid-term, long-term solutions?
- Are there many solutions? Are there any permanent solutions?
- Do you believe that by making the problem public or sharing it with someone might contribute to its solution or not? Why and How?

- What evidence can you present for/against...?
- How does ... contrast with ...?
- How could you outline or concept map...? Explain your response with examples.
- Why is ... significant? Explain your reasoning.
- What are the advantages and disadvantages of ...?
- What is the point or 'big idea' of ...?
- How could you judge the accuracy of ...?
- What are the differences between ... and ...?
- How is ... related to ...?
- Describe ... from the perspective of
- What do you think about ...? Explain your reasoning.
- When might ... be most useful and why?
- How could you create or design a new...? Explain your thinking.
- What solutions could you suggest the problem of ...? Which might be most effective and why?
- What might happen if you combined ... and ...?
- Do you agree that ...? Why or why not?
- What information would you need to make a decision about ...?
- How could you prioritize ...?
- How is ... an example of ...?
- What are the most important parts or features of ...?
- Which details of ... are most important and why?
- What patterns do you notice in ...?
- How could you classify ... into a more/less general category?

- What makes ... important?
- What criteria could you use to assess ...?
- How could ... and ... function together? How do they work separately and together and different ways?
- Where is ... most/least ...? Explain your reasoning.

Worksheet 6 Questions for Personalization

- When have I found myself in a position/ condition like this?
- What did I do?
- How do I feel about this?
- Why do I feel like this?
- How do I feel now, after this discussion?
- Are there any persons that I could consult on this matter?
- Can I create a personal Action Plan on this topic? (Learning, being active, sharing etc.)
- ***Have I heard any similar or relevant situation nowadays? Where does it happen? What are the common points? Which are the differences?***
- What can I / we do about similar situations nowadays?

WORKSHEET 7 Fahrenheit 451 by Ray Bradbury

The novel is divided into three parts: "The Hearth and the Salamander," "The Sieve and the Sand," and "Burning Bright."
"The Hearth and the Salamander"

Guy Montag is a "fireman" employed to burn the possessions of those who read outlawed books. He is married but has no children. One fall night while returning from work, he meets his new neighbor, a teenage girl named Clarisse McClellan, whose free-thinking ideals and liberating spirit cause him to question his life and his own perceived happiness. Montag returns home to find that his wife Mildred has overdosed on

sleeping pills, and he calls for medical attention. Two uncaring EMTs pump Mildred's stomach, drain her poisoned blood, and fill her with new blood. After the EMTs leave to rescue another overdose victim, Montag goes outside and overhears Clarisse and her family talking about the way life is in this hedonistic, illiterate society. Montag's mind is bombarded with Clarisse's subversive thoughts and the memory of his wife's near-death. Over the next few days, Clarisse faithfully meets Montag each night as he walks home. She tells him about how her simple pleasures and interests make her an outcast among her peers and how she is forced to go to therapy for her behavior and thoughts. Montag looks forward to these meetings, and just as he begins to expect them, Clarisse goes missing. He senses something is wrong.[18]

In the following days, while at work with the other firemen ransacking the book-filled house of an old woman before the inevitable burning, Montag steals a book before any of his coworkers notice. The woman refuses to leave her house and her books, choosing instead to light a match and burn herself alive. Jarred by the woman's suicide, Montag returns home and hides the stolen book under his pillow. Later, Montag wakes Mildred from her sleep and asks her if she has seen or heard anything about Clarisse McClellan. She reveals that Clarisse's family moved away after Clarisse was hit by a speeding car and died four days ago. Dismayed by her failure to mention this earlier, Montag uneasily tries to fall asleep. Outside he suspects the presence of "The Mechanical Hound", an eight-legged[19] robotic dog-like creature that resides in the firehouse and aids the firemen in hunting book hoarders.

Montag awakens ill the next morning. Mildred tries to care for her husband but finds herself more involved in the "parlor wall" entertainment in the living room – large televisions filling the walls. Montag suggests that maybe he should take a break from being a fireman after what happened last night, and Mildred panics over the thought of losing the house and her parlor wall "family". Captain Beatty, Montag's fire chief, personally visits Montag to see how he is doing. Sensing his concerns, Beatty recounts the history of how books lost their value and how the firemen were adapted for their current role: over the course of several decades, people began to embrace new media (in this case, film and television), sports, and an ever-quicken pace of life. Books were ruthlessly abridged or degraded to accommodate short attention spans while minority groups protested the controversial, outdated content they perceived in literature (yet comic books, trade papers, and sex magazines remained, as these fed into the mainstream population's desire for mindless entertainment). At the same time, advances in technology resulted in nearly all buildings being made out of fireproof materials, and the traditional role of firemen in preventing fires was no longer necessary. The government instead turned the firemen into officers of society's peace of mind: instead of putting out fires they became responsible for starting them, specifically for the purpose of burning books, which were condemned as sources of confusing and depressing thoughts that only complicated people's lives. After an awkward encounter between Millie and Montag over the book hidden under Montag's pillow, Beatty becomes suspicious and casually adds a passing threat as he leaves, telling Montag that if a fireman had a book, he would be asked to burn it within the next 24 hours. If he refused, the other firemen would come and burn his house down for him. The encounter leaves Montag shaken.

After Beatty leaves, Montag reveals to Mildred that, over the last year, he has accumulated a stash of books that he has kept hidden in the air-conditioning duct in their ceiling. In a panic, Mildred grabs a book and rushes to throw it in the kitchen incinerator. Montag subdues her and tells her that the two of them are going to read the books to see if they have value. If they do not, he promises the books will be burned and all will return to normal.

"The Sieve and the Sand"

Montag and Mildred discuss the stolen books, and Mildred refuses to go along with it, questioning why she or anyone else should care about books. Montag goes on a rant about Mildred's suicide attempt, Clarisse's disappearance and death, the old woman who burned herself, and the imminent threat of war that goes ignored by the masses. He suggests that perhaps the books of the past have messages that can save society from its own destruction. The conversation is interrupted by a call from Mildred's friend, Mrs. Bowles, and they set up a date to watch the "parlor walls" that night at Mildred's house.

Montag concedes that Mildred is a lost cause and he will need help to understand the books. He remembers an old man named Faber, an English professor before books were banned, whom he once met in a park. Montag makes a subway trip to Faber's home along with a rare copy of the Bible, the book he stole at the woman's house. Once there, Montag forces the scared and reluctant Faber into helping him by methodically ripping pages from the Bible. Faber concedes and gives Montag a homemade ear-piece communicator so he can offer constant guidance.

At home, Mildred's friends, Mrs. Bowles and Mrs. Phelps, arrive to watch the "parlor walls". Not interested in this insipid entertainment, Montag turns off the walls and tries to engage the women in meaningful conversation, only for them to reveal just how indifferent, ignorant, and callous they truly are. Enraged by their idiocy, Montag leaves momentarily and returns with a book of poetry. This confuses the women and alarms Faber, who is listening remotely. Mildred tries to dismiss Montag's actions as a tradition firemen act out once a year: they find an old book and read it as a way to make fun of how silly the past is. Montag proceeds to recite the poem *Dover Beach*, causing Mrs. Phelps to cry. At the behest of Faber in the ear-piece, Montag burns the book. Mildred's friends leave in disgust, while Mildred takes more sleeping pills.

Montag hides his books in the backyard before returning to the firehouse late at night with just the stolen Bible. He finds Beatty playing cards with the other firemen. Montag hands Beatty a book to cover for the one he believes Beatty knows he stole the night before, which is unceremoniously tossed into the trash. Beatty tells Montag that he had a dream in which they fought endlessly by quoting books to each other. Thus Beatty reveals that, despite his disillusionment, he was once an enthusiastic reader. A fire alarm sounds, and Beatty picks up the address from the dispatcher system. They drive recklessly in the fire truck to the destination: Montag's house.

"Burning Bright"

Beatty orders Montag to destroy his own house, telling him that his wife and her friends reported him after what happened the other night. Montag watches as Mildred

walks out of the house, too traumatized about losing her parlor wall family to even acknowledge her husband's existence or the situation going on around her, and catches a taxi. Montag obeys the chief, destroying the home piece by piece with a flamethrower, but Beatty discovers Montag's ear-piece and plans to hunt down Faber. Montag threatens Beatty with the flamethrower and, after Beatty taunts him, burns his boss alive and knocks his coworkers unconscious. As Montag escapes the scene, the Mechanical Hound attacks him, managing to inject his leg with a tranquilizer. He destroys the Hound with the flamethrower and limps away. Before he escapes, however, he realizes that Beatty had wanted to die a long time ago and had purposely goaded Montag as well as provided him with a weapon.

Montag runs through the city streets towards Faber's house. Faber urges him to make his way to the countryside and contact the exiled book-lovers who live there. He mentions he will be leaving on an early bus heading to St. Louis and that he and Montag can rendezvous there later. On Faber's television, they watch news reports of another Mechanical Hound being released, with news helicopters following it to create a public spectacle. After wiping his scent from around the house in hopes of thwarting the Hound, Montag leaves Faber's house. He escapes the manhunt by wading into a river and floating downstream. Montag leaves the river in the countryside, where he meets the exiled drifters, led by a man named Granger. Granger shows Montag the ongoing manhunt on a portable battery TV and predicts that "Montag" will be caught within the next few minutes; as predicted, an innocent man is then caught and killed.

The drifters are all former intellectuals. They have each memorized books should the day arrive that society comes to an end and is forced to rebuild itself anew, with the survivors learning to embrace the literature of the past. Granger asks Montag what he has to contribute to the group and Montag finds that he had partially memorized the Book of Ecclesiastes. While learning the philosophy of the exiles, Montag and the group watch helplessly as bombers fly overhead and annihilate the city with nuclear weapons: the imminent war has begun and ended in the same night. While Faber would have left on the early bus, everyone else (including Mildred) is immediately killed. Montag and the group are injured and dirtied, but manage to survive the shockwave.

The following morning, Granger teaches Montag and the others about the legendary phoenix and its endless cycle of long life, death in flames, and rebirth. He adds that the phoenix must have some relationship to mankind, which constantly repeats its mistakes, but explains that man has something the phoenix does not: mankind can remember its mistakes and try never to repeat them. Granger then muses that a large factory of mirrors should be built so that people can take a long look at themselves and reflect on their lives. When the meal is over, the exiles return to the city to rebuild society.

1. Introduce the topic

All debates start with a topic, or resolution. Often, this resolution is a proposed course of action that one team will argue for and another will argue against. Choose a topic to which your students can relate and perhaps one with practical application.

2. Assign the Affirmative and the Negative

There are two sides to any debate. Naturally, one will argue for and another against the resolution. With ESL students, it is best to group your students into teams to research and argue the issue rather than expecting one student to do all the work. This way one student does not have all the pressure to perform, and the other members of the group can help with comprehension and strategy. Ideally, break your class into four groups (you will want at least three students in each group) and assign two groups to each of two resolutions. Then assign one of each pair of student groups to the affirmative. This group will argue for the issues being presented. The other two groups will be the negative and will argue against the resolutions. During the debate, the other groups will serve as the judges and decide which side presented a stronger case voting for the winners of the debate at its conclusion.

3. Give Time for Research

Your students will need time to research the issue. Not only that, they will also need additional instruction on the specific vocabulary that may be involved. Make sure all of your students understand any specialized vocabulary so the efficacy of their arguments does not depend on simple comprehension. Encourage each group to form a strategy as to who will do most of the talking during the debate though remind them that all of them are expected to participate in the research and strategy of the debate. Then, during the preparation time in anticipation of the rebuttal, your students should discuss with their teams the points the opposition made and decide how to refute them.

4.Keep Track of Time

If you are unfamiliar with formal debate, the speakers follow a set order. The following is the most basic of debate structure.

First, the affirmative group receives two minutes to present their case to the audience.

The negative group then receives two minutes to present their case.

After both sides have a chance to speak, both teams receive two minutes to prepare a rebuttal and summary. The order of speech is reversed now and the negative side presents their rebuttal and summary for the first two minutes.

The last to speak is the affirmative team who then presents their rebuttal and summary for two minutes. The debate is now concluded.

There are other structures that you can follow for debate, and they may be useful once your class is familiar with the process and strategy of debate, but if this is the first time your students are formally debating, keeping things simple is best.

5. Make a Judgment

Usually in debate, the winner is the one who has presented the strongest case. To determine the winner, have the audience vote on which team they thought made the most convincing argument. With this, weigh your own opinion as to who communicated clearly and refuted the opponent's arguments best. This combination will identify your winners.

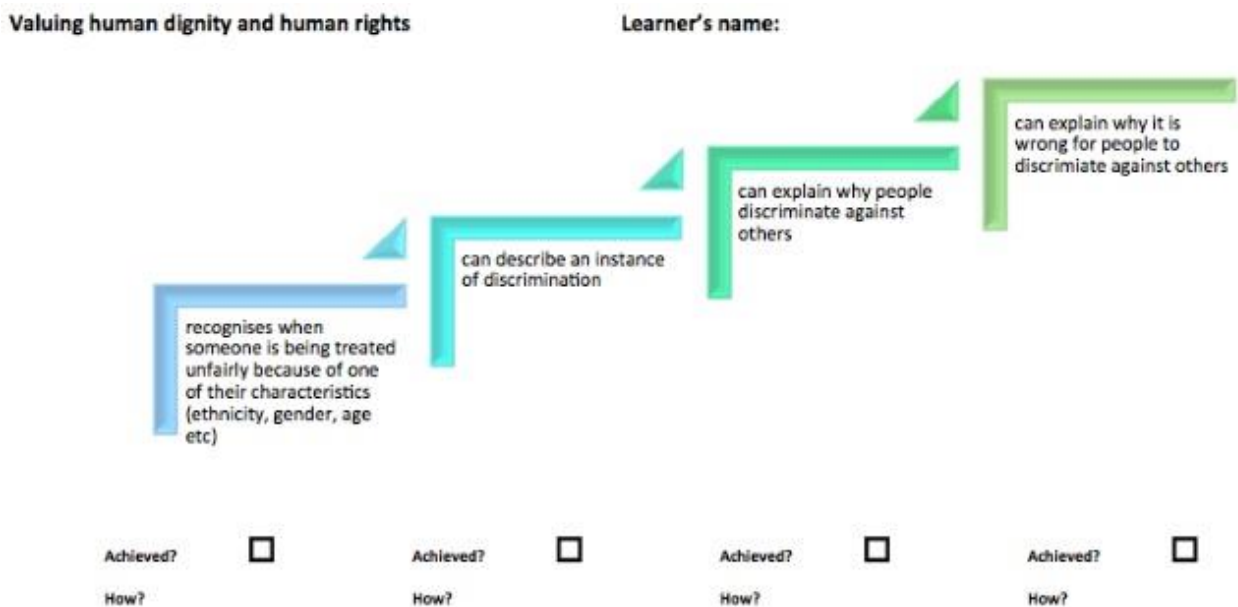
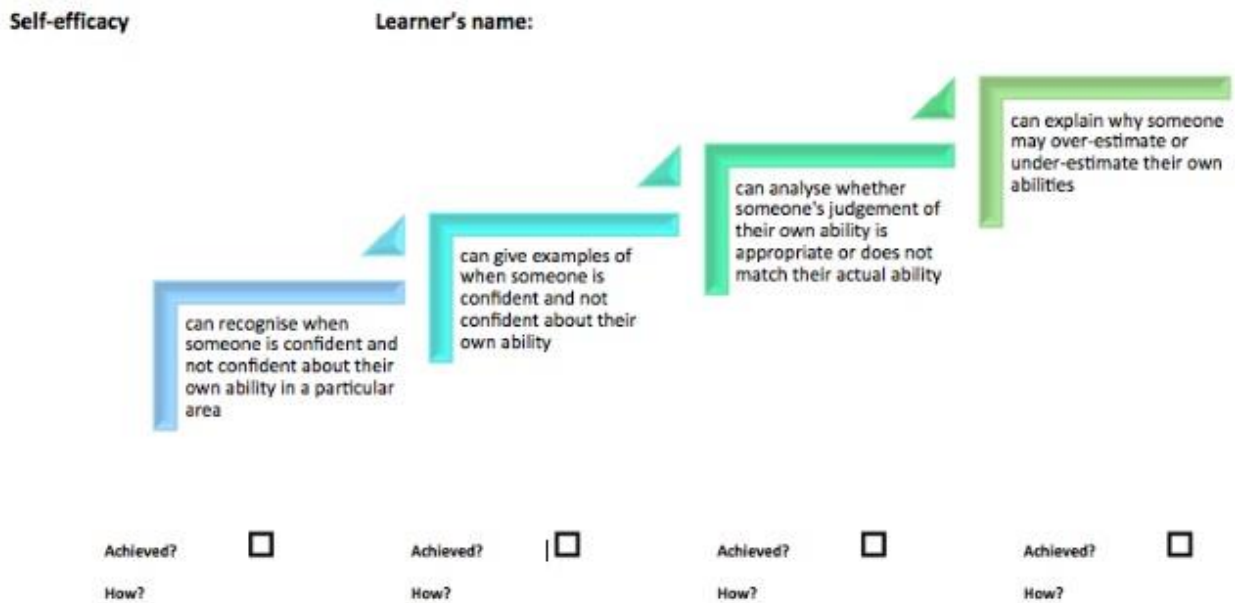
Your grading process, on the other hand, does not have to name a winner and a loser. As long as your students were able to communicate clearly, use good grammar, and have good pronunciation, the debate was a success, and their grades should reflect that success.

Though debates are often formal and structured, do not let them intimidate you. Controversial issues are always a great resource for ESL students' speaking practice, and discussing the issues in a formal manner is just as valuable as informal class discussions.

The next time your curriculum brings up a controversial issue, why not use it as an occasion for a class debate and give your students a new and structured experience!

APPENDIX 1 – EXAMPLES OF COMPETENCE LADDERS

Overall 20 competence ladders are already available to the Partners and after their validation on the field they will be all included in the final version of the Guidance for teachers



APPENDIX 2 – TIPS ON DRAMA LESSONS

- Begin with clear aims and objectives - and let these guide the activities.
- Choose the right content to grab students' attention and imagination, challenge and extend their learning
- Establish a calm atmosphere with explicit expectations of behaviour.
- Give unambiguous explanations and cues to the students and keep them on task.

- Encourage students to respect one another's work by giving and receiving feedback to each other.
- Be aware that students need to grow in confidence and give them the techniques and support for this.
- Consult the students about acceptable guidelines for working in the space.
- Allow time for reflection so that students can discuss, write about or otherwise process their learning.

Preparation

As in any teaching, it is essential that you prepare for the drama lesson with clear aims and objectives. If you just go into the class with a file of drama games and the idea of having fun, chances are you will end up with a lively and out of control group before very long. However, drama games and techniques can be used productively if they are put in the right context. If you are clear about what you are trying to achieve, you can communicate this to the students so that they understand the purpose of the lesson and individual tasks. Each child needs to understand what their role or responsibility is in the drama. Outline the session at the beginning, then clarify each activity as you proceed.

Routine

Pupils need to be aware of your expectations of acceptable and unacceptable behaviour during drama activities. Establish a routine from the start. If pupils are coming into a designated space for drama, in the hall or studio, then explain how they should behave from the beginning. This could be sitting quietly in a circle or at one end of the room. In the drama lesson there will be a different level of noise and movement than in other lessons, so it helps to establish an unambiguous "Stop" signal. This could be as simple as you raising one arm in the air, which should be followed as quickly as possible by all the students stopping what they are doing, facing you and raising one arm in the air as well.

Activities

When introducing individual activities, explain the steps involved clearly before you give pupils the signal to start. There is nothing worse than beginning by saying, "I want you to work with a partner...". You will lose students' attention immediately as they focus on who they want to work with. Explain what you want to achieve through the activity, how they will be expected to do this, how much time they should take and finally whether they will be working on their own, with a partner or in a group. Now you can give them the signal to move into groups or into a space, ready to begin. During the activities, move from group to group to help them negotiate with one another and remind them of the aim of the task. When the time is up, ask all the groups to sit down.

Sharing and Feedback

If the drama activity involves performing or sharing work that groups have prepared, then you need to help students develop good audience skills. While groups are waiting to show their own work, they may prefer to continue discussing their ideas instead of watching and listening to each of the other groups. One way around this is to encourage groups to make positive comments about each other's work. When the first group is in place, nominate another group whose task it will be to feedback on the performance. When the first group has finished showing the work, ask for three positive comments from the nominated group. In this way groups will be encouraged to

watch one another, to give supportive comments and to notice what they could do to improve their own work. Another good way of sharing work in a controlled way is through a technique called [Spotlight](#).

Increasing Confidence

One reason why pupils may become unfocussed is through lack of confidence. [Freeze frames](#) can be a very effective technique for introducing students to performance and instilling confidence. Composing and selecting freeze frames is a very focussed activity which does not involve remembering lines or movement. However, once pupils are familiar with the technique you can introduce [thought tracking](#), then bring the scene alive for a few moments with [Action Clip](#). This is a useful step for moving from the use of still images to improvised drama. Give a signal by clicking your fingers to begin and end the sequence. The action begins with the still image and ends at a suitable moment of your choice – before the performers run out of steam. After a few sessions of working in this way students will become more confident about improvising and presenting short scenes.

Agreeing the Rules

After a few sessions you can involve the students themselves in classroom management by helping to establish clear rules. Ask them what they think would help the sessions to run smoothly. Brainstorm some rules and guidelines and write them onto large pieces of paper which could be put onto the wall of the space. These could be edited with the students' consensus into a list of rules and guidelines which each student is given a copy of, or which is displayed in the space. Then, when you point out inappropriate behaviour you can refer to the rule or guideline that the students have agreed to. Don't be surprised if you find the students themselves referring each other to the list. After all, many students probably prefer a focused and productive session where they can attain a sense of achievement and enjoyment.

Working in this way will bring more focus to your drama sessions and give you the confidence to try such enjoyable techniques as [Teacher in Role](#) and [Conscience Alley](#) so that you can structure your own [Drama Lessons](#) without having to worry about problems with discipline.

Source:

Farmer, D. (2011). *Learning through Drama in the Primary Years*. Norwich: Drama.

APPENDIX 3- THEATRICAL EXERCISES, GAMES AND STRATEGIES

Improvisation Exercises that will help you develop/lead up to it.

The use of theatre in the EAR programme is all dependent on the use of improvisation, and this can prove to be off-putting to students who are not used to it. However, given a supportive and non-pressurised approach from the teacher/facilitator, the majority of students will be able to 'have a conversation', and it is often a positive and successful approach to start from simple conversations in pairs with an opening line of dialogue, or simple subject.

The examples of approaches listed below all share improvisation as an important element of the creation of theatre; in the detail of how to use the techniques, we will outline some simple exercises, games and strategies which will help the teachers/facilitators to engage the students.

1. Name + something good happened this week/favourite candy etc

Everyone introduce their name and something that happened with them this week. Ideally something nice, but could be something funny, something weird, etc. Or just pick a category like – ‘Name and your favourite sweet/fruit/movie’

2. Change places if...

In a circle, all seated, one person stands in the middle. Number of chairs exactly the same number as people sitting, so that there will always be someone standing.

Person standing says ‘change places if ..’ and share something that is true about themselves. Everyone else that this thing the person standing says is true about them too need to change their seat and find another one, and the person standing tries to find a chair too. The person who remains without a chair takes turn saying ‘change places if ..’ and share something true about themselves.

3. Fruitshape

Group sits in a circle of chairs. Leader/teacher goes around the circle, and gives each student the name of a fruit - ‘Apple’, Orange, Banana’; ‘Apple, Orange, Banana’ etc –

When the leader calls the name of the fruit eg Apple – all those students with the name of ‘Apple’ come into the middle of the circle. The leader then calls out an object eg ‘Boat, Aeroplane, washing machine – and the students have five seconds to make that shape using their bodies. They then sit down, and the leader calls out another fruit, and another shape, and another group of students get up to complete the challenge. The leader can experiment with the form – eg calling more than one fruit at a time, giving abstract words to make ‘Fear’, ‘loneliness’ ‘Togetherness’

4. Boat race

Leader puts students into small groups of 4-6. Leader then calls out different objects, or concepts, and the students have a time limit (10-15 seconds) to work together to make the shape. Leader counts down and shouts ‘Freeze’ to stop action, and groups must make a still picture. Groups can look at each other’s shapes. The game can be developed eg calling out abstract concepts, emotions - and then into pictures with titles eg ‘Grandma’s birthday’.

In a further development, these still pictures can be ‘brought to life’, adding in movement, and spontaneously improvised dialogue. Leader keeps control, and is able to freeze action, focus on each group.

5. Thank You

Leader puts students into pairs, who decides which of them is ‘A’, and which is ‘B’. When the exercise begins, all the A’s make a still image with their bodies. The B’s then immediately say a line of dialogue. The A’s reply immediately with ‘Thank You’; and the B’s then make a still image, the

A's give a line of dialogue, and the B's say 'Thank you'. This process repeats and continues; the longer it goes on, the more interesting the shapes and the lines of dialogue become.

The important thing is spontaneity! There should be no hesitation in either the making of the still pictures, or in the line of dialogue offered. What is made, and what is said aren't important; the quick responses and free improvisation are the important thing, and what the exercise is designed to develop in the students.

6. Adding In/Group pictures

The leader gives the group a place, theme or concept – eg 'The beach', 'Suspicion', 'Peace'. The leader designates a stage space, and one by one, the students enter the stage to join the picture – but must connect physically with at least one other person. This can be done in two groups, so students take turns to be an audience for each other. The Leader can develop this exercise in what ever way they choose – adding movement/sound; moving from one concept to another eg move slowly from 'Fear' to 'Safety' pictures in 10 seconds.

7. Adding in – alternative version

One person starts an action, next person comes into the space and starts a different action, first person joins in, and then one by one every participant comes into the space and starts a new action that everyone follows. When everyone has joined in, people start leaving in reverse order, so the last person to start a new action is the first person to leave. Everyone should remember the action associated with every group of participants on stage and they repeat that action as every person leaves. For example, if it was a group of A, B, C, when A was alone there was an action, then another action for A+B, and another action for A+B+C, and when C leaves, A and B need to repeat the action when the group was only A+B.

Participants communicate with each other while doing their actions and acknowledge the change off action in conversation.

8. Anywhere chair

Students take turns sitting on a chair, and they do an action that suggests what kind of chair they are sitting on (dentist, barber, driver, etc.)

9. The Everything shop

Leader sets a chair and desk at front of group, and explains that this is the Everything Shop, where everything is available eg 'a bucket of air, the pot of gold at the end of the rainbow, world peace etc. The only problem is that on this particular day, for a variety of reasons, there are many things which are not in stock. One student becomes the shop keeper, and other students can take turns to enter the Everything shop and try to buy things . The shopkeeper has to make excuses why they cannot give the customers what they want.

10. Three word stories

Group sits in a circle. The Leader explains that the aim is to tell a story around the circle, with each student contributing only three words each in succession. The story must make sense, have a beginning and most importantly, must end when it reaches the student where it began.

Very good exercise for creativity, listening, group cooperation, individual focus.

11. Group Stand Up

Group sits in a circle of chairs, in silence. The aim is for the group to stand up, one by one, until all are standing. If more than one person attempts to stand up at the same time, then everyone sits down, and the game begins again. It only succeeds when everyone has stood up in turn, one by one. Silence and focus must be maintained throughout

Excellent game for group cooperation, focus, quietening group, sense of achievement etc.

12. Telling someone else's story, as if it were your own (Verbatim theatre activity)

Group works in pairs, and each student tells a story to their partner – allow 5-10 minutes. Each student then tells the story they have been told by their partner, BUT as if it were their own story.

Good exercise for developing empathy, introduction to performance. With a large number of students this can take a long time, but is worth it – perhaps ask for stories around a central theme.

It is also possible then to put students in small groups of 4-6, where they select one of the stories to dramatise.

13. Impro-wheel

Ask the group to stand in a circle, then go round labelling each person A then B.

Then ask all the A's to take two steps forward and then turn around and reposition themselves so they are facing a B, thus forming two circles, inner and outer.

A first line is then given to those in the inner circle – the "s eg. "I've got some good news and some bad news." The facilitator cues everyone in the inner circle, the A's, to say this line at the same time, and the B's respond instantly, improvising with the person facing them. Everyone continues to improvise at the same time until the facilitator says to stop. This will be after approximately 20 seconds.

The outside circle, the B's, are asked to move one person to their left while the A's stand still, so that everyone is now facing a new partner. A new first line is then given to the B's, and a new improvisation begins.

The process repeats and continues, until all the A's have worked with all the B's, or for as many times as the facilitator feels is appropriate.

Variations

a) Pairs can then be asked to share some of the improvised conversations to the rest of the group.

b) Instead of standing in a circle pairs of chairs can be set around the space and A's can move around to a new chair and B's stay still, again enabling the participants to work with each other.

c) Props or items of costume or settings can be used instead of first lines

14. I am a tree

All the participants sit in a circle. The teacher/facilitator then explains the method of playing, often using an example to help explain.

The teacher/facilitator stands in the circle and says "I am a tree," and creates the shape physically of a tree. They then ask for a student to join the scene, creating a physical shape of something which relates to the tree; eg. A man sleeping in the shade of the tree.

The teacher/facilitator asks for a third person to join this picture and create a physical shape relating to the picture; eg. An apple about to fall on the man's head.

This picture is now complete.

The next phase; the teacher/facilitator then asks two students to leave the scene, and one to remain. Eg this may be the sleeping man. Now the process begins again, with a student asked to join the scene and relate to the sleeping man. A third student completes the new picture.

The process repeats, each time with one person from each scene remaining, and two new people joining to make a new picture.

Then the first person from the picture, in this example the man, then chooses who stays and another picture is then created, with two new participants stepping in in turn. The teacher/facilitator can restart with a new theme if the group get stuck on a theme and it doesn't move forward or is getting too far removed from useful material. The teacher/facilitator can encourage more hesitant participants to have a go or help them think of ideas. The process can be repeated until all participants have had a go or numerous goes.

Variations: The facilitator can ask a participant to give the frozen picture a name. More than three participants can make the picture, 5 or 6 at a time. The facilitator can ask one participant to tell a story that the frozen picture evokes. Risks: Participants struggling with ideas or proposing inappropriate images.

15. What are you doing/how are you feeling?

In a circle, person A mimes an action, then person B, sitting next to them asks 'What are you doing?' to which A must answer they are performing a different action. Eg A may be miming eating an ice cream, but they say 'I am flying a kite'. Then B enters the circle and begins to mime the kite-flying.

Person c then asks, 'What are you doing?'. Again, B must answer by saying a different action to the one they are miming eg 'I am riding a bicycle'. C enters the circle and begins to mime riding a bicycle

This continues until all people in circle have had a turn.

Variation

Players can ask 'what are you doing and how are you feeling?' – so in addition to the miming of an action, they must give an emotion or state of mind eg A asks B 'what are you doing and how are you feeling?' and A replies 'I am flying a kite, and feeling sad'. B then has to mime flying the kite sadly – and so on!!!

16. A, B, C

Teacher scatters chairs around the room, and asks participants to sit on one; this is their 'A' chair, and every time you say 'A' they need to go to that specific chair and improvise a telephone conversation with a plumber, explaining that their house is flooded. Teacher asks class to select another chair – this is their 'B' chair, where they are having a telephone conversation with a noisy neighbour who is playing music too loud again. Students move to third chair - that will be their 'C' chair, where they have a telephone conversation with a friend where they are apologising for something terrible they did to them.

Teacher calls 'A' 'B' 'C', in random order, and students move to chairs in that order, continuing conversations where they left off as they arrive in each new situation.

Variation

Listen in on their conversations, and ask them what they were apologising for. Class could then work in groups to develop a quick scene from some of these stories.

17. Forum Theatre

a) Write the ideas for plays. Stick these papers on the walls, at least 3 m apart from each other. Everyone gets into a circle. Ask participants to go and stand near the ideas which appeal most to them. Explain that you are expecting them to direct and enact that idea before the school community. Suggest a team size between 5-8 people. In case there are more than 8 people in a team, you might negotiate with some members to join other smaller teams. Or you may use a lottery to decide which person would have to shift to another group. After the formation of these groups, everyone returns to the big circle.

Explain that it is time for them to choose 2 Jokers. These Jokers would facilitate the Forum theatre performance. Request people to volunteer to play the Joker. Use an anonymous ballot to decide which participants would play the Jokers. Participants can vote for any two people. Once the Jokers are chosen, the newly formed groups get together to detail out how they would enact the play. They get 30 minutes to discuss.

Sit with the jokers and go through their roles. They have to :

- Introduce themselves to the audience
- Welcome the audience
- Describe their journey – one or two instances per Joker
- Describe the forum theatre format to the audience
- Explain how various ideas were brainstormed and would be enacted by small teams
- Introduce each team before their performance and depart from the stage
- After the performance, re-enter the stage and ask the audience for their reactions
- Keep encouraging the spect-actors to Stop the play and come to the stage
- Encourage dialogue in the audience members
- Move on to the next performance

Indicate that you would be present throughout the performance to support them. Encourage the Jokers to spend time together planning how they would facilitate the forum theatre performances.

During this time that you spend with the Jokers, the other groups continue to plan their short plays. Give them a half-time and then a 5 minute time remaining alert. Encourage the groups to come and ask you any clarifications. At the end of 30 minutes, everyone gets into a big circle. Groups present their short performances Then the performing group has a short dialogue about what they really wanted to showcase and whether the oppression was clear. The rest of the group provides their feedback. You may also provide your feedback. You may choose to do it later in one-to-one sessions with the groups.

b) Select one of the groups to present their scene. Then invite them to present it again. Invite members of the audience to shout 'stop' at any point that they think a different action could be carried out. Explain that the scene will end in exactly the same way if no-one stops it. Invite the spect-actor who stops the scene to replace the protagonist. Replay the scene from any moment chosen by the spect-actor to see if the strategy works. Again invite the audience to stop the action if appropriate. Try several different suggestions, with a new person each time showing their idea. The other characters in the scene should not make it easy for the protagonist. It is likely that different solutions will be found, as well as new problems. It can take a while for the ice to be broken, so if nobody stops the action, let the scene finish. Ask members of the group if there is anything the protagonist could do or say differently to improve the situation. The protagonist may then try out the suggestion, but where possible encourage members of the group to replace the character.

Way forward – How to keep the EAR practice alive

Encourage the participants to keep in touch – if they are from different schools/grades, pass around a paper to capture their contact details, make copies and distribute one to each. Include your name and details too. Remind them that the power to bring change is always with them. Guide them on further resources. If someone shows an interest in making a project on EAR methods or linking to their curriculum, follow up and help as much as you can. Create opportunities to meet. If possible, mail them when you are coming to the same city or locality and meet outside to talk about EAR. Get the school community involved. Do workshops with parents of the students or school staff. Be positive even if you do not see any change in participant behavior after the workshop. It takes time for people to act in new ways.

18. Individual sculpturers

Break into groups of four or five. The task is for one student to silently sculpt the others into an image of an actual current or recurring oppression or social or ethical problem. The image can be literal or metaphorical, as long as it is felt to be true. Facial expressions may be demonstrated by the protagonist if appropriate. The others should try not to influence the image. Students should not discuss with each other when they are sculpting an image. When finished, the protagonist takes up her position within the image as the oppressed person.

19. Conscience Alley

A useful strategy for exploring any kind of dilemma faced by a character. The class forms two lines facing each other. One person (usually the teacher/leader) takes the role of the protagonist and walks between the lines as each member of the group speaks their advice. It can be organized so that those on one side give opposing advice to those on the other. When the protagonist reaches

the end of the alley, she makes her decision. (Sometimes known as Thought Tunnel.) It may be that you reach a point in the drama, or in a storybook or description of an historical event where a character is faced with a decision. Turn it round on the students so that they have to consider the issues involved. Then in role as a person of the story or even yourself, you walk down the Conscience Alley as members of the group whisper their advice.

20. Two Truths, One Lie

Tell your partner three secret things about yourself - two of which are true and one of which is a lie. For example, you might tell your partner about your hobbies, your work, where you live, your family or where you have travelled. Afterwards, your partner tries to guess which was the lie. You might choose to tell three everyday facts or three more unusual things OR EVEN THREE BELIEFS THAT YOU HAVE ON THE TOPIC UNDER DISCUSSION- but remember - only one of them should be a lie.

I usually then get each person to introduce their partner to the rest of the group - so ask the rest of the group if anyone can guess which fact was not true.

21. Where Do You Stand?

[Where Do you Stand? provides an overall snapshot of everybody's point of view about an issue and enables students to actively demonstrate their opinions in relation to each other. It shows how widely opinions can differ between people and may be used at a moment's notice for reflecting on issues in a drama session or in any subject. The technique can be used before and after exploring a topic to evaluate changes in students' opinions and can easily lead into writing and other activities.]

Position two chairs a good distance apart, representing the two ends of an imaginary line. One chair is "Agree" and the other is "Disagree" (or "yes" and "no" for younger children). You may wish to place a sign on them to show which is which. Read out a statement and ask students to choose a place to stand in relation to the chairs that they feel represents their view. The nearer they stand to one of the chairs, the stronger the opinion they are expressing. Those who don't know, are open-minded or don't want to say can move towards the middle. Emphasise that everybody's point of view will be respected and encourage students to decide for themselves rather than copy their friends. Give them a few moments to make their decision. Once everyone has chosen a place, neighbouring students can discuss their decisions with each other. Random students from different parts of the continuum can be asked to explain why they have placed themselves at a particular location. After hearing a few comments you can ask if anybody has changed their mind and wishes to move to a new position. It is worth asking students to explain why they have moved. Instead of an imaginary line you can use a length of rope, chalk line or strip of masking tape. The activity can be used in outdoor learning by using two trees or other landmarks.

22. Status Pictures

In pairs, create a freeze-frame where one partner has a higher status than the other. Show some examples and ask members of the group to guess which partner has the higher status, explaining why. Discuss why there may be areas of disagreement.

23. Dynamized Images

Form a circle. Invite several individuals to show a frozen image related to the theme of ..., one at a time. Afterwards, ask all participants who have already been in the middle to return there. Now the images are dynamized: individuals are asked to change or move their position so that they relate to other people in the picture. Using thought-tracking, ask individuals to speak aloud what their character is thinking. If students are stuck, others in the circle may be invited to suggest ideas.

24. Before and After

As a further dynamisation, the participants are asked to move to the position they would have been in one minute before this moment took place. Thought-track each character. Next they move to a position one minute after the moment took place, again speaking their thoughts. Ask the onlookers to suggest where the scene could be taking place, as well as names and other details for each of the characters.

25. Person-person Quebec style

Rationale: Being more aware and sensitive of each other. Getting to be together. Building TRUST. Process: Everyone gets into pairs – preferably with someone they don't know that well. Ask each other if they are comfortable with touching. Make it clear that this is a game to build more trust. Mention that touching must be appropriate. For instance, touching sexual parts is not acceptable. Also explain that if at any time the participants feel very uncomfortable, they can step out of the game. Now, call out the names of the body parts which the pairs have to touch together. For instance, if you say knee-wrist, then one of the partners has to touch his knee with the other's wrist. As you mention the two parts, the pairs have to ensure that they keep the earlier parts mentioned still joined. To continue the example, if you now say head-head, then the participants have to touch their heads while ensuring that the knee-wrist contact is still maintained. They can experiment, change positions, sit, stand..whatever to keep their balance while following the instructions. Give different instructions – Head-head, knee-wrist, ear-ear, cheek-cheek, palm-back, shoulder-elbow and so on. Keep doing this till you feel all pairs are sufficiently tangled up. Then, ask them to dis-entangle and start afresh with new instructions. Keep engaging with the same partner till the pairs become comfortable with each other. Change partners and repeat the instructions. (Boal, 2002)

26. Flashbacks

You have discussed about a story of a problematic situation. Discuss what could have happened to any of the characters previously that may have led to the problem. In small groups make one or more frozen images showing a scene or scenes that took place earlier related to this moment, including one or more of the characters. Show these to the other groups, using thought-tracking if appropriate.

27. Still image

In a circle, students create physical images in response to a given theme, for example, bullying. They should do this quickly, without pre-thought. They are then invited to step into the centre of the circle and remake their image. Other students can now add in their own still images. This could lead to an abstract group image or a tableau that is “dynamised” or brought alive through thought tracking or by adding sound or movement. Pairs or small groups can also create their own

images, where they take it in turns to “sculpt” each other into a shape and then find a way to put these shapes together. This is most effective if done without talking.

28. Complete the Picture/Image

Everyone gets into a circle. Ask for a volunteer to come in the center and strike any pose. Now you go ahead and pose with the volunteer to make a picture/image that creates a relationship between you two. There is no right or wrong way to pose. Go with your gutfeel. The relationship is something that exists in your mind. Each person will interpret the picture of you two differently. As you freeze, ask her (the volunteer) to unfreeze and pose to create a new picture/image with your frozen image. As she poses, you say, “I relax and I look at (the name of volunteer)’s pose. I make another pose that relates to her” .You freeze.” Now, my partner relaxes and chooses another pose”... Keep doing this for 3 or 4 poses. Try different things- Touching, Varying the distance between her and you, lying down, changing facial expressions and so on. Now everyone gets into pairs. These pairs have to find a space in the room where they can begin to create images together. Remind everyone to go with their gut-feel and simply “play”. There is no right or wrong image. If they get stuck, it is fine. After about 2 minutes of creating such joint images, ask everyone to stop, relax and remain silent. Explain that you will now call out words. Ask them to let the words influence the images they make together. If the word makes them feel stuck, they may ignore the word. Ask for questions or clarifications. Call out a word and ask them to resume creating images together. Suggested Words: Family, Happiness, Team, Rain, Bully and the student, Strict teacher and student, Flower and the pot, Independence, Hand and glove, Pen and ink, The gardener and the garden, and so on

29. Pair Sculpt

Everyone stands in a circle. Give instructions - “ Today we are going to use our bodies as clay and allow them to be sculpted” Request a volunteer to step in the middle. Stand opposite him and call out the word “anger”. Now make a pose for anger and the volunteer would mirror it **Or** you can mold the volunteer into your desired pose by touching. Call out another word, say “Reflect” and sculpt the volunteer. Explain that you are the **sculptor** and the volunteer is your **clay**. Now everyone gets into pairs and finds a space in the room. Each pair decides who shall be the sculptor and who shall be the clay. Now tell them that you will call out a word and the sculptors will let the word influence them and mold their clay (the paired partner) into what their interpretation of that word. They will get roughly a minute for each word. Ask them to touch and/or mirror what the clay is supposed to freeze into. Insist on SILENCE. Call out words from a list - (Suggestions: Joy, homework, fear, anger, hate, discrimination, privilege, racism, terrorism. Bully...) Give the sculptors an alert after 40 seconds. After a minute, ask them to switch. Now, the clay becomes the new sculptor and does his/her interpretation of the word. Again a 40 second alert and then switching of roles. Call out the next word from the list. This time, after the clay is sculpted, ask the sculptors to move around the room, see and absorb the images which the other sculptors have made. Give them a few seconds, then ask them to return. The partners switch. The clay unfreezes, uses the same word and later gets to move around the room. After all the words have been called out, return to the big circle and sit in silence for a few minutes.

30. Group Sculpt

Everyone moves around the room to fill the space. As they move, ask them to group themselves based on the color of their shirt (won't work if they are wearing uniforms) or the color of their

eyes. They spread out again and fill the space. Now they regroup based on distance of home from school. Spread out again. Now they SILENTLY regroup based on their birth month. Try and get group sizes of 4. Combine two or three groups into one or split them if required. The main idea is to get them up, keep them moving a few times and then get into fresh groups.

This time, they sculpt more than one human clay at a time. One person in each group is designated as the sculptor and she would sculpt the remaining members in her group to create a tableau. She gets the same time, roughly a minute. Then, she can walk around and see the other sculptures before returning to her group. The group unfreezes and a new sculptor takes the word and provides his interpretation.

This goes on till each member has got at least one opportunity to sculpt.

Variation

Once the sculptor(A) has finished her tableau, she would indicate to one of the clay (say, B) to step out. Then A would take B's place and freeze in the same position.

The new sculptor, B would step back, see the tableau and change any or all the human clay to show her version. Then she would indicate to another human clay (say, C) to step out and the process continues. They continue doing this till everyone had an opportunity to sculpt. This process therefore becomes more like a dialogue between different sculptors. (Boal, 2002)

Variation

Everyone gets into groups of 4 or 5. One of them is the sculptor and the others are clay. Explain that each group would be making only one group image and there might be no switching and one of the group tableaus might be shared with all the participants. Give them the word "Religious discrimination" and about 2 minutes to make their group tableau. Once the images are frozen, ask the clay to remember their position. Unfreeze. Relax. Request one group to share their tableau. Everyone stands in a circle around it. Ask people to walk around and observe the sculpture. Give them a minute. "What do you see?" - Explain that here you are asking for only descriptions – for e.g. statements like : One image has his left hand higher than the other ◦ The clay on the right is sitting and we cannot see her face. ◦ The clay on the left has her eyes closed.... Request participants to just describe. No interpretations. No giving meaning to the image. So statements like the following are NOT acceptable at this point: ◦ The clay on the right is angry. ◦ It seems that these clay know each other. ◦ The clay on the left is happy. After the descriptions seem to run out, move into interpretations. Repeat often: "There are no right or wrong interpretations". Then someone gives an interpretation, and it is not clear how they arrived at it, ask them to explain more. The tone here is not "Why do you think this clay image is angry?" but rather, "Can you explain to us how you arrived at that?" or "What in the image makes you feel that way?". Probe. Draw out explanations. If participants are stuck and unable to describe, don't judge them. Some questions useful to raise at his point are: ◦ So, who are these characters? ◦ What is their story? ◦ Do we see a protagonist here? ◦ What can we do about this oppression? Put your hand above each clay model and ask the group to imagine it to be a thought bubble (like in a cartoon!). Ask, "So, what is the bubble saying?" Again, all interpretations are valid. If you have time, go through other groups' tableaus. Main Activity –Machine (Boal, 2002, p.94)

31. Park bench

The first player sits silently on a "bench" displaying as much about his character as he can without verbalising it. The next player joins him and makes a strong complimenting character choice. (A complimenting character may be contrasting or supporting.) The player coming on should make

strong character choices as soon as he is off his seat. This means the character should be embodied in his walk, voice and intent. The two characters interact for about thirty seconds and the player that was on the bench first finds a reason to leave. This leaves the second player on the bench alone for a while. The next player creates a character and joins the player that is on the bench. This continues until all in the workshop have done one or more characters.

32. Drawing Magic Pictures

Sit in pairs with a large imaginary piece of paper between you. The idea is to draw “everything” you say as you tell a story. Swop over on a signal [given by the teacher]. The game helps to stop the imagination being “blocked” by thinking what you will say next – there is not time for thinking just draw!

33. The Good News and the Bad News

Another story telling exercise. Each person in the circle contributes one line of a story – but alternately each starts person should start with either – “The Good News is...” or “The Bad News is...” - The idea is not to cancel out what the person before you has just said – but rather to continue the story a little – not always easy as it sounds.

34. Yes, But

When answering a question the reply must always start with “Yes But” – e.g. “Was it you I saw in the school grounds at midnight last night?” – “Yes But...” and so on

35. Story telling STORY CUBES/ FLASHCARDS

Each player rolls one of the cubes and beginning with “Once upon a time...” says a few sentences of a story that links together all the symbols. This story can be linked to the main concept or problem we discuss. You may replace the cubes with some flashcards with words related to the topic.

36. Story telling MAGAZINE PICTURE

Place magazine pictures face down on ground each player picks up a picture and says two sentences of the story ... or says how this picture can be connected to our main topic. We all create a story or different aspects of the topic in different contexts.

37. Simple Story Spine

Get one player to start with “Once upon a time...” etc. – then change player with the next statement i.e. “And every day...” etc. - Once upon a time... - And every day... - And then one day... - And because of that... - And because of that... - And ever since that day... This (imaginary or true) story can be related to our topic.

38. Making up a scenario from a Picture or a painting. See Fotosearch web-site

The class are all given the same picture with many persons related to the topic – for example a group of people on a bus – they imagine they are someone in the picture and are asked to take on that persons’ emotions and feelings reflecting what they can see from the bus window – we then arranged the chairs into the shape of the bus and placed the “actors” so that they could say a short speech to us as that person – explaining their thoughts.

39. Speed writing

Give yourself one minute to write a list of as many words as you can based on an image you have been given – ours was “The cry” by Edvard Munch– Don’t edit as you write. Just keep going, and try to resist the temptation to edit spelling mistakes. Stop after one minute and use the words on your list to create a piece of creative writing or a piece of poetry. Remember the number one thing that slows down your creative writing is stopping to think. If you just keep writing, ideas will flow from your brain naturally.

40. Role play “Improvisation” with Objectives

Friday evening at the family supper table, each player has their own objective: each character in the “impro” has his/her own objective that must not be lost sight of. Action and conflict will then rise out of these objectives. Be spontaneous – the rest of the group should try to work out the objective of each player. Discuss what “tactics” you thought the characters were using in order to get their way.

Role play “The suitcase” cast: Mother and Teenage daughter Mother and daughter have not been getting on very well recently. It is about 9 o’ clock one evening when the mother goes to her daughter’s bedroom and finds her daughter putting things into a suitcase. The mother can’t see exactly what her daughter is doing because the girl quickly closes the suitcase and pushes it under the bed. The girl then quickly stands up and is clearly embarrassed. Read your separate instructions but do not discuss them.

Mother: Your daughter has been very secretive lately and you are worried about this. You are concerned the fact that she has been coming in late in the evenings. You want to talk to her about all this. When you open the door your first impression is that she has secretly decided to leave home.

Daughter: You are feeling hemmed in at home. Your mother is always nagging you and prying into your private life. On the other hand you have been feeling irritable and tired lately – so maybe it is partly your fault. You have decided to try to make things up and so you have bought your mother a present. You have hidden it in a suitcase, which you have stuck under your bed. You were just getting the present out to wrap it up – when your mother came into your room- snooping again?

41. Energizer- Count to twenty

The idea of this warm-up is for the group to count to twenty, one person saying one number at a time. Not as simple as it sounds! Anyone can start the count. A different person says the next number. But... if two or more people happen to speak at the same time, counting must start again from the beginning.

42. Mirror exercises

In a circle everyone copies you. You act out some scenes related to our topic. Use simple action and do them slowly. Send one person out – he/she has three guesses to see who is the leader.

43. HOT SEAT ON Bullying

Example

“Dear Gran,

I am writing to let you know that I am alright. I just had to get away. School has become really hard. It’s not the homework, or even the teachers. I just don’t like going because the other kids pick on me. Please tell Mum and Dad not to worry and that I am safe. Please ask Mum to feed the fish.
Love, Daniel”

DISCUSSION:

- What kind of boy is Daniel?
- Has he been bullied? Who by?
- What does Daniel do to prevent the bullying?
- What does he do in his spare time?

HOT SEAT Friends, parents, teachers, neighbours, part-time employer etc.

Who are they? IMPROVISE a scene showing what happened to make him leave home.

44. Remembering

Everyone studies the room and the people in it. One person goes out while the rest change or add something or someone related to the solution we have found already to our problem/ topic. He/she then returns and has to “notice” what has changed. Do it in pairs – study each other, then close eyes – alter something – discover the change.

45. The party game – be aware of status

Everyone chooses a playing card (WITH CHARACTERS AND ROLES RELATED TO OUR TOPIC, for example: a policeman, a neighbor, a person in jail, a passive citizen), which they don’t look at but stick onto their forehead, so that everyone else can see it. They then are told that they are at a party to celebrate something but they don’t know anybody else there! In conversation each “character” reads the status of the other and reacts to it – at the same time trying to find out through others behaviour to them what their own status is. At the end of the exercise get the group to line up in status order – 10’s at one end and 1’s at the other – see how well they have identified their rank.

46. Invention

In pairs give each pair a simple object e.g. a stone or a ring etc., observe the object in detail – the first person then describes it to the rest of your group and the second person tells the group an invented history for the object. Let’s imagine that this object was one of the few belongings that a refugee carried with her/ him, in her/ his effort to reach a rich country and escape war.

47. Looking at TEXT: the 5 W’s – who, why, what, where, when

When we attempt to interpret a piece of text we should ask questions before we start. 1. What information is available in the script that helps us play the scene – (Stanislavski’s The Given Circumstances) 2. These circumstances will help create character – because we are all products of our own circumstances: age, place, time, relationships, attitude, so you will need to work out WHO you are and what your relationship is with the other characters, you will need to establish

WHAT the situation is, WHY you are behaving in such a way. WHERE the scene takes place and WHEN (i.e. what time or period) it is happening. 3. Now ask yourself what the character wants (his objective) because this will influence how we play the part. It is worth remembering that in life you want to win. Nothing is different on the stage! Your characters need will create his action, playing his tactics, will give you the “why” of playing is character.

48. Energizer- Working with Sub Text

Of course in daily life we use all sorts of techniques to get what we want or to inform someone of our feelings even if we don't say them out loud – this is called SUBTEXT Explore this idea. Say “Aaaah” in a circle by putting as many different emotions on it as possible. See how many different ways we can interpret the following by stressing different words, pausing in different places, changing pace, etc.:

Improvisation in pairs using Subtext: Try saying these lines using different inflections in the voice:

1. I won't see you again
2. How could you do that?
3. I've never done it before!
4. Is there anyone here who understand?
5. Thank you. I know you'd help me out.
6. The next thing I knew, there it was.
7. Come back, I'm sure it will be alright.
8. Good morning, Miss.
9. Why don't you go and get it then
10. How thrilling

49. The Living Newspaper

It might be useful to get some newspapers before you begin. Let some participants skim the newspapers and highlight stories which they found interesting. Ask participants about the news stories they hear and have a short 4-5 minute discussion.

Now, everyone gets into groups of four and share stories which they found interesting. After a few minutes, explain that now they have to choose one of the stories and enact it. They can enact the whole story or just a part. They can choose to use dialogues or just mime. Don't allow much discussion, instead gently push them to start trying out the stories by enacting them. For instance, while one person in the group explains the news story that she liked, the others could just start enacting it. A group which cannot decide on a story because it is divided is not allowed to enact it. It has to be a common group decision and everyone must feel that it is coming from within rather than a pressure to conform to the other group members. This is crucial. Designate one area in the space as the stage. Let the groups perform one by one. It is their interpretation of the story. After

they perform, applaud their effort. Then ask the audience about what was the main idea of the story. They can guess or just tell what do they think the story was about. Now ask the performing group about the story:

- Which story did they choose? Why?
- What did they want to highlight?
- What worked for them? What did not? Give your feedback about what worked and focus on the excitement and fun of presenting. Remind them, that the heart of the performance is them and their story. So, enjoying the process and doing what feels right is important. After everyone has performed, explain how Living Newspapers began in the 1930s and was used to disseminate news to the people, especially those who could not read and write and were therefore marginalized.

You may ask:

- Where does news come from?
- Who decides what news should be published?
- Who writes the articles and from which power perspective? Do the people who are written about have a chance to say if the perspective given in the story is correct?

ENERGISERS or ICE BREAKERS

50. Budge

Five in a group – four stand on the points of a square and one in the middle – object of the game is the middle person to get onto one of the points. Point players can change places – but they must send a visual or aural message to one of the others before they move – otherwise everyone just runs to the same place making it easy for the guy in the middle! Try to do it fast! It's quite exhausting so don't let it go on too long!

51. Melon, melon, melon

Give every member of the group a fruit except yourself. The idea is to "catch" their fruit by saying its name (e.g. melon, melon, melon) three times before they can say it once. If you succeed, you become their fruit and they have to catch someone else out. WARNING: choose short names e.g. pear or cherry.

52. Fire

Sit on chairs in a circle one standing in the middle. Give all the chairs a number from 1 to whatever the number of people you got. NB the chairs have the numbers NOT the players. Call out two or more numbers – those players change places whilst the player in the centre tries to get into one of their empty chairs. ONE RULE you cannot return to a chair you have just vacated. If you call FIRE everyone has to change places.

53. Anyone who has...

Sit on chairs in a circle one standing in the middle. The person in the centre calls out "Anyone who likes..." or "Anyone who has..." e.g. "likes chocolate", or "has black hair", etc. Those people then change seats ... but you cannot return to a chair that you have just vacated.

54. Count to 10

Rules are: anyone can say the next number 1-10 but if two or more people speak at the same time the count goes back to one again **Animals (or adjectives etc.)** Standing in a circle of about six with

one player in the middle. The players in the circle all choose an Animal (or a colour/ a city/ an emotion/ adjective/ adverb etc.) The player in the centre has a rolled up newspaper; when the leader calls out the name of one of the animals (or colour etc.) in the circle, the central player tries to hit that person before they can say another animal etc. in the circle – if they manage to do so before he says his animal then they change places so that the loser goes into the centre and the outgoing “hitter” takes on the loser’s animal name!

55. Counting 123

In pairs you keep going round and round saying one, two, three alternately as fast as you can. A development is to substitute the numbers with a sound or an action – or both!

56. Hello, Goodbye

You pass the word Hello round the circle one way and Goodbye the other – but get Hello going well before you introduce Goodbye. Don’t forget to get the students to turn to the person they are speaking to – it helps to alert their neighbour to the word coming round. If you think that all sounds too easy try adding extra Hellos in and then extra Goodbyes.

57. Peter Brook’s Game for Actors: Maths, Life Questions and Movement

You need four players. Only one is “on”. One person asks him simple Maths questions. One person asks him simple personal questions. One person does simple movements for him to copy. The player who is “on” must answer all the questions, and keep the movement going all at the same time! Don’t stop, be insistent, don’t be polite, keep your questions out in front, and don’t wait for anybody else. The object of the game is for the “actor” to handle all the questions and the movement at the same time. The object is to be able to multitask!

58. Professions/Jobs

Work out the job/profession. Put a sticker on each students back with a profession written on it. Students need to ask questions to discover “what” their profession is. e.g. Lion-tamer, Top model, Brain surgeon, Astronaut, Film actor/actress, Dentist, Bodyguard, Trapeze artist, Monk, Professional killer, Tennis player, Drug dealer, Funeral director, Magician, Clown, English teacher, Giant, Gardener

59. Random Sound Story

Each group is asked to come up with a selection of random sounds - with each member making one vocalised sound. The group then decides on a sequence in which these sounds are made and practices it. Each group performs its sound sequence in turn to the whole class. Now the groups are asked to make up a story in which these sounds occur - in the sequence already decided upon. The story can be narrated or acted.

60. First line/last line

Work in pairs or groups. Give each pair/group the opening line of a scene, and the closing line. It is better if these lines are unrelated to each other; eg ‘Where did you put my parrot?’ and ‘These strawberries are poisonous’. (It works best if each pair group have different lines; try preparing a large number of them before the lesson). Each pair/group then has to create a scene, beginning

with the first line, and ending with the last, and making a believable connection between the two lines.

These are then performed back to the class.

61. Hidden lines

Again, working in pairs of small groups, but this time they are given just one line of dialogue; eg 'Did you see the elephants?' The task is to create a scene in which this line of dialogue is 'hidden'; that is, it is spoken, but as part of a larger conversation where it does not seem out of place – in this instance, perhaps they would discuss a circus, or trip to the zoo, or jungle. When the scenes are performed back to the class, the audience have to guess what the 'hidden' line was.

62. Consequences

Separate class into small groups, and give each group a piece of paper. At the top of the paper they write a character – eg 'astronaut', 'witch', 'politician' (encourage them not to put real people!). They fold the paper over the name, and pass it on to the next group. All groups then write the name of a place eg 'on top of a mountain', 'a bar in Paris', 'the desert'. Again, paper is folded over and passed along. They write an object, fold paper and pass on; they write a line of dialogue, fold over and pass on; they write what happened next, and pass on one last time.

The groups now open the paper they have; this contains a list of person, place, object, dialogue, and 'consequence'. They use this information to create a scene which coherently connects all the words, and perform back.

63. 3 props

Separate class into small groups, and give each three objects 'props', which are as unconnected as possible. Groups create and perform scenes which connect all three objects.

64. The dead man's pockets/the attic box/ the purse

In advance, prepare a small box full of unrelated objects – photograph, bus ticket, wallet, trinket or ornament, piece of clothing, a torn letter etc (use your imagination). The teacher then speaks to the whole class, and reports that the box of objects was found recently in mysterious circumstances – eg in the pockets of a man found dead; in the attic of an old lady; hidden under a stone slab. Tell a short story leading up to the discovery if necessary. Class in small groups then create the story behind the discovery, linking the objects to create a coherent story. They can then perform or relate what they have created.

Variation

Intead of a box, use a purse and things that can be inside a purse