**OPENING UP ABOUT OPPRESSION**

**THROUGH FORUM THEATRE**

**Teacher’s Guide**

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**Unit Overview**

**Description of Unit**

This drama unit consists of 15 lessons to help students learn about oppression and how to deal it with using games and exercises from Theatre of the Oppressed and Forum Theatre. “The Theatre of the Oppressed was developed by Brazilian theatre director Augusto Boal during the 1950's and 1960's. In an effort to transform theatre from the “monologue” of traditional performance into a “dialogue” between audience and stage, Boal experimented with many kinds of interactive theatre” (Paterson, 1995), one of which was Forum Theatre.

Although this unit could be used to address any type of oppression such as racism, sexual harassment, homophobia, etc., it focuses on one form of oppression that is common to all school-aged children – bullying. The unit leads the students through a series of exercises to help them identify bullying issues in their own lives. The students then prepare for a performance and a workshop they can put on for other students to help them address bullying or other forms of oppression.

**Foundational Objectives/Outcomes and Indicators**

This unit is suitable for Secondary and Middle Years students. It addresses the three main components of the Arts Education Curriculum:

* Creative/Productive component
* Cultural/Historical component
* Critical/Responsive component

At the Secondary Level the unit meets the following Foundational Objectives:

The drama strand is designed to provide students with opportunities to:

* increase their understanding of others, themselves and the world around them
* increase their ability to construct and communicate meaning through language and action
* deepen understanding of cultural and social traditions
* gain a lasting appreciation of the dramatic art form through critical reflection upon drama experienced as participant and as audience.

According to the Arts Education Curriculum the creative/productive component is:

**Drama in Context and Collective Creation**, which means, as it suggests, that dramas are structured to provide a context, a situation, or a metaphoric framework in which students and teacher work together. Drama in context is also referred to as role drama, drama for understanding and whole group drama. Within the dramas students and teachers assume roles and, taking with them their own unique set of experiences and perceptions, enter into a fictional world prepared to accept and “live through” an imagined situation.

The collective creation is a play or a collection of episodes or scenes which is developed by a group and intended for an audience. Each collective creation is unique to the group who creates it. There may be as many ways of developing a collective creation as there are collective creations themselves.

The collective creation process:

* involves every student in the class in the process of expressing ideas in dramatic form
* requires that students learn to work together "collectively"
* taps into the interests, ideas and experiences of the students
* offers experience in a broad range of dramatic forms of expression
* encourages student ownership and initiative in every stage of the process
* extends the students' understanding of issues and situations being explored in other curricular areas
* incorporates all of the Common Essential Learnings
* can be used in combined grade classes, providing opportunities for students to achieve particular grade-specific learning objectives
* can provide an opportunity for interested students to develop and apply knowledge and abilities in scriptwriting, directing, and technical aspects of theatre
* can result in a performance which is relevant to the community because it reflects the experiences, knowledge and insights of the students in the school.

At the Middle Years level the unit meets the learning Outcomes and Indicators for drama in the various grades. For example in Grade 8 the Outcomes and Indicators are:

|  |  |
| --- | --- |
| OUTCOMES | INDICATORS |
| ***CP8.5 Investigate how theatrical elements (e.g., story, character, design, space) are combined to achieve dramatic purpose.*** | a. Identify how theatrical elements (e.g., story, role or character, technical design) can be manipulated to achieve a creative purpose and consider how such elements relate to own drama work.  b. Analyze how each character’s actions and the consequences of those actions affect the progression of the drama.  c. Consider and analyze how set, costumes, lighting, and sound/ music design can be manipulated to achieve different effects in own work.  d. Demonstrate imagination when creating imaginary places and situations in own drama work.  e. Analyze the use of movement, and the use of space and time in own work. |
| ***CP8.6 Express student perspectives on social issues (e.g., poverty, racism, homophobia, sustainability, gangs) in drama and/or collective creation*** | a. Identify how theatrical elements (e.g., story, role or character, technical design) can be manipulated to achieve a creative purpose and consider how such elements relate to own drama work.  b. Analyze how each character’s actions and the consequences of those actions affect the progression of the drama.  c. Consider and analyze how set, costumes, lighting, and sound/ music design can be manipulated to achieve different effects in own work.  d. Demonstrate imagination when creating imaginary places and situations in own drama work.  e. Analyze the use of movement, and the use of space and time in own work. |
| ***CP8.6 Express student perspectives on social issues (e.g., poverty, racism, homophobia, sustainability, gangs) in drama and/or collective creation*** | a. Analyze and discuss how drama may be used to explore perspectives on social issues and promote understanding of topics of personal significance.  b. Use inquiry in drama to investigate topics of importance to students (e.g., issues of concern to youth or recent news items):   * Collaborate with other students to explore compelling questions through drama (What if a new law was passed that ...?). * Brainstorm and negotiate with other students to determine how fictional situations and dramatic episodes might be explored. * Collaborate on the development and refinement of several drama episodes or collective creation to address the selected issue. * Recognize how research contributes to the authenticity and significance of the drama work. * Contribute to the creation of a plan to document the creative process (e.g., reflective journal entries, video, photography, blog, or web-based diary).   c. Demonstrate awareness of how to use language and negotiate the use of drama strategies to achieve dramatic purpose.  d. Analyze and describe the effectiveness of own drama to convey perspectives. |

For Foundational Objectives or Outcomes and Indicators for other grade levels, please consult the Saskatchewan Ministry of Education website at <http://www.education.gov.sk.ca/arts-ed-curricula> .

**Opening Up About Oppression**

**Lessons**

**Lesson 1: Intro to Forum Theatre – (1 Hour)**

**Description of Lesson:** This lesson provides students with an introduction to Theatre of the Oppressed and Forum Theatre. Students begin to start thinking about how power inequalities can be represented visually with objects.

**Materials/Resources:** computer projector, 7 chairs, 1 water bottle, flip chart, paper & markers, digital camera

**Presentation**

1. Begin with a whole class brainstorming activity. Respond to the question “What is oppression?” Pose question to the class and write down all of the students’ responses on a poster paper.
2. Short lecture on Augusto Boal and Theatre of the Oppressed. Forum Theatre outlined, using a Power point presentation.
3. Conduct chair Activity: Place 7 chairs in the middle of the room, ask one student at a time to re-arrange the chairs to show a power relationship. Half-way students introduce a water bottle as an additional prop. After chairs are arranged, ask questions such as, “What image does this form in your mind?” or “Does this set-up evoke a personal memory for you?” (Students do not need to respond out loud.)
4. Have students discuss how this activity has helped them better clarify their understanding about oppression and then revisit the brainstorming list and add new ideas or concepts that students can offer.
5. Allow students to find a quite time and place to write in their drama journals and respond to the following journal prompt: **If someone asked you to explain theatre of the oppressed, what would you say to them or what would you do to help them understand?**

For a biography of Augusto Boal and background on Theater of the Oppressed see Paterson’s (1995) explanation in Webster’s World of Cultural Democracy at <http://www.wwcd.org/action/Boal.html> or a shorter version in Theater Links at <http://www.theatrelinks.com/theatre-of-the-oppressed/>

**Lesson 2: Representing Oppression – (1 hour)**

**Description of Lesson:** Students will have an opportunity to experience various ways of representing oppression through the use of visual images, drama activities, and their own expression of oppression in small groups creating various tableaux.

**Materials/Resources:**  Computer, projector, digital camera

**Presentation:**

1. Have a Power Point Presentation with the opening title “Images of Oppression” cued up at the beginning of class. Wait for class to become silent and then begin a power point presentation that will include various images such as hunger, war, bullying, losing a game. No one should be talking, teacher or students, while Power Point presentation is running.
2. Bring up the images again, one at a time, and ask a student to identify who or what is acting as the oppressor and then ask other students who or what is being oppressed in the image. Ask which images were most powerful. Why?
3. Move on to Hypnosis activity: Class will form a circle, every second person to the teachers left will step into the circle and face the person who had been beside them. Teacher participates if numbers are odd. One person in the pair will place their hand 2 inches from the other individual’s face and that person must try to keep themselves 2 inches from the hand. Move around the room. Switch after 2 minutes.
4. Debrief by asking students: “How did you feel when you had the hand in the other person’s face? How was that different from have a hand in your face? What other moments in our lives are like this?
5. Conduct Tableaux Activity: Ask students to line up in alphabetical order according to their MIDDLE names. They must do this without speaking; gestures are aloud. Count off everyone into groups of four. (Last group must have at least three or they join other groups. Once in groups students will have 10 minutes to prepare 3 frozen images (tableaux) of oppression on a global scale. Each group presents their images and class comments on each image.
6. Groups then create three new images based on oppression with the school. Images are presented and the class is encouraged to make general comments, identifying the oppressor and the oppressed.
7. Close the lesson with comments summarizing the day’s class and the recognition that oppression is global, local and individual.

**Lesson 3: Bullying as Oppression – (1 hour)**

**Description of Lesson:** This lesson introduces bullying as oppression within the school and students begin experimenting with freezing improv and building frozen scenes.

**Materials/Resources:** poster paper, markers, photocopies of the script “Turning Blind Eyes,” large circle taped on floor.

**Presentation:**

1. Conduct Mingle and Lifeboats activity: Within a defined space in the classroom, have students move around to fill up any empty space, using different pathways, levels, or ways of moving. Stop students at different intervals and ask them to form different geometric shapes, i.e., square, circle, triangle with certain numbers of students. Then ask students to group themselves by physical characteristics such as height, eye/skin colour, hair, clothing, etc.
2. Conduct class discussion about how grouping leads to oppression. Have students sit in a circle and reflect on the activity. Ask questions such as: “How do we group ourselves in the school environment?” “How does that lead to oppression?”
3. Introduce freeze improve activity. Remind students that forum theatre is based on improvisation and the ability to create powerful meaning within images. Have two students enter the circle and shake hands with no expression or activated movement. A person from the circle then replaces the other person. The image changes as each new person adapts the image. Near the end add 4 to 5 people into the image. (Good opportunity to take pictures of this activity).
4. Explain that as a class we are going to develop a Forum Theatre presentation on bullying to present to a live audience. Explain the time line and general method of developing a Forum Theatre (members investigate topic through activities, consider their own experiences, build off the group, etc.)
5. Create a concept map with bullying as the center and then link strands with words such as perpetrators, victims, feelings, scenarios, etc. and record ideas from students on each strand.
6. Separate class into 3 large groups. Each group chooses a word or scenario from the brainstorm and creates a large tableaux (adding one person at a time) to express that idea. Each group selects one person to be their “Joker”. This person helps organize the group by watching how the image looks and by providing feedback (they do not say *how* the image should look, only *what* it looks like, who is being blocked, is it clear, does it make sense). Each group creates their image and shares it with the class.
7. Hand out a script on bullying. Each student has been put into 1 of 3 groups and assigned a role that is highlighted on the script being handed out. Their homework is to preview the script and be ready to read their parts aloud next class.

**Lesson 4: Turning Blind Eyes – (1 hour)**

**Description of Lesson:** Students will have an opportunity to read through portions of the script, *Turning Blind Eyes* by Ian McCormack. This script will help students consider the different ways that the issue of bullying can be explored through drama.

**Materials/Resources:** *Turning Blind Eyes* by Ian McCormick (ISBN: 1872365213 – Available through Amazon), Student photocopies (have extra on hand in case some students forget theirs at home.)

**Presentation:**

1. Organize class into their three respective groups. Ensure that every group member has a copy of the script and knows their role. Groups can be sent to their locations to read. Some groups may have shared roles. They can decide how they want to divide the text.
2. Each group should be informed that they should highlight parts of the text that they think are the most critical to the development of the plot. These are the climactic moments or “beats” within the scenes.
3. Students will read through the script with each person reading their characters lines with as much authenticity and emotion as possible to make the reading engaging and interesting.
4. Each group will choose one member to share with the class which sections of the script they felt were the most relevant or poignant (the “beats”). Discuss similarities and differences in choices and ask groups to justify their choices.

**Lesson 5: Forming Groups and Introduction to Workshop – (1 hour)**

**Description of Lesson:** During this class, students will be divided into workshop groups and they will begin learning how to work co-operatively.

**Materials/Resources:** Groups sign-up list, agenda outline on overhead, evaluation tools prepared.

**Presentation:**

1. *Scene Builder Activity*   
   a) Have students break into groups of four or five. Each group will be asked to stand and will then be instructed to create a tableau about oppression (of any kind) in only 1 minute.  
   b) Once the tableaux is formed, go and touch a character’s shoulder and ask them “What are you feeling?” or “What do you want to happen” or “What are you thinking right now?”  
   c) When the next group forms the tableau, an audience member can act as the “joker” and touch a character and ask an inquiry question. Allow multiple students to become jokers and “tap-in”.
2. *Introduction to Workshop*a) Describe the workshop format – The class will be presenting a workshop on addressing bullying through Forum Theatre to another group of students. There will be 3 performance groups (assuming a class of 25): one all male, one all female and one mixed group. Each group will address a bullying issue. There will be a fourth group of four students – two who will be jokers and two who will be responsible for the PowerPoint presentation. Those doing the PowerPoint presentation will be taking digital photographs throughout the coming lessons to document the process which they will then turn into a presentation with music.  
   b) Each performance group will be responsible for 20 minutes of the workshop.
3. Conduct Bus Driver Activity: Divide students into pairs and have them stand one in front of the other. The person in front is the bus. The person behind is the driver. The students in front close their eyes and move according to the signals they receive from the bus driver behind them. Tap on the head means go; tap on left shoulder, go left; right shoulder, go right; tap on the back is reverse; and nothing means stop. Bus has arms crossed for safety. Bus drivers negotiate bus safely around the space. Have the groups combine to make progressively longer buses. Build trust with the group and have fun starting to work together.
4. Evaluation tools: Explain how the students will be evaluated during the unit (peer, self and teacher) and show the instruments that will be used.

**Lesson 6: Investigating Bullying– (1 hour)**

**Description of Lesson:** In this lesson students reflect on their own experiences with bullying and begin thinking about how they can use those experiences to create scenes within the Forum Theatre format.

**Materials/Resources:** half pieces of paper for students to make lists.

**Presentation:**

1. Introduce Sculpting Activity: Have students form a large circle. Beginning to the teacher’s left students will turn to the person beside them forming pairs. Teacher will participate if numbers are odd. One person will step to the inside of the circle and face their partner. The person inside the circle will be the sculptor and the person on the outside will be the “intelligent clay”. Using muscle, mimicry or magnetism (teacher explains these concepts) the sculptor molds the clay into a feeling or image given by the teacher (i.e. joy, sadness, shame, angry). Rotate positions. Debrief activity: How did you feel? Powerful, intimidated? When did you feel intimidated? (See glossary for explanation of sculpting.)
2. Bully Me Activity: Students put themselves into pairs and face each other. They stare at one another in an attempt to get the other person to look away. Encourage students to put a lot of anger into their eyes and to use their body posture to intimidate the other person. Next the students join another group, then make three groups until there are only two large groups staring each other down.
3. Mini Lecture on Improvisation in Forum Theatre – Provide a more in-depth look at how the audience becomes involved in Forum Theatre (see Paterson, 1995, <http://theatreoftheoppressed.com/>) and how the actors must adapt to the changes the audience member introduces. Discuss “beats” or climatic points in the scripts where interventions or changes can take place.
4. Freeze Improv Activity – Teacher provides a scene about bullying for 3 or 4 students. They begin the improve and when someone from the audience yells “freeze”, that person replaces one actor. The scene continues to adapt as more students freeze the scene and jump into the skit.
5. Reflective Activity – Hand out paper to students and ask them to find a private space where no one will see what they are writing. Instruct them to think about all the people they do not like. Stress repeatedly that this is a private activity. No one is to see their list, and the class will not be sharing their lists.
6. Reflect on Questions – Once students are done, say, “Is it likely that all of the people you have on your list will have you on their list too? Why? What happened between you? Did you bully them? Did they bully you? Recognize that within each of you is all the material you need to create a scene. You have just completed your research.”
7. Destroy the lists – Have the students destroy their lists and throw them into the trash can.
8. Journal Writing – Students respond in their journals to the prompt, “ What experiences do I have with bullying and how can I use those to help my group create a scene. What issues do I think are most important to address?” Students bring these points to the next class.

**Lesson 7: Developing the Scenes – (1 Hour)**

**Description of Lesson:** Students begin developing their scenes and interventions.

**Materials/Resources:** Teacher’s anecdotal records

**Presentation:**

* 1. Improv Activity: Each student will write one sentence on a slip of paper and then place it into a hat. Three students will then draw a slip of paper and take the stage. The teacher will provide them with a scenario (you are all waiting at the bus stop, etc. . . .) and they need to improvise a scene that will allow them to each say their sentence they pulled from the hat. Each student will have a chance to improv.
  2. Individual and Group Work: Students will divide into their groups and find space to work on their scenes. They must have their scenes developed by the end of the class and the joker for each group must develop interventions for the scene. Each student should be recording their lines or positions in the scene in their journal.   
       
     The teacher circulates from group to group observing, offering suggestions and responding to questions or concerns.
  3. Circle Discussion Wrap-Up: The teacher asks how each group is progressing. Students will have the next class to continue preparing and practicing their scenes and interventions.

**Lesson 8: Finishing the Scenes – (1 Hour)**

**Description of the Lesson:** Students have the entire class to finish developing their scenes and interventions. The expectation is that they will have them completed by the end of today’s class.

**Presentation:**

1. Form Groups: Students go to groups and previous work areas.
2. Work Time: Students work on their scenes. Each group member must have a script or a format of some sort to follow. Scenes should be memorized and fluid.  
     
   The teacher continuously circulates and monitors groups responding to questions/concerns and offers encouragement and constructive feedback.
3. Class Wrap-up: Students form a circle. Teacher reaffirms that all scenes and interventions must be ready to present to the whole class the following period. If students need additional time, they must arrange it outside of class time.

**Lesson 9: Presenting the Scenes and Getting Feedback**

**Description of the Lesson:**  Students use this class to present their groups’ scenes to their classmates and provide one another with feedback about blocking, clarity of images and effectiveness of intervention strategies.

**Materials and Resources:** None

1. Pop-off Warm-up Game: Students stand in pairs with arms linked. One pair splits and one person becomes the runner and the other the chaser. If the runner grabs a pair, the person on the other side becomes the new runner. If the chaser catches a runner, that person becomes the chaser. If the chaser catches a pair, that pair becomes the runner and chaser. Two pairs can become runners and chasers if the space permits. Remind students that everyone should have a chance to run and to chase.
2. Final Touches to Scenes: Students get into their groups and have a chance to make any last-minute adjustments to their presentations.
3. Peer Feedback: Each group has 10 minutes to present their scenes as they would in the workshop. Their joker must also facilitate the interventions they plan on using. The audience will participate and then provide the group with any feedback. The two main workshop Jokers will also share their plans and their introductory speech with the group.
4. Making Adjustments: Students return to their original groups. Based on the feedback each group received, they can make any adjustments to their scenes or their interventions that they feel are necessary.

**Lesson 10: Workshop Agenda (1 Hour)**

**Description of Lesson:** During this lesson the students must finalize their Agenda for the workshop presentation. The outline has been previously prepared by the teacher but each group must now input their individual contributions. A run-through of the workshop must be completed and representatives must be chosen to speak to the teacher of the other group of students who will be participating in the workshop.

**Materials/Resources:** Agenda outline to be filled in.

**Presentation:**

1. Eye Contact Warm-up Game: Students form a circle. Two people are in the middle. People on the outside of the circle have to change positions with anyone they make eye contact with on the outside of the circle. People in the middle try to take an empty spot and leave a new person in the middle.
2. Filling in the Agenda: Teacher will ask each group what their final decisions are for their portion of the agenda. Jokers must provide specific activities and the format for these activities.   
     
   Each group must describe their scenes and the accompanying audience activities or interventions they have planned to go with their scenes.
3. Dry Run of the Agenda: the students organize the space to reflect the condition and orientation of the gymnasium. The students then walk through the entire workshop without speaking the actual words of their scenes. Only a brief summary is stated. This is to develop blocking and flow of the performance and to familiarize each student with where they are supposed to be during all aspects of the workshop. (Go through 2 times a least.)
4. Chose Two Representatives: The class must select two representatives to meet with the teacher of the other class – outside of class time – to explain the agenda and review the expectations for participation from the other class. The students will take a completed copy of the agenda to the teacher.
5. Dead Bear Activity: Students lie on their backs on the floor and try to keep still and silent with no movement, while “bears” try to distract them with sounds and movement. Students who make a reaction become the bear. (Variation: bear can move students who are playing “dead”.

**Lesson 11: Headlines Theatre – (1 Hour)**

**Description of Lesson:** This lesson allows the students an opportunity to take a break from rehearsals and to observe how other groups have executed a Forum Theatre on Bullying. It will provide them with some practical suggestions of what to expect from their audience and to understand what a final product of Forum Theatre might look like.

**Materials/Resources:** *Don’t Say a Word* DVD available for $25 from Headlines Theatre at <https://id407.van.ca.siteprotect.com/headlinestheatre/forms/purchase_form.html>; DVD player; appointment time-table

**Presentation:**

1. Introduction of Headlines Theatre: Introduce Headlines Theatre and their production on bullying, “Don’t Say a Word” joked by David Diamond. Provide some general background on Headlines Theatre and their work with Boal and the Theatre of the Oppressed. Write the company’s website on the board if the students want to copy it and explore the site further. Introduce their workshop on Bullying.
2. View Forum Theatre Workshop: Students watch the dvd and make notes of points of interest and possible interventions.
3. Group Discussion: Teacher poses the question: How close was this production to what you expected Forum Theatre to look like? How effective do you think Forum Theatre was as a way to engage students in a discussion and investigation of bullying? Defend your response.
4. Journal Response: Have students copy the following prompt from the board and write their response in their journals. “Now that you have seen an actual Forum Theatre workshop, what is your opinion of Forum Theatre changed? What is your reaction to *Don’t Say a Word*?
5. Individual Appointments: Distribute copy of time table for students to fill in individual appointments with teacher for final interview.

**Lesson 12: Final Dress Rehearsal**

**Description of Lesson:** Students have one final opportunity to run through their entire workshop in order to build confidence and correct any last minute adjustments to their agenda.

**Materials/Resources:** All props that are being used during the scenes, the computer projector, agenda of the performance order for EVERY student, chairs, and 2 balls of yarn.

**Presentation:**

1. Potential Problems List: Students dictate a list of potential problems that they think they may encounter during the workshop (i.e., difficult transitions, group member losing focus, student disruptions.) This list will be on the board and the students will be asked to be mindful of this as they do an “Italian Run” (speeded up version of the play).
2. Italian Run: Students organize themselves for the Italian Run. This is a complete run through of the entire performance where all the words are spoken but done very quickly and still coherently. Students assume their positions that they will be in for the workshop and organize their cue cards, props and seating arrangements.  
     
   The teacher signals the Italian Run to start. The rehearsal does not stop for errors; the performance must continue; the teacher notes areas of concern. The other class is represented by four students from any group not presenting. All other group members not presenting will be lined up against the wall behind the students from other class during a performance to avoid being distracting.
3. Group Discussion: Refer to original list and discuss whether all the potential problem areas or transitions have been addressed. Have any new issues arisen? Discuss these and run through these areas if time permits.

**Lessons 13 and 14: Forum Theatre Workshop – (2 Hours)**

**Description of Lesson:** The students lead another class of students through a mini Forum Theatre workshop. They present their scenes and lead discussions about bullying for the other class.

**Materials/Resources:** Students must bring small props they are using in their scenes; computer and projector, PowerPoint presentation of workshop presentation and bullying images, 2 balls of yarn; a circle of chairs—one for each student in the other class; gymnasium or other room booked for two hours.

**Presentation:**

1. Joker Introductions: Two students introduce themselves as the jokers for today’s workshop. They invite all of the other class to sit in the chairs. Any empty chairs are removed or extra chairs are added. Teachers to not participate or intervene unless necessary.  
     
   Jokers provide a brief introduction to Forum Theatre and introduce the topic of oppression and how it relates to bullying.
2. Hypnosis Game: Jokers invite their classmates (the drama group) to stand behind each chair according to numbers. The Jokers describe the activity to the guest class. The host group begins by being the hypnotic hands and leading the guest students around the gym. They then switch roles and the guests lead the hosts.
3. Discussion: Jokers invite the guest students to return to their seats and pose the questions – How did it feel to be lead? How did it feel to lead? Who had power? How did it feel to have (or not have) power.
4. Group #1 Presentation: Jokers introduce the first group and the Joker for that group. The new Joker invites the guests to sit on the floor in two lines in front of Group #1. Group #1 presents their four images slowly. The second time through the Joker prompts the audience to describe what they think they are seeing in each scene. The Joker touches the actors and asks them to share their intentions, thoughts, feelings and desires to help clarify the images.
5. Guests Dissect the Scenes: Joker invites the guest students to decide whether each actor is an oppressing or an oppressed character and to explain their choice. Debate is encouraged if it arises. The original two Jokers ask the guests to return to their seats.
6. Sculpting Activity: Original Jokers introduce the sculpting activity using mirroring and string movement (no touching). Each host student moves in front of one guest student and becomes their partner. The Jokers call out images and emotions to be sculpted. After each sculpture the hosts rotate one position to the left so that they work with a variety of students. For the last two sculptures, the guests sculpt the hosts. Jokers debrief this activity.
7. Group #2 Presentation: Jokers introduce the second group. Hosts remain seated in chairs. The group’s Joker introduces self and the group. The group then presents their scene within the circle once. They present it a second time and the joker stops the action to inquire into the thoughts of the characters.  
     
   The Joker invites the guests to brain storm out loud how they think the scene could play out differently. Joker asks for specific changes and then instructs the characters to try out the new scenarios. Three interventions are attempted and debriefed. Did they work? Why or why not?
8. Group #3 Presentation: Original Jokers introduce the final group. The third group’s joker introduces self and invites the guest to sit in front of the performing group. The group runs through their scene once and a second time. The Joker asks an audience member to come up and touch one of the characters and ask them a question. The Joker invites the guests to put themselves into various images (3 at a time) and to explain how they think their presence will alter the scenario. Joker debriefs the activity.
9. Yarn Activity: Each of the main Jokers takes half of the students to the opposite end of the room and facilitates the yarn reflection activity. They ask each student to take hold of the yarn and share one thing they learned in the workshop – hosts also share what they learned from the guests. Once each person has shared, the yarn is passed to a new person so that it makes a web until everyone has shared.
10. PowerPoint Presentation: Guests view a PowerPoint presentation of the hosts preparing for the workshop. The images are set to music and will help the guests see how much fun and effort went into preparing the workshop. The presentation also helps the host students reflect on how far they have come. The Jokers thank everyone for participating.

**Lesson 15: Time to Reflect – (1 Hour)**

**Description of Lesson:** In this lesson students have the opportunity to reflect on the previous day’s performance and the whole process and to celebrate their efforts and achievements.

**Materials/Resources:** Self and group evaluation forms, poster paper and markers

**Presentation:**

1. Warm-up Activities: Students choose 2 favourite warm-up activities by consensus or a vote. Students self-manage the activities.
2. Group Reflections: Students divide into their groups (each performance group and the Joker group) and list on a poster the strengths of their presentation and the areas they felt they could improve. Once this is completed they share these with the larger group and receive feed-back from their peers.
3. Teacher Feed-back: The teacher shares personal observations as well as provides feed-back received from the other class and their teacher.
4. Journal Prompt: Students are asked to respond in their journals to the following prompt for homework – “How do I feel about the process of creating Forum Theatre? What were the highlights for me? What were the lowlights for me?”
5. Self and Peer Evaluation Forms: Each student receives a self and peer evaluation form. The teacher explains the assessment and asks students to complete them individually and hand them in.
6. Wildest Dream Images Wrap-up: Students improve various Wildest Dream images. Starting with a handshake, students begin building images that reflect joy, fun, adventure, pride, achievement or any other celebratory moment.

**APPENDIX A**

**Resource List**

**Books**

Boal, A. (1992). *Games for actors and non-actors.* A. Jackson (translator). London: Routledge.

Boal, A. (1973.) *Theatre of the oppressed.* London: Pluto.

Simmons, R. (2004). *Odd girl speaks out. Girls write about bullies, cliques, popularity and jealousy.*Orlando, FA: Harcourt Books.

**Scripts**

McCormick, I. (2004). *Turning blind eyes: A play about bullying.* London: Carel Press.

**Video**

Headlines Theatre (2003). *Don’t say a word. –* DVD available for $25 from Headlines Theatre <https://id407.van.ca.siteprotect.com/headlinestheatre/forms/purchase_form.html>

**Organizations**

S.A.M.E. – Saskatchewan Association for Multicultural Education – provides

workshops of Forum Theatre.  
Contact Rhonda Rosenburg, Executive Director  
144 Marsh Crescent  
Regina, Saskatchewan S4S 5J7  
(306) 780-9428  
[same@sasktel.net](mailto:same@sasktel.net); [www.same.ca](http://www.same.ca)

**Websites**

Bullying Resources:

Bullying Awareness Network - [www.bullyingawarenessnetwork.ca](http://www.bullyingawarenessnetwork.ca" \t "_blank)  
Bully Boy - [www.bullyboy.ca](http://www.bullyboy.ca" \t "_blank)  
Jay Solomon - [www.jaysolomon.ca](http://www.jaysolomon.ca" \t "_blank)  
Team Heroes - [www.teamheroes.ca](http://www.teamheroes.ca" \t "_blank)  
Black Belt Excellence - [www.blackbeltexcellence.com](http://www.blackbeltexcellence.com" \t "_blank)   
Anti-Bullying Network (UK) - [www.antibullying.net](http://www.antibullying.net" \t "_blank)   
Children's Mental Health Ontario - [www.kidsmentalhealth.ca](http://www.kidsmentalhealth.ca" \t "_blank)

Theatre of the Oppressed Resources

Headlines Theatre - <http://www.headlinestheatre.com/>

Theatre Links - <http://www.theatrelinks.com/theatre-of-the-oppressed/>

Theatre of the Oppressed International – <http://www.theatreoftheoppressed.org/en/index.php>

Theatre of the Oppressed (Douglas Paterson) - <http://theatreoftheoppressed.com/>

Theatre of the Oppressed (Wikipedia) - <http://en.wikipedia.org/wiki/Theatre_of_the_Oppressed>

Other Theatre Resources  
Arts on the Move - <http://www.artsonthemove.co.uk/resources/gamesmethods/methods.php>

Bright Hub - <http://www.brighthub.com/education/k-12/articles/16200.aspx>

**APPENDIX B**

**Sample Student Assessment Instruments**

*Forum Theatre Assessment Break Down*

You will be evaluated in three areas:  
 - 25% of your mark will come from peer and self evaluations on your participation and contribution to the development of the workshop.  
- 25% of your mark will come from an interview that will take place the teacher (during a break or lunch hour) where we will discuss what you have been learning about Forum Theatre and the process involved in creating it. This is an informal interview.  
- 50% of your mark will come from an evaluation of your reflections in your drama journal. Prompts will be given throughout the unit and you are expected to make additional entries based on your own observations and experience while developing the Forum Theatre Workshop. A rubric will be used to assess the journals. You will receive a copy of this rubric.

**Forum Theatre Workshop  
Self and Peer Assessment Instrument**

Participation and Contribution Rating Scale

0= You *never* engaged in this behaviour  
1= You *rarely or seldom* engaged in this behaviour  
2= You *sometimes* engaged in this behaviour  
3= You *fairly often* engaged in this behaviour  
4= You engaged in this behaviour *almost all the time*  
5= You *always* engaged in this behaviour

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Names | Contributed to scene development | Stayed on task during class time | Listened attentively when other spoke | Communicated positively and encouraged others to share | Did fair share of the work | Total  Out of 25 |
| Your name |  |  |  |  |  |  |
| Group Members’ Names |  |  |  |  |  |  |

**Interview Assessment Sheet**

**During the Interview we will discuss:**

1. What you learned about Forum Theatre
2. How you would describe the process of creating Forum Theatre to someone (such as your teacher).
3. What other topics you think Forum Theatre would be a useful to help explore.
4. How you feel you have contributed to the process of developing a workshop.
5. What you liked/did not like about this unit.

**Your answers will be based on the following rating scale:**0= offered no response  
1= offered a completely unprepared response  
2= offered a few thoughts; no detail  
3=offered various thoughts; few details  
4= offered organized and detailed responses  
5= offered thorough responses with examples

Student Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Student was able to explain what (s)he learned about Forum Theatre. | 1 | 2 | 3 | 4 | 5 |
| Student was able to describe the process to create a Forum Theatre production. | 1 | 2 | 3 | 4 | 5 |
| Student was able to offer alternative topics that could be explored through Forum Theatre. | 1 | 2 | 3 | 4 | 5 |
| Student was able to thoughtfully discuss his/her participation and responded to the teacher’s observations. | 1 | 2 | 3 | 4 | 5 |
| Student was able to describe what (s)he liked or did not like about this unit. | 1 | 2 | 3 | 4 | 5 |

**The total is out of 25. This will comprise 25% of your total mark for this unit.Forum Theatre Workshop**

**Anecdotal Records  
for Reference During Interview**

*Criteria based on Foundational Objectives in Unit Overview*

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Student Names** | **Are students participating in the activity** | **Are students contributing ideas?** | **Do the students appear to be working cooperatively with their peers?** | **Are the students demonstrating critical and creative thinking** |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |

**Additional comments:**

**You and Your Journal**

****

Your journal is a notebook where you will record your thoughts, feelings and answers to questions in this class. There are several reasons why journals are useful: Firstly, it helps me to get to know you better. Secondly, it shows me how well you understand the ideas and techniques we are practicing in our class, and lastly, it helps me to figure out where to go next with the class. Over the semester, I will be providing you with many opportunities to respond in your journal. Your journal entries will also comprise 50% of your final mark for this unit.

You may be wondering, *What am I supposed to write?* The great thing about journals is that everyone is capable of writing absolutely fabulous, mind blowing, holy smokes I need to sit down journal entries. A fantastic entry will have the following characteristics:

* has a strong personal voice.
* makes reference to the activities practiced in class, including the use of any specific vocabulary.
* describes both the successes and challenges that one encountered during the activities.
* describes the “next steps” or answers the questions, “Where do I go from here?” “What is it I need to do to keep improving in this skill area?”
* describes potential ways the current skills can be applied in areas outside of the drama class
* contains proper, grammar, punctuation, spelling and sentence structure

For this class these elements may not always apply, but at the very least, your entry should include what you did during the class/week, what you learned and what you think you need to do to improve the skills you are learning.

Adapted from: <http://mshs-teachers.asfm.edu.mx> November, 2005. (Site is no longer available.)

**Journal Assessment Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Criteria** | **Zone 1 0-1** | **Zone 2 1.5-2** | **Zone 3 2.5-3** | **Zone 4 3.5-4** |
|  | *Great place to start.* | *This is looking good.* | *This entry!* | *Wow!* |
| **Voice** | * The writer seems distance from the topic, audience or both | * The writer seem sincere and willing to communicate with the reader, if somewhat on a distant level | * The writer’s energy and passion drive the writing * The text is lively, expressive and engaging | * It’s as if you are right there talking to me! |
|  | **Zone 1 0-1** | **Zone 2 1.5-2** | **Zone 3 2.5-3** | **Zone 4 3.5-4** |
| **Clarity** | * Fuzzy, rambling, unfocused text * Generalities and fillers outweigh quality detail | * Clear and focused more often than not * Quality detail outweighs generalities and fillers | * Clear and focused thought throughout * Main idea expanded; well supported by detail and evidence | * Clear, focused and compelling; holds reader’s attention * Marked by insight, in-depth understanding of topic * Takes reader on journey of understanding |
|  | **Zone 1 0-1** | **Zone 2 1.5-2** | **Zone 3 2.5-3** | **Zone 4 3.5-4** |
| **Ideas** | * Entry makes only a few references to activities in class and includes little of the specific vocabulary | * Entry describes both the successes and challenges encountered during the activity/week | * Entry describes both the successes and challenges as well as the next steps, “Where do I go from here? * Entry describes potential ways the skill could be used outside of drama class | * Your ideas are amazing. You have included the successes and challenges, what you want to work on, and you are making people stop and think! |
|  | **Zone 1 0-1** | **Zone 2 1.5-2** | **Zone 3 2.5-3** | **Zone 4 3.5-4** |
| **Conventions** | * Entry has several errors in grammar, punctuation, spelling and/or sentence structure | * Entry has some errors   in grammar, punctuation, spelling and/or sentence structure | * Entry has few errors in grammar, punctuation, spelling and/or sentence structure | * Entry is almost or is error free. |

**APPENDIX C**

**GLOSSARY OF TERMS**

**Antagonist** - the character who provides the obstacles to the protagonist’s objective in a play

**Aside** - an observation or remark made by a character to the audience that is not being heard by other actors

**Beat -** The smallest division of action in a play. The length of time necessary for a character to play an “Objective” (also called “Intention”) from beginning to end.

**Blocking** - the pattern of movement actors follow while on stage

**Casting** - selecting which actors will play which roles/characters

**Characters** - the personalities or parts that actors become in a play; roles played by actors in a play; The third of Aristotle’s Six Elements of Drama

**Climax** - the point of highest dramatic tension or a major turning point in the action of the play

**Collective Creation -** a play or a collection of episodes or scenes which is developed by a group and intended for an audience. Each collective creation is unique to the group who creates it.

**Conflict** - the point in a play where action meets obstacle; the opposition of persons, forces, or ideas that gives rise to dramatic action in a play

**Costumes** - the clothing worn by the actors who play the characters

**Critique** - the art of evaluating or analyzing the play

**Denouement** - the solution to the conflict in a play; the wrapping up of events

**Development** - the phase in the action after the exposition has been presented and the plot has begun to build toward the climax.

**Dialogue** - the words spoken by the actors during a play.

**Diction** - 1) the word choices made by the playwright 2) the enunciation of the actors speaking the lines; the fourth of Aristotle’s Six Elements of Drama.

**Director** - individual who is in charge of all aspects of the production of a play; generally responsible for the final decisions in all areas of production

**Exposition** - information about what has happened before the action of the play begins; the set-up

**Foreshadowing** - clues given to the audience about upcoming events in the play

**Forum Theatre –** a type of theatre created by Augusto Boal where audience actors or “spect-actors” can take the actors’ place and participate in creating solutions to oppression.

**Freezes/Still Image/Tableaux** **–** Groups devise an image using their own bodies to crystallise a moment, idea, theme or picture. Can use individual to act as sculptor for a group. Contrasting images can be made to represent actual/ideal, dream/nightmare versions. Highlights important moments and focuses thoughts and ideas in a simplistic but very powerful way.

**Improvisation** (Improv) - impromptu acting based on the following circumstances: who -the characters; what - the action; where - the place; and when - the time the action takes place

**Joker** – the person in Forum Theatre who explains the rules, corrects errors, encourages interventions, and draws out themes and realizations, all without imposing herself on the process or dictating the course of events.

**Italian Run –** A rehearsal in which the actors deliver their lines and perform the action at a much higher rate of speed, usually trying to run the rehearsal at "double time". Used to help with the common problem of slow or dragging pacing.

**Lazzi** - comic business or gag/joke

**Mime** - stylized pantomime; more exaggerated than pantomime often performed today in black clothing and white make-up.

**Monologue** - A work written to be spoken by just one person. This may be full length, as in a one-man or one-woman show.

**Pantomime** - a scene or play without words; the actors use only action and gesture to express their meaning.

**Playwright** - the individual who writes a play

**Plot** - what happens in a play; the order of events; the story as opposed to the theme; what happens rather than what it means; the first of Aristotle’s Six Elements of Drama

**Power Plays** – used in Forum theatre, these are short plays created from games and exercises that explore issues of power and help audiences or spect-actors find solutions to their problems.

**Props** - objects used by characters on stage during a play. Hand Prop - an object small enough to be carried easily.

**Protagonist** - the principal character around whom the action revolves

**Rehearsal** - preparing a play for performance

**Reversal** - a plot reversal when an action produces the opposite of what was desired or expected

**Role** - a part/character/person written by a playwright

**Script** - the play in written form

**Set** - the environment of the play; scenery and furniture

**Soliloquy** - A speech in which an actor, usually alone on stage, speaks his or her thoughts aloud.

**Spectacle** - the visual elements of the production of a play; the scenery, costumes props, makeup, lighting and special effects; the sixth of Aristotle’s Six Elements of Drama

**Spect-actor –** a term created by Augusto Boal to describe those engaged in Forum theatre. It refers to the dual role of those involved in the process as both spectator and actor, as they both observe and create dramatic meaning and action in any performance.

**Stage** - the area where the actors perform the play

**Stage** **Left** - the left side of the stage as the actors look out toward the audience

**Stage** **Right** - the right side of the stage as the actors look out toward the audience

**Tension** - the state of anxiety induced in the audience by the threat of danger to a character in the play

**Theme** - what the play means as opposed to what happens (plot); the main idea or message within the play; the second of Aristotle’s Six Elements of Drama

Sources: Kentucky Shakespeare - <http://www.kyshakes.org/Resources/Vocab.htm>  
 Headlines Theatre - <http://www.headlinestheatre.com/>   
 Theatre Links - <http://www.theatrelinks.com/theatre-of-the-oppressed/> Theatre of the Oppressed (Douglas Paterson) - <http://theatreoftheoppressed.com/> Wikipedia - <http://en.wikipedia.org/wiki/Theatre_of_the_Oppressed>