



**Children First**  
AGENCY

# **ACT IT OUT LIVE IT OUT**

**THEATRE FOR SOCIAL CHANGE: A SPOTLIGHT INITIATIVE**



## **THEATRE FOR DEVELOPMENT TRAINING MANUAL**

**Compiled By: D.A. James**





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# **ACT IT OUT LIVE IT OUT**

**THEATRE FOR DEVELOPMENT  
TRAINING MANUAL**

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# Introduction

Children First Agency is a unique community-based action organization, providing transformational programmes for children and youth through its social, educational, cultural, and training programmes since 1997. Additionally, the Agency actively seeks to empower parents/guardians and community members to overcome barriers through successful skills training programs and small business projects.

The Children First Agency- Spotlight Initiative- Theatre for Development (T4D) Component has conceptualized a programme entitled “Act it Out, Live it Out”. This programme has given birth to this training manual. The manual has been developed by a Plan Developer with contributions from affiliates of the Agency and the Master Trainers.

This Theatre for Development Training Manual will act as a guide for Master Trainers. Central to the concept of the manual is a capacity-building programme for the Master Trainers. Of importance, the design of the manual is for it to be user-friendly. It must be useful for utilization at the community level. Along with fostering capacity building, the manual is intended to serve also a resource package for trainers and facilitators. Additionally, it is expected that this manual will serve as a reference template for future projects and programmes by Children First.

The mandate that fueled the creation of the manual included session plans that cover ten (10) two-hour training sessions. For efficiency, it was important to include training methodologies, as well as theoretical and practical content pertinent to the subject area and style of theatre.

The Manual has three (3) primary sections:

1. A Content Bank. This bank presents theoretical content to support the topics and strategies explored in the capacity-building session plans. This will act as resource material for master facilitators as they prepare for and execute their sessions.
2. The Capacity Building Session Plans. The sessions are designed primarily to prepare the Master Trainers to train community members how to facilitate a T4D session and process. As the trainers explore these sessions, their capacity to operate as facilitators will be expanded. These sessions serve as a guide and model for sessions they will subsequently design and execute. The planner considered the fact that not all the trainers will necessarily have a background in theatre or be seasoned in the practice of T4D.
3. The manual also provides a listing of theatre-based activities for the trainers to have a reference, as they plan their sessions. The Master Trainers will therefore have at their fingertips, a bank of games, vocal warmup exercises, as well as a glossary of common theatre terms and definitions about gender-based and family-based violence. Additionally, it provides a listing of suggested online resources that the trainers may benefit from.

Essentially, this manual provides a model representative of the standard T4D practices across the globe. The Spotlight Initiative focuses primarily on gender-based violence (GBV). This T4D model and activities captured in this manual will meet the objectives of the initiative. At the same time, however, the information provided remains relevant for any social issue that may be examined in the future. The training principle and philosophies the manual provides is universal.

Additionally, the Manual was compiled by DA James, with support from Terissa McKenzie, Patrice Pious- Allen, Claudette Richardson-Pious, Evone Walters and Jovane Blagrove.

# Master Trainers' Content Bank



*Photo by: Jerome Reynolds*

*“I regard the theatre as the  
greatest of all art forms, the  
most immediate way in  
which a human being can  
share with another the sense  
of what it is to be a human  
being.”*

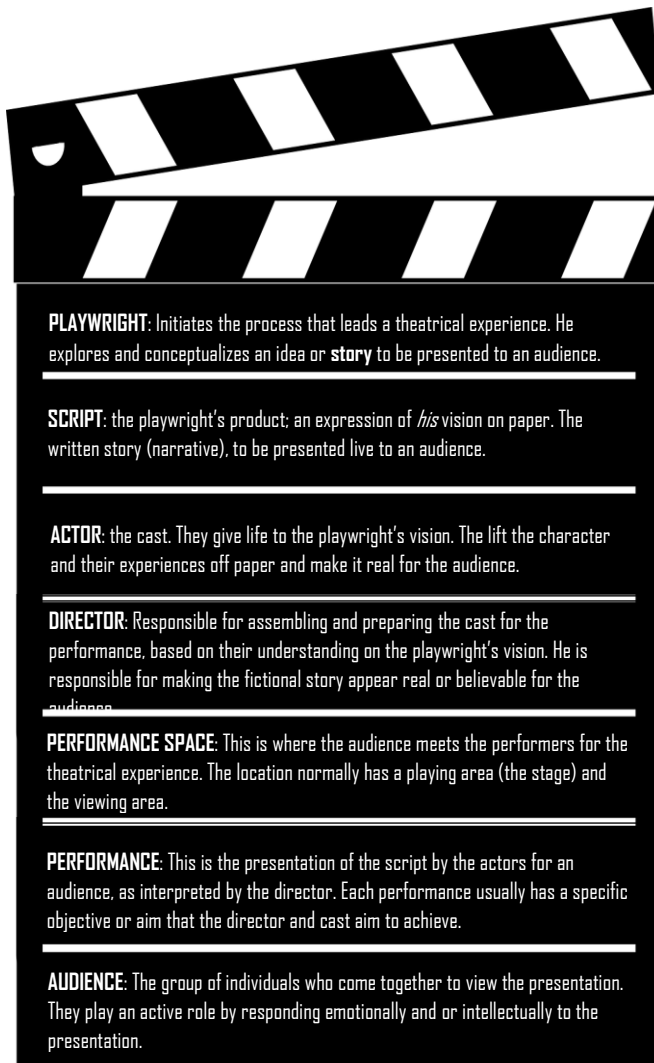
*- Oscar Wilde*

# Understanding Theatre and Theatre Arts

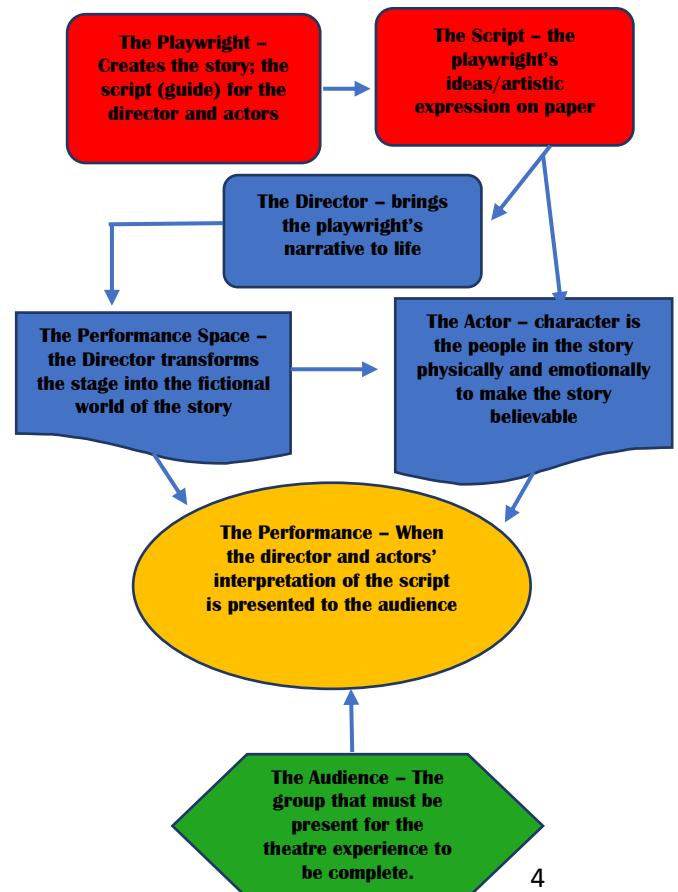
Often, theatre is referred to as a model of the world. Within any society, and every culture, being able to express oneself and being understood is central to the cohabiting of social animals. To communicate, therefore, there is a heavy reliance on language and nonverbals signs to exchange ideas and share our emotions. The theatre is a space to express our ideas and emotions. It also serves the purpose of reflection and introspection, as it entertains and educates.

“Art is not a mirror held up to reality but a hammer with which to shape it”  
– **Bertolt Brecht**

Theatres Arts can be seen as a combination of several forms of arts to express the human condition. In the general context, it is the expression of a playwright’s vision in a live performance to enlighten or entertain an audience. Importantly it is an exchange or experience shared between the performer or group of performers and an audience. The performer(s) communicate this experience, real or imagined, to the audience through combinations of gesture, speech, song, music, and dance.



## The Elements of Theatre





# Theatre for Development – An Overview

*“Theater is a form of knowledge; it should and can also be a means of transforming society. Theater can help us build our future, instead of just waiting for it.” – Augusto Boal, Games for Actors and Non-Actors*

Theatre for Development is a style of theatre that has its roots in Augusto Boal’s **Theatre of Oppressed**; a style developed in the 1970s. As with traditional forms of theatre, Theatre for Development incorporates the seven elements of theatre previously discussed. What makes Theatre for Development unique is that:

1. It is used to raise and discuss social ills, civic or political issues
2. It promotes interaction between the performers and the audience
3. It aims to promote social change.
4. It allows the community to write their own stories using the storytelling process
5. It allows stories to be told using the language of the people, idioms, and popular expressions
6. The performance can be fully scripted and staged or it can encourage improvisation that allows the audience to take roles in the performance, rather than just observing.

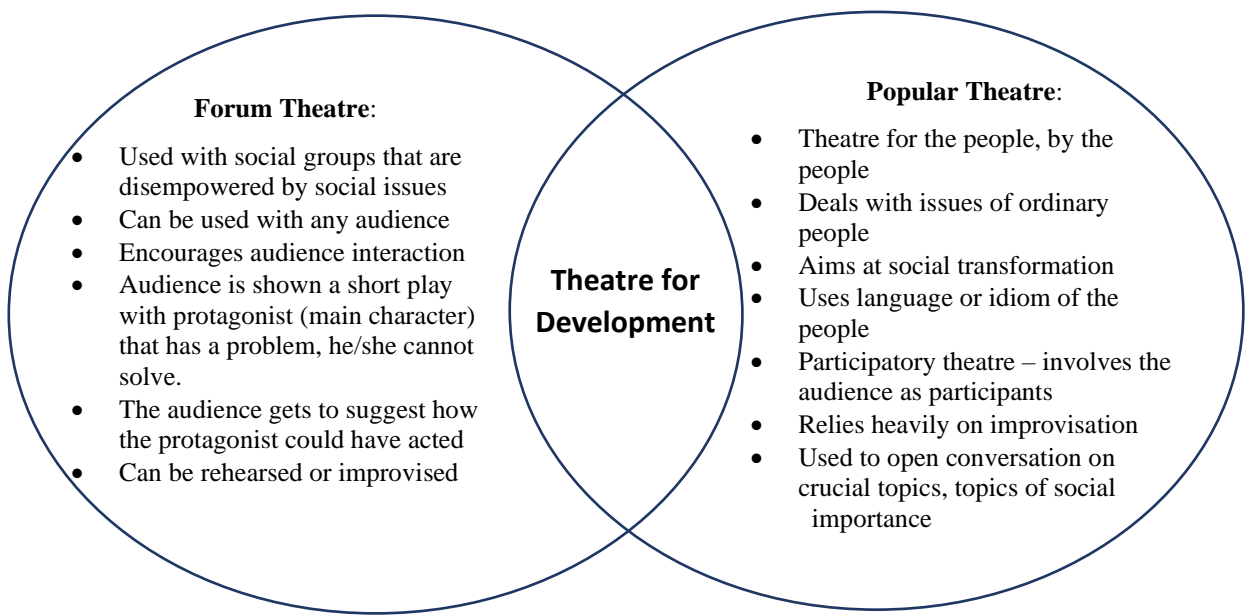
Centrally where Theatre for Development, as a methodology, differs from traditional forms of theatre is in the expectation for the participants and audience. It is expected that they will collectively see themselves in the presentation, reflect on the issues it raises and reason out the possible solutions.

Below are some of the basic ways Theatre for Development Differs from traditional styles of theatre.







ELEMENTS	TRADITIONAL THEATRE	THEATRE FOR DEVELOPMENT
Playwright	On persons creates the idea of the story	A group from the community agrees on the story
Script	Usually written by the playwright; a narrative based on his idea or perspective	Developed/devised through improvisation, to raise discussion and propose a solution
Actor	Usually trained and or experienced with theatre	Untrained community members
Director	One person; usually trained and experienced in creating the spectacle of theatre	The group of participants working together create the spectacle to trigger the discussion
Performance Space	Usually, a formal performance space designed to host players	Does not requires a formal space that separates the playing area

	and an audience	from the audience
Performance	When the audience and players meet after players prepare for the presentation	When the audience and players meet after players prepare for the presentation
Audience	Restricted to the role of spectating and reacting emotionally and intellectually	Participate in the performance; may share through improvisations and deciding the resolution

## Theatre for Development as a Style, Technique & Methodology



**Theatre for Development (T4D)** as a form of theatre is an incorporation of various styles of theatre and theatre techniques. This style of theatre T4D borrows from, usually speak of social issues, and is geared toward provoking change in social behavior. Some styles of theatre that gave birth to T4D are Forum Theatre and Popular theatre; both of which have their roots in Augusto Boal's **Theatre of Oppressed**. Another style incorporated is **Street Theatre**. In Street Theatre:

-  Performances are held outdoors in informal spaces
-  It is used largely for providing information, other media does not necessarily communicate or addresses directly
-  Shown to none-paying audiences
-  Can be used to provoke debate or dialogue between the actors and the spectators
-  Performances are often short and can be impromptu
-  Often the performance feeds off and grows based on the interaction and reaction from the audience







**Animation** – A theatre technique using performance, entertainment, and interaction with an audience to stimulate participation in a lesson being taught through the performance. Performances using animation considers topics, concepts, ideas that may either be complex or boring for an audience. These topics, concepts, and ideas are made entertaining to engage the audience. The aim is to make them enjoy themselves while they learn. This technique uses music, poetry, symbols, and anything to move the audience from being **spectators** to **spec-actor**.

**Animators** facilitate discussions with an audience. They must be sensitive to the needs of the audience. As such, they may have to spontaneously modify their presentation. As Animators facilitate discussion with the audience, they must be able to control the objectives of what is to be learned. Like **Edutainment**, the central aim is to educate the audience while they are being entertained.

## Facilitating a Theatre for Development Project

Facilitation is at the core of Theatre for Development's work with communities. It is therefore important for trainers to understand their role as a facilitator. A **facilitator** is a guide through the process of discovery. A facilitator's role is to engage and empower the participants of the project to become the agents of social change. Therefore, **facilitation** is enabling the participant to "discover" unknown skills and or knowledge about the subject matter being dealt with.

### A, B, Cs of Facilitation:

-  Facilitators must have extensive knowledge on the issue being dealt with
-  Be the resource person in discussions
-  Be able to steer group discussions in the right direction
-  Must not dominate the discussions
-  Avoid showing favoritism
-  Work to get everyone involved as much as is possible







The facilitator provides tools and offer suggestions that help enable participants to create their own ideas. Avoid teaching or giving answers. A great way to achieve this, is to ask open questions.



A facilitator has to be flexible. A skilled facilitator can keep a group focused. However, be facilitator must be prepared for workshops to head in another direction at times. This can be useful. It could provide insights into understanding the participants. The facilitator should however try to keep the group focused on the subject matter, and steer the conversation back to the important topic at hand.

## **The Theatre for Development Process: A Working Model**

At the heart of Theatre for Development is turning private, personal, individual stories into a public drama, shared collectively. It is a process that allows private stories to be discussed publicly to change the traditional outcome of these stories: abuse, poverty, crime, violence, and so on. It is a process to break the silence. This is a process that requires careful facilitation. A standard working model for a Theatre for Development process is as follows:

-  Step 1 – Engaging participants
-  Step 2 - Identifying and agreeing on the Issue(s) to be explored Agreeing on objectives and settings goals
-  Step 3 - Discussing the issue/Sharing Stories
-  Step 4 - The playmaking process
-  Step 5 - Rehearsal and presentation
-  Step 6 - Evaluation

Each group or community a facilitator works with is guaranteed to be different. Accordingly, the amount of time committed to each step of the process may differ. However, the steps of the process need to be honoured. This does not mean a facilitator cannot be flexible.

Facilitators need to be sensitive to the diversity of the group they are facilitating. The facilitator must be able to discern their needs and the pace at which they are prepared to move. Enough time must be spent engaging participants and learning who they are, how they process; how they communicate. Importantly, it will take time for participants to develop trust for the facilitator – the outsider – and other members of the group. Without sufficient trust, they will not comfortably share their stories and share authentically. It will take some time for the participants to commit to the process.




The facilitator must have a clear vision of the product to be developed from the process. That is the performance that will be the result of the sessions with the participants. It may be a staged performance or a performance to be presented using new media such as YouTube, Instagram, or TikTok. Whichever the case, of primary and paramount importance is the *process experience* being provided for the participants. What will prove to be the seed of the desired change in the community is the quality and potency of the *process* that the facilitator guides.







## **Managing and Communicating with Participants During Workshops**

Master Trainers as facilitators are effective communicators. He/ she has to be aware that there are different communication styles. Each facilitator will have their own or may be able to use a combination of styles. The trainer should try to identify the necessary ingredients of any conversation. Centrally, the facilitator serves as speaker, listener, and observer. The facilitator must be able to create a climate that fosters effective communication. Such a climate must promote empathy, understanding, respect for different points of view. The facilitator, as an effective communicator should aim to read non-verbal cues. Importantly, he/she must provide feedback consistently.

### **Communicating Across Generations**

-  The facilitator must be prepared to communicate with people outside of their age group. The participants may in fact be from across generations.
-  The facilitator should learn about the generation(s) they are interacting with. For example, what are their frames of reference (music, sub-culture etc.)?
-  It will be important to encourage communication across generations.

### **Dealing with Difficult Behaviors**

-  The facilitator will at some point have to address challenging behaviours. Participants' personality, behaviours, emotional states must be managed so that it does not get in the way of the work.
-  The facilitators will need to recognize that emotions, and stress can affect the conduct of participants. As such they have to be sensitive to trigger words and actions and be prepared to reframe the reactions or responses.
-  Listen - When a participant is causing challenges within the sessions or is being difficult, avoid shutting them out. Shutting them out might make it easier to get through the session; but the problem will not be solved. To stop the participant from being disruptive, you must find out what the problem is. As facilitator, you may call an informal meeting and talk about their life, thoughts and opinions. Focus on getting to know them. This could give you clues as to why they are being disruptive. Do not try to ignore the problem.
-  Be clear and to the point. - If talking to the disruptive participant on a casual basis does not work, you might have to take a more direct approach when speaking to a disruptive participant. Being casual may cause the undesirable behaviour(s) to be repeated. Be direct but sensitive and respectful. Give honest, constructive behavioural feedback. Use language like, "I noticed" and "I think". Forming a sentence using these softer terms is a lot better than saying "you are" something.



Stay professional.



Document progress – It could be useful to document behaviour so you can watch for patterns and formulate an appropriate intervention plan



Tell them the consequences. – At the start of the facilitation period, it is important to set goal and the rules. All participants should be aware of the consequences of undesirable actions. If and when there is an infringement, it might be better to use straightforward and honest approach. Don't be surprised that participants will test the boundaries. Be direct. Be firm.

### **General Behaviour Management Quick Tips to Remember:**

**1. Do Not Take it Personally** - in almost all situations you will be able to deal with the situation more effectively and be more likely to prevent a reoccurrence if you take a step back and handle the situation as objectively as possible and not take it as a personal attack of you.

**2. Think Quickly and Act Slowly** - As a rule, always be ready. A good workshop leader should not wait until they witness disruptive behaviour, they don't wait for it to happen then think about how to deal with it. Instead, a workshop leader should pre-empt the situations and think through the different ways they might respond. Your response must always be calm and measured. You need to show that you are entirely in control of the situation to keep the respect of all your participants.

**3. Have Established Rules and Procedures** - A set of basic ground rules can go a long way towards maintaining a sense of order and control within your workshop. As a workshop leader you should start your workshop with these ground rules and then repeat them as often as is necessary for the message to sink in. At the same time praise them when they work within the ground rules but at the same time be quick to pick up on anyone who is not behaving in a way you have deemed appropriate. Never let a situation unattended, whether good or bad.

**4. Act as You Say You Will** – Once the rules are set, make sure you stick to them too. Don't let it slack, especially at the beginning of the workshop or project. This way your participants will know exactly what is expected of them and the consequences if they do not follow your ground rules. You should also set a good example and follow your own guidelines.

**5. Avoid Shouting** - Although it can be hard to keep your cool, allowing a situation to escalate into a shouting match is a sure way to lose the respect of your workshop and massively increase the likelihood that you will encounter further behaviour problems in the future. Raising your voice can be ok as it shows authority and control whilst shouting shows frustration and lack of control. If you cannot control your workshop through raising your voice, then go completely silent and start to make eye contact with the disruptive participant (s). Keep looking at them (well stare at them) and 9 out of 10 times they would usually stop.

## **Tips: Facilitating Effective Group Discussions**

Effective facilitation of a discussion involves the recognition and employment of different perspectives and different skills to create an inclusive environment. In order to do so, it is important to consider the features of effective discussions, and conditions that promote small group interaction and engagement.

### **1. Facilitators must create an inclusive environment**

- Be clear up front about expectations and intentions amongst participants and the facilitator.
- Use inclusive language.
- Ask for clarification if unclear about a participant's intent or question.
- Treat participants with respect and consideration.
- Develop an awareness for barriers for learning (cultural; social; experiential, etc).
- Provide sufficient time and space for participants to gather their thoughts and contribute to discussions.
- Provide opportunities for participants to pair-share.

### **Discussion 'Don'ts'**

- Use certain conventions or language that will exclude certain groups from understanding the context of the discussion or make them feel uncomfortable.
- Do not assume participants all have the same expectations when the group first convenes.
- Do not over-generalize behavior or have stereotypical expectations of participants (tokenism).
- Do not use (or allow others to use) disrespectful language or tone, or disrespectful non-verbal communication.
- Do not convey a sense of self-importance or superiority.
- Do not Allow only the dominant or more verbal participants to take over the conversation.
- Do not discourage alternate views or counterarguments.

### **2. Keep discussions constructive and positive**

- Make the discussion functional by clarifying the goals of each session to the group.
- Establish ground rules
- Share personal experiences rather than make general statements about groups of people.
- Ask dominant participants to allow others to speak.
- Aim to give all participants a voice- at the start highlight the value of a diversity of perspectives as an essential part of the process.
- Go over constructive and destructive group behaviors at the start of the workshop.
- It can be useful to ask that if participants challenge others' ideas, they back it up with evidence, appropriate experiences, and/or appropriate logic.
- Try to keep the group on task without rushing them.
- If the group starts to veer in the direction of negativity and/or pointless venting, ask them how they would like to address this.

- Step back when a group is functional/functioning – help participants become independent learners; take control of their learning.

### **3. Encouraging participants**

Encouraging participation can be accomplished by:

- Writing participants' comments on the whiteboard.
- Asking follow-up questions and paraphrasing the comments for everyone to ponder. A combination of initiating and probing questions can be an effective approach to bring out participants' ideas further.
- Asking the contributor for further clarification and/or elaboration.
- Re-visiting past contributions and incorporating them into subsequent discussions.
- Encouraging others to add their reactions or ideas to build on someone's comment.
- Not being afraid to admit your own ignorance or confusion if you don't know something – invite others to provide resources and use the opportunity to discuss with the group how one might go about researching the issue.
- Discomfort and silence are ok, but balance with a clearly stated context and purpose.

## **Potential Problems during Discussions and Recommendation**

Maintaining discussions often means dealing as smoothly as possible with the problems that arise. Here are some common problems with suggestions for how to deal with them.

### **The participant who talks too much:**

A way to approach the dominant participant is to redirect the discussion to another person or another topic. Alternatively, you may wish to reframe their comments, making them viable additions to the discussion. Facilitators might also ask one or more members of the group to act as observers for a few sessions, reporting back their observations to the group. Perhaps assigning the avid talker to the observer role would help the person develop sensitivity. Another approach is to break down the group into still smaller task groups.

### **The member who will not talk:**

A way to approach non-participants is to provide opportunities for smaller group discussions or pair-share discussions. Smaller groups may help put some students at ease. A second strategy is to ask opinion questions occasionally (e.g., "How do you feel about this?"). This may encourage participation by reducing participants' fear of answering incorrectly. Another strategy is to have participants write out their answers to a question. Having the words written out may make it easier for a shy or fearful person to speak up.



### **The discussion that turns into an argument:**

In good discussions, conflicts will sometimes arise. If such conflicts are left ambiguous, they may cause continuing trouble. Here are some ways to resolve them:



If the solution depends on certain facts, the facilitator can ask participants to refer to the text or another authority.



If there is an experimentally verified answer, the facilitator can use the opportunity to review the method by which the answer could be determined.



If the question is one of values, the facilitator may use the occasion to help participants become aware of the values involved.



The facilitator can list both sides of the argument on the board.



The facilitator can take a strong position as moderator, preventing participants from interrupting each other or speaking simultaneously. She or he can lay ground rules for discussion, such as asking participants to focus conflict on ideas rather than people and to resist being judgmental.

### **Unclear or hesitant comments:**

The facilitator can encourage participants making unclear contributions to give examples and factual evidence of their points. The facilitator can also restate points for verification or rejection by the participants or give enthusiastic nonverbal cues and patience.


### **The discussion that goes off track:**


Some facilitators keep discussions on track by listing the questions or issues they want to cover on the board or summarizing the discussion on the board as it proceeds. Stopping and asking a participant to summarize where the discussion is at the point it appears to go off track may also help.


### **The participants who attack the facilitator:**


When participants argue for the sake of argument, facilitators will usually lose if they take the bait. Participants who attack often want attention, so simply giving them some recognition while firmly moving on often takes care of the problem. If participants are simply trying to embarrass the facilitator, they may seek to make him or her defensive with such comments as, “How do you really know that...?” or “You’re not really saying that...?” Such questions can be handled by playing boomerang. The facilitator might say, “What I’m saying is..., but now I’d like you to share your perspective.” Turning the question back to the questioner forces him or her to take responsibility for his or her opinion.


Other ways to handle these situations include:

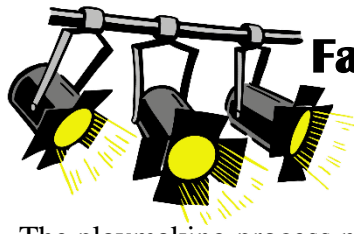
 **Confrontation** - Facilitators can confront the questioner with their reactions to his or her behavior. “I’m uncomfortable with the imprecision of your questions. What I really hear you saying is...”

 **Active listening** - Facilitators can paraphrase the message they heard and check out the accuracy of their assumptions before responding.

 **Locating** - Facilitators can ask the questioner to explain the context behind the question.

 **Reframing** - The focus can be on clarifying the assumptions behind the person’s argument and then inviting her or him to see alternative possibilities.

 **Deferring** - Often, the best strategy is to invite participants to come up after the session and arrange for a time to talk about the disagreement further, and then move the discussion on to another topic.



## Facilitating the Playmaking Process


The playmaking process must be a collective collaborative process. Whatever story, thoughts, ideas that is going to be presented and discussed with the community or audience, must come from the participants and is agreed on. This will help them to **own the story as a truth**, though it is being presented in a fictional context.



The facilitator will lead the **Playmaking brainstorm session**. Note that the ideas are likely to evolve. That's ok! But we must somewhere. Start here:


*Write down all the ideas. A flip chart could be useful. You might need to revisit the ideas throughout the process.*

### STEP 1:

 Guide a discussion for the group to decide: ***What do we want the play to be about?*** That is what will the drama say or teach; the bold opinions on a topic that the community learn by the end of the play. For e.g., *Gender based violence affects the entire community, not just the household having the direct experience.*


*Whether the play is a comical or serious play, such as tragedy, the play must say something and must make clear a point.*

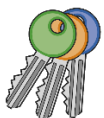
### STEP 2

 Help the group to consider what situation will best demonstrate to the community the problem or area of concern, joy or idea I want to share? That is, a context that will get the audience's attention. For e.g. *A small loving Christian community.*

*It is important that audience can identify with the context in which the story being told. They must*

### STEP 3

 Decide on characters: What characters can be placed in this situation to bring out the point. Help the group to choose characters that will capture the audiences' attention, characters to which the audience can relate. *For e.g. A Justice of the Peace and her husband, who is a pastor.*



## THINGS TO REMEMBER

1. A drama/play/skit cannot be interesting without tension. At times participants may want to aim for their presentation to be funny, as comedy can

increase the entertainment value. However, it is not comedy that makes a drama interesting, it is **TENSION**: *the situation of suspense and uneasiness*.

2. All characters add to the tension and interest of a play by virtue of their:
  - a. **OBJECTIVE**: *What do I hope to achieve? What is it that I must do to achieve what I want?*
  - b. **OBSTACLE**: *What or who is preventing me or standing in my way?*

## DEVELOPING THE PLOT IDEA

**Plot** is commonly referred to as a story, but it is more than that. It is the **action** of a drama. It is the series of events that guides the audience. The audience is introduced to the characters and a situation; directed through the course of events leading to the play's conclusion; a resolution to the situation.

A good plot begins with **exposition**, and then continues using **suspense** to build up tension in the audience and in the characters. The building of the suspense develops the pattern of **rising action**. The action achieves its greatest tension as it moves to a point of **climax**, when a revelation is experienced. After the climax the plot continues, sometimes very briefly, in a pattern of **falling action** as the drama reaches its conclusion.

The **Facilitator** has the responsibility for guiding participants in devising a performance or performances that is properly structured. Otherwise the audience could miss the point.

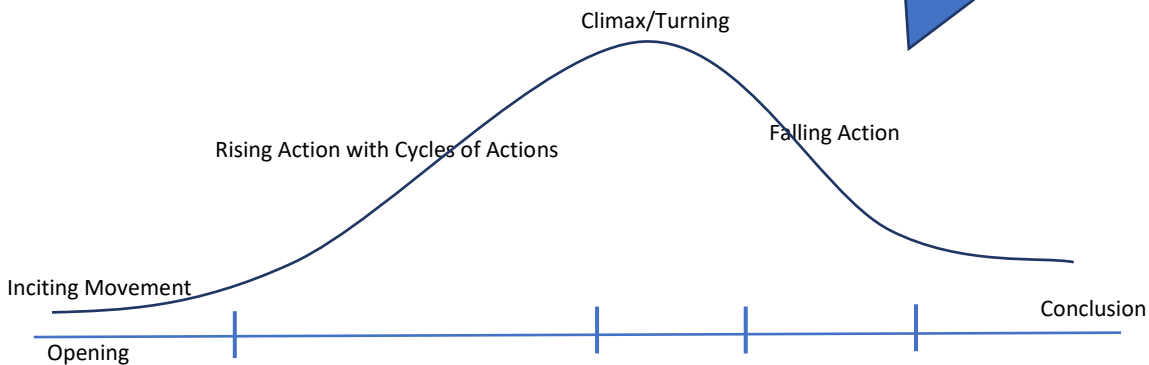


Diagram of the Story-Plot Structure



## Key Terms for Understanding Plots



**Opening** - A play or skit opens with a scene that operates as an introduction to the entire performance. This opening scene wets the audience's appetite and engage their emotions. It contains exposition (background information) and establishes a certain mood. In a short space of time, the Theatre for Development team should aim to introduce the characters, revealing crucial information about them, especially the **protagonist**. Relationships among characters should be established.



**Exposition** is an integral part of an opening scene. Exposition is a disclosure of past events. That is, what happened before the play began and how the characters arrived at their present situation. When a character speaks about a previous experience, the audience assimilates this information directly and joins the journey of the characters through their imagination.



**Inciting Movement** - Generally, in the opening scene of a play, a *sense of balance seems to exist*. That harmony is susceptible to change. The inciting moment is that point at which the initial state of balance, harmony or calm is disturbed. That is, a problem is presented. This disturbance or transformation *ignites a conflict*. The **antagonist** is usually responsible for inciting the situation, but the protagonist may incite the conflict as well.



**Rising Action** - With the conflict defined, the opponents (protagonist and antagonist) embark on a path whereby each side attempt to emerge victorious. The struggle between them is actually composed of a series of struggles known as *cycles of actions*. In the sequence of events, each cycle of action may be considered a greater difficulty or more perplexing complication than the preceding one. Each cycle is more intense and bears greater tension than the one before. *In their totality, these cycles of actions constitute the rising action*.



**Turning Point** - The turning point, also known as the catastrophe, or pivotal point, occurs near the end of the rising action phase within the plot. The turning point is when the action can progress no further without an irrevocable act. Generally, the protagonist, facing the greatest difficulty makes the most influential decision or commits the most decisive act. This behaviour is designed to resolve the conflict once and for all. As a result of the choice made at the point of crisis, the outcome of the play is determined. What follows, will be the effects of and the reactions to the choice. The response leads to and culminates in the play's climax.



**Climax** - The play's climax is the point of greatest intensity. When the climax is reached, the rising action phase of the plot is concluded. At the point of climax, tension is at a maximum because disaster or success immediately awaits each of the opposing forces. At this point the *root conflict* culminates and is resolved as the fate of each major character is settled. After the climax, the play will move toward re-establishment of harmony.



**Falling Action** - During this point, the complications that developed as a result of the conflict are set straight. Any action made by the characters at this point is an attempt to bring a degree of balance back to their life.



**Conclusion** - The conclusion or resolution sums up the action, tying together any loose ends that have remained unresolved. Often, during the conclusion, the theme of the play is re-stated, and the audience is provided with material to make the play meaningful. Often, playwrights provide the audience with something to think about after the curtain falls.

## ***DEVISING A PLOT REVIEW***

- a) Introduce or established the problem to the audience the base of the conflict: hint what the play is going to be about by stating either through the dialogue or setting  
***This creates suspense and will hold the audience's attention and interest.***
- b) Develop this problem through the series dramatic events, which will serve as your plot.
- c) The events of the play must spiral or lead to a Climax: the most intense point of the play where the protagonist has to make a decision, a decision that will change the course of the play and lead to a resolution.
- d) Resolve the problem. For the purpose of Theatre for Development, the solution can be decided with the audience.

"We do on stage things that are supposed to happen off. Which is a kind of integrity, if you look on every exit as being an entrance somewhere else."

— Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*

"The mission of the theatre, after all, is to change, to raise the consciousness of people to their human possibilities." – Arthur

## Theatre Invention Tools

Facilitators will have at their disposal a range of drama and theatre techniques and conventions that they can use to help to develop enquiry skills, to encourage participation and creativity. Facilitators can use these modes to help enhance performance skills such as character development and storytelling and be used primarily to actively involve the participants in their own learning.

Mode	Description
Games	Games can take many forms and are used for multiple purposes. The main feature of games is the fun playful nature of the activity. They are useful as a warmup or cool down tool; relationship building; to motivate and engage participants' interest in a topic; to build cooperation and team work skills; to promote relaxation and focus as well as building range of personal skills.
Improvisation	The art of 'making it up'. That is, spontaneously making up a dramatic on the spot, without any time or very little time to plan and discuss ideas, before presenting or performing a piece to an audience. Spontaneous Improvisation helps to clarify and focus ideas and encourages students to respond instinctively to a stimulus, idea or situation.
Role Play	Role play is the basis of all dramatic activity. The ability to suspend disbelief by stepping into another character's shoes comes quite naturally to most, especially children. Through the structure of the drama session, this can be used to great effect, challenging participants to develop a more sensitive understanding of a variety of viewpoints whilst sharpening their language and movement skills. By adopting a role, participants can step into the past or future and travel to any location, dealing with issues on moral and intellectual levels.
Song/Music	This is the arrangement of sounds having melody, rhythm to add dimension to a drama, Music can reveal the inner emotional life of a character, foreshadow, or comment on the action onstage. Essentially, songs/music has the function of communicating the emotional heart of the action and the feelings, wishes, and thoughts of the characters.
Rituals	Ritual, specific set of activities that are structured and bare a spiritual significance. It is made up of locations and orientation, time, and requirements for a specific dress, gesture or speech.
Folklore	Folklore is how the culture shared by a particular group of people is expressed; it encompasses the traditions common to that culture, subculture or group. This may include oral traditions such as tales, proverbs and riddles, music, song and dance.
Storytelling	An interactive art using words and actions to share stories, usually with some amount of improvisation, theatrics and embellishment. As a technique, storytelling techniques include the use of voice (words and sound effects), facial expression and bodily gesture, mime, pace, repetition, rhythm, elaboration, exaggeration and – most of all – engagement with the audience.

Dub Poetry	Poetry which is usually in Jamaican Creole. It incorporates a musical beat, often a reggae beat. It is often performed to an accompaniment of instrumental music, recorded or live
Sign Posting/Visual Aids	Signposting is understood as the visual clues that play a role in helping the audience to navigate through the event of the story
Dance/Movement	Movement is physical motion between points in space designed to communicate a specific thought to an audience. Like dance, a sequence of rhythmic steps or movements usually performed to music, for pleasure or as a form of social interaction. Dance/Movement can be used to help tell a story or share what a character is experiencing emotionally and or psychologically.
Tableau/Freeze Frame	In a tableau, participants make still images with their bodies to represent a scene. A tableau can be used to quickly establish a scene that involves a large number of characters. Because there is no movement, a tableau is easier to manage than a whole-group improvisation – yet can easily lead into extended drama activities. It is also the use of body-shapes and postures to represent characters or objects.
Symbolism	The use of characters, colour, movement, costume and props to imply a greater meaning than the literal suggestion and is usually used to represent something other than what it is at face value.
Slow Motion	Reducing the speed at which a dramatic action is presented is enacted, to highlight a scene or bring a big moment into focus. Slow Motion can also be used to create dramatic tension by slowing the action when building up to an important event. It is a technique that requires complete concentration and immersion from every participant to be effective.
Mime	The use of gestures and movement alone to convey character and situation; acting without words, sometimes done to music.
Thought Tracking	Thought tracking (also called thought tapping) is a quick-fire strategy enabling children to verbally express their understanding of characters and situations without the need for rehearsal. Students gain confidence to speak in front of others, preparing the ground for them to move into extended improvisation. It is surprisingly easy for pupils to identify with a role and express their thoughts after holding a still image for a few moments. The teacher can efficiently gather feedback from all the students.
Action Clip	Bring freeze frames to life in just a few moments.
Flashback/Flash Forward	Performers in a scene are asked to improvise scenes which take place seconds, minutes, days or years before or after a dramatic moment. This enables the exploration of characters' backgrounds, motivations and the consequences of their actions. Adding Flashbacks or Flash Forwards creates a context – it shows what led up to a particular moment, how it might be resolved or how it may lead onto additional challenges. The technique helps to flesh out a dramatic moment or create the beginnings of a story.
Hot Seating	A character is questioned by the group about his or her background, behaviour and motivation. The method may be used for developing a role



	in the drama lesson or rehearsals or analysing a play post-performance. It is an excellent way of fleshing out a character. It may be done without preparation. The technique is additionally useful for developing questioning skills with the rest of the group.
Mantle of the Expert	Mantle of the Expert (MoE) involves the creation of a fictional world where participant assume the roles of experts in a designated field. The technique can be used to actively explore a wide range of issues through drama, empowering participants by giving them an opportunity to assume responsible roles and make decisions in guiding the outcomes.
Narration	Narration is a technique whereby one or more performers speak directly to the audience to tell a story, give information or comment on the action of the scene or the motivations of characters. Characters may narrate, or a performer who is not involved in the action can carry out the role of 'narrator'.
Role on the Wall	In Role on the Wall, the outline of a body is drawn on a large sheet of paper, which is stuck onto the wall. Words or phrases describing the character are then written directly onto the drawing. You can include known facts such as physical appearance, age, gender, location and occupation, likes/dislikes, friends/enemies, opinions, motivations, secrets and dreams.

## Dance and Movement Expressions

Dance in very general terms is stylized human movement with an implied purpose. The facilitator can guide participants to use their bodies to communicate an emotion or idea. Dance is usually done to music but not always. Given that Theatre for Development is theatre for the people, and by the people, it is appropriate therefore for the participant use *popular or folk-dance vocabulary* to engage their audience.

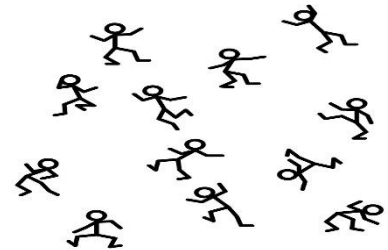
The facilitator does have to be dancer himself or herself. They can however give thought to how the participants' movements choices and how they are likely to impact the audience.

Facilitators and participants may also consider using dance drama: That is, **drama** performed through **dance** movements, frequently with dialogue. For effectiveness, the facilitator should have a general understanding of the elements of dance to help guide the process. The facilitator and participants should consider: **Movement, Body, Space, Force, and Time.**



**MOVEMENT** – moving or traveling in the space. There are primarily two types of movements that participants will use: locomotor and axial movements. Locomotor movement can be how we get from point A to point B, while axial movements are stationary; done in place without traveling.

<i>Locomotor:</i>	walk	<i>Axial:</i>	Bend
	Run		Stretch
	Leap		Twist
	Jump		Swing
	Hop		



**BODY** – The participant's primary tool of expression. The body can be used to create different shapes. All its parts (the arms, legs, head, toes, fingers) can take on different focuses. That is, they can open, close, extend, or relax, for example.



**SPACE** – Two things to consider are how the bodies move in the space and how the physical space used to capture the audience focus and communicate meaning. As such, the facilitator will guide the participants to consider: Shape (symmetry/asymmetry); dimension/distance, design/pattern; levels (high/low), direction, line/path



**FORCE**– this refers to the effort, energy, or quality of the movement. Varying the force of the movement helps to create dynamics, texture or colour of the movement. It is the amount of tension applied to the movement. The participant can ask, should I make the movement:

- Heavy – light
- Smooth – sharp
- Soft – hard
- Sustained – percussive – burst
- Suspended – vibratory



**TIME** – this element considers tempo or speed. The participant can ask, should I make the movement





- Tempo: slow, moderate, fast
- Speed: regular, irregular

The music will suggest different timing also. The dancer must be able to move with the pulse, the accent of moments, rhythmic pattern, kinetic timing, emotional timing.

## Principles for Using A Stage

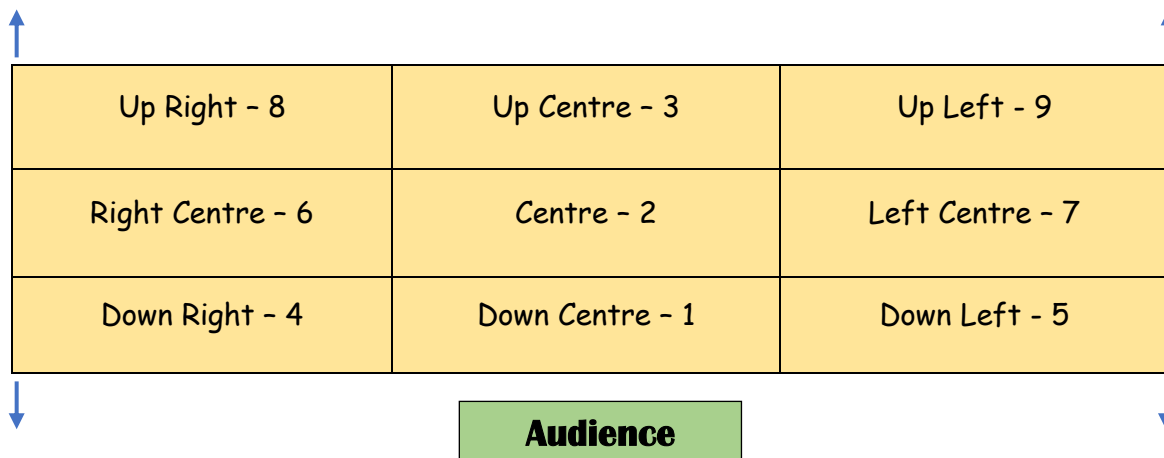
### *The Stage*

A stage is a performance area. There are many types of stages. Within the context of Theatre for Development, the team might not be privileged to have the use of a professionally designed or dedicated theatre space for their performance(s). A community hall, a shop's piazza, a veranda, or a playing field may have to become their stage. Regardless of the space being used to stage the performance, principles of an official stage can be applied to enhance the performance and its general impact. Therefore, the Theatre for Development participants should bear in mind that in a context where the audience is generally positioned in front of the audience:

-  Some positions on the stage are stronger than some.
-  The closer the performer is to the audience, the stronger the stage area.
-  The nearer a performer is to the centre of the stage area will cause the actor to command more power or strength. Based on sightlines to the stage, the easier it will be for the audience to see the actors.
-  In western audiences, the eye has been trained to move from left to right. Therefore, stage right will capture focus over stage left as the eyes tend to look to the left (the right of the stage) quicker than it will look to the right.


*The right and left of the stage is based on the performer's right and left when facing the audience. The upstage area is the areas farthest from the audience, while downstage is the areas closest to the audience.*


Given these principles, the relative strength of the stage area is represented in the diagram below. *Number one is the strongest and number nine is the weakest.* The relative degree of strength only applies when all things are equal, meaning that the floor is level and no other features are employed that might call attention to the particular actor.





## The Performer's Body Position


The facilitator should aim support the participants by helping them to be mindful of how they are using the stage area and importantly how they are using their bodies in the space. The performer's body is his or her primary tool of influence. Whether he or she is acting, dancing or singing, the way the body is used will impact the quality and effectiveness of the performance. The performers' role includes capturing the audience's attention and sustaining their attention. Therefore, it is important to know that:

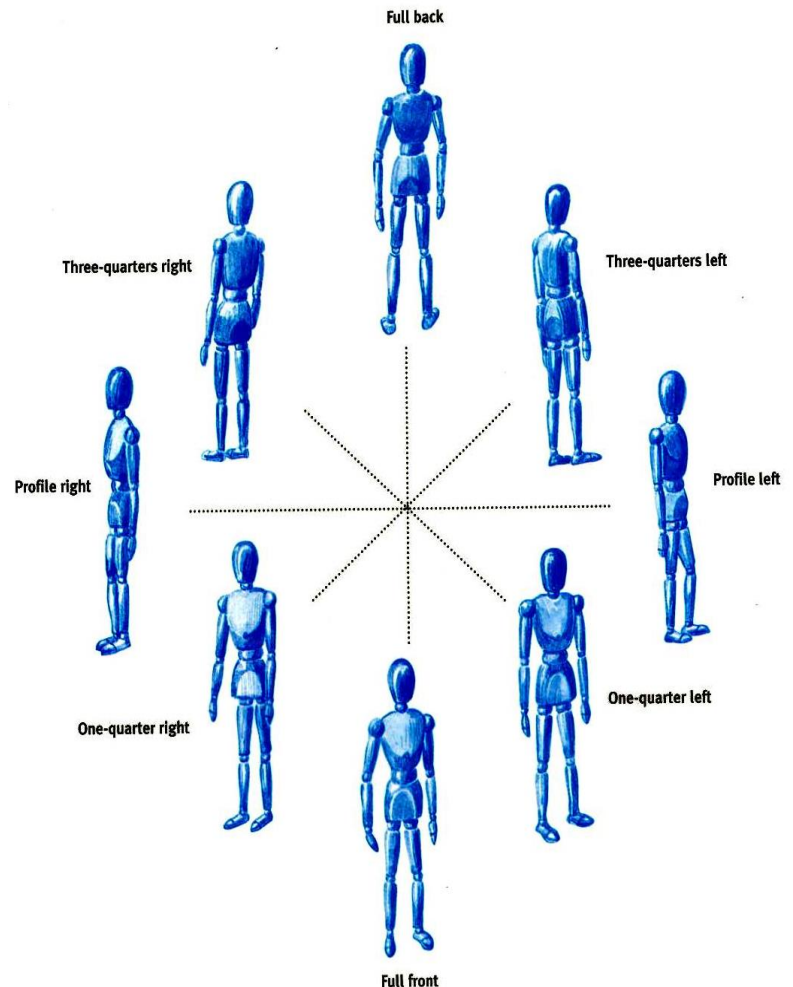
 The more fully a performer faces the audience (**full front**), the greater the opportunity to capture their interest. In this position an actor's primary expressive features are exposed.

 An **open quarter turn**, either to the left or right, is less powerful than a full front position. It is still a strong physical position, given that the audience will still get to see most of their expressive features.

 A half turn or **profile** left or right, is also a relatively strongest position, but not as strong as the quarter open positions.













 The weakest of the five positions is a **three-quarter turn**, in either direction. In this position, the expressive features are closed off to the audience.

 **Full back** position is more powerful than a three-quarter turn because a larger area of body mass is exposed to the audience. In addition, the audience is denied the privilege of seeing the actor's face. This can generate interest and suspense on the part of the audience, as they are curious to see the reaction of the actor who is turned fully away from them.



## Tips for Staging a Performance



-  **Rehearse** – be prepared.
-  **Start big!** –the opening energy of the performance should be strong. It helps! This is one way to capture the audience's attention.
-  **Project your voice** - Keep your voice always projected. Even a whisper must be projected well enough for the audience to hear. If the audience cannot hear, important plot details will be lost, and the audience will become disinterested.
-  **Avoid masking and upstaging** - unless hiding the performer's face is being used as a technique to create dramatic interest, the performer's face must be visible at all times so that his expressions can be seen. Avoid turning your back to the audience because it can make it harder for the audience to hear and your expressions will get lost.
-  **Avoid the upstage and weaker areas of the stage.** Use the strong areas especially downstage where possible; this will help to keep the audience engaged in the actions and will allow for greater visibility. The actors or performers that are on stage but do not need to be in focus can be placed in the upstage areas. Again, your use of the stage should be adequately rehearsed before the performance.
-  **Be sure to rehearse** your set, props and costume changes. This will help you to know how long your skits are before the presentation and prevent the audience from getting bored with lengthy technical changes.
-  **Avoid split scenes.** That is, where action is happening at two or more areas of the stage simultaneously. This will confuse the audience. The audience will not know where or to whom they must direct their attention.
-  **Never use your own name on stage.** You are playing a character, therefore create a character profile. That is, create the person you want to play. Everyone has a name or an alias, so give the character one.
-  **Avoid “narrating” your plots.** Act out the events of the plot. A narrator can be used but understand that the *narrator* is a character; the character must be portrayed as the exposition is given to the audience.
-  **Avoid looking up or laughing when you make a mistake.** This makes the mistake obvious to the audience. Use improvisation to cover your mishaps.
-  **Avoid holding your hands behind you when performing,** unless it is intentionally a part of your character. Otherwise, to the audience you are going to appear nervous and lacking in confidence.
-  **Have fun presenting your piece...**without breaking character.



# **The Voice and Sound Production**

The human voice is a musical instrument. All musical instruments have three essential features: an **exciter, vibrator and resonator**.

In the human voice, the breath is the exciter, or force and the vocal cords the vibrator. There are four resonators: the mouth, the throat, the mouth, the nose and sinuses (the hollow spaces in the bones of the face)

## **How Do We Speak?**

Speech begins with an impulse from the brain which causes an exhaled stream of air to vibrate the vocal cords causing sound.

Air is drawn into the lungs, a balloon shaped organ through the nose and/or mouth. The air from the lungs acts as the exciter. The vocal cords in the larynx consist of delicate membranes: they act as the vibrator. When speech is initiated, the vocal cords move closer together and the exhaled air causes them to vibrate. When no sound is being created the vocal cords lie relaxed and apart. The resonators amplify these sounds, and the *articulators* make them interpretable. The Articulators are the teeth, tongue, lips, jaws and palates.

## **Proper Breathing**

The lungs are encased in the ribcage. When air is drawn into the lungs, like a balloon, the air will inflate the lungs causing the ribcage to move up and out. Beneath the chest is the diaphragm. The **diaphragm** is a dome shaped muscle that separates the abdominal cavity and the chest cavity. During inhalation, the diaphragm flattens and contracts (moves downwards) and during exhalation it relaxes and rises. The ribcage also moves down to its original position.

## **Good Tone**

Good vocal tone is generally when a speaker's voice is pleasing to the ear. For this to happen the voice must be carried without strain and is forward placed. The speaker's breath should not run out before the end of a phrase and is not breathy, shrilled and the volume can be raised without a rise in pitched. In achieving good vocal tone, the speaker must make full use of the resonators.

Clear articulation, good phrasing and audibility enhance good vocal tone. To achieve this, one must practice proper breathing and good posture.

## **Good Posture**

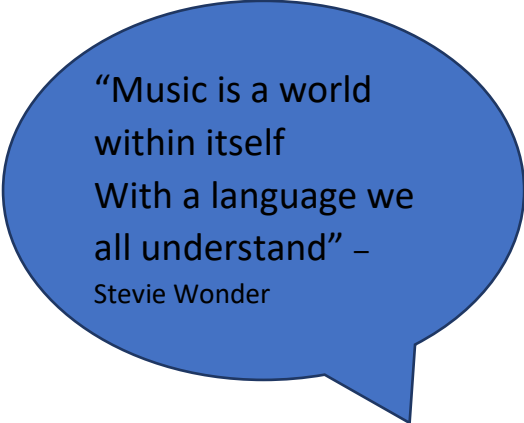
The head is erect without stiffness; the spine straight, not slumped; the chest moderately elevated and the feet firmly and squarely placed so that the entire body is buoyantly supported.

## **Relaxation**

Relaxation is defined as freedom for action, a state of balance, equilibrium, or readiness to perform. It must be understood that the skills necessary for good sound production.

## Music and Its Elements

A common definition of *music* is an intentionally organized art form whose medium is *sound* and *silence*, with core elements of *pitch* (melody and harmony), *rhythm* (meter, tempo, and articulation), *dynamics*, and the qualities of *timbre* and *texture*.



“Music is a world  
within itself  
With a language we  
all understand” –  
Stevie Wonder

### Basic Music Elements

- ❑ Sound (overtone, timbre, pitch, amplitude, duration)
- ❑ Melody
- ❑ Harmony
- ❑ Rhythm
- ❑ Texture
- ❑ Structure/form
- ❑ Expression (dynamics, tempo, articulation)

Music stimulates our sense of hearing. Music can convey information. All music has an expressive power, some more and some less, but that all music has a certain meaning behind the notes we hear. Music is intended to and does, through its various forms, its content, produce in us emotions.

### Structure of a Song

Song structure refers to how a song is organized, using a combination of different sections. A typical song structure includes a verse, chorus, and bridge in the following arrangement: *intro, verse — chorus — verse — chorus — bridge — chorus — outro*.

This is known as an ABABCB structure,

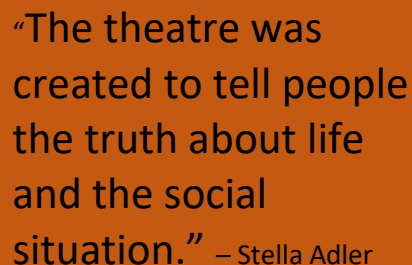
A - is the verse

B - is the chorus

C - is the bridge.

Music can reveal the inner emotional life of a character; the characters feelings, wishes and thoughts. It can foreshadow a vicious attack or budding love, or comment on the action onstage.

For music to be effective in a devised work, the characters should sing to each other or directly to the audience as if they are not even aware that they are singing.



“The theatre was  
created to tell people  
the truth about life  
and the social  
situation.” – Stella Adler

## Session Planning: Writing Objectives and Setting Goals

The Master Trainer will need to set clear goals for each session. Session activities should be driven by objectives. Therefore, the trainer will need to consider what they hope to gain from each session, and plan accordingly. This means, setting clear, specific attainable learning objectives.

Objectives should be brief, clear, specific statements of what participants will do during the sessions. The facilitator must be clear about what participant should be able to do by the end of a session, and coordinate activities to facilitate that learning or goal. As objectives are designed, the trainers can consider three skill areas:

1. Knowledge
2. Skills
3. Attitudes.

Objectives will drive learning outcomes and focus the sessions.



“If you were born with the ability to change someone’s perspective or emotions, never waste that gift. It is one of the most powerful gifts God can give—the ability to influence.”

— Shannon L. Alder

## **Theatre for Development Sessions: Guidelines for Online and Blended Modalities**

At points during the Theatre for Development process, a Master Facilitator may have need to employ the online modality for meeting with participants. This means meeting with participants using an online video conferencing platform. The Master Facilitator may also have to use a blended approach. For the blended modality, the facilitator meets with some participants online, simultaneously with other participants face to face. The dynamics of these arrangement could mean participants are online in their individual spaces, for example their homes, or a group of participants assembled in a physical location communicating remotely with the facilitator.

Whether online or blended, these meeting arrangements can present a range of challenges for the facilitators and participants alike. The following suggestions can help the facilitator to better prepared for the potential challenges.

### **Clearly Establish Expectations from The Beginning**

Be clear with the participants about the expectations. It helps if the guidelines to be used are discussed and agreed upon with the participants, as opposed to a situation where the facilitator “sets the rules”. In fact, whether the meeting uses the face-to-face modality, online or blended, it might be useful for the concept of “rules” to be avoided. The suggestion of “rules” can be met with resistance from adult participants. Very early in the process:

1. Agree with participants whether cameras/microphones will be required to be on off at the start and or the duration of the sessions.
2. Discuss what will happen if and when participants violate the agreed expectations and or demonstrate inappropriate behaviours during the sessions. This could include:
  - a. Muting participants
  - b. Turning participants’ cameras off
  - c. Removing disruptive students, or putting them on hold
3. Discuss and agree on the appropriate dress code for the sessions and the possible sanctions for violations.

### **Online Preparation Checklist**

1. Decide which online platform you are going to use. Consider which platform the participants are able to access and perhaps will have the most ease with.
2. Download the application, where necessary; setup and sign into the account. It is important to be aware of
  - a. how many participants the platform can host.
  - b. what technical features the platform provides and if it will meet the needs of your sessions.

- c. the cost, that is subscription fee for the platform, or version of the platform you wish to use; if any.
  - d. how much time the platform allows per session.
- 3. Ensure the participants are aware of how and when to join the session. Provide support in this regard where necessary. Support may come from other participant with the requisite input from the Master Facilitator.
- 4. Prepare the link and or passcode and pass it to the participants at the appropriate time.
- 5. Practice **hosting** before starting to use it for either modality. This includes exploring the platform features and how they function (for example, sharing a screen, waiting room, breakout room, hosting, co-hosting, blackboard, highlighting or spotlighting/pinning a specific screen).
- 6. Always test your audio and video
- 7. If possible, check your bandwidth and signal Wired internet is better than wireless for video conferencing. If you must use wireless, try to remain close to the wireless router to better improve your connection when possible.
- 8. Use a USB Headset were possible a USB headset will provide better audio than your computer's built-in system. Try to hold sessions in quiet, indoor locations to control ambient noise. Participants should be encouraged to aim to meet where their backgrounds are quiet.
- 9. Have your content ready to share before the session begins. That is, your documents, PowerPoint, video, pictures or music. Close any unwanted documents, emails etc. that you do not wish to share. You do not want to accidentally broadcast private content or unrelated information to your group.
- 10. Become comfortable using the recording feature as well.

## Session Management

- 1. Be early. Aim to open the session 10 minutes early to allow participants to join.
- 2. You may assign a participant to co-host but maintain the hosting privilege. If you are working alongside another facilitator, make them into the co-host.
- 3. View the participants list before you start. Ensure everyone is accounted for. Additionally, you should be able to see who has their microphone and or camera on or off.
- 4. As is necessary, mute or unmute participants or turn their cameras on/off. It might be useful to adjust the meeting setting such that the participants enter with their microphones off.
- 5. Ensure everyone is hearing and seeing you before the session activity commences.
- 6. Be ready to remove disruptive participants or placing them in the waiting room.
- 7. If you are going to record the meeting, it is best to notify the participants at the start of the session. Participants who do not wish to be recorded should leave their camera and microphone off and not participate in the chat.
- 8. Be sure to monitor the chat. The chat monitoring responsibility can be assigned to a co-facilitator or a responsible and reliable participant. Participants can be encouraged to use the chat to ask pertinent questions or make relevant comments. These questions and



comments must be acknowledged. If the chat is being used inappropriately, as host you can disable the chat feature.

9. At the select times, you may need to give a participant the privilege to share their screen. Do not leave this privilege open. Disruptive participants may interrupt the session by sharing their screens, out of turn and with irrelevant or inappropriate content.

## **Blended Session Modality Management**

There are two main potential arrangements for a blended session modality:

- a) The facilitator may meet with some participants face to face, while some participants join remotely via an online video conferencing platform.
- b) The participants gather in a physical space while the facilitator joins remotely using an online video conferencing platform.

Regardless of the arrangement, it will be useful if the Master Facilitator has a co-facilitator to offer management support. It is important that at all times, all participants are kept actively engaged being support during activities. A co-facilitator can be used to support the participants who are online, or those not in the immediate reach of the Master Facilitator.

## **Online or Blended Modality for Performance**

The onset of the COVID-19 has given rise to various forms of virtual performances. The Master Facilitator and the participants can consider expanding the reach of their performance by embracing online or blended performance modalities.

Should either modality be employed, the Master Facilitator and participants will need to ensure that they have rehearsed sufficiently using the selected modality. The team of performers must be prepared for the general challenges associated with online meetings:

- a) Drop in bandwidth/connectivity
- b) Electricity failure
- c) Freezing
- d) Sound issues including unwanted background noises
- e) Inappropriate background images and action
- f) Participants' inability to connect
- g) Hardware and software malfunctions





It will be useful to have contingency plans in place. This could include recording the performance and streaming it at a later point.

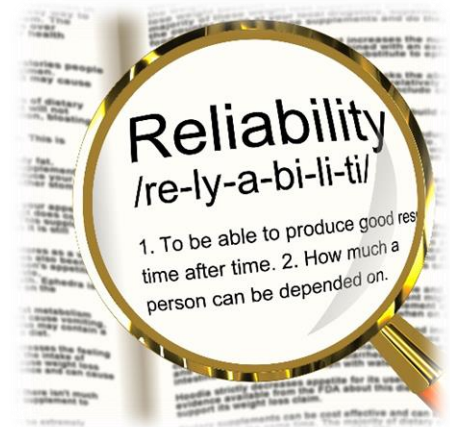
The facilitator has to be prepared to modify session activities to suit the online or blended modalities. It is important when planning or modifying activities, that the aims, target or learning outcomes of the session are still achieved.

## Identifying Credible Information Sources







Master Trainers should ensure that only credible information is shared with Theatre for Development participants. As such, whenever research is being conducted to find supplemental information, especially internet-based information, there are several questions to consider:

 **What is a credible source?** - Generally, materials that have been published within the past 10 years are credible.

 **What is a potentially unreliable source?** -Anything that is out of date, meaning it's been published more than 10 years ago might not be the most credible. Materials published on social media platforms such as Facebook or personal blogs do not tend to be the most credible. Always check where the person or company publishing the article gets their information from.

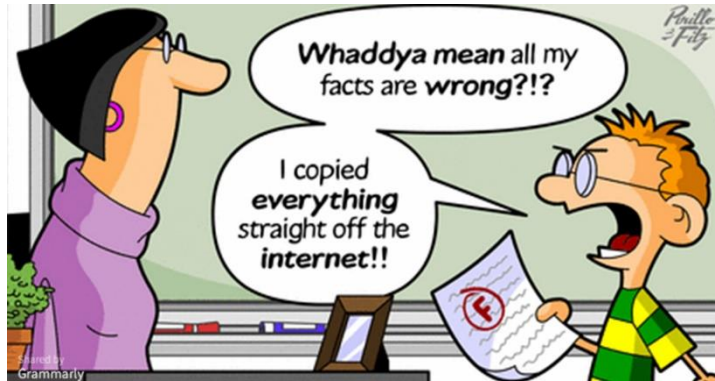


### The factors for consideration

-  Who is the audience? That is, who is the article target (*researchers, professors, students, general population, professionals in a specific field*)?
-  What is the purpose of the source (*provide information or report original research or experiments, to entertain or persuade the general public, or provide news or information specific to a trade or industry*)?
-  Who are the authors? Are they respected and well-known in the field? Are they easily identifiable? Have they written about other similar topics? What are their credentials?
-  Is the source reputable? Is it published on a reputable, non-biased web site, or in a peer-reviewed, scholarly journal, and not from a newspaper, blog, or wiki?
-  Is the source current for your topic?
-  Is there supporting documentation (*graphs, charts, illustrations or other supporting documentation*)?

### Type of Web Domains

- ☐ Government (.gov)- in general are reliable sources on the web. However, beware of political sites used to sway public opinion.
- ☐ University (.edu) - are usually reliable. Use these sites with caution, checking for credibility and authority.
- ☐ Company website (.com) - These sites are great for information about a particular company. However, be aware that company websites are used to promote, so be sure the information is non-biased.
- ☐ Special interest (.org) - many professional organizations end in .org. Many 'orgs' that are biased and promote a specific agenda.



### Beware of the following:

- ❑ Websites that contain the suffix "lo" (e.g., Newslo) or that end in ".com.co".  
*These often present false information for satirical or other purposes.*
- ❑ Websites that have amateurish design. The sites tend to use ALL CAPS and try to play on your emotions. *Those are often a sign that information is not trustworthy and that you should research it further via other sources*
- ❑ Memes making the rounds on Facebook or other social media sites. The wiser thing to do is to research the topic of a meme or other doubtful story. If the story is a legitimate news story, you will probably find it *covered by an established source like a major newspaper or TV news channel*
- ❑ Clickbait – that is, sensationalist headlines and odd photos whose purpose is not to publish legitimate news but to increase traffic at a website

**.edu, .org and .gov** are typically educational institutions, nonprofit organizations and government agencies that are (generally) credible.

When using .com sources, check:



Proper use of citations or source links when they're quoting statistics/facts

Other sources that use the same information

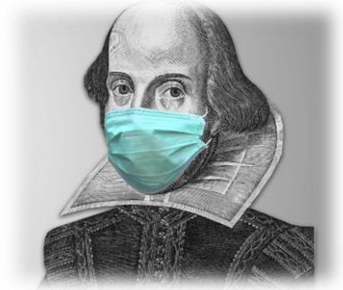
The full story of the statistic.

## Theatre for Development's COVID-19 Safety Practices

Undoubtedly, executing a theatre-based workshop during a pandemic will present some amount of challenge. Social and physical interaction has always been a core feature of the theatre. However, COVID-19 dictates that we avoid physical contact, or even close contact, at all costs. Accordingly, facilitators must seriously consider adhering to health and safety guidance for theatre activities during the COVID-19 pandemic. Consideration must be given to what can be done minimize risks and ensure participant's safety, while simultaneously providing them with quality Theatre for Development.

The facilitator must ask:

1. How can you deliver instruction and guidance, or facilitate workshop activities while adhering to social distancing?
2. How can you adapt instruction and support for virtual teaching and learning?
3. How can the social and emotional support that live Theatre for Development experiences provide be transferred to online learning environments?



To answer these questions, the facilitator will need to address matters relating to:

- Workshop Sessions, Instruction and Resources
- Rehearsal and Performance

### Workshops and Rehearsals

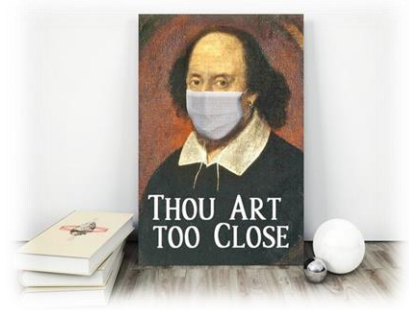
The facilitator will need to make arrangements for

- ✚ Adherence to social distancing 6 feet between participants, support staff, and facilitator(s). If necessary, divide rehearsing students into small groups working in separate rooms or spaces.
- ✚ Everyone should wear masks throughout workshop and rehearsal.
- ✚ Conduct temperature checks of all participants and anyone entering the workshop or rehearsal space. Keep a log of these checks.
- ✚ Encourage participants to bring their own marked water bottles, and stationaries.
- ✚ No sharing of food or beverages.
- ✚ Wipe down or spray all surfaces—chairs, set pieces, props, rails, technical and electrical hardware, etc.—before and after workshops or rehearsal, using approved disinfectants.
- ✚ Do not allow any sharing of stationary, costumes, props, electronic devices.
- ✚ Provide a hand-washing station and or have hand sanitizer readily available in the workshop and rehearsal space, backstage and all other production areas.
- ✚ Participants should not share microphones.

- ✚ Avoid unnecessary touching, movement or singing that might increase the transmission of aerosol droplets.
- ✚ Provide handouts, worksheets for each participant - it can be digital, which might be ideal.
- ✚ Err on the side of caution—if a student says they do not feel well, send them home.

## Live Performance

Live or in-person Theatre for Development performance can remain a part of the process if it can be produced safely with all participants and the community at large can enjoy the performance(s) with minimum risk and concern.



For safety other options can also be considered:

1. Virtual performance models that rely on video conferencing applications. For example, ZOOM.
2. Outdoor performances, where social distancing would be easier.
3. In-person indoor/onstage performances simultaneously streamed live to an online audience.
4. Performances using new media. For example, TikTok, Instagram Live, Facebook Live, YouTube.

For in-person performances, the Theatre for Development team should ensure:

- ✚ They follow guidelines regarding seating.
- ✚ Prior to the performance, educate community or audience members on health rules and expectations through social media channels, signage leading to and at the event site.
- ✚ All community members attending must undergo temperature checks before entering the performance space.
- ✚ Wear masks throughout the performance(s).
- ✚ Follow a pre-marked pathway of entrance in and out of the performance space.
- ✚ Provide hand sanitizers in strategic locations and restrooms.
- ✚ Sanitize all public areas prior to and after a performance - seats, rails, restrooms and surfaces, using approved disinfectants.
- ✚ Sanitize all set pieces and props before and after the performances.
- ✚ Advise audience members to limit clustering in groups before the performance begins, during, and afterwards.
- ✚ Limit bathroom occupancy to a designated number that will be safe based on its space



## Live Virtual Performance

Live Virtual theatre performance is a new phenomenon. Given its newness, a lot of experimentation is going on to figure how to best create meaningful stories that work for the actors, playwrights, audience members, and everyone else involved in making this magic of theatre happen. Should a facilitator and the participants choose to do a live virtual performance, it is advised that adequate rehearsal in the virtual space be explored. The facilitator and participants must be satisfied that what will be experienced virtually, it what is intended.

*"It is not the strongest of the species that survives, nor the most intelligent; it is the one most adaptable to change."*

## New Media Application

Should the facilitator and the participants opt to use new media (TikTok, WhatsApp, Facebook, Instagram, YouTube etc.) during the process, for the performance or edutainment purposes, all the COVID-19 safety protocol suggested must be followed. All the guidelines offered by the Ministry of Health pertinent to health and safety at any stage of the pandemic, should be respected and promoted.





## Spotlight Initiative Capacity Building Workshop Overview


<b>SESSION 1</b>	<b>Topic:</b>	<i>Theatre Arts – An Overview</i>
	<b>Aim:</b>	1. To develop an understanding of the construct of the theatre and Theatre Arts 2. To discuss the elements of theatre
	<b>Content:</b>	<ul style="list-style-type: none"> <li>▪ Defining Theatre and Theatre Arts?</li> <li>▪ The Elements of theatre</li> <li>▪ The Role of the theatre in society</li> </ul>
	<b>Duration:</b>	2 Hours
	<b>Style</b>	Practical, Participatory, Modeling, Small group and whole group activities
<b>SESSION 2</b>	<b>Topic:</b>	<i>Exploring Theatre for Development</i>
	<b>Aim:</b>	1. To deepen understand of Theatre for Development 2. To discuss and explore the Community Drama Model 3. To identify ways how theatre can be used for social intervention
	<b>Content:</b>	<ul style="list-style-type: none"> <li>▪ The Theatre for Development model vs traditional theatre <ul style="list-style-type: none"> <li>○ Popular Theatre – Theatre for the people, by the people</li> <li>○ Forum Theatre</li> <li>○ Street Theatre</li> <li>○ Animation/Edutainment</li> </ul> </li> </ul>
	<b>Duration:</b>	2 Hours
	<b>Style</b>	Practical, Participatory, Modeling, Small group and whole group activities
<b>SESSION 3</b>	<b>Topic:</b>	<i>Theatre for Development Process and Technique</i>
	<b>Aim:</b>	1. To identify and discuss the stages of the Theatre for Develop process 2. To discuss and explore engaging participants
	<b>Content:</b>	<ul style="list-style-type: none"> <li>▪ The working process: <ul style="list-style-type: none"> <li>○ Engaging participants and setting ground rules</li> <li>○ Identifying and discussing issue/Agreeing on objectives/setting goals</li> <li>○ Discussing the issue/Sharing stories</li> <li>○ The playmaking</li> <li>○ Rehearsal &amp; presentation</li> <li>○ Evaluation</li> </ul> </li> <li>▪ Building group trust, participation and synergy</li> </ul>
	<b>Duration</b>	2 hours
	<b>Style</b>	Practical, Participatory, Modeling, Small group and whole group activities
<b>SESSION 4</b>	<b>Topic:</b>	<i>Facilitating the Theatre for Development Experience</i>
	<b>Aim:</b>	1. To discuss the role of the facilitator when working with participants, using the Theatre for Development approach 2. To explore working models of workshop sessions with participants 3. To identify strategies for moving the process from one stage to another 4. To brainstorm ideas of theatre pieces to address violence against women and girls
	<b>Content:</b>	<ul style="list-style-type: none"> <li>▪ What is facilitation?</li> </ul>






		<ul style="list-style-type: none"> <li>Who is a facilitator?</li> <li>The role of the facilitator in Theatre for Development</li> <li>Workshop management techniques</li> <li>Facilitating brainstorming session techniques</li> </ul>
	<b>Duration:</b>	2 hours
	<b>Style</b>	Practical, Participatory, Modeling, Small group and whole group activities
SESSION 5	<b>Topic:</b>	<i>Theatre for Development Intervention Techniques</i>
	<b>Aim:</b>	<ol style="list-style-type: none"> <li>To explore the use drama strategies</li> <li>To discuss, and explore implementing drama strategies within the process</li> <li>Identifying drama strategies to be used as resource for intervention</li> <li>To open discussion on gender-based violence utilizing drama strategies</li> </ol>
	<b>Content:</b>	<ul style="list-style-type: none"> <li>Drama modes and strategies for intervention <ul style="list-style-type: none"> <li>Games, improvisation, role-playing, song/music, rituals, folklore, storytelling, poetry/dub-poetry, sign posting, dance/movement, tableaux/freeze frame, thought tracking, narration, symbolism, mime, mantle of the expert, slow motion, hot seating.</li> </ul> </li> <li>Drama modes and strategies develops enquiry skills, encourage understanding and creativity</li> </ul> <p>Gender based violence and how it manifests itself within our communities.</p>
	<b>Duration:</b>	2 hours
	<b>Style</b>	Practical, Participatory, Modeling, Small group and whole group activities
SESSION 6	<b>Topic:</b>	<i>The Creative Process</i>
	<b>Aim:</b>	<ol style="list-style-type: none"> <li>To explore the playmaking process</li> <li>To develop an understanding how to devise popular theatre work</li> <li>To discuss facilitating participants areas of strengths in the creative process</li> <li>To devise a theatre piece based on ideas from the brainstorming exercises</li> </ol>
	<b>Content:</b>	<ul style="list-style-type: none"> <li>Identifying target audience</li> <li>Agreeing on an objective</li> <li>Brainstorming</li> <li>Plot structure</li> <li>Character development</li> <li>Experimenting with drama strategies</li> <li>Improvisation and script development</li> <li>Creating for social media spaces</li> </ul>
	<b>Duration:</b>	2 hours
	<b>Style</b>	Practical, Participatory, Modeling, Small group and whole group activities
SESSION 7	<b>Topic:</b>	<i>Popular Theatre Language – Music, Sound, Popular Language, Movement &amp; Dance</i>
	<b>Aim:</b>	<ol style="list-style-type: none"> <li>To discuss popular culture and how it can inform choices during the creative process</li> <li>To discuss the role language in engaging audiences and tell the story</li> <li>To explore the symbolism in music, movement and dance</li> </ol>




		4. To enhance devised piece using elements common to popular theatre
	<b>Content:</b>	<ul style="list-style-type: none"> <li>▪ Popular culture</li> <li>▪ The symbolism of language</li> <li>▪ Elements of Dance</li> <li>▪ Elements of Music</li> <li>▪ Shaping devised work</li> </ul>
	<b>Duration:</b>	2 hours
	<b>Style</b>	Practical, Participatory, Modeling, Small group and whole group activities
SESSION 8	<b>Topic:</b>	<i>Rehearsal and Principles of Staging</i>
	<b>Aim:</b>	<ol style="list-style-type: none"> <li>1. To discuss principles of staging a performance</li> <li>2. Exploring the principles of movement.</li> <li>3. To explore managing the rehearsal process</li> </ol>
	<b>Content:</b>	<ul style="list-style-type: none"> <li>▪ Areas of the Stage</li> <li>▪ Performers body positions</li> <li>▪ Connecting with audience</li> <li>▪ Presentations for social media spaces</li> </ul>
	<b>Duration:</b>	2 hours
	<b>Style</b>	Practical, Participatory, Modeling
SESSION 9	<b>Topic:</b>	<i>Evaluating the Process and Performance</i>
	<b>Aim:</b>	<ol style="list-style-type: none"> <li>1. To discuss the role of reflection and evaluation in session planning</li> <li>2. To explore setting objective and evaluation criteria</li> <li>3. To discuss the value of post-performance reflection on measuring social change</li> </ol>
	<b>Content:</b>	<ul style="list-style-type: none"> <li>▪ Guiding session outcome</li> <li>▪ Evaluation performance</li> <li>▪ Post-performance reflection activity</li> </ul>
	<b>Duration:</b>	2 hours
	<b>Style</b>	Participatory, Discussion
SESSION 10	<b>Topic:</b>	<i>Using the Training Manual as a Resource</i>
	<b>Aim:</b>	<ol style="list-style-type: none"> <li>1. To review content covered in previous sessions</li> <li>2. To explore the training manual as a resource tool</li> </ol>
	<b>Content:</b>	<ul style="list-style-type: none"> <li>▪ Session planning</li> <li>▪ Objective driven activities</li> </ul>
	<b>Duration:</b>	2 hours
	<b>Style</b>	Participatory, Discussion

## MASTER TRAINERS' CAPACITY BUILDING SESSION PLANS

### TOPIC: Theatre Arts – An Overview

Session 1	Workshop Activities	Aim of Activity
<p><b>Aim:</b></p> <ol style="list-style-type: none"> <li>To develop an understanding of the construct of the theatre and Theatre Arts.</li> <li>To discuss the elements of theatre.</li> </ol> <p><b>Expected Outcome:</b></p> <ol style="list-style-type: none"> <li>Facilitators will be able to clearly identify the elements of theatre.</li> <li>Facilitators will be able to discuss how the fiction of a theatrical experience resonates with real-life human experiences.</li> <li>Facilitators will be able to identify approaches to be used when facilitating theatre-based workshops.</li> </ol> <p><b>Resource Material:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Whiteboard</li> <li><input type="checkbox"/> Projector</li> <li><input type="checkbox"/> Computer</li> <li><input type="checkbox"/> Flip chart</li> <li><input type="checkbox"/> Markers</li> <li><input type="checkbox"/> Ring Light</li> <li><input type="checkbox"/> Speaker Boxes (Bluetooth)</li> </ul> <p><b>Content Coverage</b></p>	<p><b>1. Introductions – 5 Mins</b></p> <p><b>2. Warm Up/Ice- Breaker - 15 Mins</b></p> <p><b>Rhythm Name Game: (Pg.90, Game Bank)</b></p> <ul style="list-style-type: none"> <li>▪ Participants sit in a circle (wear name tags if persons are not familiar with each other).</li> <li>▪ The Facilitator may lead the game but a participant who is familiar with the game may be invited to lead.</li> <li>▪ The participants may start playing using a slow rhythm and speed up gradually or maintain the starting tempo.</li> </ul> <p> The facilitator will thank participants for participating in the activity and invite them to participate in another.</p> <p><b>Walking in Space - 10 Mins</b></p> <ul style="list-style-type: none"> <li>▪ Invite the participants to walk about the space without making physical contact with each other.</li> <li>▪ As they walk casually, they should stretch arms in different directions. Participants may be asked to increase and decrease movement speed intermittently.</li> <li>▪ As the participants walk suggest to them different ways of moving in the space: Fast, slow, on their toes, on heel, hips pushed forward, nose pushed forward, like a king/queen, like drunkard, thief hiding from police, holding your urine, pregnant woman, scared child, gangster, runway model</li> </ul>	<p><b>Warm Up/Ice-Breaker</b></p> <ul style="list-style-type: none"> <li>✓ Participants are learning each other's name, which will be useful for future activities.</li> <li>✓ To start building group synergy.</li> <li>✓ To warm the voice.</li> <li>✓ Culturally relevant game</li> </ul> <p><b>Walking in Space</b></p> <ul style="list-style-type: none"> <li>✓ Physical warm up</li> <li>✓ Physical characterization</li> <li>✓ Spatial awareness</li> </ul>

<p>1. Theatre and Theatre Arts</p> <p>2. The Elements of Theatre</p> <ul style="list-style-type: none"> <li>❑ <i>The playwright</i></li> <li>❑ <i>The script</i></li> <li>❑ <i>The actors</i></li> <li>❑ <i>The director</i></li> <li>❑ <i>The performance space</i></li> <li>❑ <i>The performance</i></li> <li>❑ <i>The audience</i></li> </ul> <p style="text-align: right;"><b>(pg. 5, Content Bank)</b></p> <div style="display: flex; align-items: center;">  <div style="margin-left: 10px;"> <p><b>Facilitator's Takeaway Tips</b></p> <p> <i>Games can be very useful in building trust among participants.</i></p> <p> <i>Use of circle activities promotes oneness. It brings everyone on the same level and allows for continuity; continuity of energy and thought.</i></p> <p> <i>Whole group activities can be useful to break participants inhibitions. It takes the spotlight off single participants.</i></p> <p> <i>It is useful for activities to have culturally relevant frame of reference. This will help participants commit to the experience more easily.</i></p> </div> </div>	<ul style="list-style-type: none"> <li>▪ Invite participants to stand with hands at the side; feet shoulder width apart, then inhale and exhale. Participants should perform at least four sets of inhaling and exhaling.</li> </ul> <p><b>3. Newspaper Photo (Freeze Frame) - 15 Mins</b></p> <ul style="list-style-type: none"> <li>▪ Assign each participant with a number. The number will dictate the team the participants will work with to create Newspaper Photos. There may be 2 or 3 groups depending on the number of participants in the session.</li> <li>▪ Invite the participants to walk casually around the space. At random, The Master Facilitator will shout a different scenario. The participants will spontaneously create a picture or tableau representing the scenario – as a small group, based on the number assigned. The groups will have 5 seconds to create the tableau. They will hold the freeze frame until the facilitator invites them to move around again.</li> <li>▪ The Master Facilitator may snap photos of each group before the players are allowed to move around again.</li> <li>▪ The participants may be invited to walk casually around the space in between each Photo.</li> </ul> <p><b>Scenarios Ideas</b></p> <ul style="list-style-type: none"> <li>✓ Passengers on a speeding bus</li> <li>✓ Saturday at the market</li> <li>✓ Bank robbery</li> <li>✓ House on fire</li> <li>✓ Lunch time on the playground</li> <li>✓ Excitement at church</li> <li>✓ Political rally</li> <li>✓ Domestic abuse</li> <li>✓ Car accident</li> </ul>	<p><b>Newspaper Photo</b></p> <ul style="list-style-type: none"> <li>✓ <i>Extension to the warmup; warming the body</i></li> <li>✓ <i>Introducing small group work</i></li> <li>✓ <i>Team building skills</i></li> <li>✓ <i>Improvisation</i></li> <li>✓ <i>Characterization</i></li> <li>✓ <i>Exploring setting (place &amp; time)</i></li> <li>✓ <i>Using tableau/freeze frame</i></li> <li>✓ <i>Introducing storytelling</i></li> </ul>
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<p> <i>It is important to make an effort to learn the participants' names (in some cases their alias) early in the process. It will be useful for fostering mutual respect and good communication.</i></p>	<p><b>Reflection 15 Mins</b></p> <ul style="list-style-type: none"> <li> The facilitator will thank the participants for participating in the activity and invite them to enter a brief discussion to reflect on the exercises.</li> <li> The facilitator will use the discussion set the context for the discussion on theatre by examining elements of the activities that can demonstrate the elements of theatre.</li> </ul> <p><b>Reflection Questions:</b></p> <ol style="list-style-type: none"> <li>a) When you looked at the picture created by the other group(s), were you able to see the story based on the scenarios?</li> <li>b) What were some of things you had to think about and do in order to effectively depict the stories?</li> <li>c) What were some of the places you can remember?</li> <li>d) Can anyone recall experiencing any of the situations that were demonstrated?</li> <li>e) Can you recall how you felt when you were in the situation and how you felt during the exercise?</li> <li>f) How did you feel about the characters represented in the pictures?</li> </ol> <p><b>Main Discussion Points - 35 Mins</b></p> <ul style="list-style-type: none"> <li>▪ Theatre Arts is a social art form. (<b><i>Pg. 5, Content Bank</i></b>) It brings people together; it explores and expresses human experiences.</li> <li>▪ The two groups of people that need to be present for an experience to be considered theatre are: the players, and the audience.</li> <li>▪ Theatre tells a story. The story is expressed through characters in a particular place at a particular time.</li> <li>▪ In formal theatre, a director aims to guide actors to create a real experience for an audience using a variety</li> </ul>	<p><b>Activity Reflection Points</b></p> <ul style="list-style-type: none"> <li>▪ <i>Theatre communicates between players and their audience.</i></li> <li>▪ <i>Theatre reflects the human experience in a fictional context.</i></li> <li>▪ <i>Fictional situation and characters were being created during the exercise.</i></li> </ul>
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	<p>of techniques and conventions to help the audience see the story as real.</p> <ul style="list-style-type: none"> <li>▪ The facilitator can use theatre games in variety of ways to: <ul style="list-style-type: none"> <li>○ Help participants prepare their voices and bodies for character work</li> <li>○ Explore subject matters in a fictional context</li> <li>○ Promote group or collaborative work</li> </ul> </li> <li>▪ The facilitator's role includes supporting participants to create stories. These stories should be expressed through theatre conventions, and theatrical tools that will help to engage audiences, and lead them to reflect on the experience.</li> </ul> <p><b>Question &amp; Answer/Journaling/Vlogging – 10 Mins</b></p> <ol style="list-style-type: none"> <li>1. Participants will be allowed to ask questions pertinent to the session</li> <li>2. Participants may journal (written or electronic) aspects of the session experience.</li> </ol>	<p><b>Evaluation</b></p> <ol style="list-style-type: none"> <li>1. What techniques were used to get me engaged in the exercises?</li> <li>2. What do I know about theatre?</li> <li>3. What do I understand about how fiction of the theatre and the human experience correspond?</li> </ol>
<b>TOPIC: Exploring Theatre for Development (T4D)</b>		
<b>Session 2</b>	<b>Workshop Activities</b>	<b>Aim of Activity</b>
<p><b>Aim:</b></p> <ol style="list-style-type: none"> <li>1. To deepen understanding of Theatre for Development.</li> <li>2. To discuss and explore the Community Drama Model.</li> <li>3. To identify ways theatre can be used for social intervention.</li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Warm Up – Ship Ahoy 7 mins</b> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to play the game <b>Ship Ahoy</b>.</li> <li>▪ The Master Facilitator will shout the following commands and assigned which area of the room the players are to go when each is <ul style="list-style-type: none"> <li>○ <b>Ship ahoy</b> – run to the front of the room</li> <li>○ <b>Man on deck</b> – run to the back of the room</li> </ul> </li> </ul> </li> </ol>	<p><b>Warm Up – Ship Ahoy</b></p> <ul style="list-style-type: none"> <li>✓ <i>Ice Breaker</i></li> <li>✓ <i>Physical warm up</i></li> <li>✓ <i>Listening skills</i></li> <li>✓ <i>Spatial awareness</i></li> </ul>

<p><b>Expected Outcome:</b></p> <ol style="list-style-type: none"> <li>1. Facilitators will be able to clearly define Theatre for Development.</li> <li>2. Facilitators will be able to demonstrate the elements of the Community Drama model of theatre versus traditional theatre styles.</li> <li>3. Facilitators will be able to identify ways the theatre can be used to promote social intervention.</li> </ol> <p><b>Resource Material:</b></p> <ul style="list-style-type: none"> <li>❑ Whiteboard/markers</li> <li>❑ Projector</li> <li>❑ Computer</li> <li>❑ Flip chart</li> <li>❑ Markers</li> <li>❑ Ring Light</li> <li>❑ Speaker Boxes (Bluetooth)</li> </ul> <p><b>Content Coverage</b></p> <ol style="list-style-type: none"> <li>1. Theatre for Development</li> <li>2. Popular Theatre</li> <li>3. Forum Theatre</li> <li>4. Street Theatre</li> <li>5. Animation/Edutainment (Pg. 6-8, Content Bank)</li> </ol>	<ul style="list-style-type: none"> <li>○ <i><b>Man Overboard</b></i> - run to the right of the room</li> <li>○ <i><b>Sharks</b></i> – run to the left of the room</li> <li>○ <i><b>Captain’s Coming</b></i> – runs to the centre of the room and salute</li> <li>○ <i><b>Scrub the decks</b></i> – squat in the centre</li> </ul> <ul style="list-style-type: none"> <li>▪ Whenever a player makes a mistake or is the last to reach an area or the last to perform an action, they must step out and help The Master Facilitator to be the judge to see who is next is out.</li> <li>▪ The game continues until on one person remains.</li> </ul> <p><b>2. Reflection – 7 Mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will ask the following questions to trigger a brief discussion:             <ol style="list-style-type: none"> <li>a) To reflect on some of the elements of theatre present in the game.</li> <li>b) Demonstrate how facilitators can modify a standard game to make it more culturally relevant to participants. This will help to focus their Theatre for Development experience and discussions.</li> </ol> </li> </ul> <p><b>Reflection Questions</b></p> <ul style="list-style-type: none"> <li>○ Let us imagine that this game was a play, who are the character?</li> <li>○ What problem(s) are the characters facing in the story the game presents?</li> <li>○ How many of you have been on a ship before?</li> <li>○ Based on your experience, would any of you be able to identify the different areas of a ship?</li> <li>○ Can any of you describe the daily activities on a ship?</li> <li>○ How knowledgeable are you about the language used on ship?</li> </ul>	<p><b>Reflection on game</b></p> <ul style="list-style-type: none"> <li>✓ <i>Identify the theatre elements within the game with emphasis on conflict and resolution.</i></li> <li>✓ <i>As in the game, theatre will present a problem that requires a solution.</i></li> <li>✓ <i>A game can provide insights into an experience through our imagination; even when the immediate context is foreign to our current frame of reference.</i></li> <li>✓ <i>Games can be modified to be culturally relevant.</i></li> <li>✓ <i>Participants will get a few minutes to rest.</i></li> </ul>
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## Facilitator's Takeaway Tips



*Like traditional theatre, T4D aims to entertain its audience, but it must educate as well.*



*The participants, those presenting the play to the audience must be personally invested in the message of the presentation. Traditional theatre only requires the performers to be engaging, entertaining and believable. T4D's performer need to believe and be invested in the message they are communicating.*



*Whole group activities can be useful taking the spotlight off individual participants, while encouraging individual contributions to group activity.*



*It is useful for activities to have culturally relevant frame of reference. This will help participants respond positively and commit to the experience more easily. Cultural frames of references gives participant something to identify with and connect to.*

### 3. Game Remixed to “Bus Stop” – 15 Mins

The Master Facilitator will invite the participants to play again but with a different set of commands. The group can be asked for suggestions for the command or use the following:

- ***Ketch di Teef*** – run to the front of the room
- ***Babylon a come*** – run to the back of the room
- ***Up inna di bus*** -run to the right of the room
- ***Lass taxi*** – run to the left of the room
- ***Rain a come dung*** – runs to the centre of the room and covers head with hands
- ***A foo fah money*** – squat in the centre



The Master Facilitator will thank the participants for participating in the activities and invite them to enter into discussion to further reflect on the exercises.



The facilitator will lead a discussion to make a connection between the elements of the activities and the elements of Popular Theatre and Forum theatre.

**Reflection – From Game to Scenario: - 5 Mins**












- If we were to think about the game (Bus Stop) as a scene or story, *where is it that the story was happening?*
- Who are the people we are likely to find at a bus stop?
- Generally, what are some of the activities that might be happening to these characters while they are there?
- What problems can arise space that the game may have indicated?
- How can these problems be solved?

**Recap: - 15 Mins**

### *Bus Stop*

- ✓ *Extension of the physical warmup and mental readiness offered by Ship Ahoy*
- ✓ *Building group synergy*
- ✓ *Responding to cultural stimuli*
- ✓ *Encouraging individual and group participation*
- ✓ *Encouraging participants to share and contribute their ideas to the group activity.*

- ✓ *Identifying conflict as the central component to any drama and the need for finding solutions.*
- ✓ *Introducing the need for*






	<ol style="list-style-type: none"> <li>1. What can you remember about the elements of Theatre from the previous session?</li> <li>2. What two groups of persons must be present for an experience to be considered a theatre experience?</li> </ol> <p><b>Main Discussion Points - 45 Mins</b></p> <p>Theatre for Development (<b>T4D</b>) as a technique relies on elements of various styles of theatre to meet its primary goal:</p> <ul style="list-style-type: none"> <li> To address social issues. Its aim is not only to highlight the social issues but begin a discussion that leads to change of behavior on a community level.</li> <li> <b>T4D</b> is influenced by Forum Theatre and (<b>Pg. 6-8, Content Bank</b>)</li> <li> theatre and Street Theatre. Performances may be held outdoors or in informal spaces</li> <li> T4D brings in focus issues of the ordinary folk</li> <li> It uses cultural reference, including language of a particular sects, or social groups</li> <li> Shown to none-paying audiences</li> <li> Can be used to provoke debate or dialogue between the actors and the spectators</li> <li> Performances are often short and can be impromptu; uses some degree of improvisation</li> <li> Often the performance or story feeds off and grows based on the interaction and reaction from the audience - <b>Animation</b></li> <li> The story for the presentation is developed through a collaborative process involving the performers</li> <li> The participant must still create spectacle but may not have the luxury of the modern technology such as light, set, elaborate costumes to create spectacle.</li> </ul>	<p><i>problem solving are a core tenet of T4D.</i></p> <p><b>Recap Activity</b></p> <ul style="list-style-type: none"> <li>✓ <i>To set the foundation for a comparison between traditional theatre and T4D.</i></li> </ul> <p><b>Discussion</b></p> <ul style="list-style-type: none"> <li>✓ <i>To help facilitators be clear about the aims of T4D.</i></li> <li>✓ <i>Like traditional theatre, T4D, creates spectacle for its audience.</i></li> <li>✓ <i>Theatre communicates between players and their audience.</i></li> <li>✓ <i>The audience must see themselves in the performance and may be engaged to help determine the outcome of the events on stage, which has direct bearing on how the</i></li> </ul>
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	<p><b>Question &amp; Answer/Journaling/Vlogging – 10 Mins</b></p> <ol style="list-style-type: none"> <li>1. Participants will be allowed to ask questions pertinent to the session</li> <li>2. Participants may journal (written or electronic) aspects of the session experience.</li> </ol>	<p><i>outcome of their own choices.</i></p> <p><b>Evaluation</b></p> <ol style="list-style-type: none"> <li>1. Was I engaged in the activities?</li> <li>2. What do I know now about Theatre for Development?</li> <li>3. Do I see and understand the need for this style of theatre?</li> </ol>
<b>TOPIC: Theatre for Development (T4D) Process and Technique</b>		
<b>Session 3</b>	<b>Workshop Activities</b>	<b>Aim of Activity</b>
<p><b>Aim:</b></p> <ol style="list-style-type: none"> <li>1. To identify and discuss the stages of the Theatre for Develop process.</li> <li>2. To discuss and explore strategies for engaging participants.</li> </ol> <p><b>Expected Outcome:</b></p> <ol style="list-style-type: none"> <li>3. Facilitators will be able to identify the stages of the T4D process.</li> </ol>	<p><b>1. Warm Up – 10 mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to move casually across the space without making any physical contact, allowing the arms to swing naturally.</li> <li>▪ Participants will stop, stretch arms towards the ceiling, then shake arms vigorously to loosen up.</li> </ul> <p><b>Catch Me If You Can -</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to play</li> </ul>	<p><b>Warm Up</b></p> <p>✓ <i>Physical warm</i></p> <p>✓ <i>Engagement activity</i></p> <p>✓ <i>Physical warm-up</i></p>

<p>4. Facilitators will simulate a working model of the T4D process.</p> <p><b>Resource Material:</b></p> <ul style="list-style-type: none"> <li>❑ Whiteboard/markers</li> <li>❑ Projector</li> <li>❑ Computer</li> <li>❑ Flip chart</li> <li>❑ Markers</li> <li>❑ Old newspaper</li> <li>❑ Ring Light</li> <li>❑ Speaker Boxes (Bluetooth)</li> </ul> <p><b>Content Coverage</b></p> <ol style="list-style-type: none"> <li>1. T4D Working Process Model</li> <li>2. Engaging participants</li> <li>3. Identifying and agreeing on the Issue(s) to be explored</li> <li>4. Agreeing on objectives and settings goals</li> <li>5. Discussing the issue/Sharing Stories</li> <li>6. The playmaking Process</li> <li>7. Rehearsal and presentation</li> <li>8. Evaluation</li> <li>9. Building Group trust, participation and synergy (pg.9, <i>Content Bank</i>)</li> </ol>	<p>the game (<i>version of Knee Combat, pg. 85, Game Bank</i>):</p> <ul style="list-style-type: none"> <li>○ Each participant will aim to move around space tapping as many other participants as possible on the shoulder or upper arm using rolled up sheet of newspaper, while preventing others from tapping them on their shoulder or upper arm (<i>The facilitator may find suitable substitute for the newspaper that will prevent actual physical contact or physical harm to any player</i>).</li> </ul> <p><b>Cooling Down/ Breathing for Relaxation</b></p> <ul style="list-style-type: none"> <li>▪ The participants will be invited to assume a good posture (<i>pg. 27, Content Bank</i>): stand with their feet shoulder length apart; arms at the side, chin centred (not dropped towards the chest or raised). Inhale and exhale deeply (at least four sets)</li> </ul> <p><b>2. Activity Review – 20 Mins</b></p> <ul style="list-style-type: none"> <li>▪ The participants will be invited to sit in a circle.</li> <li>▪ The Master Facilitator will lead a discussion using questioning as a technique.</li> </ul> <p><b>Discussion Questions</b></p> <ul style="list-style-type: none"> <li>❑ How are you feeling physically after the game?</li> <li>❑ What was the objective that was given to you?</li> <li>❑ What was the obstacle that presented itself?</li> <li>❑ Did you have a strategy to help you get through this game?</li> <li>❑ Which did you find yourself focusing on more, the objective or the obstacle?</li> <li>❑ In the game, would you say you played the role of an aggressive character or the submissive character?</li> <li>❑ In the game, you were invited to tap each other on the knee. At any point, did you feel like it became</li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>Building group synergy and dynamics</i></li> <li>✓ <i>Exploring objectives and obstacle – an acting tool for character and situation building</i></li> </ul> <p><b>Activity Review and Discussion</b></p> <ul style="list-style-type: none"> <li>✓ <i>Further engagement</i></li> <li>✓ <i>Introducing the concept of identifying and agreeing on issues</i></li> <li>✓ <i>Developing group sharing skills</i></li> </ul>
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<div data-bbox="184 168 233 212" data-label="Image"></div> <p style="text-align: center;"><b>Facilitator's Takeaway Tips</b></p> <div data-bbox="184 261 233 305" data-label="Image"></div> <p><i>The structure of games and activities should consider all participants' safety. Facilitators should aim to avoid anything that could be uncomfortable or considered sensitive touch.</i></p> <div data-bbox="184 456 233 500" data-label="Image"></div> <p><i>Asking open ended questions are useful for steering a discussion.</i></p> <div data-bbox="184 581 233 625" data-label="Image"></div> <p><i>Carefully thought-out questions can help a discussion to build and deepen.</i></p> <div data-bbox="184 706 233 750" data-label="Image"></div> <p><i>For discussions, all participants should be encouraged to participate. The facilitator should exercise patience for shy participant but create the opportunity for them to share opening (at their pace)</i></p> <div data-bbox="184 1008 233 1052" data-label="Image"></div> <p><i>Whole group activities done in a circle encourages participation, since random persons take turns without being called on. It offers some amount of security in sharing by creating a sense of a safe space. That is, what goes on is within the life of that circle.</i></p> <div data-bbox="184 1312 233 1356" data-label="Image"></div> <p><i>Small group activities encourage participation. If all the members have a</i></p>	<p>more than just a tap you were receiving or giving?</p> <ul style="list-style-type: none"> <li>❑ Is there anything you found challenging during the exercise that you are comfortable sharing?</li> </ul> <p><b><i>The Master Facilitator will move the discussion away from the game into real life</i></b></p> <ul style="list-style-type: none"> <li>❑ <i>If we were to look outside the game, around us, in real life, can we generally find characters in situations who are aggressive and those who are more submissive?</i></li> </ul> <p><b>3. Concept Building – The T4D process - 15 Mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to step away from the previous activities and examine the techniques used by The Master Facilitator and what was achieved (for example, games, discussion, question). Importantly, how these techniques are useful for the T4D process.</li> </ul> <p>Facilitators are encouraged to observe the following steps and a working model for the T4D process (<b>pg.9, Content Bank</b>):</p> <p><b>a) Step 1 - Engaging Participants:</b></p> <div data-bbox="779 1057 827 1101" data-label="Image"></div> <p>Over the course of the previous sessions, participants would have shared in exercises that would help them to get to know each other and inadvertently start building group dynamics, synergy and some degree of trust. The Master Facilitator will point to the progression of the exercises, including games, from the previous sessions and discuss how they have encouraged and supported engaging participants.</p> <div data-bbox="779 1360 827 1404" data-label="Image"></div> <p>The activities that are selected for participants cannot be</p>	<ul style="list-style-type: none"> <li>✓ <i>Using the fictional and playful nature of a game to introduce real life issues.</i></li> <li>✓ <i>Raising sensitive issues without being didactic.</i></li> <li>✓ <i>Engaging participants emotions and thoughts in a nonintrusive manner.</i></li> </ul> <p><b>Concept Building</b></p> <ul style="list-style-type: none"> <li>✓ <i>To introduce the T4D process</i></li> <li>✓ <i>For participants to think about an actual model T4D process and these steps for their consideration.</i></li> </ul>
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<p><i>role, a role that will call on their individual strength, participation may be engaged.</i></p> <p> <i>Thought Tracking is a useful tool to help participants handle communicating deeply emotional and personal matters in a safe and less invasive way.</i></p> <p> <i>Some participants will volunteer their personal stories or stories true to their community with little or no prodding. However, some participants will need encouragement and support to share. The facilitator must aim to create a social climate to help all participants feel comfortable to share their stories.</i></p>	<p>overbearing (physically or emotionally). They should be able to excite the participants energy, help to break down inhibitions and encourage sharing.</p> <p> This kind or level of engagement will help to remove barriers to participants sharing and sharing openly about the social issue(s) to be discussed.</p> <p> The facilitator should aim to select activities that can open a window into discussion about the social issue(s) at hand.</p> <p><b><i>b) Step 2 -Agreeing on Objectives and Settings Goals</i></b></p> <p> It is import that very early in the process the facilitator dialogue with the participants and set some ground rules. It is important to emphasize early that the operations will be one of mutual respect: respect for individual’s personal space, opinions, contributions, religious perspectives for example.</p> <p><b>Page of a Journal – 25 Mins</b></p> <ul style="list-style-type: none"> <li>■ Participants will be invited to get into groups of three (3). The Master Facilitator will randomly assign each participant a number to determine the group they will be a part of.</li> <li>■ Each group will be given a short story of a female relating an incident of violence they experience. The story in journal form does not include how the story ends. <b><i>(pg. 107-111, Appendix)</i></b></li> <li>■ The group will be asked to add a sentence or two to determine how the character’s story ends, then present that story to the group.</li> <li>■ In presenting the story, each member of the small group will have a role: Participant A will assume the</li> </ul>	<p><b><i>Page of a Journal</i></b></p> <ul style="list-style-type: none"> <li>✓ <i>Introduce small group work.</i></li> <li>✓ <i>Introduce the concept of sharing stories, personal stories in a controlled and safe way.</i></li> <li>✓ <i>Strengthening group synergy and participating concepts.</i></li> </ul>
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	<p>role of the character of the story. <b>A</b> will sit on a chair facing the audience while <b>B</b> will stand behind <b>A</b> and share <b>A</b>'s story (<i><b>Thought Tracking</b></i>). <b>C</b> will sit close to <b>A</b>, acting as <b>A</b>'s audience. At the end of the story, participant <b>C</b> will tell participant <b>A</b> (<i>using the character's name</i>) thanks for sharing their story. The general audience along with <b>C</b> will give an applause to <b>A</b> and <b>B</b>.</p> <p><b>4. Activity Review – 20 Mins</b></p> <p><i>c) Step 3 - Discussing the Issue/Sharing Stories</i></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will lead a brief review of the activity and highlight: <ul style="list-style-type: none"> <li>✓ The common elements and facts of the stories.</li> <li>✓ The variety in the endings of the story.</li> </ul> </li> <li>▪ The Master Facilitator will ask: <ul style="list-style-type: none"> <li> Based on our experience, are we able to relate to any of these stories?</li> <li> Is there any reason why the endings of the stories you chose were selected?</li> </ul> </li> <li>▪ The Master Facilitator will introduce the other steps in the process:</li> </ul> <p><i>d) Step 4 – The Playmaking</i>  <i>e) Step 5 – Rehearsal &amp; Presentation</i>  <i>f) Step 6 – Evaluation</i></p> <p><b>NB. Steps 4 to 6 will be addressed in subsequent session</b></p> <p><b>5. Recap: - 10 Mins</b></p>	<ul style="list-style-type: none"> <li>✓ <i>Introducing other theatre conventions.</i></li> <li>✓ <i>Reinforcing the elements of theatre; the role and stylistic choices of the performers as well of function of the audience.</i></li> </ul> <p><b>Activity Review</b></p> <ul style="list-style-type: none"> <li>✓ <i>Having identified the issue(s) generally, the facts and details of the social issue(s) must be explored. Participants must investigate the causes and effects of the issue(s). Importantly, they will need to explore the potential solutions, which they in turn will discuss and encourage among the general community.</i></li> </ul>
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	<ul style="list-style-type: none"> <li>What can we recall so far about the steps of the T4D process?</li> <li>As Master Trainers, what are some of the key things you should aim remember that came out of this session regarding the T4D process?</li> </ul> <p><b>Question &amp; Answer/Journaling/Vlogging – 10 Mins</b></p> <ul style="list-style-type: none"> <li>Participants will be allowed to ask questions pertinent to the session.</li> <li>Participants may journal (written or electronic) aspects of the session experience.</li> </ul>	<p><b>Recap</b></p> <p>✓ To measure to what degree the core concepts are being grasped by participants.</p> <p><b>Evaluation</b></p> <ol style="list-style-type: none"> <li>What do I know now about the T4D process?</li> <li>What techniques am I learning to use?</li> </ol>
<b>TOPIC: Facilitating the Theatre for Development Experience</b>		
<b>Session 4</b>	<b>Workshop Activities</b>	<b>Aim of Activity</b>
<p><b>Aim:</b></p> <ol style="list-style-type: none"> <li>To discuss the role of the facilitator when working with participants, using the Theatre for Development approach.</li> </ol>	<ol style="list-style-type: none"> <li><b>Warm Up – 5 mins</b> <ul style="list-style-type: none"> <li>The Master Facilitator will invite the participants: <ul style="list-style-type: none"> <li>stand with their feet shoulder length apart; arms at the side, chin centred (not dropped towards the chest or raised)</li> </ul> </li> </ul> </li> </ol>	<p><b>Warm Up</b></p> <ul style="list-style-type: none"> <li>✓ Physical warm up and readiness</li> <li>✓ Relaxation</li> <li>✓ Mental readiness</li> </ul>

<ol style="list-style-type: none"> <li>2. To explore working models of workshop sessions with participants.</li> <li>3. To identify strategies for moving the process from one stage to another.</li> <li>4. To brainstorm ideas of theatre pieces to address violence against women and girls.</li> </ol> <p><b>Expected Outcome:</b></p> <ol style="list-style-type: none"> <li>1. Participants will be able to define the role of a facilitator.</li> <li>2. Participants will be able discuss the facilitator in the T4D process.</li> </ol> <p><b>Resource Material:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Whiteboard/markers</li> <li><input type="checkbox"/> Projector</li> <li><input type="checkbox"/> Computer</li> <li><input type="checkbox"/> Flip chart</li> <li><input type="checkbox"/> Markers</li> <li><input type="checkbox"/> Desks and chairs</li> <li><input type="checkbox"/> Rulers (12") <ul style="list-style-type: none"> <li>○ Ring Light</li> <li>○ Speaker Boxes (Bluetooth)</li> </ul> </li> </ul> <p><b>Content Coverage</b></p> <ol style="list-style-type: none"> <li>1. Facilitator's role is to engage and empower the participants of the project to become the agents of social change.</li> </ol>	<ul style="list-style-type: none"> <li>○ Inhale through the nostrils for 4 counts and exhale through the mouth for 4 counts</li> <li>○ Gently drop the chin towards the chest and rotate the head gentle in an anticlockwise direction, then in a clockwise direction</li> <li>○ Gently rotate the shoulders in an anticlockwise direction, then in a clockwise direction</li> <li>○ Extend arms parallel to the floor. Rotate wrists in an anticlockwise direction, then in a clockwise direction; then rotate arms in an anticlockwise direction, then in a clockwise direction.</li> <li>○ Place feet together; to a count of 4, rise onto the ball of the feet, hold for 4 counts, the return to a flat-footed position</li> </ul> <p>▪ <b>Obstacle Course – 15 Mins</b></p> <ul style="list-style-type: none"> <li>○ Participants will be invited to find a partner to do some peer work. The Master Facilitator will use the available tables and chairs in the space to create a short obstacle course.</li> <li>○ Partner A will extend their arm use to allow Partner B to hold their arm <b>OR</b> each participant hold the end of a 12" ruler. Partner B will be asked to close their eyes and allow Partner A to lead them through the course. A and B will alternate.</li> <li>○ The Master Facilitator will adjust the course. Partner B will be asked to close their eyes and allow Partner A to lead them through the course.</li> <li>○ Again, partner A will lead Partner B this time using his or her voice only. A and B will alternate.</li> </ul> <p>2. <b>Activity Review – 20 Mins</b></p> <p>▪ The Master Facilitator will open discussion by asking:</p>	<p>✓ <i>Encouraging proper breathing technique. (This will help with sound production)</i></p> <p><b>Obstacle Course</b></p> <p>✓ <i>Engaging peer work skills</i></p> <p>✓ <i>Building trust and group synergy</i></p>
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<ol style="list-style-type: none"> <li>2. Facilitation is enabling participant to “discover”.</li> <li>3. The facilitator provides tools and offer suggestions that help enable participants to create their own ideas.</li> <li>4. The facilitator should avoid teaching or answers. A great way to achieve this, is to ask open-ended questions.</li> <li>5. Facilitators must have extensive knowledge on the issue(s) being dealt with.</li> <li>6. Be the resource person in discussions.</li> <li>7. Be able to steer group discussions, playmaking and rehearsal sessions in the right direction.</li> </ol> <p><i>(pg.8-15, Content Bank)</i></p> <p> <b>Facilitator’s Takeaway Tips</b></p> <p> <i>Aim to create interactive sessions.</i></p> <p> <i>Avoid the sessions becoming a lecture.</i></p> <p> <i>Don’t be afraid to entertain all points and contributions to session discussions.</i></p> <p> <i>It is important to make the</i></p>	<ol style="list-style-type: none"> <li>a. What was that experience like for you when you were being led?</li> <li>b. We all saw the obstacle course before we started the activity, did that help you to feel more comfortable when you were being led?</li> <li>c. What was that experience like for you when you were leading?</li> <li>d. How easy was it for you to lead with vocal support alone?</li> <li>e. As we are thinking about the game, I would like for you to consider the word <b>Facilitation</b> – In what ways could we see facilitation taking place?</li> </ol> <p><b>3. Brainstorming and Main discussion – 40 Mins</b> <i>(pg.8-15, Content Bank)</i></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will use a graphic organizer to help craft a definition for a <b>facilitator</b>.</li> <li>▪ The Master Facilitator will invite the participants to identify keep roles of a facilitator to better understand their role as Master Trainer.</li> </ul> <p> <b>The Facilitator and Their Role:</b></p> <ol style="list-style-type: none"> <li>a. A guide through the process of exploration and discovery.</li> <li>b. One who offers suggestions that help enable participants to create their own ideas.</li> <li>c. In the context of T4D, the person who supervises this process.</li> <li>d. Session guide, playmaking, rehearsals, performance and evaluation exercise supervisor.</li> <li>e. Session planner</li> <li>f. Information source on facts pertaining to the relevant social issues.</li> </ol>	<p><b>Activity Review</b></p> <p>✓ <i>Introduce the concept of facilitating.</i></p> <p><b>Review Points</b></p> <p>✓ <i>As in the exercise, the Master Trainers as facilitators must be able to lead participants.</i></p> <p>✓ <i>The facilitator’s role is to give cues that the participants can use to along the journey to get to where they want to go.</i></p> <p>✓ <i>The facilitator is a guide</i></p> <p>✓ <i>As with the obstacle course, the participants and facilitator can have a vision where they want to go; the change they want to see; the obstacles they want to overcome and must navigate; the facilitators role is to apply the needed techniques to getting participants to that place.</i></p>
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*participants the central focus.*



*Participants will be more engaged and contribute when they feel valued and that their points, suggestions and ideas are considered and used.*

## **Reflection on The Theatre for Development (T4D) Process**



The Master Facilitator will ask participants what they remember about the **T4D process**:



Step 1: Engaging participants and setting ground rules



Step 2: Identifying and agreeing on Issues



Step 3: Agreeing on objectives and settings goals



Step 4: Discussing the issue/Sharing Stories



Step 5: The playmaking process



Step 7: Rehearsal and presentation



Step 8: Evaluation

### **4. Session Structure – 15 Mins**

- The Master Facilitator will introduce the participants to a basic working structure Master Trainers can use for sessions they will facilitate:



**Warm up** – Aim to prepare participants mind, body and voice (where applicable). Warm-ups can be used as a ‘lead-in activity’.



**Recap** – A recap might be necessary to make connections between the previous session(s) and the objective(s) of the present session. This can be a ‘lead-in activity’.



**Main Body** – Every session needs to have a clear focus. This might include discussions, improvisations and story building, or rehearsal.



**Discussion** – Should be used to explore ideas; encouraging all participants to share but must be controlled so it does not consume the session and prevent participant from “doing”.



**Evaluation** – Time should be allowed for participants

### **Reflection of the T4D Process**





- ✓ *Master teachers should consider facilitation in context of the T4D steps.*
- ✓ *It is important for Master Trainers to plan effectively for each step.*




### **Session Structure**

- ✓ *Giving Master Trainers practical tools.*

	<p>to reflect on their progress; what they are learning or discovering; the progress of the project. It also provides the Master Trainer an opportunity to assess their own effectiveness as facilitator.</p> <p><b>Question &amp; Answer/Journaling/Vlogging – 10 Mins</b></p> <ol style="list-style-type: none"> <li>1. Participants will be allowed to ask questions pertinent to the session</li> <li>2. Participants may journal (written or electronic) aspects of the session experience.</li> </ol>	<p><b>Evaluation</b></p> <ol style="list-style-type: none"> <li>1. What do I know now about the role of a facilitator?</li> <li>2. What do I know now about facilitating the T4D process?</li> <li>3. What facilitating techniques am I learning to use?</li> </ol>
<b>TOPIC: Theatre for Development Intervention Technique</b>		
<b>Session 5</b>	<b>Workshop Activities</b>	<b>Aim of Activity</b>
<p><b>Aim:</b></p> <ol style="list-style-type: none"> <li>1. To explore the use drama strategies.</li> <li>2. To discuss and explore implementing drama strategies within the process.</li> <li>3. Identifying drama strategies to be used as resource for intervention.</li> </ol>	<p><b>1. Warm Up – 15 mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to play the game <b>Natural Disasters (pg. 94, Game bank)</b> – For each disaster named by The Master Facilitator, the participants will assume a different physical position. The last player to assume the right position or does the wrong action is out:</li> </ul>	<p><b>Warm Up</b></p> <ul style="list-style-type: none"> <li>✓ <i>Physical warm</i></li> <li>✓ <i>Mental readiness</i></li> <li>✓ <i>Respond to stimuli</i></li> </ul>



<p>4. To open discussion on gender-based violence utilizing drama strategies.</p> <p><b>Expected Outcome:</b></p> <ol style="list-style-type: none"> <li>1. Participants will explore drama strategies that can be used in the social intervention process.</li> <li>2. Participants will demonstrate being able to manage a Theatre for Development session.</li> <li>3. Participants will be able to begin identifying techniques for managing a T4D session.</li> <li>4. Participants will explore how T4D can be used to address sensitive social issues.</li> </ol> <p><b>Resource Material:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Whiteboard/markers</li> <li><input type="checkbox"/> Projector</li> <li><input type="checkbox"/> Computer</li> <li><input type="checkbox"/> Flip chart</li> <li><input type="checkbox"/> Markers</li> <li><input type="checkbox"/> Desks and chairs</li> <li><input type="checkbox"/> Handouts – <i>Drama Conventions</i></li> <li><input type="checkbox"/> Improvisation Scenarios Handout <ul style="list-style-type: none"> <li>○ Ring Light</li> <li>○ Speaker Boxes (Bluetooth)</li> </ul> </li> </ul> <p><b>Content Coverage</b></p> <ol style="list-style-type: none"> <li>1. Drama modes or conventions are used to help to develop enquiry</li> </ol>	<ul style="list-style-type: none"> <li>○ <i>Earthquake – Stand against a wall</i></li> <li>○ <i>Fire – Stoop on the ground</i></li> <li>○ <i>Flood – Place knee on a chair</i></li> <li>○ <i>Blizzard – Stand frozen with arms extended parallel to the floor</i></li> <li>○ <i>Hurricane – Stand and sway as is being blown by the wind</i></li> </ul> <p><b>Breathing for Relaxation</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants <ul style="list-style-type: none"> <li>○ stand with their feet shoulder length apart; arms at the side, chin centred (not dropped towards the chest or raised)</li> <li>○ Inhale through the nostrils for 4 counts and exhale through the mouth for 4 counts</li> </ul> </li> </ul> <p><b>2. Drama Conventions Exploration– 25 Mins</b></p> <ul style="list-style-type: none"> <li>□ The participants will be given a handout with a list of drama conventions and modes (<i>pg.20-22, Content Bank</i>).</li> <li>□ The Master Facilitator and team will briefly look at the list to identify modes they would have already been exposed to through the workshop, to include: <ul style="list-style-type: none"> <li> Games</li> <li> Tableau/Freeze Frame</li> <li> Roleplay</li> <li> Thought- Tracking</li> </ul> </li> <li>□ The Master Facilitator may inquire if the participants have any experience with any of the other modes listed. Whether they have engaged in an activity where the mode was utilized or saw it in use.</li> <li>□ The Master Facilitator will invite participants to join</li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>Encouraging proper breathing technique. This will help with sound production.</i></li> <li>✓ <i>Relaxation</i></li> <li>✓ <i>Cooling down from high energy exercise</i></li> </ul> <p><b><i>Drama Conventions</i></b></p> <ul style="list-style-type: none"> <li>✓ <i>Identifying various modes or conventions and how they may be used.</i></li> <li>✓ <i>The same mode can be used in a variety of ways and achieve different purposes.</i></li> <li>✓ <i>Some modes can be used along another to be more impactful.</i></li> </ul>
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<p>skills, to encourage participation and creativity.</p> <p>2. Drama modes or conventions modes to help enhance performance skills. They can help promote character development.</p> <p>3. Types of Modes or Conventions:</p> <ul style="list-style-type: none"> <li>○ Games</li> <li>○ Improvisation</li> <li>○ Roleplaying</li> <li>○ Song/Music</li> <li>○ Rituals</li> <li>○ Folklore</li> <li>○ Storytelling</li> <li>○ Dub-poetry/poetry</li> <li>○ Sign Postings/Visual-Aids</li> <li>○ Dance/Movement</li> <li>○ Tableau/Freeze Frame</li> <li>○ Symbolism</li> <li>○ Slow Motion</li> <li>○ Mime</li> <li>○ Thought Tracking</li> <li>○ Flashback/Flash Forward</li> <li>○ Hot seating</li> <li>○ Mantle of the Expert</li> </ul> <p>(pg.20-22, Content Bank)</p> <p> <b>Facilitator's Takeaway Tips</b></p> <p> <i>An individual drama mode or convention can be used in a variety</i></p>	<p>in reading through the definitions and discuss each briefly. Spontaneous demonstrations can be explored</p> <p><b>3. Drama Convention Improvisation – 25 Mins</b></p> <ul style="list-style-type: none"> <li>❑ Participants will be invited to work in pairs.</li> <li>❑ Each pair will randomly pick a mode/convention from a hat and be given a scenario on a strip of paper. Each pair will receive the same scenario.</li> <li>❑ Each pair will use the mode/convention selected, to prepare a 30 seconds TikTok/Social media skit based on the scenario.</li> </ul> <p><b>Scenario:</b>  <i>A young person is faced with violence in the home and decides enough is enough.</i></p> <p> Each pair will have an opportunity to present their improvised version of the scenario to the group/audience.</p> <p><b>Activity Review</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants who sat as the audience to critique their peer's presentations, based on the representation of the story and how the drama mode/convention was used.</li> <li>▪ The Master Facilitator may support the discussion by asking: <ul style="list-style-type: none"> <li>✓ Were you able to follow the stories presented?</li> <li>✓ Can you identify which mode was being used by the different pairs?</li> <li>✓ Did you find the stories relatable and or engaging?</li> </ul> </li> </ul> <p><b>4. Planning a Theatre for Development Session – 30 Mins</b></p>	<p><b>Drama Convention Improvisation</b></p> <ul style="list-style-type: none"> <li>✓ Participants get a firsthand experience using the modes and or seeing it in action.</li> <li>✓ Participants will have an opportunity to see how the same idea can be communicated in a variety of way and may have varying degree of impact.</li> <li>✓ Practice using improvisation for their storytelling.</li> </ul> <p><b>Activity Review</b></p> <ul style="list-style-type: none"> <li>✓ <i>To identify potential uses of the drama mode in their planning.</i></li> </ul>
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*of ways. The Master Trainer will may need to guide participants in their choices, based on the desired impact and outcome.*



*Master trainers must be prepared for unexpected challenges. Participants may present behavioural challenges. These are not to be ignored but addressed tactfully.*

- The Master Facilitator will invite the participants to form small groups (3-4 participants).
- As a group, participants will **roleplay** Master Trainers planning a session based on a specific scenario.
- Each group will be assigned a session plan sheet template (**pg. 112-113, Appendix**). The session plan template will allow the participants to give focus to:
  - The aim or target of the session
  - Warm-up or engaging activity
  - Activity using a drama mode
  - Identify a management strategy to deal the problem, challenges or issues that may arise during the sessions

#### ***Session Scenarios Options***

- ☐ *Getting participants to share their opinions about teenage pregnancy.*
- ☐ *Getting participants to share their stories on Domestic Violence.*
- ☐ *Getting participants to share agree on alternative to Drug Abuse.*
- ☐ *Getting participants to share their opinions on toxic masculinity*
- ☐ *Getting participants to share their stories on absentee fathers*

#### ***Session Challenges Options (pg.8-15, Content Bank)***

- ☐ *Some participants refusing to actively participate in session.*
- ☐ *A participant always wanting to take over.*
- ☐ *Participants easily goes off topic during discussion.*
- ☐ *Participants gets overwhelmed emotionally when dealing with the social issue.*
- ☐ *Participants have difficulty agreeing on anything in the session.*

#### ***Planning a T4D Session***


- ✓ *Giving Master Trainers practical session planning tools and experience.*










#### ***Session Scenarios***

- ✓ *To demonstrate to participants that the techniques are useful irrespective of the issue immediately being addressed.*














		4. What management techniques am I learning to use?
<b>TOPIC: The Creative Process</b>		
<b>Session 6</b>	<b>Workshop Activities</b>	<b>Aim of Activity</b>
<b>Aim:</b> <ol style="list-style-type: none"> <li>To explore the playmaking process.</li> <li>To develop an understanding of devising as an element of popular theatre.</li> <li>To discuss facilitating participants areas of strengths in the creative process.</li> <li>To devise a theatre piece based on ideas from the brainstorming exercises.</li> </ol> <b>Expected Outcome:</b> <ol style="list-style-type: none"> <li>Participants will be able to identify the elements of a story and the structure of a plot.</li> <li>Participants will demonstrate an understanding of the playmaking process.</li> <li>Participants will apply what they know of drama conventions and modes to help develop their story presentation.</li> <li>Participants will consider how they can use technology in the playmaking process and create</li> </ol>	<b>1. Warm Up – 15 mins</b> <ul style="list-style-type: none"> <li>The Master Facilitator will invite the participants:             <ul style="list-style-type: none"> <li>to stand in a circle with feet below the shoulder and arms at the side.</li> <li>Inhale through the nostrils for 4 counts and exhale through the mouth for 4 counts.</li> <li>Inhale through the nostrils for 4 counts and exhale for 6 counts to the <b>ay sound</b>, then the <b>ee sound</b>, then the <b>ah sound</b>.</li> <li>Use finger to massage the entire face.</li> <li>Shake the arms and shake the feet.</li> </ul> </li> <li><b>Vocal Power</b> <ul style="list-style-type: none"> <li>Participants will remain in the circle. With a slight hop, participants will shift the weight of their bodies from one leg to the next</li> <li>Then they will shift their weight, they will count from <i>1 to 10</i>, elbows bent, palms forward, away from the body. The number is said simultaneous as they land on each foot.</li> <li>When they get to the number <i>10</i>, participants will jump forward, exclaiming the word “Ha!” they will jump back out and count to 9 before exclaiming “Ha!” then count to 8, repeating the circle until they get to 0.</li> </ul> </li> </ul>	<b>Warm Up</b> <ul style="list-style-type: none"> <li>✓ <i>Physical warm up</i></li> <li>✓ <i>Mental readiness and focus</i></li> <li>✓ <i>Vocal warm up</i></li> <li>✓ <i>Encouraging proper breathing technique. This will help with sound production</i></li> <li>✓ <i>Relaxation</i></li> </ul> <b>Vocal Power</b> <ul style="list-style-type: none"> <li>✓ <i>Strengthening the diaphragm to help with vocal power</i></li> <li>✓ <i>Focus</i></li> <li>✓ <i>Extension to physical warm up</i></li> <li>✓ <i>Physical coordination</i></li> </ul>

<p>performances for social media platforms.</p> <p><b>Resource Material:</b></p> <ul style="list-style-type: none"> <li>❑ Whiteboard/markers</li> <li>❑ Projector</li> <li>❑ Computer</li> <li>❑ Flip chart</li> <li>❑ Markers</li> <li>❑ Desks and chairs</li> <li>❑ Strips of paper</li> <li>❑ Ring Light</li> <li>❑ Speaker Boxes (Bluetooth)</li> </ul> <p><b>Content Coverage</b></p> <ol style="list-style-type: none"> <li>1. Elements of a story/The plot structure:             <ul style="list-style-type: none"> <li>○ Characters (<i>protagonist and antagonist</i>)</li> <li>○ Setting (<i>time and place</i>)</li> <li>○ Inciting moment</li> <li>○ Rising action</li> <li>○ Climax</li> <li>○ Resolution</li> </ul> </li> <li>2. Character development             <ul style="list-style-type: none"> <li>○ Characters, as with people are multidimensional. They are not one sided or flat.</li> </ul> </li> </ol> <p><b>(Pg. 16-19, Content Bank)</b></p> <div style="display: flex; align-items: center;">  <p><b>Facilitator's Takeaway Tips</b></p> </div>	<p><b>2. Concept Building Activity - <i>Tell Me the Story</i> – 25 Mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to sit in a circle. Each will be given a strip of paper and a pen.</li> <li>▪ The Master Facilitator will suggest to the group that, they are going to collectively write a story. They will first have to:             <ol style="list-style-type: none"> <li>a) Brainstorm who they want the story to be about</li> <li>b) The title of the story</li> </ol> </li> <li>▪ Each member of the group will contribute a sentence to the story, based on the agreed story idea.</li> <li>▪ The group will decide which participant in the circle will start the story and which will end it.</li> <li>▪ The participants will get between 2-3 minutes write a sentence or think about a sentence they will later share. Where each participant is seated in the circle should be used to estimate the sequencing of the events of the story.</li> <li>▪ Each group member will be invited to share the sentence they wrote or thought about. The participants are not allowed during the sharing to change what they wrote or thought about, even if it sounds incoherent.</li> <li>▪ After sharing the story, the leader will ask:             <ol style="list-style-type: none"> <li>a) How would you rate the story you created?</li> <li>b) What would say usually make a story “<i>a good story</i>” or “<i>an interesting story</i>”?</li> </ol> </li> <li>▪ The Master Facilitator will invite the group to attempt to create the story again.             <ol style="list-style-type: none"> <li>a) Again, the group will decide on who will start the story and who will end it. The starter can be allowed a few seconds to think about an opening sentence.</li> </ol> </li> </ul>	<p><b>Concept Building Activity - <i>Tell Me the Story</i></b></p> <ul style="list-style-type: none"> <li>✓ <i>Collaborative work</i></li> <li>✓ <i>Identifying common goals</i></li> <li>✓ <i>Sharing ideas</i></li> <li>✓ <i>Responding to stimuli</i></li> </ul>
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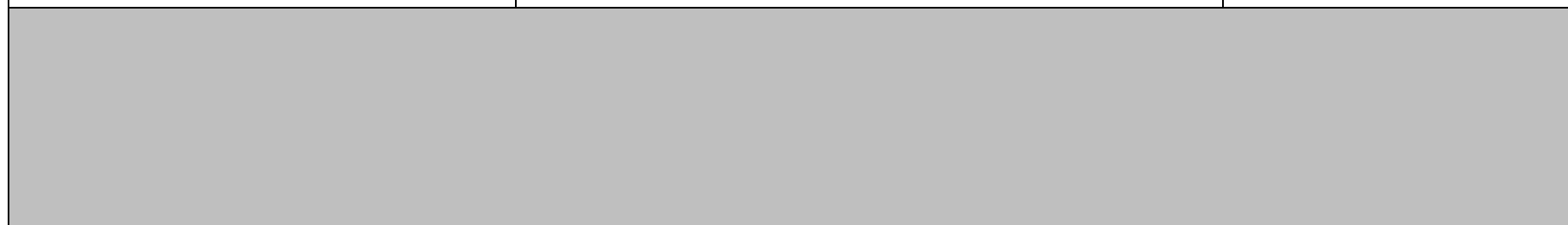
<p> <i>It is important for Master Trainers to encourage participants to practice proper breathing and use of the voice. The use of the voice will be central to their performance.</i></p> <p> <i>The facilitator should be mindful that not all participants may be able to read or write or are able to function at the same level. As such, they must be prepared to offer support, and perhaps be discrete.</i></p> <p> <i>In guiding the participants with the playmaking process, the Master Trainer must pay attention to sequential time. The events of the story and performance must be properly sequenced.</i></p> <p> <i>As the play is being developed, the Master trainer as facilitator should aim to identify participants areas of strengths and help to find ways to use and promote those strengths in the piece.</i></p> <p> <i>Participants may want to pull their stories from their personal experiences or based on what is known to have happened or happening in their community. As facilitator, the Master Trainer should be observant and sensitive to these issues. It is useful to</i></p>	<p>b) Each member of the group will contribute a sentence and aim to build on the idea offered by the previous participant.</p> <p>c) They will verbalize their sentence</p> <p>▪ After sharing the story, they leader will ask:</p> <p>a) Would you say this was a better story?</p> <p>b) What was different about this story?</p> <p><b>3. The Playmaking Process – 20 Mins</b></p> <p>▪ The Master Facilitator will invite the participants to break into two smaller groups. In groups, they will refer to the information on the Playmaking Process in the Content Bank (pg. 16-19, <b>Content Bank</b>).</p> <p>▪ Each group will be asked to give a brief report on key points they consider critical to remember and practice when they are facilitating a playmaking experience.</p> <p> <b>Key points for the Playmaking Process:</b></p> <p> <b>A Brainstorming session-</b> the participants must agree on:</p> <ul style="list-style-type: none"> <li>○ What do we want their play or presentation to be about?</li> <li>○ A context, situation and setting that best engage the audience's attention.</li> <li>○ The characters that will best represent the story and engage the audience.</li> </ul> <p> <b>The Structure of a Plot</b> – the elements must be present (inciting moment, rising action, climax, resolution).</p> <p> After developing the concept for the story, the group improvise the scenes to develop the idea and to design what drama modes and theatre</p>	<p><b><i>The Playmaking Process</i></b></p> <p>✓ <i>The play must have a clearly defined structure</i></p> <p>✓ <i>The structure of the play hinges on a properly structure plot or storyline</i></p>
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<p><i>encourage participants to use fictional names of places and people.</i></p> <p> <i>Should any aspect of a session be recorded, it must be with the consent of those being recorded.</i></p>	<p><i>conventions can be used to strengthen the story.</i></p> <p> <b>Developing the Script</b> – <i>this is the characters' dialogue.</i></p> <p> <i>Improvisation should be used to develop the dialogue.</i></p> <p> <i>It is important that the events of each scene are properly developed.</i></p> <p> <i>An electronic device can be used to record the improvised scenes to help the participant reflect on and be able to recall what was said.</i></p> <p> <i>The participants may incorporate songs/DJ (original or existing) to help communicate the characters' thoughts and feeling.</i></p> <p> Participants should be reminded that they can use the drama modes/conventions to enhance the spectacle and theatricality of the piece. The modes/conventions if used carefully and effectively will help to make their play more engaging, impactful and meaningful to both the players and audience.</p> <p> <i>The participants may not have elaborate costumes, props, set or stage lights and sound effects. It is the song, dance and other drama modes that will sustain interest outside of the storyline</i></p> <p> <i>Consider how it can be produced for social media</i></p> <p> <i>The same concept being developed from this creative process may be modified and become a sketch for a TikTok or YouTube video, to have a wider reach across target communities.</i></p>	<p>✓ <i>Various drama modes or conventions can be applied to enhance the presentation. This requires experimentation and improvisation</i></p> <p>✓ <i>Music as an artform is engaging on an emotional and spiritual level. It can be used to enhance the audience's connection with a character</i></p>
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	<p><b>4. Character Building and Development – 15 Mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to develop the main character from the <b>Concept Building Activity - <i>Tell Me the Story</i></b> exercise using the <b><i>Role of the Wall</i></b> technique.</li> <li>▪ The Master Facilitator will draw an outline of the character. The participants will be invited to write words inside the outline that describes the character. To develop a character, that participants must consider: <ul style="list-style-type: none"> <li>○ What the character looks like</li> <li>○ The characters gender</li> <li>○ Age</li> <li>○ Education</li> <li>○ Location</li> <li>○ Likes and dislikes</li> <li>○ Feelings</li> <li>○ Experiences</li> <li>○ Occupation</li> <li>○ Religion</li> <li>○ Socio-economic status</li> </ul> </li> </ul> <p> It is important to note that clearly the defined characters will be more meaningful and relatable to the audience.</p> <p><b>5. Reflection – 10 Mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will lead a brief discussion to reflect on what was covered in the session: <ul style="list-style-type: none"> <li>○ What are some of the things we should try and remember about creating a story?</li> <li>○ What technique did we say we can use to develop the scene script?</li> <li>○ What can we do to make the presentation of the story more engaging for the audience?</li> </ul> </li> </ul>	<p><b>Character Building and Development</b></p> <ul style="list-style-type: none"> <li>✓ <i>The more developed the characters are, the easier it will be for the actor to understand it and play the role.</i></li> <li>✓ <i>Characters are people. They are not one sided but multidimensional. The audience needs to see this in order to relate to the character and accept their story.</i></li> </ul> <p><b>Evaluation</b></p> <p><b>1. What do I know now</b></p>
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	<ul style="list-style-type: none"> <li>○ What are some of the things we should consider when we are developing our characters?</li> </ul> <p><b>Question &amp; Answer/Journaling/Vlogging – 10 Mins</b></p> <ul style="list-style-type: none"> <li>✓ Participants will be allowed to ask questions pertinent to the session.</li> <li>✓ Participants may journal (written or electronic) aspects of the session experience.</li> </ul>	<p>about developing a story?</p> <ol style="list-style-type: none"> <li>2. How can I use drama convention(s) to enhance my play?</li> <li>3. Which drama convention(s) were explored in this session that I want to learn more about?</li> <li>4. How can I contribute to my group during the creative process?</li> </ol>
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<b>TOPIC: Popular Theatre Language – Music, Sound, Popular Language, Movement and Dance</b>		
<i>Session 7</i>	<b>Workshop Activities</b>	<b>Aim of Activity</b>
<p><b>Aim:</b></p> <ol style="list-style-type: none"> <li>1. To discuss popular culture and how it can inform choices during the creative process.</li> <li>2. To discuss the role of popular language and how it can be used to engage audiences and help to make our dramas relatable.</li> <li>3. To explore the symbolism in music, movement and dance</li> <li>4. To enhance devised piece using elements common to popular theatre.</li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Warm Up (Physical) – 15 mins</b> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to walk around the space. While they are walking, The Master Facilitator will play musical clips from various genres of music (reggae, soca, revival, classical etc).</li> <li>▪ The participants will be asked to continue moving but to the beat of the music.</li> </ul> <p><b>Warm Up (Vocal)</b></p> <ul style="list-style-type: none"> <li>▪ Participants will be invited to stand with their feet shoulder length apart; arms at the side, chin centred (not dropped towards the chest or raised):</li> </ul> </li> </ol>	<p><b>Warm Up</b></p> <ul style="list-style-type: none"> <li>✓ <i>Physical warm up</i></li> <li>✓ <i>Mental readiness</i></li> <li>✓ <i>Respond to stimuli</i></li> <li>✓ <i>Music appreciation</i></li> <li>✓ <i>Folklore and popular culture</i></li> <li>✓ <i>Encouraging proper breathing technique. This will help with sound production</i></li> <li>✓ <i>Relaxation</i></li> </ul>

<p><b>Expected Outcome:</b></p> <ol style="list-style-type: none"> <li>1. Participants will develop an understanding of popular culture and its significance to devised work.</li> <li>2. Participants will develop an appreciation for symbolism within our cultural expression and use them to enhance their devised work.</li> <li>3. Participants will learn how to approach devising a drama piece through collaboration, brainstorming and improvisation.</li> </ol> <p><b>Resource Material:</b></p> <ul style="list-style-type: none"> <li>❑ Whiteboard/markers</li> <li>❑ Projector</li> <li>❑ Computer</li> <li>❑ Flip chart</li> <li>❑ Markers</li> <li>❑ CD player</li> <li>❑ Devising worksheet</li> <li>❑ Ring Light</li> <li>❑ Speaker Boxes (Bluetooth)</li> </ul> <p><b>Content Coverage</b></p> <ol style="list-style-type: none"> <li>1. Popular theatre: <ul style="list-style-type: none"> <li>○ Theatre characterized by the language of the average person</li> <li>○ The language is to be found in our song lyrics, music, dance culture, poetry</li> </ul> </li> </ol>	<ul style="list-style-type: none"> <li>○ Inhale through the nostrils for 4 counts and exhale through the mouth for 4 counts.</li> <li>○ Inhale through the nostrils for 4 counts and exhale with a heavy sigh.</li> <li>○ Use finger to massage the entire face.</li> </ul> <ul style="list-style-type: none"> <li>▪ Participants will be invited to attempt saying the tongue twisters. These will be written on the white board: <ul style="list-style-type: none"> <li>○ The Leith police dismisseth us</li> <li>○ Unique New York, New York Unique</li> <li>○ I am not the pheasant plucker, I'm the pheasant plucker's mate. I am only plucking pheasants 'Cause the pheasant plucker's running late.</li> </ul> </li> </ul> <p><b>2. Sound Clash – 15 Mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to form two groups. The Master Facilitator will shout a random word. The groups will compete to see who first can start a song (any genre) that has that <i>word</i> in it. Two (2) points will be awarded to the team who starts a song first, and have their team join in. If the other team can find a different song with the same word, they will receive a point. The Master Facilitator may choose to suggest how long a team can take to start to improve the momentum of the activity.</li> </ul> <p><b>Stimuli:</b></p> <ol style="list-style-type: none"> <li>a) Love, money, lady, promise, warrior, Jamaica, youths, car, abuse, soldier, hate, God, man, justice</li> </ol> <p><b>3. Reflection – 5 Mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will open a discussion about the nature of Popular Theatre using the questioning technique: <ol style="list-style-type: none"> <li>a) How many of you like dancing?</li> </ol> </li> </ul>	<p><b>Sound Clash</b></p> <ul style="list-style-type: none"> <li>✓ Vocal warmup</li> <li>✓ Developing participants Response to stimulus</li> <li>✓ Group synergy/team building</li> </ul> <p><b>Reflection</b></p>
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<p>2. Devising: Creating a drama through improvisation and experimentation:</p> <ul style="list-style-type: none"> <li>○ It starts with an idea/concept/topic, not with a script</li> <li>○ It is created collaboratively</li> <li>○ It is created by the performers</li> <li>○ the process and the final product are of equal importance</li> </ul> <p> <b>Facilitator's Takeaway Tips</b></p> <p> <i>It is important for Master Trainers to encourage brainstorming, but they must be able to control such activities. Every idea will have merit but not all will be useable. The Master Trainer must be able to keep the participants on target.</i></p> <p> <i>Facilitators are encouraged to give examples, it may be personal, during discussions and demonstrations. This will help participants to invest in the process and subsequently product.</i></p> <p> <i>Devised work is highly experimental and requires a lot of improvisation. The Master Trainer must be able to keep participants interested in the process.</i></p> <p> <i>The Master Trainer cannot demonstrate</i></p>	<ul style="list-style-type: none"> <li>b) As the music changed, did you have to think about what movements to do?</li> <li>c) Which type of music do you remember moving to?</li> <li>d) How did it make you feel?</li> <li>e) Which style of music gave you the kind of vibe you like?</li> <li>f) Who are what is pheasant?</li> </ul> <p><b>4. Main Discussion – 30 Mins</b> (pg.7-8, 20-22 Content Bank)</p> <p><input type="checkbox"/> <b>Popular Theatre</b> uses popular language, that is, the language of the people. Therefore, as we <i>devise</i> our performances, participants should aim to incorporate the popular language, language of the community. The language of the people is deeply rooted in our cultural expressions, in the popular songs, rhythms, in our poetry, and our dances.</p> <p><input type="checkbox"/> Popular language will help the audience identify with you story. It will help to make your story theirs. The language of your story becomes their mission</p> <p><input type="checkbox"/> <b>Song/Music-</b> Participants may incorporate songs in their devised work. The form of expression can be used in a variety of ways:</p> <ul style="list-style-type: none"> <li>○ <i>Pre-performance – presenting songs that matches the theme of the performance can be played before and during the performance to help set the atmosphere and mood.</i></li> <li>○ <i>As an extension of character dialogue to let us hear how they feel and what they are thinking.</i></li> <li>○ <i>The song/music used can be originals or established pieces or a remix on a rhythm that the audience/community will identify with.</i></li> <li>○ <i>Music/song can be used to create desired moods through the performance.</i></li> </ul>	<p>✓ <i>To establish how cultural references makes a subject matter relatable.</i></p> <p><b>Devised Drama</b></p> <p>✓ <i>A performance that is created through improvisation that will include, song/music, poetry and other cultural expressions</i></p> <p>✓ <i>Various drama modes or conventions can be applied to enhance the presentation. This</i></p>
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	<p>exercise.</p> <ol style="list-style-type: none"> <li>Each group will be provided with a scenario describing: <ul style="list-style-type: none"> <li>A character</li> <li>A challenging situation that he/she finds himself in (For e.g., sexual abuse, physical abuse, poverty, peer pressure)</li> </ul> </li> <li>Participants, as a small group, will aim to write the verse and chorus of a song or two stanzas of a poem. The pieces must capture the character's/persona's feelings and what the character wants. <ul style="list-style-type: none"> <li><i>To facilitate the devised piece, the group must use <b>brainstorming</b> as a part of their process</i></li> </ul> </li> <li>Whatever is written must include: <ul style="list-style-type: none"> <li><i>Patois</i></li> <li><i>current slang</i></li> <li><i>a hook, repetitive catchy phrase</i></li> </ul> </li> <li>The groups will report on their devised process and share what they were able to come up with.</li> </ol> <p><b>6. Reflection – 20 Mins</b></p> <ul style="list-style-type: none"> <li>The Master Facilitator will lead a brief reflection, invite the groups to share briefly how they arrived at their songs and or poem: <ul style="list-style-type: none"> <li>Did you go with your first idea?</li> <li>Did you have any challenge agreeing what idea to use?</li> <li>How easy was it come up with the lyrics or words?</li> <li>When you sing/say the words of the piece, how does it make you feel?</li> <li>As the audience, when you watched the presentations, how did the words you were hearing made you feel? Or what did it make you think about?</li> </ul> </li> </ul>	<p><i>choices collaboratively</i></p> <ul style="list-style-type: none"> <li>✓ <i>Developing the skill of shaping characters</i></li> <li>✓ <i>Developing storytelling techniques</i></li> <li>✓ <i>Developing an appreciation for the use of popular language in devised works</i></li> </ul> <p><b>Evaluation</b></p> <ol style="list-style-type: none"> <li>What do I know now about popular theatre?</li> <li>How do I come up with ideas for my devised work?</li> </ol>
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	<b>Question &amp; Answer/Journaling/Vlogging – 10 Mins</b> <ol style="list-style-type: none"> <li>Participants will be allowed to ask questions pertinent to the session.</li> <li>Participants may journal (written or electronic) aspects of the session experience.</li> </ol>	<ol style="list-style-type: none"> <li>Am I able to support my group in coming up with ideas and selecting the best option?</li> <li>Am I able to contribute to devising a piece of theatre work?</li> </ol>
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## TOPIC: Rehearsals and Principles of Staging

Session 8	Workshop Activities	Aim of Activity
<b>Aim:</b> <ol style="list-style-type: none"> <li>To discuss principles of staging a performance</li> <li>Exploring the principles of movement.</li> <li>To explore managing the rehearsal process.</li> </ol> <b>Expected Outcome:</b> <ol style="list-style-type: none"> <li>Participants will be able to identify the different areas of the stage.</li> <li>Participants will be able to demonstrate the principles of stage usage.</li> <li>Participants will be able to demonstrate an ability analyze their work throughout the improvisation and rehearsal process.</li> </ol>	<b>1. Warmup – 15 mins</b> <ul style="list-style-type: none"> <li>The Master Facilitator will invite one participant to lead the warmup activity.</li> </ul> <p style="text-align: center;"><i>OR</i></p> <ul style="list-style-type: none"> <li>The participants will be asked to move about the space casually avoiding physical contact. The Master Facilitator will give the following number commands:             <ul style="list-style-type: none"> <li>1- speed up</li> <li>2 – change direction</li> <li>3 – slow down</li> <li>4 – stop</li> </ul> </li> </ul> <p><i>This is repeated for a few cycles</i></p> <ul style="list-style-type: none"> <li>Participants will be invited to stand with their feet shoulder length apart; arms at the side, chin centred (not dropped towards the chest or raised).:             <ul style="list-style-type: none"> <li>Use finger to massage the entire face.</li> <li>Inhale through the nostrils for 4 counts and exhale through the mouth for 4 counts.</li> <li>Inhale through the nostrils for 4 counts and exhale</li> </ul> </li> </ul>	<b>Warmup</b> <ul style="list-style-type: none"> <li>✓ Physical warm up</li> <li>✓ Mental readiness</li> <li>✓ Respond to stimuli</li> <li>✓ Encouraging proper breathing technique. This will help with sound production</li> <li>✓ Relaxation</li> <li>✓ Command of the body as an instrument.</li> <li>✓ Facilitators developing the skill to lead sessions and rehearsals warmups.</li> </ul>



<p>3. Like the areas of the stage, every position of the actor's body communicates a different degree of strength (pg.24-26, Content Bank)</p> <p> <b>Facilitator's Takeaway Tips</b></p> <p> Master Trainers will need to supervise the participants use of the stage. The full impact of the performance is directly connected to how the stage is used.</p> <p> The movements on the stage, even if it is improvised, it should not be random. Movements must be intentional. Movements must be direct to illicit a specific reaction from the audience.</p>	<p><i>The facial expressions are lost in this position.</i></p> <p>e) <i>Full back – the weakest body position. It should be avoided unless it is intentionally being used for drama effect; to create suspense.</i></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants get into pairs to use their bodies and movements to create <b>Silent Scenes</b> using the following scenarios:             <ol style="list-style-type: none"> <li>1. Player A stands full front down stage centre. Player B, enter upstage centre and cross to player A. Player A looks at B without turning, then continue looking into the audience.</li> <li>2. Player A stands full front down stage centre. Player B, enter upstage centre and cross to player A. Player A looks at B without turning, then to face down stage left with his/body in ¼ open left position.</li> <li>3. Player A stands full front down stage centre. Player B, enter upstage centre and cross to player A. Player A looks at B without turning, crosses all the way down stage left and faces the audience full front.</li> <li>4. Player A stands full front down stage centre. Player B, enter down stage right and cross to player A. Player A looks at B without turning, then turns to face stage left in a profile left.</li> <li>5. Player A stands full front down stage centre. Player B, enter down stage right and cross to player A. Player A looks at B without turning, then crosses down stage right and stops with body in a ¼ open right position. Player B then cross and</li> </ol> </li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>Assessing the impact of the use on body and movement on a performance, or moment on stage</i></li> <li>✓ <i>Exploring how to create impactful moments and stories</i></li> </ul>
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	<p>stands behind play A down stage right.</p> <p>6. Player A stands full front down stage centre. Player B, enter down stage right and cross to player A. Player A looks to face player B in profile right position while player B is in profile left position.</p> <p>✚ After each performance The Master Facilitator will ask:</p> <ul style="list-style-type: none"> <li>○ <i>What 'story' is being communicated?</i></li> <li>○ <i>What gave the impression that that is the story?</i></li> <li>○ <i>What communicated the story, good acting or effective use of the body and movements?</i></li> </ul> <p>✚ The characters' dialogue is one of the main ways the audience gets the story. It is one way to get the plot moving. However, the actors' movements; how they use their bodies, and the relationships seen in the positioning of their bodies also help to communicate meaning and a story to the audience.</p> <p><b>3. Devising Rehearsal – 40 Mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to return to their <b>Devising A Moment</b> group, from the previous session.</li> <li>▪ Participants will be invited to improvise or devise a short dialogue that could lead to character to say/sing the words of the poetry/song developed in the previous session.</li> <li>▪ Each group will aim to rehearse and present this scene incorporating the principles of staging and the performers body position previously explored.</li> <li>▪ Participants may incorporate another convention or mode.</li> <li>▪ The groups may incorporate a piece of furniture or prop.</li> </ul>	<p><i><b>Devising Rehearsal</b></i></p> <p>✓ <i>Encouraging focused rehearsal</i></p> <p>✓ <i>Developing devising techniques, to include</i></p>
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	<ul style="list-style-type: none"> <li>▪ After each presentation, the audience will be invited to offer a suggestion or two, <b><i>based on the principles being explored</i></b>, as to how the group could make the scene more impactful on the audience. The presenters accept the suggestion and then will give a spontaneous presentation applying the suggestion to see how it impacts their choice and story by extension.</li> <li>✚ Rehearsals must have clearly defined goals. Without specific focus, improvisations could run unnecessarily long.</li> <li>✚ Rehearsals should allow for experimentation. However, as players improvise and experiment, the principle for stage usage and actor/performers body positions must be practice. Intentional use of these principles will improve the performance, and the quality of the rehearsal.</li> </ul> <p><b>4. Reflection – 20 Mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will lead a brief reflection, inviting the groups to share how they developed and deepen devising with their songs and or poem:             <ul style="list-style-type: none"> <li>○ Did you go with your first idea for developing the dialogue and staging the piece?</li> <li>○ Were you able to build on an idea someone initiated?</li> <li>○ Did the dialogue and movement help to deepen the meaning of the lyrics or words for you as the performer?</li> <li>○ How do you feel about the staging choices you made?</li> <li>○ As audience, how do you feel about the movement choices that you saw?</li> </ul> </li> </ul> <p><b>Question &amp; Answer/Journaling/Vlogging – 10 Mins</b></p> <p>1. Participants will be allowed to ask questions pertinent to</p>	<p><i>improvisation</i></p> <ul style="list-style-type: none"> <li>✓ <i>Developing the use of drama modes or conventions</i></li> <li>✓ <i>Giving context to a dramatic moment</i></li> <li>✓ <i>Incorporating prop and set pieces to improve the impact of a performance of moment on stage</i></li> </ul>
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	<p>the session.</p> <p>2. Participants may journal (written or electronic) aspects of the session experience.</p>	<p><b>Evaluation</b></p> <ol style="list-style-type: none"> <li>1. What do I know now about using a stage?</li> <li>2. What do I know now about establishing character relationships onstage?</li> <li>3. What do I need to remember as I am improvising and devising my scenes to make the presentation impactful on the audience?</li> </ol>
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## TOPIC: Evaluating the Process and Performance

<i>Session 9</i>	<b>Workshop Activities</b>	<b>Aim of Activity</b>
<p><b>Aim:</b></p> <ol style="list-style-type: none"> <li>1. To discuss the role of reflection and evaluation in session planning.</li> <li>2. To explore setting objective and evaluation criteria.</li> <li>3. To discuss the value of post-performance reflection on measuring social change.</li> </ol> <p><b>Expected Outcome:</b></p> <ol style="list-style-type: none"> <li>1. Participants will be able to write</li> </ol>	<p><b>1. Recap – 15 mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to sit in a circle for a recapping process.</li> <li>▪ The participants will be invited to write on a flip chart or whiteboard what they recall about steps of <i><b>The Theatre for Development Process:</b></i> <ol style="list-style-type: none"> <li>a. Engaging participants</li> <li>b. Identifying and agreeing on Issues</li> <li>c. Agreeing on objectives and settings goals</li> <li>d. Discussing the issue/Sharing Stories</li> <li>e. The playmaking process</li> <li>f. Rehearsal and presentation</li> <li>g. Evaluation</li> </ol> </li> </ul> <p>(pg.9, Content Bank)</p>	<p><b>Recap</b></p> <ul style="list-style-type: none"> <li>✓ <i>Reviewing the T4D process</i></li> <li>✓ <i>Making connection between the T4D process steps and objective writing.</i></li> <li>✓ <i>Discussing the value of planning sessions based on objectives.</i></li> </ul>

<p>specific session objectives.</p> <ol style="list-style-type: none"> <li>Participants will be able to select activities based on specific objectives.</li> <li>Participants will be able to demonstrate an understanding of the value of evaluation to the T4D process.</li> <li>Participants will be able to discuss the process involved in post-performance reflection and evaluation process.</li> </ol> <p><b>Resource Material:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Whiteboard/markers</li> <li><input type="checkbox"/> Projector</li> <li><input type="checkbox"/> Computer</li> <li><input type="checkbox"/> Flip chart</li> <li><input type="checkbox"/> Markers</li> <li><input type="checkbox"/> Objective template worksheet</li> <li><input type="checkbox"/> Ring Light</li> <li><input type="checkbox"/> Speaker Boxes (Bluetooth)</li> </ul> <p><b>Content Coverage</b></p> <ol style="list-style-type: none"> <li>Session Objectives</li> <li>Objectives must be clear</li> <li>Facilitators must set specific objectives for sessions and activities</li> <li>Sessions and activities must be evaluated to determine if expectations were met</li> <li>Objectives drive session outcome</li> </ol>	<ul style="list-style-type: none"> <li> The Master Trainer as facilitator must have a clear set of objectives prior to entering the facilitation process. He/she needs to have an informed position on the social issue the process is intended to address.</li> <li> As the process progresses, the facilitator may develop a deeper understanding of the specifics of the issues as it relates to the specific community and participants. As such, their objectives may overtime need to be adjusted.</li> <li> The facilitator must guide the participants in setting objectives; objectives related to the issue, that is, the changes they hope for. Also, there must be clear objectives related to the play to be created; specifically, who it is targeting and what they are hoping to achieve.</li> <li> Assessment and evaluation must be ongoing. This is one way of measuring where the sessions are achieving their purposes.</li> </ul> <p><b>2. Ongoing Areas for Evaluation – 20 Mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to consider the areas of the process that needs continuous assessment or evaluation.</li> <li><input type="checkbox"/> <b>Session activities –</b> <ul style="list-style-type: none"> <li>✓ Am I asking open ended questions?</li> <li>✓ Am I making suggestions to the participants that leads to them creating their own ideas?</li> <li>✓ Are my explanations clear?</li> <li>✓ Am I keeping discussions on track?</li> </ul> </li> <li><input type="checkbox"/> <b>Sessions –</b> <ul style="list-style-type: none"> <li>✓ Are the group members agreeing with each</li> </ul> </li> </ul>	<p><b><i>Ongoing Areas for Evaluation</i></b></p> <ul style="list-style-type: none"> <li>✓ <i>Examining evaluation type questions.</i></li> <li>✓ <i>Establishing the aspect of the T4D process that requires evaluation.</i></li> </ul>
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<p>6. Audience Participation</p> <ul style="list-style-type: none"> <li> T4D is gear towards dialogue</li> <li> Facilitators and participants must plan towards engaging the audience in discussion about the presentation</li> <li> The dialogue with the audience is an opportunity for evaluation and further goal setting.</li> </ul> <p><i>(pg.29, Content Bank)</i></p> <p> <b>Facilitator's Takeaway Tips</b></p> <ul style="list-style-type: none"> <li> <i>Set clear objectives and evaluate based on those objectives.</i></li> <li> <i>Involve participants in the goal setting exercises.</i></li> <li> <i>Discuss session and activity objectives with the participants and encourage them to assess their achievement and progress based on agreed objectives</i></li> </ul>	<p>other regarding the direction of the play?</p> <ul style="list-style-type: none"> <li>✓ Is the performance preparation target being met?</li> <li>✓ Are session objections being met</li> <li>✓ Are session activities being executed as planned?</li> </ul> <p>❑ <b>The story/plot</b></p> <ul style="list-style-type: none"> <li>✓ Based on the intended audience, will this story be impactful?</li> <li>✓ Are the acting and theatrical choices being made engaging?</li> <li>✓ Is the storyline sequential and easy to follow?</li> </ul> <p>❑ <b>The performance</b></p> <ul style="list-style-type: none"> <li>✓ Was the animation principle applied?</li> <li>✓ Was the audience informed that a discussion would follow the performance?</li> <li>✓ Did the audience participate in the discussion?</li> <li>✓ Were the responses indicating that the audience is seriously considering the solutions presented by the drama?</li> </ul> <p> Evaluation must be based on previously established objectives.</p> <p><b>3. Planning Session and Activity Objectives – 45 Mins</b> <i>(pg. 29, Content Bank)</i></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to discuss using specific objectives to guide the session and activities</li> </ul> <ul style="list-style-type: none"> <li> An objective should describe what participants should know or be able to do at the end of the activity or session; that they couldn't do before.</li> <li> It is useful if the objectives are made known to the</li> </ul>	<p><b><i>Planning Session and Activity Objectives</i></b></p> <ul style="list-style-type: none"> <li>✓ <i>Practice writing objectives</i></li> <li>✓ <i>Reinforce session and activity planning</i></li> </ul>
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<p> <i>Master Trainers should facilitate audience dialogue practice sessions with participants prior to the performance.</i></p> <p> <i>The Master Trainer can assist the participants to orchestrate using <b>audience plants</b> – participants to sit in the audience acting as audience members to help steer the performance discussion.</i></p>	<p>participants. This will help to give them a sense of direction and reason to invest in the activity and session(s) by extension. The objectives must be very clear.</p> <p> Facilitators should aim to write specific objectives.</p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to work in small groups to write an objective or two. Each group will write an objective for: <ul style="list-style-type: none"> <li>I. A ‘getting to know you’ session</li> <li>II. A plot brainstorming session</li> <li>III. A rehearsal session</li> </ul> <p><i>(pg.119, Appendix)</i></p> </li> <li>▪ The Master Facilitator will invite the groups to share their written objectives. The participant will briefly examine: <ul style="list-style-type: none"> <li>○ The verbs that were used</li> <li>○ The skills and attitude they address</li> <li>○ The expected outcomes</li> </ul> </li> </ul> <p><b>4. Audience Discussion – 20 Mins</b></p> <ul style="list-style-type: none"> <li>▪ A feature of T4D is to enter discussion with the audience after the performance. This discussion serves a two-fold function. One function to evaluate the performance. <ul style="list-style-type: none"> <li>○ For audience discussion, the choice can be made to divide the audience into smaller groups to have discussions.</li> <li>○ Decide which participant(s) will lead the discussions.</li> <li>○ Decide on the questions to be used to get feedback.</li> </ul> </li> </ul> <p> The aim of T4D is <b>dialogue</b>. The aim of the performance is to convey ideas that need dialogue on</p>	<p><b><i>Audience Discussion</i></b></p> <ul style="list-style-type: none"> <li>✓ <i>Exploring audience participation as a part of the T4D process.</i></li> <li>✓ <i>Exploring audience participation technique.</i></li> <li>✓ <i>Considering dialogue</i></li> </ul>
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	<p>a community level. The discussion with the audience after the performance will suggest whether the performance was successful.</p> <ul style="list-style-type: none"> <li>✚ The participants can take the feedback and modify aspect of the performance to make it more effective and re-present it to the audience. This could be adjustments to lines spoken by the characters, the convention or mode used to communicate an idea or thought.</li> <li>✚ The facilitator will need to prepare the participants for this portion of the process.</li> </ul> <ul style="list-style-type: none"> <li>▪ The participants will need to ask themselves leading questions after the discussion with the audience: <ul style="list-style-type: none"> <li>○ Did the audience disagree with our point of view about this problem? Why?</li> <li>○ Did seeing our play cause them to change their thinking in anyway?</li> <li>○ Has our way of thinking about this problem change? Why and how?</li> <li>○ Was it useful for us to show them the play or not? Why and how?</li> <li>○ Have we learned anything about the problem from our discussion?</li> <li>○ Do we need to change anything about the play, incorporate their suggestions, or rethink the story/characters as a result of this new insight?</li> <li>○ What next do we need to do?</li> </ul> </li> </ul> <p><b>5. Question &amp; Answer/Journaling/Vlogging – 10 Mins</b></p> <ul style="list-style-type: none"> <li>▪ Participants will be allowed to ask questions pertinent to the session.</li> <li>▪ Participants may journal (written or electronic) aspects of the session experience.</li> </ul>	<p><i>with the audience as an opportunity for evaluation and performance adjustment.</i></p> <p><b>Evaluation</b></p> <ol style="list-style-type: none"> <li><b>1.</b> What do I understand about using objectives as a guide?</li> <li><b>2.</b> Can I set objects or</li> </ol>
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		<p>session outcomes?</p> <p><b>3.</b> How can I interact with the audience?</p> <p><b>4.</b> How can I use dialogue with the audience to inform the success of the process?</p>
<b>TOPIC: Using the Training Manual as a Resource</b>		
<b>Session 10</b>	<b>Workshop Activities</b>	<b>Aim of Activity</b>
<p><b>Aim:</b></p> <ol style="list-style-type: none"> <li>To review content covered in previous sessions.</li> <li>To explore the training manual as a resource tool.</li> </ol> <p><b>Expected Outcome:</b></p> <ol style="list-style-type: none"> <li>Participants will be able to recall content from previous sessions and discuss its application.</li> <li>Participants will be able to discuss what they know and what they need to know.</li> <li>Participants will be able to use the manual as a resource tool.</li> <li>Participants will be able to identify credible sources of information to support their research.</li> </ol> <p><b>Resource Material:</b></p> <ol style="list-style-type: none"> <li>Whiteboard/markers</li> <li>Projector</li> <li>Computer</li> <li>Flip chart</li> </ol>	<p><b>1. Facilitators Challenge Quiz – 15 mins</b></p> <ul style="list-style-type: none"> <li>The Master Facilitator will invite the participants to roleplay contestants on a game show.</li> <li>The two groups assume a group name and compete answering quiz questions based on content covered over the course of training sessions. <i>(pg.120-121, Appendix)</i></li> <li>Each team of contestants will be given a set number of questions on a sheet of paper per round. If a projector is available, the questions can be projected. Each round will require contestants to answer the questions within a set time, starting with 30 seconds periods. As the questions become more challenging, the time will be increased to 60 and 90 seconds.</li> <li>The answer must be written on the sheet of paper. The group can choose to have one person to write. At the end of each timed period, the contestants must clearly put away their pencil/pen to prevent cheating.</li> <li>The leader will read questions and the groups</li> </ul>	<p><b>Facilitators Challenge Quiz</b></p> <ul style="list-style-type: none"> <li>✓ <i>Reviewing the content covered during the previous sessions</i></li> <li>✓ <i>To clarify any lingering misconceptions</i></li> <li>✓ <i>Reinforce previous learning</i></li> </ul>

<p>7. Markers 8. Training Manual Samples 9. Ring Light 10. Speaker Boxes (Bluetooth)</p> <p><b>Content Coverage</b></p> <ol style="list-style-type: none"> <li>Sessions 1-9 Content: <ul style="list-style-type: none"> <li>Recap and Reflection of topics, activities, learning outcomes</li> </ul> </li> <li>Using the Manual as a Resource Material <ul style="list-style-type: none"> <li>Content Bank</li> <li>Game Resources</li> <li>Glossary</li> <li>Online Resources</li> </ul> </li> <li>Additional Recourses <ul style="list-style-type: none"> <li>Researching information</li> <li>Citing credible sources</li> <li>Identifying sources that may not be trustworthy</li> </ul> </li> </ol> <p> <b>Facilitator's Takeaway Tips</b></p> <p> No need to feel overwhelmed. The Master Trainer does not have to know everything about the problems related</p>	<p>alternate sharing their answers will be awarded a point for each correct response</p> <p> The facilitator will note the questions that the contestant/participants have gotten incorrect, could not answer and or produced an incomplete response.</p> <p> The facilitator can consider an efficient way of rewarding both groups</p> <p><b>Quiz Reflection – 15 Mins</b></p> <ul style="list-style-type: none"> <li>The facilitator will invite the participants to review the questions that as contestants got incorrect, could not answer and or produced an incomplete response.</li> <li>The facilitator will ask the group of participants to offer the correct, complete or more appropriate answers.</li> <li>As the questions and answers are reviewed, the facilitator will point to sections of the content bank/manual where the answer could be found.</li> </ul> <p><b>2. Applying the Principles – 25 Mins</b></p> <ul style="list-style-type: none"> <li>The participants will be invited create two or three groups (it can be the same groups from the previous exercises in other sessions)</li> <li>Each group will devise a 5-7 minute long skit based on gender-based violence. The protagonist may be male or female.</li> <li>The participants may use ideas from the <i>Tell Me the Story, Page from a Journal, or the Devising a Moment Exercises</i> or brainstorm an original concept.</li> </ul> <p>In the groups:</p> <p> The participants will need to discuss and</p>	<ul style="list-style-type: none"> <li>✓ Clarify misconceptions</li> <li>✓ Reinforcing previous learning</li> <li>✓ Using the manual as a guide and point of reference</li> </ul> <ul style="list-style-type: none"> <li>✓ To practice the principles and concept explored in previous session</li> <li>✓ To simulate a practical T4D process and performance</li> </ul>
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<p><i>to the social issues. There are sources for trainers to find information to support their planning, discussions and play content.</i></p> <p> <i>If you are asked a question for which you don't have the answer, be truthful and asked for some time</i></p> <p> <i>to provide the best response.</i></p> <p> <i>Master Trainer can consult other persons who can act as support and resource persons to the participants.</i></p>	<p>agree on their storyline. They are to use the information from the previous sessions on the Playmaking Process to assist.</p> <p> The presentation must include the use of no less than <i>two of the drama modes</i> explored or described in the manual. These conventions must be used to enhance the interest and edutainment value of the skit.</p> <p> In the presentation, a character must present a piece of information that is not factual. It may be a common cultural mind set and or perception often presented as fact. This piece of information must be corrected by another character.</p> <p> Animation technique must be used in the presentation.</p> <p> One or two group members must rehearse to be an <i>audience plant</i>.</p> <p> At the end of the presentation, the performers aim engage the audience in a discussion, to bring them further into the performance and T4D experience.</p> <p> The facilitator should post these requirements to serve as a visible reminder as the groups rehearse in their individual spaces. The information can be noted on a flip chart, whiteboard or projected or other electronic form.</p> <p><b>3. Presentation of Skits – 30 Mins</b></p> <ul style="list-style-type: none"> <li>▪ Each group will have an opportunity to arrange the performance space and present their skits.</li> </ul> <p><b>4. Reflection – 20 Mins</b></p> <ul style="list-style-type: none"> <li>▪ The participants will be invited to critique each other's</li> </ul>	<p>✓ Performance and</p>
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	<p>presentation. They will be asked to speak directly about:</p> <ul style="list-style-type: none"> <li>○ The content of the piece</li> <li>○ The effective use of the drama modes/theatre conventions including animation</li> <li>○ Response of the audience to the presentation and information</li> </ul> <ul style="list-style-type: none"> <li>▪ The participants will be invited to reflect on their rehearsal process as well. The reflection should include thoughts on how the training over sessions 1-9 influenced the <b><i>Applying the Principles</i></b> activity (<i>brainstorming, rehearsal and presentation</i>)</li> </ul> <p><b>5. Question and Answer Rap Session – 10 Mins</b></p> <ul style="list-style-type: none"> <li>▪ The Master Facilitator will invite the participants to raise any issue, questions, apprehensions that may not have been previously addressed. Where applicable, the manual will be referenced as source to support queries.</li> <li>▪ The Master Facilitator will field responses from the participants regarding their sense of readiness to lead as Master Trainers. Where applicable, the manual as source for support. <ul style="list-style-type: none"> <li>○ On a scale of 1-10, 10 being most prepared, 1 being least prepared, how ready for the Master Trainer role would you say you are?</li> <li>○ Is there anything about the process you are unsure about?</li> <li>○ Is there anything about your role that you are unsure about?</li> <li>○ Is there any challenge that might arise that you are apprehensive or nervous about?</li> </ul> </li> </ul> <p><b>6. Journaling/Vlogging – 10 Mins</b></p> <ul style="list-style-type: none"> <li>▪ Participants will be allowed to ask questions pertinent to the session.</li> </ul>	<p>staging practice</p> <p>✓ Simulating audience interaction</p>
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	<ul style="list-style-type: none"> <li>▪ Participants may journal (written or electronic) aspects of the session experience.</li> </ul>	<b>Evaluation</b> <ol style="list-style-type: none"> <li>1. How ready do I feel to lead a session as a Master Trainer?</li> <li>2. How confident am I acting as an information source?</li> <li>3. Do I know how to vet my information sources?</li> </ol>
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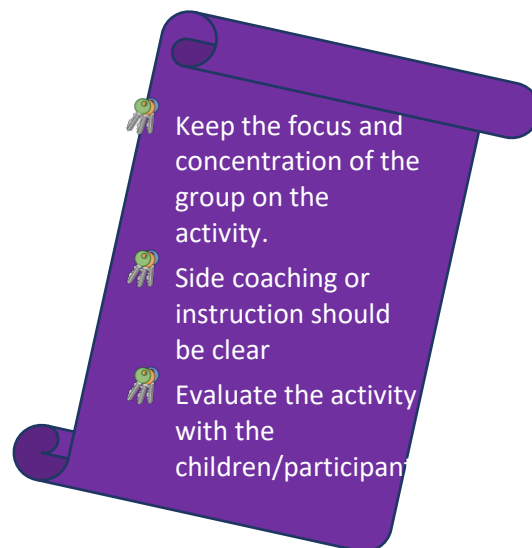
# Theatre Games

Theatre games are important to the facilitation of the Theatre for Development process and experience. To begin with, games foster an environment of freedom and fun. Theatre is helpful in eliminating fears and apprehension among participants.

The facilitator is at liberty to make adjustment to the standard description of games to suit the participant being engaged. Remember to be sensitive to cultural norms. This includes matters such as touching, gender norm and other issues. The facilitator may adjust exercises as needed to ensure the maximum involvement of the participants.







## Consideration when Choosing Games and Exercises

1. Be aware of the abilities/disabilities /capabilities of the participants of the group.
2. Know what kind of space and accommodation you will be working in
3. Note if the games are moderately safe – we wouldn't want anyone to get hurt
4. Justify the purpose to yourself and to the children/participants
5. If you need materials – pieces of cloth, paper, a ball – keep them handy
6. Take note of the duration you have for a game and the time it would take to play it
7. Be ready with both 'warm up' and 'cool down' games. You may need 'warm up' games with lot of 'action' to energize or wake up after a long session. Or you may need 'cool down' exercises to relax and bring in the focus of a highly energetic group



Games can be useful for training or rehearsals. Games can be used to stimulate the improvisation process or help solve acting problems. Games are excellent for technique and skills-building.

## Common Game Categories

-  Trust building
-  Ensemble building
-  Observation and movement
-  Improvisation
-  Emotional availability
-  Physical warm-up

## ***TRUST BUILDING***

### **The Lift**

A player lies on the floor with the group surrounding her or him. Each member of the group is responsible for lifting a part of that player's body. The group lifts the player gradually up over their heads and around the room. Rotate players until all have participated.

### **The Jump**

The group stands in two lines facing each other, approximately 30 centimetres apart with arms extended and spread to create a 'landing field'. One at a time, players jump from a chair or a table (approximately one metre off the ground) into the arms of the group. Caution: the group must be sure to cushion the jumper's landing. Rotate until all have participated as jumpers.

### **The Blind Run**

The group lines up across one end of a large room. One blindfolded player runs towards the line of people. The others gently catch and stop the player as she or he gets to them. Rotate until all have participated as runners.

### **The Blind Circle**

The group forms a tight circle around a player in the centre, whose eyes are closed, and feet are together. Participants in the circle pass the player in the centre around while she or he completely relaxes and allows the group to move her or him. Rotate until all have participated in the centre.

## ***ENSEMBLE BUILDING***

### ***One Voice***

Teams of two to four people line up one by one on the stage. Their arms should be over their teammate's shoulders, and they face the other players and the facilitator. All the members of a team will speak together as one voice, with no set script. The team should speak slowly and try to maintain eye contact with each other. No one player should try to lead – this is about ensemble and trust. There are several ways to play this game. One way is for the facilitator to ask the team to tell a story (the facilitator can determine the topic), speak as an expert on a topic, or answer questions from the group. Another way is to have two teams on stage improvise a scene as two characters.

### ***Story Telling I***

With the players in a circle, the facilitator calls out the title for a story. The players in the circle tell that story, with each player saying one word at a time as the story travels around the circle.

### ***Story Telling II***

Proceed as above, only a player tells the story up to certain point and passes it to the player to the right, who continues the story until passing it again.

### ***Gibberish Story Telling***

Proceed as above, only give no title to the story. A player begins and passes the story as before, only it is spoken in gibberish – no real language is used. At the end, everyone can write down what they think the story was about and compare their ideas.

### ***Movement***

A player in the circle shows a physical movement to the player on the right. One by one, each player copies it and sends it on until it gets back to its originator, at which point the player on the right begins a new movement and sends it around the circle. Variation: Add sound with movement.

### ***Zip, Zap, Zop***

The group stands in a circle. The player who starts points across the circle to another player, makes eye contact, and says, ‘Zip’. The receiving player points to another person, makes eye contact, and says, ‘Zap’. The new receiving player points across the circle and says, ‘Zop’. The game continues with the words passed in this order. Players should try to pass the proper word smoothly. This can also be played as an elimination game (i.e., if the receiver speaks incorrectly, he or she is out of the game).

### ***Hot Seat***

Three players sit side by side. The players on the left and right are instructed to compete for the attention of the player in the middle by whatever means necessary (within reason and without physically touching the player in the middle at any time).

### ***The Huddle***

Have the players stand close together, with their arms around each other’s shoulders (called a huddle). Ask them to close their eyes and be silent while you lead them through a minute of deep inhales and exhales. When everyone is relaxed, ask the players to move out from the huddle, continuing to close their eyes and staying physically connected, if they can. Ask them to get a sense of the room. Where are the other players? Where are they in relation to everyone else? Tell them to explore the stillness and the energy of the group. After a few minutes, remove a few players, who can then open their eyes and observe what is happening. To end, have everyone open their eyes and discuss the exercise.

## ***OBSERVATION AND MOVEMENT***

### ***Awakening***

The players lie on the ground with their eyes closed. Players are told to open their eyes and see the world with new eyes, exploring their own bodies and environment as if for the first time. Gradually, players sit up, stand, etc. This exercise should last at least 30 to 45 minutes.

### ***Animal Exercise***

Divide into groups of four or five players. Each player in the group picks an animal they want to become. In this exercise, groups are confined to specific boundaries and, for a designated time,

explore their animal and their relationships to other animals in their group. Discuss the exercise and its application to working with characters, etc.

### ***Moving through Space***

Participants begin to walk around the room. The facilitator calls out physical states – such as a shift in tempo, heaviness, lightness, larger, smaller, tightness, jerkiness, bubbles, traveling through a cloud, etc. – and the players respond with their bodies as they move around the space.

### ***Stillness to Speed***

Ask the players to run around the room at full speed. At a cue from the facilitator, everyone freezes and becomes still and silent. At the next cue from the facilitator, the group runs again.

### ***Tempo Changes***

Divide into groups of five to six players. In clearly defined areas, each group moves continually at the tempo called out by facilitator. ‘One’ is barely moving. ‘Ten’ is as fast as players can move. ‘Five’ is in the middle. The group must find the subtle tempo changes as the exercise progresses.

### ***Moving to Music***

The players spread around the room. The facilitator plays different pieces of music while the players explore how that music affects their bodies. After a few minutes, make those movements larger or smaller. Talk about how ‘feeling’ the tempo is related to scene work.

### ***Neutrality***

The players spread out around the room and try to find completely neutral positions for their bodies. The facilitator works with the players to find true neutral positions. Discuss how anything not neutral makes a statement.

### ***Clay Game***

Three players come forward and face the group in a neutral position. Three other players are ‘sculptors’ who take one player each and sculpt their bodies and faces. After a few minutes, the facilitator asks the statues to come alive as characters reflecting their new body changes.

### ***Fill in the Space***

The players are assigned the numbers one, two, or three. Working in a defined space and standing in a neutral position, the players fill in the space around them when their number is called. For example, the facilitator will call out, ‘Twos’ and everyone with the number two steps in to fill the empty areas between themselves and other players. Advanced version: The players work on three levels: low, middle, or high. The facilitator calls out, ‘Twos go low,’ ‘Ones go high,’ etc. and the players fill those spaces.

# ***IMPROVISATION***

## ***Frozen One-Liners***

The players move freely around room. The facilitator calls out, 'Freeze.' The facilitator goes around room and points to players one at a time, and players describe their frozen positions in one sentence.

## ***Statues***

The players work in pairs, positioned back-to-back. The facilitator calls out a word, feeling, issue, etc. (e.g., love, hate, joy, or sex). Then the facilitator counts to three. On three, the partners turn and instantly create a statue that expresses that word and freeze.

## ***Name Dance***

The players have 20 minutes to create a dance piece that uses their entire body to spell their name.

## ***Orchestra I***

One player is the conductor. Each of the other players personifies an instrument (e.g., trumpet or violin) with sound and body. The conductor leads the orchestra, using all players in the group.

## ***Orchestra II***

One player is the conductor, as above. The players divide into groups of three or four to create an original musical phrase (two or three measures is enough). First, the groups present their 'song' to the whole group, one at a time. Next, the conductor leads the group, fading groups in and out, going louder and softer, etc. The groups can add movement in the second round.

## ***Group Expression***

The facilitator calls out different states of being for the entire group to express themselves (either as a group statue or a moving mass). Some examples of states of being include powerful, light, expansive, heavy, angry, sad, happy, nervous, or drunk.

## ***Three Words***

The players divide into pairs. The facilitator calls out three words or phrases that do not relate (e.g., tree, rice, and schoolbooks). Player A must tell Player B a story using all three words. All the pairings do this exercise at the same time and within a limited timeframe. After the first round, the facilitator calls out three more words, and it is Player B's turn to tell a story, and so on.

## ***Word at a Time***

The players work in pairs. The facilitator gives the players a title of a story. Each pair creates the story together, one word at a time (for example, Player A: 'Once', Player B: 'upon', A: 'a', B: 'time', A: 'there', B: 'was', and so on).

## ***Third Person Enters the Room***

Two players are asked to improvise a scene and are given a relationship, conflict, location, and time of day. Meanwhile, a third player waits outside the room. She or he has only been told who

they are and what information or fact they will bring into the scene. When the facilitator lets the third player in, the players in the middle of their improvisation will have to adjust. Lead a discussion about how the third player affected the scene.

### ***Scene in Reverse***

Two players are asked to improvise a scene and are given a relationship, conflict, location, and time of day. The players must play the scene in reverse – starting with the last line, then the next-to-last line and continuing to the beginning of the story.

### ***Giving Scene Events***

Two players are asked to improvise a scene and are given a relationship, conflict, location, and time of day. They are also given an ‘event’. (For example, the scene is about two siblings whose father is sick with AIDS. One character gets a call from the hospital saying, ‘Come to the hospital, your father is very ill.’) By adding an event, the scene takes on added urgency.

### ***The Fairy Tale***

The entire group picks out seven or eight ‘elements’ to include in a fairy tale or traditional story (e.g., rain, wind, lightening, stampeding horses, falling trees, etc.). Each element should also be given a sound (e.g., clapping hands for rain). Next, the group should be divided in half, with one half planning the story (which should include all the elements), and the other half adding movements for each element (e.g., for the lightening flashing everyone jumps in the air with their arms straight up). After the groups have had a chance to plan and choreograph, bring the groups back together and have the story performed by the first group while the second group acts out the elements.

### ***Foreign Movie***

Two players work as ‘actors’ in a foreign movie while two players act as ‘dubbers’. The actors act a scene and the dubbers speak for them.

### ***Telling a Lie***

Two players face the group: They are children (siblings or best friends). The facilitator asks a question (e.g., ‘John, Susan, how did the dog get painted red?’) and the two children share the explanation. One starts, then turns to the other, who continues the story and passes it back, etc. The audience can ask questions at any time. The more outlandish the story, the more fun.

## ***EMOTIONAL AVAILABILITY***

### ***HASH*** (Happy – Angry – Sad – Happy)

Each player counts to ten. As they count, they move through the emotions: happy – angry – sad – happy. (For example, on 1-2-3 they might be happy, on 4-5 they might be angry, on 6-7-8 they might be sad, and on 9-10 they are happy again.) This exercise allows players to explore feelings and emotions. It can be modified to either five or 20 counts, or it can be substituted with lines of monologue instead of counting.



### ***Physical Impairment***

This exercise is useful when a player experiences a ‘block’ in the development of a scene or a particular character. The player is instructed to deliver his or her lines from the scene with some sort of physical restriction (e.g., two cast members hold down the player’s feet while she or he attempts to walk and deliver the lines, or several players form a human wall that the player attempts to get through

while delivering the lines). Caution: This exercise should only be used in a group situation where cast members have developed a sense of trust. The boundaries of the restriction must be simple, non-violent, and clear to the group. The facilitator must monitor them.

### ***Affect the Player***

The players divide into pairs. Each player is directed to elicit a specific feeling or set of feelings from his or her partner, but neither player is aware of the objective of the other (e.g., Player A makes Partner B feel confused, Player B makes Partner A feel elated). Players may be directed to elicit two different emotions from their partner. This exercise is most often done without talking, although actions, sounds, or gibberish may be used. The players are instructed to strongly and actively pursue their objective, while allowing themselves to be affected by the actions of their partner.

## ***OTHER GAMES***

### ***Mnemonic Names*** (Getting to Know You)

Players sit in a circle. · Each player thinks of a simple gesture or action that relates to them (examples: a bearded man might stroke his beard; someone who loves tennis might swing an imaginary racket). The Master Facilitator asks for group input and suggestions if a player is "stuck." These are visual mnemonics to help us remember names. One person in the circle says their name while doing the gesture; everyone in the circle then repeats the gesture and says the name simultaneously. The next person in the circle does the same, then everyone repeats that person's name and gesture, plus that of the first person. Continue adding on down the circle but stop after the 7th-9th person. Start a new sequence with the 8th-10th person and continue for 7-9 more names. Our brains can only hold so much information. When everyone in the circle has given their name and gesture, go around the circle non-stop with everyone saying the names and doing the gestures simultaneously. Everyone now rearranges themselves in the circle, and all simultaneously try to repeat the names and gestures in this new order.

### ***Rhythm Name Game*** (Getting to Know You)

Players sit in a circle. A leader is selected. The group will start by clapping to establish a beat for the *call and response* chant to be used in the game. A good beat pattern is a ***ta-ta, ta-ta (1-2)*** count like that used at the bass-line beat of a dancehall rhythm. The leader starts the chant with the other player as a chorus saying *“Rhythm, rhythm, keep the rhythm! “Rhythm, rhythm, keep the rhythm!”* When the leader is satisfied that everyone has picked up the rhythm, he or she will continue by calling the name of a player. For example: *“Hey Marlon”*. The player by the name Marlon must respond on the beat by say *“Hey!”*. The leader continues the chant with the question *“Who deh bout?”* Marlon must respond on the beat by simple calling another player’s

name, for example, “*Erica*”. The leader continues with “*Hey Erica*”. The player Erica with answer “*Hey*” and the question asked “*Who deh bout?*” by the leader. Erica may then call “*Michelle*” on the beat. If a player response out of the established timing, or is unable to call a name, the group then chants as a chorus “*O-U-T come out! “Rhythm, rhythm, keep the rhythm. “Rhythm, rhythm, keep the rhythm!”* That player must step out of the circle. The game continues until there is only one or two players remaining.

***Blind Stalker*** (warm-up/trust)

The people on the outside are spotters. Ideally there will be more than four spotters. Remember safety first. The people that are milling about in the centre of the room close their eyes and are asked to keep their hands at their sides. They continue to move about slowly bumping into each other with their eyes closed and being safely redirected towards the centre of the room by the spotters. This activity continues for a while once the milling group manages to remain quiet. Then one of the people with their eyes closed is selected as a vampire. The vampire will blindly mill about the room. When the vampire encounters another player, she will grab her by the wrist. The players are informed that if they are grabbed by the wrist, they yell out a scream, open their eyes and move to being a spotter. This continues until there are no players left in the center.

***Digits*** (warm-up/team building)

Everyone in the circle looks down at the ground and closes their eyes. Someone will count off the number one. Then someone else will count off the number two. No one knows who will speak the next number. If two people speak out at the same time, then the group must start again at one. It is common to try and count to twenty. Usually there is such rejoicing when twenty is counted to the warm-up is over.

***Free Association*** (warm-up/movement/improvisation)

The group can be structured in circles, and one person starts off by saying any word. The person to her left lets fly with the absolute first thing that comes to mind when they heard the previous word. There should be no pause to find “something funny” or to edit their thoughts.

***Hello*** (icebreaker/warm-up)

The players mill about the room. At some point the workshop leader asks them all the greet each other by shaking hands. Greet one person and move on, greet another and so on. This continues for a while. Then endow each of the greetings with an element. For example, “greet each other like you are long lost friends”. You can continue to endow the greetings with elements like: ex-lovers, someone you have a crush on, someone you are afraid of, someone you love, a smelly person, etc. The greetings can be embellished with emotions like: greet everyone angrily, greet everyone happily, greet everyone like you have a secret, greet everyone like you are a Rastafarian, etc. Have fun with it, and keep the greetings short and superficial.

***Pass Catch*** (warm-up/respond to stimuli)

Once everyone is in the circle make sure that they have enough space to move freely without accidentally clouting each other in the head. One player in the circle throws themselves into a bizarre stance and makes a corresponding noise along with it. This gesture is made to the player to their right in the circle. That player immediately reflects the gesture and noise, imitating the other player as best she can. Once she has done that she immediately turns around and creates a

new and wonder gesture and noise to the player to her right. The process is repeated and goes around the circle for a few minutes. It is important that the players not stop to think in between the poses. The player should receive, reflect, turn and create a new pose without pause.

***What Are You Doing?*** (warm-up/improvisation)

Once the circle is formed one player goes into the circle and starts to mime a simple activity. Once the activity has been established one of the players from the circle jumps in and asks, "what are you doing?" The player doing the mime responds with some activity other than the one they are doing. If they are mowing the lawn they might say 'filleting a soul.' The player that asked the question starts the activity that was answered (i.e., filleting a soul) and waits to be asked what she is doing. This continues until all have tried the exercise.

***Knee Combat*** (Warm up/ Objective vs Obstacle)

Each participant will aim to move around space tapping as many other participants as possible on the knees, while preventing others from tapping them on their knee.

## ***GAMES FOR STIMULATING IMAGINATION***

***Tableaux Transitions***

Players, in pairs, start an initial tableau (frozen picture) that depicts a relationship. Example: one is a baseball pitcher; the other is holding a bat. One partner leaves the tableaux while the other partner remains frozen. The partner who left (the pitcher) examines the frozen partner (holding a bat) and tries to create a new tableaux based on the image by entering the picture in a different way (the former pitcher now places himself in front of the batter, thinking it's an ax and freezes into a look of horror). The other partner leaves the tableaux, looks at the frozen "horror" image, then returns to create a new picture with the partner (holding an imaginary cape across his face to look like Dracula). The tableau continues back and forth until energies seem exhausted. Do the same as above, but with 3 people in a tableau; rotate the individual who leaves and reconfigures the picture.

***Head Trip***

Players are in pairs. Each partner shares with the other whether there are any physical limitations (e.g., a bad back, trick knee). Partners use this information to make certain they do not exceed their partner's physical limitations. One partner extends their hand in front of the partner's face. There should always be about 6" distance between the hand and face. The hand partner slowly moves the hand around the space, in various levels and directions, while the partner moves their head in whatever direction is needed to keep the 6" distance consistent throughout. Switch roles after one minute. Then both partners simultaneously lead and follow with hands in front of faces. Do the same as above but with three people simultaneously leading and following with hands in front of faces.

### ***Fruit Basket Upset*** (Speed and dexterity)

All players Sit in chairs in a large circle; one player stands in the center without a chair. The person in the center calls out some category or description that might apply to some of those seated (examples: "Everyone with brown eyes"; "Everyone who's under 30 years old"; "Anyone who went jogging this morning"; "All women"). If a seated person fits the category or description called out, they must get out of the chair and run to another one across the circle vacated by a different person (try to avoid going to a chair recently vacated next to you). The person in the center also tries to run to a vacant chair. The person left standing in the circle with no place to sit calls out the next category or description. Continue until exhausted. A "catch all" category for everyone to vacate and move to a new chair is when someone calls out "Fruit Basket Upset." Caution players to play safely - no pushing, be careful when you run, etc.

### ***Give and Take***

Ask students to find a partner and stand facing one another. Maintain eye contact throughout the exercise. Partners will count to three. Partner A will say one, partner B will say two, partner A will say three, partner B will say one, and so on. Remind students that they are working as a team. This is not a competition, and the goal is not to trip up your partner.

### ***The Line Game***

Divide the students into equal groups. You will announce an order that you wish them to line up in, first group to do it and sit in a line on the floor wins a point. Use any of these categories: street addresses (highest in the front - lowest in the back), age, shoe size, birthdays, telephone numbers, middle names in alphabetical order, Mother's first name, etc.

### ***The Interview Game***

Have students pair up with someone who they don't know very well. Assign one partner as "A" and the other as "B". Each student is given 3 minutes to interview their partner. Encourage them to try and discover and remember as many details as possible. Have each student introduce their partner and give a short report on what they have learned about them.

### ***Toxic Emotions***

List some toxic emotions with the group - ex: apathy, sorrow, jealousy, anger, hate, envy, helplessness, etc. Write the emotions on pieces of paper. Ask the group to choose a line from a play they have been in or a line from a play they remember. As The Master Facilitator, choose one of the emotion papers and pass it to someone while saying the line and using the emotion - 'as if' you were jealous, angry, apathetic, etc. The recipient of the paper can say their line using that same emotion or pick up another paper and use the emotion listed

### ***A Crazy Cake Walk***

Vocabulary

Go = walk forward

Stop = stop

Turn = make a 180-degree turn and stop in place

Jump = do a 180-degree jump and stop in place

Twizzle = do a 360-degree jump and stop in place

The group will be walking in a circle. The Master Facilitator will begin calling out directions, varying order and speed. When one participant makes a mistake, i.e., turns the wrong way, forgets to stop, etc., The Master Facilitator takes their place and there is a new direction caller.

### ***The Gauntlet***

The gauntlet requires the class to form two straight, equal lines about six feet across from each other. These are the walls. Two volunteers, one on each end, are blindfolded. One individual is the hunter and the other the prey. The hunter must touch the hunted before they reach the other side of the gauntlet. The hunted tries to make it to the end of the gauntlet without being touched by the hunter. This exercise defines clear objectives, explores different tactics, and challenges the students' sensory skills.

### ***Bus Stop***

Split the class into two groups for simultaneous group improv, or have one group be the audience and then switch with the other group. Students improvise that they are at a bus stop waiting for the bus to arrive. As each new passenger boards the bus, everyone on the bus adopts the attitude, personality, accent, movements, etc. of the new arrival until the bus is full. Then begin randomly letting passengers off the bus remembering to adopt the mannerisms of the passenger that boarded before the exiting individual.

### ***Fruit Salad 2***

Sitting on chairs in circle, teacher gives each student a fruit of either apple, orange, pear, banana (add more for larger groups). So, there should be several each fruit around circle. One person stands in centre of circle and calls out a fruit. Students with that fruit must stand up and find another chair, person in centre tries to take a seat also. Person left over becomes centre person. If "fruit salad" is called out, all players must find another seat, but not one directly next to them.

### ***Natural Disasters***

Facilitator directed. Call out one of the following and students do appropriate actions. Last one to perform correct action is out (or if incorrect action is performed).

Fire - drop to ground, roll around, crawl and cling on to someone

Flood - quickly jump on to chair/table, go for high ground

Tornado - drop to ground and spread body out

Earthquake - run for cover and stand up against wall or in doorway

Hurricane - drop to floor, bounce up and down as if being shaken.

### ***Machines*** (exercise)

A machine that does not exist is called for and the players create the machine by each adding an essential part. There is no discussion amongst the players before starting. The first player starts with a repetitive activity and an associated noise. The next players add to the machine with some activity that fits into the previous player's activity. This continues until a machine is created. The machine is sped up and slowed down. Certain players can be asked to malfunction, and the whole machine must respond. There is no leader in the creation of the machine. It is important that all the players reflect the changes in each part of the machine.

### ***Mirrors*** (exercise)

One of the players in the pair begins to gradually move. The other player mirrors the movements of the other player. Initially one player is leading the other and then the lead switches. Eventually there is no way to tell which player is leading the exercise the focus is being shared rather than taken by one player or the other. The object is not to screw up the other player, but to make the reality of the mirror the priority.

### ***Park Bench*** (exercise)

The first player on-stage sits silently, displaying as much about their character as they can without verbalising it. The next player in 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 they are off their seat. This means the character should be embodied in their 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.

### ***So, I'll*** (exercise)

This exercise forces listening and gets players taking smaller, more logical steps with their story building. It also helps players when they draw a blank in a performance setting. The first player makes any kind of statement. For instance, "It is a lovely day out." The next player in the line says, "WHAT YOU ARE SAYING IS THAT--It is a lovely day out, SO I WILL--go for a walk." The goal is to say the next most logical thing in the story. The next player would say "WHAT YOU ARE SAYING IS THAT--I'll go for a walk, SO I WILL--get my shoes." The story that builds should be a logical one. It will not be a story that will win Pulitzer Prizes, but it will make sense. This a great way of combating troupes that are suffering from 'offer suffocation' in their shows.

### ***Word At A Time*** (exercise)

Each player in the circle contributes a word into the story. If the first person to speak says "Johnny" the next person could say, "set", the next person would say "out". And so on. This is the most used of all the improv exercises and handles. It is also one of the most misused. There is more information about this exercise at the handle Word At A Time. The best way to help the players build stories is to try and keep them in the present tense. In improvisation present tense always works the best. The word at a time stories should also make sense. The players need to be listening to the story so far. Instead of offering the witty word that will make everyone laugh, they should add the next most logical word. This exercise takes control away from those players that tend to drive scenes. If you are finding that sentences are going on too long allow for any of the players in the circle to call out 'period' to end the sentence. Banning 'and' and 'but' are also good ways to keep people from prolonging things and leading to formed sentences.

### **Yes And/Yes But(exercise)**

In Yes And the players are constantly saying, 'yes and'. The mechanism goes something like this. One player may start off with, "Your coat is so lovely." The response of the other player could be, "YES AND I made it for you." The other player responds, "YES AND I have a thousand dollars for it." "YES, AND I am going to use that money to make a hundred more coats for you." The players must always have the 'yes and' at the beginning of their sentence. This seems contrived and it is. It is remarkable how much easier it is to notice players that insist on controlling the scene. They cannot bring themselves to accept the offer. The most common response is, "yes and but." These scenes tend to accelerate into the stratosphere.

## **Vocal Warm-ups**

### ***Breath Support***

1. **Fricatives:** fricatives are unvoiced sounds such as “ff”, “sh”, and “ss”. The idea is to warm up your vocal chords very gently – starting with an “ff” sound: breathe in, and then on the out breath make an “ff” sound. Depending on your lung capacity you might be exhaling for 10 seconds, or 40 seconds, just focus on whatever stage your voice is at. You’ll find that if you do this every day, your exhales will become longer and longer. Do 3x rounds of each – “ff”, “sh” and “ss”. (*You can do this standing, or in semi-supine*)
2. **Add Sound:** Now that you’ve done 3x rounds of each fricative sound, you can turn those unvoiced sounds into voice ones. So “ff” will become “vv”, “sh” will become “zh” (as in “measure”) and “ss” will become “zz”. Again, inhale and release the sound on the exhale. Do 3x rounds of each. Now the vocal chords will be nice and warmed up, and your breath should be super grounded. (*You can do this standing, or in semi-supine*)
3. **Sighs:** And to finish up our breath support work, softly sigh out on open vowel sounds: “uh”, “ah”, “oh”, “oo”, “ee” (adding an ‘h’ in front of each can really help) Do 3x rounds of each, start soft and increase the volume slightly with each one. Again, the goal is not to be “as loud as possible” but aim for a free, relaxed sound. Pushing and trying to “project” can introduce tension to the vocal chords, which is not what we want.

### ***Resonance and Freeing the Voice***

1. **Resonance scan:** take a nice deep breath, and when you exhale hum softly and feel the resonance in various spots around your body. Try to feel vibration on your head, throat, chest, back and face. You can lightly tap these parts of your body to help focus you and release any more tension you might come across there.



2. **Lip Trills:** close your lips, relax them and then blow out (as if you're blowing a 'raspberry') on a voiceless "p" sound or a voiced "b" sound. You can also go up and down through your range, loosening the lips and warming up your pitch range simultaneously.
3. **Yawns:** yawning is a natural human tick which helps to release tension in the jaw and neck. Start by doing 5x yawns in a row, just sighing out softly on the yawn, and then you can add a bit of sound. Yawn another 5x times and make an "AH" sound on each as you exhale.
4. **Pitch Warm Up/Scales:** singers will know exactly how to warm up their pitch range. But actors also need a diverse range of sound. Take a deep breath in, and as you exhale hum up and down through your pitch range, from as high as you can possibly go, all the way down to as low as you can possibly go. Pause, breathe in, and then go from low to high. Repeat 3x. Again – don't push, this is a warmup, not a "worn out"!

### ***Articulation***

1. **Massage:** Now it's time to massage your articulators one at a time – softly massage the lips, the gums, the cheeks.
2. **Stretch the tongue:** Stick the tongue out as far as it will go, and then pull it back in. Repeat 3x times. Now try to touch your nose with your tongue – repeat 3x. Now try to touch your chin – repeat 3x. And to finish, draw big circles with your tongue inside your cheek – do 3 circles in one direction, and then 3 in the other direction. Don't forget to do the other cheek!
3. **Tongue and Teeth Agility:** To warm up the tongue and the teeth, we use the following consonants, spoken in an intricate and speedy pattern: d, g, p, t and k.  
E.G. PA-PA-PA PA-PA-PA PA-PA-PA **PAH.**  
GA-GA-GA GA-GA-GA GA-GA-GA **GAH.**  
So on and so forth. Start slow, and eventually increase the speed, putting an emphasis on CLARITY of sound. Try to avoid speeding up, and having the sound become muddy and incomprehensible.
4. **Tongue Twisters:** Peggy Babcock x3

## Glossary of Theatre Terms

**Actor:** Individuals who, within a performance contract, enact characters or situations other than their own, using as the materials of their own body and voice.

**Aside:** Unspoken thought of the character delivered directly to the audience with the other characters on stage but unable to hear what is being said.

**Backstory:** The character's background, as created by the actor/peer educator. The backstory includes every character fact revealed in the script, as well as more facts that are not included in the script. Backstories should be details about a character's family, living situation, personal likes and dislikes, daily activities, etc.

**Beat:** A specific moment in an actor's speech. This is not to be confused with beat in music. As in any speech, a character's intent and action may change. The actor must interpret each change. Each change is a beat. As the beat changes, the audience will see it reflected in the actor's voice, movement, expressions.

**Blocking:** Stage movement (i.e., where a character walks on stage, when and where they sit, stand, etc.), normally set by the stage director. Actors traditionally mark their blocking in their scripts and learn it just as they do dialogue.

**Crew:** The team of persons working on the technical aspects of a play, along with the stage manager, and other technical managers

**Cast:** the groups of actors and actress in a play

**Call:** a request for the cast to appear at a certain time for a definite purpose: *rehearse, photo shoot, costume fitting*

**Costumes:** Clothing and other attire that actors wear to help portray a character

**Cue:** Something that indicates when an actor should enter or exit the stage or say do something specific (usually another character's line).

**Director:** Interpretive, artistic visionary whose job is to bring to life the playwright's script. He helps the actors to create their characters, visible character relationship on stage, directs actors' blockings around the stage to suit the lines and keep coordinate the momentum of the play in a way to keep the audience interested and for them to have a clear understanding of the play and the directing concept.

**Gesture:** A physical movement using a part of the body. This term also refers to group movement, as in dance, or an emotional moment during a performance

**Improvisation:** In simplest terms, acting without a prepared script. Creating imaginary circumstances to build scenes, events or characters spontaneously; that is without rehearsal

**Impulse:** This is trigger for a spontaneous action by an actor.

**Kinesthetic Energy:** the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing

**Mark:** An important spot on the stage in a scene.

**Mask:** To interrupt the line of sight to prevent someone or something from being seen from all parts of the audience

**Mime:** The use of gestures and movement alone to convey character and situation; acting without words, sometimes done to music.

**Message:** The broad, overarching learning goal for scenes and presentations. The broad message determines the specific educational objectives (e.g., young teens need to know that they can feel good about waiting until they are older to become sexually active).

**Monologue:** Uninterrupted speech delivered by one character in a play to other characters who are present

**Neutral:** A body position that is in alignment and not leaning on one leg or another, with relaxed shoulders and arms and the head not aimed at the floor or tilted. Finding one's neutral body is important because any other position can indirectly tell a story or distract the audience.

**Off-book:** Memorization of the script. A director will set a date when all actors should have the script memorized (or, off-book).

**Off Stage:** Area that immediately surrounds the stage and is not in view of the audience.

**Projection:** Adding volume to your voice (without yelling) so that the whole audience can hear you.

**Prompt:** To call out the lines for an actor or actress who forgotten

**Props:** Items or objects that are used by actors on stage. It helps to make a scene or setting more believable

**Rehearsal:** The occasion when the cast and crew get together to practice for the performance of the Play. There are different types of rehearsals such as, *blocking rehearsal*, *lines rehearsal*, *working rehearsal*, *run/walk through rehearsal*, *polishing rehearsal*, *paper tech*, *dry tech*, *wet tech*, *dress rehearsals*

**Role play:** A simple scene between two or more people, usually performed in an educational setting by trainers, peers, or members of the audience. Role plays are often unrehearsed or minimally rehearsed. They are often used to teach communication skills and problem solving.

- Script:** A written record of the events or dialogue that happen within a scene.
- Scenario:** Another word for 'scene'. A complete scenario will have some form of exposition, a complication (central event or conflict), and a resolution. Many scenarios, however, end well without a resolution.
- Set:** the scenery and all that it includes the whole physical setting as seen by the audience.
- Stage directions:** Agreed-upon terms used by actors, directors, dancers, designers, and other theatre practitioners to refer to stage areas and to instructions relating to stage movement. The centre area is centre stage, the actor's right is stage right, his left is stage left. Towards the audience is downstage, and away from the audience is upstage. For example, to move to one's right and away from the audience, the actor would be directed to 'cross upstage right'.
- Stage Manager:** Responsible to the management of everyone and everything in the backstage area. He helps with the decisions to be made about costumes, set, sound and lighting. He makes the rehearsal schedule and must be present at rehearsals to record the director's decisions concerning actors' blocking, placement of set/props. He is responsible for the rehearsal in the director's absence; he oversees the running of every performance- takes over from the director. To supervise putting things on stage, operating the sound and light, providing costumes, props and keeping them in good order.
- Stage Hand:** Person who assists with dressing of the stage and striking of the set and props
- Strike:** to clear or remove properties or articles of furniture or set between acts.
- Target audience:** The audience the programme intends to reach. A target audience may be a narrow- or a wide-ranging demographic. Effective peer education interventions are tailored for the target audience.
- Understudy:** An actor who learns the lines and blockings for a major role so that he may be ready to takeover in case of sickness or accident to the regular player. Rehearsal for the understudy doesn't take place until after *opening night*, due to time constraints.

# **FAMILY AND GENDER BASED VIOLENCE GLOSSARY**

**Gender-Based violence:** This refers to harmful acts directed at an individual based on their gender. It is rooted in gender inequality, the abuse of power and harmful norms. Gender-based violence (GBV) is a serious violation of human rights and a life-threatening health and protection issue.

**Family violence:** This is any form of abuse, mistreatment or neglect that a child or adult experiences from a family member, or from someone with whom they have an intimate relationship.

## **Types of Abuse:**

**Control** - Controlling behavior is a way for the abuser to maintain dominance over the victim

- Monitoring phone calls, not allowing the victim to make or receive phone calls.
- Not allowing their freedom of choice in terms of clothing styles or hairstyle. This may include forcing the victim to dress in a specific way such as more seductively or more conservatively than they are comfortable.
- Calling or coming home unexpectedly to check up on them. This may initially start as what appears to be a loving gesture but becomes a sign of jealousy or possessiveness.
- Invading their privacy by not allowing them time and space of their own.
- Forcing or encouraging dependency by making the victim believe they are incapable of surviving or performing simple tasks without the abuser or on their own.
- Using the children to control the victim parent by using the children as spies, threatening to kill, hurt or kidnap the children, physical and/or sexual abuse of the children, and threats to call Department of Child Safety (DCS, formerly CPS) if the mother leaves the relationship.

**Physical Abuse** - physical abuse is any physically aggressive behavior, withholding of physical needs, indirect physically harmful behavior, or threat of physical abuse. This may include but is not limited to:

- Hitting, kicking, biting, slapping, shaking, pushing, pulling, punching, choking, beating, scratching, pinching, pulling hair, stabbing, shooting, drowning, burning, hitting with an object, threatening with a weapon, or threatening to physically assault.
- Withholding of physical needs including interruption of sleep or meals, denying money, food, transportation, or help if sick or injured, locking victim into or out of the house, refusing to give or rationing necessities.

- Abusing, injuring, or threatening to injure others like children, pets, or special property.
- Forcible physical restraint against their will, being trapped in a room or having the exit blocked, being held down.
- The abuser hitting or kicking walls, doors, or other inanimate objects during an argument, throwing things in anger, destruction of property.
- Holding the victim hostage.

**Sexual abuse** - is using sex in an exploitative fashion or forcing sex on another person. Having consented to sexual activity in the past does not indicate current consent. Sexual abuse may involve both verbal and physical behavior. This may include, but is not limited to:

- Using force, coercion, guilt, or manipulation or not considering the victim's desire to have sex. This may include making the victim have sex with others, have unwanted sexual experiences, or be involuntarily involved in prostitution.
- Exploiting a victim who is unable to make an informed decision about involvement in sexual activity because of being asleep, intoxicated, drugged, disabled, too young, too old, or dependent upon or afraid of the perpetrator.
- Laughing or making fun of another's sexuality or body, making offensive statements, insulting, or name-calling in relation to the victim's sexual preferences/behavior.
- Contacting the victim in any nonconsensual way, including unwanted penetration (oral, anal or vaginal) or touching (stroking, kissing, licking, sucking or using objects) on any part of the victim's body.
- Exhibiting excessive jealousy resulting in false accusations of infidelity and controlling behaviors to limit the victim's contact with the outside world.
- Having affairs with other people and using that information to taunt the victim.
- Withholding sex from the victim as a control mechanism.

**Emotional abuse** – is any behavior that exploits another's vulnerability, insecurity, or character. Such behaviors include continuous degradation, intimidation, manipulation, brainwashing, or control of another to the detriment of the individual. This may include but is not limited to:

- Insulting or criticizing to undermine the victim's self-confidence. This includes public humiliation, as well as actual or threatened rejection.
- Threatening or accusing, either directly or indirectly, with intention to cause emotional or physical harm or loss. For instance, threatening to kill the victim or themselves, or both.
- Using reality distorting statements or behaviors that create confusion and insecurity in the victim like saying one thing and doing another, stating untrue facts as truth, and neglecting to follow through on stated intentions. This can include denying the abuse occurred and/or telling the victim they're making up the abuse. It might also

include crazy making behaviors like hiding the victim's keys and berating them for losing them.

- Consistently disregarding, ignoring, or neglecting the victim's requests and needs.
- Using actions, statements or gestures that attack the victim's self-esteem and self-worth with the intention to humiliate.
- Telling the victim, they are mentally unstable or incompetent.
- Forcing the victim to take drugs or alcohol.
- Not allowing the victim to practice their religious beliefs, isolating them from the religious community, or using religion as an excuse for abuse.
- Using any form of coercion or manipulation which is disempowering to the victim.

**Isolation** - is a form of abuse often closely connected to controlling behaviors. It is not an isolated behavior, but the outcome of many kinds of abusive behaviors. By keeping the victim from seeing who they want to see, doing what they want to do, setting and meeting goals, and controlling how the victim thinks and feels, the perpetrator is isolating the victim from the resources (personal and public) which may help them leave the relationship.

- By keeping the victim socially isolated the batterer is keeping the victim from contact with the world which might not reinforce the perpetrator's perceptions and beliefs. Isolation often begins as an expression of their love for the victim with statements like, "if you really loved me you would want to spend time with me, not your family".
- Some victims isolate themselves from existing resources and support systems because of the shame of bruises or other injuries, the perpetrator's behavior in public, or the perpetrator's treatment of friends or family. Self-isolation may also develop from fear of public humiliation or from fear of harm to themselves or others. The victim may also feel guilty for the abuser's behavior, the condition of the relationship, or a myriad of other reasons, depending on the messages received from the abuser.

**Verbal Abuse: Coercion, Threats, & Blame:** Verbal abuse is any abusive language used to denigrate, embarrass or threaten the victim. This may include but is not limited to:

- Threatening to hurt or kill the victim or her children, family, pets, property or reputation.
- Name calling ('ugly', 'bitch', 'whore', or 'stupid')
- Telling the victim, they are unattractive or undesirable.
- Yelling, screaming, rampaging, terrorizing or refusing to talk

**Using Male Privilege:** If we as a culture accept the principle and privilege of male dominance, men will continue to be abusive. If we as a culture accept and tolerate violence against women, men will continue to be abusive.

**Economic Abuse:** Financial abuse is a way to control the victim through manipulation of economic resources. This may include, but is not limited to:

- Controlling the family income and either not allowing the victim access to money or rigidly limiting their access to family funds. This may also include keeping financial secrets or hidden accounts, putting the victim on an allowance or allowing the victim no to say in how money is spent, or making them turn their paycheck over to the perpetrator. Causing the victim to lose a job or preventing them from taking a job. The abuser can make the victim lose their job by making them late for work, refusing to provide transportation to work, or by calling/harassing/calling them at work.
- Spending money for necessities (food, rent, utilities) on nonessential items (drugs, alcohol, hobbies.)



# Online Resources

## Drama Games and Strategies Exercises

<https://dramaresource.com/drama-strategies/>

<https://patricebaldwin.files.wordpress.com/2015/08/drama-strategies-and-conventions-booklet-2.pdf>

<https://www.bbc.co.uk/bitesize/guides/zg9x34j/revision/1>

<https://www.bobpikegroup.com/trainer-blog/5-steps-to-writing-clear-and-measurable-learning-objectives>

<https://www.theatrefolk.com/freebies/vocal-exercises.pdf>

<https://www.bbbpress.com/dramagames/>

<https://www.dramatoolkit.co.uk/drama-strategies>

## Voice and Speech Exercises

[https://www.voices.com/blog/vocal\\_warm\\_ups/](https://www.voices.com/blog/vocal_warm_ups/)

<https://actofcommunication.com/images/A-Step-By-Step-Guide-To-The-Vocal-Warm-Up-Exercises.pdf>

## Virtual Theatre

<https://www.youtube.com/watch?v=B6YMh6xT-WQ>

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- <https://www.stagemilk.com/vocal-warm-ups/>
- <https://www.dvrcv.org.au/stories>
- [https://higherlogicdownload.s3.amazonaws.com/SCHOOLTHEATRE/7f9e7fa8-ea41-4033-b6a3-1ce9da6a7b6f/UploadedFiles/HPVMgpNDTw2FWro1JLiL\\_EdTA\\_ReOpen\\_Guide\\_2020\\_FINAL.pdf](https://higherlogicdownload.s3.amazonaws.com/SCHOOLTHEATRE/7f9e7fa8-ea41-4033-b6a3-1ce9da6a7b6f/UploadedFiles/HPVMgpNDTw2FWro1JLiL_EdTA_ReOpen_Guide_2020_FINAL.pdf)
- <https://www.acesdv.org/domestic-violence-graphics/types-of-abuse/>
- <https://und.edu/academics/ttada/academic-technologies/meeting-best-practices.html#preparing>

## APPENDIX

### Master Trainers Workshop - Session 3

**Activity:** *Page of a Journal*

**Group:** \_\_\_\_\_

*Add a sentence of two to show how her story ends.*

#### **Ann's Story**

I had been seeing this guy for just over three months. We both drank a lot. One night, he got really mad at me, and he called me a lot of names, and then pushed me against the wall. I got really scared but he said he was sorry, and he'd never do it again.

Another night, he wanted to make love and I asked him to put on a condom. He said he didn't have one. I asked him to stop, and he wouldn't. And he said that it didn't matter, not to worry about it. At first, I sort of laughed cause i thought he was joking, but then I realized he was serious, and I got scared. I told him to stop but he wouldn't...

**Activity:** *Page of a Journal*

**Group:** \_\_\_\_\_

*Add a sentence of two to show how her story ends.*

#### **Jody's Story**

At first my boyfriend was so considerate, and overly friendly. Once we started dating, he started to accuse me of cheating on him, and would call me a 'slut'. He would repeatedly call to "check-up" on me.

When he saw me dancing with a male friend, he grabbed my arm and I fell down a flight of steps trying to get away from him. One night, he held me down and wouldn't let me leave his house.

The worst part was that I went along with everything. He would break up with me, and then I would take him back. He blamed me for his behavior, saying that if I was trustable, he wouldn't have to check on me. He would ask my friends if I was trustworthy and would check to see if my car was at work.

One day, he showed up at my job and I was not there...

**Activity:** *Page of a Journal*

**Group:** \_\_\_\_\_

*Add a sentence of two to show how her story ends.*

**Lorna's Story**

My husband is mentally abusive to me. He was like this while we were dating.

Not at first, of course, but over time it became apparent. It escalated after I moved in with him. He would come home from work and yell at me about everything and anything. Then later he would act like nothing was wrong. This was confusing to me.

I was always walking on eggshells trying not to upset him. Finally, I broke up with him and moved in with a friend. But he talked me into coming back. He said he changed. He did for a while, and we were later married.

His abuse is far more subtle now. He has never hit me, and I don't know that he will. He is controlling, however. He once told me that since he was the man that it was his job to make the rules and I was to obey them since I am his wife. He controlled everything I did. I needed his permission for everything...

**Activity:** *Page of a Journal*

**Group:** \_\_\_\_\_

*Add a sentence of two to show how her story ends.*

### **Angel's Story**

*I was in a long-term relationship with a male who was older than myself. Things seemed ok in the beginning, but the cracks soon showed. His family were not very accepting of me, and they made that very clear. He liked the idea that I had a shady past of prostitution and when we got together, I stopped at his request.*

*When the money I had saved up ran out, he suggested that I go back to work (prostituting) to help make ends meet. I was not happy with the idea, but we have one child together and I have another child from a previous relationship. He was not very accepting of my first child when the second baby arrived. I worked long hours and would have very little time with my children as my phone would ring constantly with clients wanting "my services." My family gave up on me when I started back as they thought he was against this.*

*Little did they know that he was all for it as it gave him an endless supply of money and a new side to our sex life...*

**Activity:** *Page of a Journal*

**Group:** \_\_\_\_\_

*Add a sentence of two to show how her story ends.*

### **Melissa's Story**

I married an abusive man who had a severe drinking problem. He would take days off from work and drink terribly. When he would drink, he would become particularly abusive.

I became pregnant and it didn't stop him. He would still knock me down, shake me, and push me into walls. I put up with it because I loved him. He never remembered the things he would do so I would blame the alcohol instead of him.

Our relationship became so bad that I would miss a lot of work and my employer was getting fed up with me...

**Activity:** *Page of a Journal*

**Group:** \_\_\_\_\_

*Add a sentence of two to show how her story ends.*

### **Keisha's Story**

I broke up with my ex-boyfriend several months ago. I am a young woman with a physical disability, and he has a physical disability as well. We started going out last year and everything was nice, I loved being with him and for a while I was on cloud nine so to speak. Then over time, sex became more important to him than being together.

*I was always open with him and told him my views on sex, and to start with he told me he was okay with that. But as the weeks passed sex became a forced issue. He told me my love for him was fake because I wasn't ready for a sexual relationship.*

*I'd like to think there is someone out there who will accept me for who I am, not what they want me to be. He never once saw my love for him if it was outside of the bed and that hurt me so badly. In a short space, his demands for sex became greater and greater...*

## Master Trainers Workshop - Session 5

### *Activity: Planning a Theatre for Development Session*

### Session Plan Sheet Template

#### *Session Scenarios Options*

- ☐ *Getting participants to share their opinions about Teenage Pregnancy.*
- ☐ *Getting participants to share their stories on Domestic Violence.*
- ☐ *Getting participants to share agree on alternative to Drug Abuse.*
- ☐ *Getting participants to share their opinions on toxic masculinity*
- ☐ *Getting participants to share their stories on absentee fathers*

#### *Session Challenges Options*

- ☐ *Some participants refusing to actively participate in session.*
- ☐ *A participant always wanting to take over.*
- ☐ *Participants easily goes off topic during discussion.*
- ☐ *Participants gets overwhelmed emotionally when dealing with the social issue.*
- ☐ *Participants have difficulty agreeing on anything in the session.*
- ☐ *A participant's inability to accept criticisms*
- ☐ *A participant not respecting boundaries; physical and emotional boundaries*

Aim of Session:

Participants will

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

Warm/Engaging Activity:

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Participant Challenge to be Addressed:

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Management Strategy:

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## Master Trainers Workshop - Session 7

### Devising Worksheet

#### Activity: *Devising a Moment*

**Instruction:** to write the verse and chorus a song or two stanzas of a poem based on the main character of the following scenario. The song or poem must capture the **character's/persona's feelings** and **what the character wants**. The song or poem must include:

- *Patois*
- *current slang(s)*
- *a hook, repetitive or catchy phrase*

#### **Scenario:**

*Shaun, at 13 years has spent most of his life sleeping on the family settee. The living room of their mostly board house doubles as his room. The curtain that separates his room from his parent's room is not enough to silence arguments between his parents. If his parents have a physical fight, he hears it. If his mother accuses his father of having other women and questions why he does not marry her, hears. He also hears the times his father questions he is a 'jacket'.*

#### **Brainstorming - Our Ideas:**

#### **Song/Poem:**

## Devising Worksheet

### Activity: *Devising a Moment*

**Instruction:** to write the verse and chorus a song or two stanzas of a poem based on the main character of the following scenario. The song or poem must capture the **character's/persona's feelings** and **what the character wants**. The song or poem must include:

- *Patois*
- *current slang(s)*
- *a hook, repetitive or catchy phrase*

### Scenario:

*Marie is used to spending most of her morning applying layers of makeup to cover bruises on her face. The bruises on her thighs and back are easier to hide. Marie believe Derrick is a good man. He is a respected sergeant of police and a good provider for the children. It's just the drinking whenever works gets stressful. Her faith has been keeping her but she doesn't know how much more she can take her how much longer she can keep her private life from the other teachers at the school or her church family.*

### Brainstorming - Our Ideas:

### Song/Poem:

## Devising Worksheet

### Activity: *Devising a Moment*

**Instruction:** to write the verse and chorus a song or two stanzas of a poem based on the main character of the following scenario. The song or poem must capture the **character's/persona's feelings** and **what the character wants**. The song or poem must include:

- *Patois*
- *current slang(s)*
- *a hook, repetitive or catchy phrase*

### Scenario:

*Tajay sometimes misses the quiet country life. He certainly misses his mother and grandma. He is still grieving their untimely passing. He is grateful for his Uncle Mikey who is now taking care of him. He looks up to his uncle Mikey but he is always working, so Tajay hardly gets to see him. Tajay is grateful for Gary who has helped him to get adjusted to life in this community. He's like a big brother. Tajay has learned that Gary is in a gang. Gary is trying to teach Tajay the gangs hustle but it goes against everything his mother and grandmother and Sunday school taught him. He does want to disappoint neither Uncle Mikey or his only real friend in this Kingston garrison community.*

### Brainstorming - Our Ideas:

### Song/Poem:

## Devising Worksheet

### Activity: *Devising a Moment*

**Instruction:** to write the verse and chorus a song or two stanzas of a poem based on the main character of the following scenario. The song or poem must capture the **character's/persona's feelings** and **what the character wants**. The song or poem must include:

- *Patois*
- *current slang(s)*
- *a hook, repetitive or catchy phrase*

### Scenarios:

*Sasha is a student leader. So many students look up to her. She also has the respect of her teachers. She loves going to school but is dreading going into fifth form. She is not sure how she is going to manage maintaining high her grades and her pride at school. Things have not been the same since her mother got a job at a call centre and is required to be at work at night. As soon as her little sister falls asleep nightly, her stepfather is always visiting her room to have his way with her. She remains silent because she does not want attention to be shifted to her little sister, not does she want her mom and her sister to be faced with homelessness. She is praying she does not get pregnant as that will be challenging to hide from their Christian community.*

### Brainstorming - Our Ideas:

### Song/Poem:

## Master Trainers Workshop - Session 9

*Activity: Planning Session and Activity Objectives*

### Objective Writing Worksheet

*Session: Getting to Know You*

Objective: Participants will

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

*Session: Brainstorming Plot Ideas*

Objective: Participants will

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

*Session: Rehearsal*

Objective: Participants will

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

## Master Trainers Workshop - Session 10

### Activity: *Facilitator's Quiz*

#### **Round 1A – 30 Seconds**

1. What name is given to the person who writes the story that guides actors and directors in traditional styles of theatre?

**Answer:** *The playwright*

2. Who is responsible for bringing the playwright's narrative to life in traditional styles of theatre?

**Answer:** *The director*

#### **Round 1B – 30 Seconds**

3. Which two sets of people must come together for an experience to be described as theatre?

**Answer:** *Audience and performers*

4. In Theatre for Development, who is responsible for creating the story?

**Answer:** *A group from the community*

#### **Round 1C – 30 Seconds**

5. True or false? In Theatre for Development, the performers must have professional training.

**Answer:** *False*

6. True or false? Theatre for Development does not require a formal performance space.

**Answer:** *True*

#### **Round 1D – 30 Seconds**

7. Name two styles of theatre that gave birth to the Theatre for Development movement.

**Answer:** *Theatre of the Oppressed, Forum Theatre, Popular Theatre, Street Theatre, Animation*

**Round 1E – 30 Seconds**

8. What is meant by animation in theatre?

**Answer:** *A technique using, performance, entertainment, and interaction with audience, to teach a lesson*

**Round 2A – 60 Seconds**

9. True or False? A facilitator must always tell the participants what they need to know.

**Answer:** *False*

10. In Theatre, what is meant by plot?

**Answer:** *The story or action of the drama?*

11. True or false? The inciting moment of a play is just before the climax.

**Answer:** *False*

**Round 2B – 60 Seconds**

12. List four theatre intervention tools suggested explored in our Theatre for Development sessions

**Answer:** *Games, Improvisation, Role-play, song/music, rituals, folklore, storytelling, dub-poetry, sign posting/visual aids, dance/movement, tableau/freeze frame, symbolism, slow motion, mime, thought tracking, action clip, flashback/flash forward, hotseating, mantle of the expert. Role on the wall,*

13. List any two basic elements of dance.

**Answer:** *Body, movement, space, force, time*

14. Which of the following areas of the stage is stronger and why? Down stage right or down stage left

**Answer:** *Down right*

**Round 2C – 60 Seconds**

15. Which of the following areas of the stage is the weakest?

**Answer:** *upstage right, upstage centre, upstage left*

16. Which performer's physical body position give the audience and opportunity to see the most of their expressive features? Profile or quarter open turn



**Answer:** *quarter open turn*

17. True or False? Masking can be very good for a performer

**Answer:** *false*

**Round 2D – 60 Seconds**

18. True or False? Split scenes are useful for keeping the acting moving and giving our audience important information. Explain the reason for your answer

**Answer:** *False*

19. True or False? For community dramas, since the audience will know me, it's ok to use my real name on stage.

**Answer:** *false*

20. True or false? Keeping my voice projected, even though I'm close to the members of the community audience is a good practice.

**Answer:** *True*

**Round 3 – 90 Seconds**

21. Which of the following is not a feature of good voice and sound production? proper breathing, good tone, good talent, good posture, relaxation

**Answer:** *good talent*

22. I want to create a piece of music for my community drama. Name any two elements of music I need to understand.

**Answer:** *sound (overtone, pitch, timbre, amplitude, duration), melody, harmony, rhythm, texture, structure/form, expression (dynamics, tempo, articulation)*

23. Consider objective writing. What does the acronym S.M.A.R.T mean?

**Answer:** *S-specific M-measurable A-achievable R-realistic T-timely*

24. Which of the following web domain is least likely have trust-worthy their information? **.gov, .edu, .com.co, .com .org**

**Answer:** *.com.co*

25. It's 2021, information is now more accessible to facilitators. Facebook or blogs is a great information source for the facilitator. True or false?

**Answer:** *false*