



FORUM THEATRE – A NON-FORMAL TEACHING METHOD IN EUROPEAN CONTEXT

Methodological guide

Coordinators:
Prof. Oana Gabriela Vulpe
Prof. Aura Țabără



Erasmus+



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Foreword

A famous saying from Albert Einstein shows that "Education is what remains after you have forgotten everything you learned in school". It emphasizes the formative dimension of education and applies regardless of age, culture or space. This more so as contemporary world is placed in a context of unprecedented change and transformation.

For example, the new technologies and the media put us in a position to rethink the whole educational approach, focusing on non-formal methods in high school education. Their application might acquire and develop key competences and cross competences in a direct manner and more attractive to teenagers. They may provide on the one hand, the practical dimension and, on the other hand, the axiological dimension of training children. It's not an easy endeavor but neither impossible.

In the dynamic trend that defines it (or sometimes that should define it), the educational process in all its forms (formal, non-formal and informal), requires to be reconsidered from time to time in relation to the opportunities and the demands of society - today, the society of knowledge, characterized by an informational and technological avalanche which is sometimes difficult to manage.

Criticized by a number of moralist thinkers this "new world" is sometimes placed under the "weak" sign of relativity (Gianni Vattimo) or under the constant moving area of image (Gilles Lipovetsky). In these conditions of social change, the concerns from the educational environment focus around the major ideals of education, as it happened in ancient Greece with the famous paideic ideal.

Casting a chronological look at the ideals of education in the great periods of human history, we can notice that the formative function of education was always

retained. Values such as Good, Respect, Understanding, Tolerance, Duty, Tenacity, Beauty etc. are universally valid values that finally converted into any form of education.

They become even more important in the light of the new social paradigms. Today, the knowledge society is not just a formula through which we express the informational explosion and accumulation of knowledge from different sources but it is also a society that determines the individual to know himself better. That requires rigor, selection, critical spirit and tenacity of all those involved in the educational process and beyond. Set in an information network somewhere on the boundary between real and virtual, the child and young person must be helped to define himself, to discover himself without remaining a simple prey to relativity, superficiality, the magic of image or to a devouring individualism.

We want a society of well trained and educated adolescents and young people who are willing to get involved in social activities so that they can integrate in society and become mature and responsible adults. Non-formal education is increasingly cited if we want to train skills and develop personalities. School projects provide, in this respect, an appropriate permanent recalibration of education on social realities.

The teacher is a main actor in the whole process of training. Like an alchemist who wants to turn a trivial matter into pure gold, he seeks to discover the philosopher's stone in the minds and souls of children. So the stake is double: a spiritual, cultural one and a concrete, practical one. For this reason, the teacher far exceeds the scope of socio -professional category in which he is circumscribed. He is a teacher, a model, a *master of inner freedom*. Above all, his aim is to shape people in the most authentic sense of the word. Just fully assuming of some values and principles in future adults can carve characters and strong personalities, people



able to take real life projects. No doubt the effects can be seen in the individual and social plan in short term and long term.

This Erasmus+ project proves that adopting new ways of working with adolescents had immediate effects on the direct reactions, attention, the discovery of self and Others.

Personal experiences from the implementation of non-formal activities and spreading them to others by examples of good practice are the true sources of inspiration for those who want to be trained. Such an example is this methodological guide designed by enthusiastic teachers who implemented the method of forum theatre which is relatively new among non-formal methods. The result of a process of almost two years of a team made up of teachers from six partner countries in an Erasmus + project, the guide is useful not only for teachers but also for all those who work with adolescents. Basically structured on three parts written in a readable language, the first two parts deal with theoretical aspects of non-formal education and the method of forum theatre, and the third, the most substantial one, is dedicated to examples of good practice. The latter presents both forum theatre plays dealing with various interests of adolescents (discrimination, the relationship with the school and with their family) that were played in the project, but also proposes lesson plans at different school subjects. The topics of these forum theatre plays were selected based on a sociological survey that was conducted at the beginning of the project. Following a rigorous analysis and interpretation of the collected data, there were drawn conclusions on the main problems, interests and values of adolescents. A proper context, i.e. the staging of forum theatre plays, provides students an opportunity to practice foreign language in an atmosphere of cooperation; it stimulates them to unleash their creative potential and develop their artistic talents. Students are motivated, they experience a sense of fulfillment and this reinforces the learning process. The students involved were, in turn, scriptwriters, directors, actors and active spectators, acquired teamwork skills, abilities of public speaking in a foreign language and of improvising on stage.

The European dimension of the guide is reflected by how universal topics are developed in different cultural contexts and individual solutions are found which nevertheless can be applied in any country. The structure of the Guide, the quality and consistency of materials and information presented reveals a unitary structure and the creativity of the team. Thus, the book becomes a model of European cooperation in which culture and identity differences become the ferment of the development of models with broad applicability.

Such an approach is valuable not only due to the factual information presented by the teachers or the quality of the teamwork but also because it places in a new light the educational act and the teacher-student relationship. After all, the work of these enthusiastic and devoted teachers translate into a modern language William George Ward's reflection: *The mediocre teacher tells. The good teacher explains and demonstrates. The perfect teacher inspires.*

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Motivation

Forum Theatre's educational values

Nothing is farther from traditional teaching methods than learning through playing games, making exercises and stage acting. Nevertheless, this non formal approach helps to develop many learning abilities and citizenship competences that today's school is required to promote.

The de-mechanization exercises have the purpose to break the inner frames of mind. They strongly stimulate the open-mindedness, the freedom of experimenting alternative ways, the possibility of going beyond the usual borders in order to overtake conventional behaviors and find out innovative solutions. This is the creativity that our post modern world needs.

What do we learn playing? Playing asks to respect the rules. The joker gives the rules, not more than three, they must be clear, short, gradual, to be respected. Where there 's no respect of the rules, there is no game, no entertainment, no possibility to challenge yourself with the limits given by the rule, discovering new possibilities and widening one's own horizons. Thus, the meaning of the rules passes through the games. They are the limits that allow to overtake the limits.

Playing builds motivation. Nothing better than learning while playing, not feeling the work's weight, being involved and finding out that you can be successful, playing all together in a group, respecting each others. A student wrote: "*We played some games; at the beginning they seemed to be childish ones, but at the end we discovered to be a group*". Here is an effective way to teach team working.

Silence is the main character of many plays. It helps self awareness, to "see" your own and others' behaviors and understand their motivations. To concentrate, and to walk for a mile in someone's else shoes, to "see" how he feels following our actions and find out for yourself. It's the responsibility that our society needs in many fields. Other imagine-theatre techniques help to highlight different aspects of a problem and then to choose how to tell them. They teach how to objectively describe a situation, without judging other people's choices, but trying to understand their motivations and making their dynamics clear.

So, for instance, when someone drinks, has an emotional problem with someone else, starts driving understating the risks. Different behaviors arise from clear stories. Thus, an objective description helps to go beyond the prejudice, which prevents the productive dialogue in social contests. Besides those citizenship competences, our experimentation put in evidence that Forum Theatre can be successfully spent to spread subject knowledge and competences.

Staging a play and intervening in a forum require different linguistic and textual competences as to identify the essential data of a story, to recreate the information

hierarchy, to design a text suitable to the recipient (the real audience) and the purpose (to understand the risks of a situation and ask for different behavior), to master verbal and not verbal languages, in order to built up a more and more effective messages. Thus to communicate in an effective way.

The Forum makes the receiving and understanding the message an active process. The spect-actor is required to draw from his encyclopedia previous knowledge in order to understand the message. He built it up through previous experiences and studies, and now he needs to use it to understand the performed situation, its logic links and its implications. Doing all this requires new subject knowledge to be learnt, not an abstract one, but deeply linked to real contests. It helps choosing with deeper consciousness how to improve disadvantageous situations in an active way, confronting each other and respecting the other, taking a challenge, being entrepreneur of one self.

We found the same learning patterns in many different subjects. To decide whether to use and endorse the use of GMO, you must know their characteristics; not to risk your life, you must be aware of the effects of alcohol on your reflexes while driving; not to go bankrupt, you must choose the most advantageous financing instruments; to settle legal disputes, you need to know how safeguarding your rights; to get in touch with other peoples and other cultures, you should speak their languages to talk about yourself and what you care; to exercise your sovereignty as citizens, you have to understand how it was betrayed in the past.

Thus, let's live on the stage even at school, to give a sense to the effort of learning and make it concrete, useful, long lasting. Let's learn and act in a safe environment, to be able to do it consciously in the real life.



CHAPTER I.

The importance of non-formal education in the development of students' personality

I.1. Tendencies and dimensions of education in the society based on knowledge.

The current strategies of political education aim at transforming traditional educational practices based on new principles specific to education and pedagogy of contemporary global education, lifelong learning, inclusive education, education for all, equal opportunities, partnership in education.

In-depth learning, based on the learner's action and accountability, skills training, application integration knowledge structures, interactive teaching, inter-disciplinary and trans-disciplinary curriculum are some concepts that underpin contemporary pedagogy, being generated by the switching of the European societies towards globalization and the knowledge-based society, by the need for synchronization between society and the development of education, by the new results of some assessments and applications in the educational systems and by the need for integration and globalization of education.

Along with the new specific principles of education and contemporary pedagogy and the documents of European political education, which were at the basis of today's educational systems, also lie the requirements targeting the adaption of school to the training possibilities of the students, as well as the vital need of a basic education, considered a priority issue all around the world.

The current educational systems adapted to the specific requirements for the diverse school population were built based on the ideas and principles of contemporary pedagogy, an interactive pedagogy that highlights the importance of skills training and they are characterized by the following dimensions:

- Reconsidering the role of the student, who becomes the subject of education;
- The use of computerized technologies in education (computer, internet, virtual classrooms) in: designing teaching, guiding learning, monitoring teaching;
- The transition from educational systems organized hierarchically to ones organized by a network model;
- Learning through problem solving, stimulation of critical thinking;
- The concern for skills training;
- The tendency to prospect, anticipate, reconstruct of learning structures;
- The prevalence of interactive experiences that generate in-depth learning: cooperative teaching-learning, lessons based on life experience, confrontation of opinions, actionable models;

- The reconstruction of school space in order to encourage interactions, cooperation, the exchange of experiences, opinions, active listening.

The paradigm of postmodernity in education, objectified in new perspectives and solutions in the educational theory and practice, developed on the line of continuity, restructuring, as well as on some new directions and educational projects, was outlined as a response to the need of adapting the school to the changes and issues of the contemporary world.

Reflecting on the changing of educational paradigms in the society of knowledge, where creativity, innovation and development of higher thinking processes are encouraged, some benchmarking can be achieved.

Education for the society of knowledge is based on certain key principles. The first of these principles is that of the adaptability to the needs of the students; not all the classes are the same, not all the students are the same, therefore not all the classes will have the same structure and not all the students will achieve the same objectives. Very important is the fact that not all the students have the same learning pace or the same interest in the subject taught. Consequently, the teachers must identify all these needs and, although it seems very difficult, to try to adapt their strategies so as they cover as much, if not all these needs. Removing the impression of difficulty and transforming the school into an environment where students feel they are important and are continually encouraged, can turn school failure into an isolated phenomenon, and not a mass one.

The old paradigm	The new paradigm
Learning occurs predominantly through memorizing and reproducing of knowledge, and approaching only classic and validated examples;	Learning occurs predominantly through skills training and practical learning;
Learning leads to a competition among students in order to rise in the rankings, and school success is attributed to reward-winner students;	Learning is achieved through cooperation, the progress of each student is sought, and school success is followed for all students;
Lessons are linear, with sequences in succession, everyday life and personal experience are not used, and are avoided due to being considered unscientific;	Lessons run in a spiral, being orientated towards an ultimate objective, investigation, exploration and experiential learning are encouraged, and everyday life and personal experience are used in learning;
School tasks are a burden, an unpleasant obligation;	Transforming school tasks in exciting and attractive activities is tried, focusing on the students' learning needs and potential;



The old paradigm	The new paradigm
Students are being taught, they learn, teachers give information that students memorize and then forget and are pursued only the good answers;	Teachers experience and improve their teaching experience, diversifying their methodology and students learn from their teachers, peers, community, being helped to integrate what they learn in their day-to-day life experience, and to think critically and to argument their answers;
Parents are outsiders to the school processes, and the school has no ties with the local community;	Parents are partners of the school, and the school is integrated into the local community;
The teachers are seen as an opponent of students;	Teachers become partners in learning, facilitators and advisors to students;
The student is the product of the school;	The student is the result of his own training and development, of the collaboration with the school, community and family. He is involved in the monitoring of his progress;

The second principle is that of flexibility. Unfortunately, current practices are forcing the teacher to maintain a certain course and a certain rhythm, regardless of the features and ethos of the school. The flexibility of choosing certain items or certain techniques depending on the needs of the children should belong to the teacher, being the best placed person to do so, considering that he/she spends most of the time with that certain class and knows the students the best.

Another principle is that of collaboration. Learning should not be organized based on the principle of which the teacher teaches, the student learns, and it should be seen as a collaboration between two partners, the teacher and the student, in which both sides benefit. Perceiving authority as an element that can help us transform some hostilities or acts of "rebellion", normal for the student's age, into mere discussions which may prove effective. Consequently, if before the student was seen as a homogenous structure that had to receive and retain information, adapting to both a rigid frame that limited both his development, as well as his expression of creativity and personality, at the moment, school aims more and more to identify these particularities and cultivate them, just because the student will not be just a person who is lost in a crowd, but a single, strong voice, able to carve out a unique path and success in life, without relying too much on the help of others and without being defeated by eventual failures that can occur in life.

In the context of postmodernist outlook on education, and hence on pedagogy, the constructivist approach of knowledge and learning finds its place, being considered a postmodernist paradigm in education.

The orientation on the individual and his values, the subjective way of individual knowledge, the development of personality in a genuine social context, the construction of knowledge by developing meanings and varied significances, by interpretation, the argumentation according to a cognitive experience of their own, are some of the constructivist dimensions that are found in postmodernism as well.

Promoting the concept of lifelong learning and taking up issues related to different levels of education, the International Commission of Education in the 21st century reaffirms one of the fundamental principles promoted by UNESCO, that is the vital need of an elementary education, to a basic education, which is a major problem in all the countries, and that must include the millions of adults who are illiterate, uneducated children and children who leave school after the first years.

The importance of basic education, achieved in kindergarten, primary and lower secondary school (generally around the age of 14), but also within the family and through educational programs for adults, taken outside the structures of the education system, results from the fact that it is an essential step in preparing for life, where children learn "how to learn" and become able to decide on the path they will follow in the future.

The framework for action adopted by the World Conference of Education for All in Jomtiem (1990) as well as the one adopted at the closure of the World Forum for Education in Dakar since 2000, specify courses of action and strategies aimed at: providing a basic education system of good quality available to all the individuals (especially those from disadvantaged groups); improving the quality of basic education and teacher training; achieving measurable learning outcomes, especially in reading-writing, calculating skills and essential life skills; the recognition of the diversity of individual educational needs.

I. 2. Non-formal education and student-centered activities

The increase of the number of failures and school dropouts, juvenile delinquency or unhealthy behaviours and emotional disorders among students is indicative of the fact that school should act more in this direction. The teacher should see the students as something else than receiver for the information they convey, to consider the emotional, motivational, behavioral and social side of each young person.

Focusing on the pupil is "a way of addressing the educational process whose purpose is the optimal exploitation of the student as the subject of learning. Focusing on the pupil is a proactive strategy that requires the real-time building of a positive and significant learning experience, in a democratic, non-directive relationship." (L. Şoitu, R. Cherciu, 2006, p. 56).



	At school	At the workplace
Traditional perspective	The expert teacher conveys knowledge to passive students.	Employees passively assume liability to the designated place in a hierarchical organization, where they are rigorously supervised.
	The focus is on getting facts and obtaining the correct answer.	The emphasis is on limited answers to limited problems and the precise performance of a task.
	What is learnt is devoid of meaningful context.	The focus is on the specific task independent of the organizational context and the strategy of the company.
Modern perspective	Under the teacher's supervision, students take responsibility for their own learning, developing during this process, metacognitive and self-evaluation skills (permanent education skills)	Employees take responsibility for the identifying and solving of problems and the adapting to change through learning.
	The focus is on alternative ways for framing various aspects and problem solving.	Employees are facing non-routine problems that should be analyzed and addressed.
	There are introduced ideas, principles and facts which are used and understood in a meaningful context.	The employees take decisions that require the understanding of the broader context of their own activities and priorities of the company.

As any strategic option, the student-centered approach requires specific reporting to the aims of education, to the roles of teacher and student, the ways of interaction in class and methods, means and procedures used.

The Table (L. Savian et al., 2009) represents the relationship between the characteristics of the student's formation in school and in a certain configuration of the workplace. Family and school play a key role in the development and maintenance of the well-being. "Unfortunately, it appears that precisely those institutions often create conditions that undermine self-confidence, restrict autonomy and independence, template individualities, do not stimulate collaboration and cooperation spirit, induce threatening perceptions to the world and life etc. Focusing exclusively on the intellectual side of the students and their school performances and ignoring their emotional and social needs are safe ways of reducing the well-being and increasing risk for physical and mental dysfunctions " (A. Băban, 2001, p. 18).

R. Glaser distinguishes between selective school environment and adaptive school environment. In a mirror comparison, these environments can be characterized as follows:

Selective school environment	Adaptive school environment
<ul style="list-style-type: none"> - The student must adapt to the conditions provided by the school, the teaching and learning methods used by the teacher; - Favors updating only some of the potentials of the student, ignoring reaching others. 	<ul style="list-style-type: none"> - Gives the student more varied conditions; - Takes into consideration individual differences between students and allows the expression of possibilities for everyone.

In recent years there have been made substantial efforts towards organizing training courses for teachers on using methods that ensure active learning, differentiated instruction of students and forming their critical thinking. Several experimental studies have shown that the poor results of some students at some school subjects would be the result not so much of the difficulties arising from the intrinsic structure of knowledge, but of those generated by the hardships of adjusting of students to the methods used by teachers.

Activation requires effective engagement of all potential and spiritual energies available for the student in order to achieve the learning tasks. Using the methods that foster active learning and problem solving, learning through discoveries, case studies, role play, discussion, brainstorming, causes, in fact, the change of position of the student in school activities. The issue here is the old argument about school centered on the student (learning) or school centered on the teacher (teaching).

teacher-centered school	student-centered school
<ul style="list-style-type: none"> -The active and dominant role rests with the teacher -The student is a passive receiver, asked only to memorize and reproduce 	<p>The student becomes an active builder of intellectual structures:</p> <ul style="list-style-type: none"> - has initiatives; - acts to discover; - takes action about the things reported; - states his own ideas; - satisfies his own interests, curiosities, passions.

By these methods, the share of independent work of students who take responsible behavior towards learning focused on solving problems and discovering new knowledge increases. The changing of the student's role edifies the relocation of the teacher's role in the training process.



This one still holds the key position in the relations arising within the educational process, meaning that he/she initiates and monitors learning, but the student is at the center as the main beneficiary of this activity. Of course, there are teachers reluctant to these novelties. Their reluctance comes probably from the comfort of using methods that are well known and used for years which, in some respects, have proven effective.

On the other hand, new methods seem risky because of the uncertainties about the ability to master and use properly (fears which inevitably arise in connection with any novelty) and due to the fact that their effects are not immediately noticeable, but in the long run. From here, the misconception that they would be ineffective.

The rigidity of teaching-learning methods, the emphasis on memorization and reproduction, as well as the exclusive frontal-type activities generate learning problems for many students. The idea of an education based on the only rule or from the perspective of the average student makes it lose sight of the differences between students in terms of skills, pace of learning, understanding of phenomena and results. The unitary training does not involve an education that is "the same for everyone", but the creation of favorable situations for discovering each student's interests, skills and training opportunities.

As different as the students are, as varied the conditions for the organization and operation of training processes would be. To require the whole class a work rate and methods that only a few students agree with is totally wrong. This is the reason why today people are increasingly talking about differentiation and personalization strategies that should be aimed at:

- The contents;
- The methods of teaching and learning;
- The forms of organizing the learning time;
- The assessment methods.

The differentiation and individualization of the training can be achieved only through a better acquaintance of the pupils and the profound reasons for their difficulties. In many cases, school failures are not related to difficulties in understanding or a slow learning pace, but to the lack of information from the teacher on the student's personality traits, his health problems or family environment.

Active learning undertakes the productive and creative capabilities, thinking and imagination operations, resorts to the mental and cognitive structures the student has and uses in the production of new learning.

Modern education is based on a methodology focused on action. From this point of view, the active-participative methods are guided by the idea of the operative constructivism of learning (I. Cerghit, 2006). "The involvement in a constructive effort of thinking, knowledge or pragmatism is likely to remove the student from the restriction in which he is held possibly by an education focused on a network of fixed verbal expressions, similar to statements, definitions, invariable procedures, rigid

rules etc. and to reserve an active role in the interaction with the studied material (content - stimulus)"(p. 70- 71).

In a research conducted by M. Gilly, a number of teachers were asked to make a concise description of the students they worked with. Out of the over 1,500 references or profiles that were obtained, it was found that the attributes that differentiate the students are directly related to the activity of learning and school success (intelligence, memory, diligence, vocabulary). Beyond some aspects, personality contours are deleted and portraits start to resemble each other.

Features such as sensibility, self-control, honesty, social opening rarely occur, which proves that the teacher knows the student status only through his school status, rules, beyond which his image of the student is incomplete.

In these circumstances, whenever student failures are based on characteristics such as sensibility, family environment or health problems that are less known by the teacher, rehabilitation interventions would be directed in a wrong direction, which would only aggravate the pupil's situation.

I.3. The necessity of a correlation between formal and non-formal education

Education is a social phenomenon, a process of active human formation for the integration in society, and always aims at accomplishing the same purpose of training / permanent development of the human personality.

Educational influences intervene in human life either organized in accordance with certain general and pedagogical rules or spontaneously, incidentally, unofficially. All these actions and pedagogical influences conducted in the training activity / development of the human personality, in an organized manner in an institutional frame or spontaneously, incidentally, unofficially, are reunited as forms of education.

Depending on the level of organization and formalization of education forms, three categories are defined:

- At the institutional level we have formal (official) and non-formal education (extracurricular)
- And at the non-institutional level, informal education (spontaneous).

Between the three forms of integral education there are interrelationships, interactions and interdependencies. The complementary relationship is highlighted by the fact that each of them can contribute specifically to the forming of personalities, non-formal education being a bridge between the knowledge acquired in lessons and the information acquired in an informal way.

Although formal education is and will remain essential for the formation and development of young personalities, it does not exhaust the formative acquisitions sphere. There are also other educational non-formal/informal influences that are



acting on them in accordance with or opposed to those received in school. Some of these come from the social environment and the background in which the young develop, others are exercised by certain categories of social and educational institutions such as mass-media, the Internet, etc.

Non-formal education is a type of education increasingly more present in the Romanian society, representing a different way of learning and skills development in various fields.

J. Kleis defines non-formal education as "any educational activity, intentional and systematic, usually conducted outside the traditional school, whose content is adapted to the individual's needs and special situations for the purpose of maximizing learning and knowledge and minimizing the problems this one is faced with in the formal system (the stress due to grades, the imposed discipline, homework)."

Which are the aims of non-formal education? One of the main goals of this type of training is the broadening and completion of the cultural horizon from various fields. Non-formal education also aims to create conditions for professional training, to ensure the suitable environment for the development of certain abilities, skills and aptitudes. Lastly, non-formal education aims to provide new ways of recreation and leisure.

The education of the youth is a complex and long-lasting process, with relevance within both formal and non-formal activities, exploited in a creative way by the implementation team of FOR LIFE project.

Active citizenship expresses an individual's ability to contribute to the decisions and activities of the political, economic, social and cultural life of his community (local, national or global). The participation to the society life can be done through official democratic structures, social networks, media, trade unions, public space, NGOs.

Active citizenship requires:

- understanding of the public life events;
- independent thinking and critical analysis;
- individual and / or collective action, decision.

Some characteristics of the presence of active citizenship:

- involvement in volunteering activities;
- role in decision making;
- decisions made consciously;
- application of principles in action (equity, inclusion, social justice, respect for diversity).

Participatory culture involves methods of decision-making at an organizational or community level, taking into account the contributions of the individuals and groups about the issues of common interest. This participatory culture is instituted (cf. Henry Jenkins) when:

1. there are no impediments to freedom of speech and civic engagement (volunteering);
2. creativity and sharing individual creations are strongly encouraged;
3. there is an informal mentorship in which knowledge is shared by most of the experienced to novices;
4. individuals feel that their contributions are valued;
5. there is a spirit of social networking.

Sometimes the concept of civil participation is used to mark a less formal activity manifested by residential associations, sport clubs or support groups.

Through volunteering, people are involved in detecting and solving specific social issues, such as support to those in need, environmental protection, defending human rights, promotion of decent living conditions. Volunteering enables individuals regardless of nationality, religion, abilities, age etc. to actively contribute to their communities, thereby strengthening social relationships, trust, inclusion and solidarity.

The advantages of non-formal education

Non-formal education is the newest approach to learning through enjoyable and motivating activities. Its multiple advantages include the checking of skills specific to the traditional education system, with an additional contribution of skills gained in conditions of maximum freedom of expression.

Non-formal education means any action organized outside the school system, which forms a bridge between the knowledge taught by teachers and putting it into practice. This modern training type eliminates the stress that comes from grades, imposed discipline and mandatory homework. It means the pleasure of knowing and developing yourself.

The objectives of formal education do not intend to exclude traditional education but to complete theoretical training through attractive activities which a larger number of young people have access to:

- expanding the cultural horizon in various fields
- creating conditions for professional training
- literacy support for disadvantaged social groups
- ensuring an enabling environment for practicing and cultivating of various skills, abilities and capacities.



Non-formal education successfully accompanies the educational training of young people and remains one of the best options to support the pleasure of knowledge and professional advancement. This is why we consider necessary such types of approaches in the context of non-formal education.

Non-formal education involves the following activities: competitions, trips, socio-cultural activities (going to museums, theatre, etc.), activities of environmental, civic and road education.

1.4 The importance of non-formal education on personality development

Widely understood development of civilization and the resulting social changes cause fundamental changes in the field of presented needs, requirements and capabilities of a modern man. The result of these changes is a significant increase in access to knowledge, achievements of science and culture, but also increase in the pace and intensity of life, stress levels and the number of threats. Modern man becomes more aware, plans his future with the increasing attention, analyzing past events. To survive he exploits and changes the external environment, he also learns to invest in himself.

The area of particular interest and significant changes becomes upbringing and education. What is more highly valued is education and preparation for life allowing for adaptation and development in the ever-changing conditions, while theoretical and academic knowledge is losing its value. This is largely a result of the growing importance and efficiency of education integrating the teaching with education. The idea which is currently being promoted is the necessity of modern education, rejecting the old rigid ways of teaching.

The answer to these needs is non-formal education. In other words, it is learning through practice, the process of shaping attitudes, values, skills, knowledge and personality based on different experiences.

Non-formal education is traditionally interpreted broadly, as these ways of learning that exist outside the formal educational system. The youth asked about the definition of non-formal education in the majority responded that they never met with such a term. They tried to explain it in their own words, claiming "it is something you learn outside of school." Young people identified informal education with: independent learning, learning thanks to the advice of others, learning by experience. They listed the most popular forms of education: learning foreign languages in schools, language courses, ICT courses, online courses, mass-media, the advice of others, watching educational programs, visiting libraries, theaters, etc., the activities organized by student or youth organizations: RPG, debates, round tables meetings, music events.

Young people complained that finishing school they feel unprepared to work and felt that it will not meet the expectations set by the market. They claimed that the non-formal education, understood as extracurricular activities is a good way to deal

with this problem. Areas in which students would like to develop are: foreign languages, ICT, psychology, personal development, running your own business, coping with stress, history, tourism, cooking, alternative sports, self-presentation. The possibility of this development provides just a non-formal education.

Today there is a growing interest in this type of teaching, which is primarily due to the development of civilization and technology information. The world around us, thanks to computers and modern means of communication, is changing rapidly and so it is necessary to supplement the knowledge of the transformation taking place around using a variety of non-standard forms.

Determinants of modern education are international contacts. It is associated with an increase in the demand for skills in foreign languages, knowledge of the culture and religion of individual nations. A must is also the understanding of different views, value systems, ways of thinking. This promotes tolerance, international integration, fight against their own prejudices and social stereotypes, etc.

Informal education is often treated as an opportunity to balance out the inequalities in access to education and acquire knowledge. It does not replace the usual lessons or lectures; it is intended to be a complement to formal teaching methods.

Complementing formal education and contributing to learning throughout life, we should support the development of young people by developing quality of this kind of education, recognizing its outcomes, and its better integrating with formal education. This does not mean, however, that the use of informal methods is excluded at school as an institution.

Most often this type of education is based on the relationship master - student or group - the unit. It is important that in these relations it is a direct process of exchange of knowledge, experience, motivation and skills. Non-formal education is associated with the recognition by its customers their capabilities in action, when a variety of methods of work are used (eg. peer education, project work, variability of roles, or "mentoring care" over the individual, a group). In addition to the school, which by definition is an institution dedicated to education and teaching, on the personality also affects the environment: family, friends, peer group, the working environment and the mass media.

Very effective is the non-formal education among peers. Young people are more willing to accept information from their colleagues than from adults, especially when they were growing up in difficult conditions and have often been disappointed by adults from their surroundings. They say honestly what they feel or think to their peers more readily than to an adult whose assessment they fear. It is easier to ask questions and discuss various topics with their peers.

Youth mutually communicate a knowledge of social roles, about how to deal with difficulties. They create a trendy attitude to different values, and on responses to threats, risky behavior but also health care, for example a fashion to smoke. Peer



education can therefore be used to engage young people in the planning and implementation of prevention programs, eg. to promote healthy lifestyles and other preventive and educational activities. Learning by memorizing information is not a sufficient method of learning, which will enable the students to find themselves in a modern world.

However, if we put a young man in front of the real problem, his own solution will also be an educational experience, the more intense and very personal. In this way, learners have a chance to participate actively in building their knowledge and skills, and not just passively receive information. They also have a chance to direct the learning process according to their needs and their own volition. They select issues that are vitally interested, want to develop and deepen them. This process allows to shape the attitude and personality of the young man. All participants of the project are involved, create a new reality.

Non-formal education is also not restricted by the institution. There is no need to conduct it in a school where something "you are or aren't expected to do." It could be an activity carried out outside the school, managed by professional youth workers or volunteers within youth organizations, community centers, youth centers, churches etc., which contributes to the development of young people. Together with families and other professionals that work can help young people cope for example with: unemployment, school failure and social exclusion, with organizing free time, improving skills, helping in the transition from adolescence to adulthood.

In non-formal education hides a lot more opportunities to induce positive emotional experience rather than in formal education, and therefore to create the desired atmosphere of learning. It is also important that the atmosphere, the climate of learning will help to trigger the activity among the learners, that this will be an exciting activity, bringing joy and adding courage to overcome difficulties and self-confidence. Such education is much more effective.

As Aleksander Kaminski, a famous Polish educator of youth, wrote "Learning and education in an atmosphere of boredom and indifference can not be productive." There is therefore a need to organize such learning situations in which young people can become fully involved in the process of education and upbringing. There are no actions emotionally neutral, there is a close relationship between emotions and the effectiveness of human functioning. Positive, friendly atmosphere is essential, because associated with learning positive emotional states enrich the process of cognition, make it more attractive, fuller, yet effective.

Appearing at learner's desirable mental states expressing a joyful experience such as thirst for knowledge, curiosity, fascination, astonishment, joy of discovery and creation, commitment, passion, satisfaction - improve the quality of educational treatments, multiplying their effectiveness, enhance the efficiency of knowledge and action. An appropriate emotional climate, created by the teacher conducting an education process, greatly simplifies linking cognitive content with the emotional sphere of students, a positive emotional context favors the extraction of various

values that are involved in the implemented content. Combining cognitive structures with emotional experiences make intellectual content more thrilling, they arouse enthusiasm, joy and faith in the educational process.

The recognition of the presence of experience in the educational process makes the student multilaterally involved, both active intellectually and emotionally. The desire to create an educational environment in an optimal atmosphere, inducing a positive learning experience, is the most effective means of counteraction against routine, indifference and boredom.

Numerous observations have shown that an active attitude in the educational process evoke only those situations that put the students in the state of intellectual confusion, evoke curiosity in them, are a source of deep emotional experiences, at the same time creating conditions for action. Some authors agree that it is more important to awaken in the child the desire of knowledge rather than provide him with dry facts, the adoption of which he is not prepared (...) The feeling is twice more important than knowledge.

Informal teaching methods, including educational games and activities, are conducive to the formation of a positive emotional climate, they:

- bring calm and relaxation,
- are a source of pleasure and joy of working together,
- facilitate interpersonal communication, reduce the distance between the leader and the group,
- create a climate of security and mutual trust and kindness,
- develop the ability of empathy,
- support the readiness to cooperation and mutual assistance,
- integrate the group, strengthen the friendship and a sense of belonging to a community,
- facilitate mutual understanding,
- develop creativity, create an atmosphere of noble rivalry,
- are a source of individual and team success, optimism, faith in their own strength.

These are the advantages of using informal learning methods and their impact on the attitude and personality of the man.

One of the non-formal education methods is the method of forum theater. This is a method of working with groups provoking discussion and giving the opportunity to embody the role of a hero who faces life's challenges, and for whom, for some reasons it is difficult to take constructive actions. This form carries a high potential of changes and is increasingly popular around the world. Through the discussion on particular topics, sharing stories and difficult situations and staging their consequences both in the participants and the audience may support the process of building responsibility.



Forum Theatre performances show that the simple lack of response may have serious consequences for someone else. The purpose of this method is a reflection on everyday life, perhaps through participation in a theatrical discussion on the problem, someone from the audience in a real life situation will respond differently.

Exercises Forum Theatre sensitize on personal experience, the multiplicity of perspectives, diversity, breaking stereotypes. This method not only gives you the opportunity to discuss issues related for example with discrimination, abuse of power, social exclusion, but also gives you a chance to practice and test the ability to react in these situations.

Forum Theatre creates unconventional field to express emotions, affects the development of expression and the ability to build interpersonal relationships. Ability to improvise and collaboration has a positive impact on the development of creative thinking and action.

The above sentences clearly show that the use of non-formal education, or unconventional teaching methods, such as project, drama, forum theater has a clear impact not only on the quality of education but also on shaping the personality of young people.

Science has become a stimulator of economic growth as well as social, cultural and ideological transformations. With the rise of the information society the task of school education is to prepare students for creative participation in culture and a valuable use of new learning opportunities, working and living in a informative civilization.

The aim of educational institutions is not only to impart knowledge and skills but also to inspire creative attitude, learn independent action and encourage self-education. Modern school is to educate people who are resourceful, creative, intelligent, resistant to stress, mobile, flexible, open and oriented to succeed.

CHAPTER II.

Theatre Forum – therapy, education, learning

2.1. From ancient Greek theatre to forum theatre

Like other arts, theatre inspires from reality or people's lives, appreciates or satirizes government decisions, engages in community.

Through specific means - scene, setting, dialogue - theatre can, better than other arts, restore reality, establish a relationship with the audience, raise awareness, sometimes producing behavioral changes.

Theatre was born in the ancient Greece, as part of the religious ceremonies dedicated to the god Dionysus. One of the great philosophers of antiquity, Aristotle, in his "Poetics", tried to capture the essence of literature and define literary species. Tragedy, for example, is said to be "the imitation of a chosen and complete action, in a language adorned with various sorts of ornaments after each of its parts, imitation imagined by people in action, but not told, and which, arousing pity and fear, commits cleaning of these passions." So what is happening on stage deeply disturbs the spectator, the pity and horror felt producing the effect of catharsis, that of a liberation of the spirit, purification, positive change.

Of course, theatre has evolved over the centuries, but the antique model still remains a mark. All the great playwrights have put emphasis on the aesthetic value of tragedy, of theatre in general, the cathartic value coming by itself, but without being a clear purpose of the author.

But what would happen if the foreground was the cathartic value, the subject of the play only being a support for the expected change?

The first who thought of the possibility of using theatre to produce positive changes in the individual psychic was Jakob Levy Moreno. He was born in 1889 in Bucharest, followed the Faculty of Medicine in Vienna where he began his career as a psychiatrist. Between 1921 and 1924 he started working on a new method of treatment which is based on the cathartic value and therapeutic performances of theatrical representations. The result is a theatre of improvisation, which he calls "theatre of spontaneity". In 1925 he established in the USA and in 1936 he opened a private clinic where he used psychodrama constantly in group psychotherapy. His first writings about the new method appeared in 1946.

Psychodrama is based on spontaneity and creativity, about which Moreno says that they "reach the deep roots of vitality and spiritual development, affect our involvement in any sphere of our lives. We always caused people to take part in the healing process, to come into contact with the problematic disease."



Psychodrama or dramatherapy is used to help a patient to solve problems, to reach catharsis, to learn the truth about himself, to understand himself, to explore the dysfunctional patterns and learn how to modify them.

A deeper knowledge of inner self, as well as a change of attitude, the direction from passivity to community involvement was aimed at by the Brazilian stage director Augusto Boal (1931 - 2009) when he created in 1973, Forum Theatre as part of a set of theatrical forms and techniques generically called Theatre of the Oppressed. So we wonder why this form of theatre appeared in Brazil. Probably because it was a country in which human rights were violated at that time and a radical change as a revolution would have plunged the country into chaos. Augusto Boal was not only a theatre man, but also a politician. He considered that a change in the behavior of individuals, a transformation of the indifferent and defenseless citizen into an involved citizen represents a much better solution in the long run. Other forms of theatre of the oppressed are: Image Theatre, Invisible Theatre, Journal Theatre, Rainbow Wishes and Legislative Theatre.

All these forms of theatre aim at transforming the viewers into characters involved in the plays in order to become later involved in the community.

Forum Theatre is a play that presents a situation of oppression, followed by a discussion, led by a Joker, in which the audience is engaged and seeks to find solutions that lead to a positive end of the situation presented. The presentation of the play resumes with the possibility that at any moment a spectator can say "stop" and then go on stage to replace an actor, giving another course of action in terms of positively solving the situation. The public can intervene whenever they consider it necessary in order to choose the best option to diminish the effects of the oppression. All this time the oppressor does not change his attitude. What is changing is the attitude towards the oppression. Forum theatre is a kind of training for real life. This is the intention of any psychotherapy group: what I learn "here and now" in the therapeutic group, I transpose "there and then", in the day-to-day life.

Invisible Theatre is a form of theatre that is played community, without people knowing that it is played. It has a specific theme, violence, discrimination etc. The aim is to trigger a debate among the community members on the issues addressed.

Image Theatre or Statue Theatre is a form of theatre that promotes the idea that the visual representation of a negative situation is better achieved through image than through verbal representation. For example, two actors form an image of a scene of violence. Spectators are encouraged to find a certain position of the body and a certain attitude in order to reduce the violence of the initial situation.

Newspaper Theatre refers to creating a play that has as its starting point an article in a newspaper or other written material.

Legislative Theatre is an expression of opinion about a legislative project. The goal is to find the impact of certain laws on community, to receive a feedback about them and to enable community members to make changes or create new laws.

All these types of theatre help community members become aware of the importance they have in the community, forcing them to get out of passivity and apathy in order to become involved citizens, with an attitude to the problems of others. Forum Theatre is widely known, being present in over a hundred countries, and being promoted within N.G.Os, prisons, schools, special schools. In Romania this activity started being conducted in 2003-2004.

There are many projects aiming at training Forum Theatre facilitators, there is an international association of Forum Theatre Jokers, web pages dedicated to these activities.

In an interview with the Romanian Cultural Institute in Paris and reproduced in the Cultural Observatory, No 278/2005 Augusto Boal says that a good joker must be a good citizen in the sense that a citizen does not only live in the city, but he is also the one who transforms the society into a better one. He also states that the Theatre of the Oppressed is evolving, it is not closed and there isn't a catechism of its own. Otherwise the forms of oppression have not been exhausted. Life is always a challenge that Forum Theatre teaches us to find an answer for.

Forum Theatre is essentially an interactive theatre show whose goal is educating the youth or adult spectators so that they are able to find a positive solution when they or someone else in the community is oppressed. What is new is the involvement of Forum Theatre viewers in the show so that they change from spectators to spect-actors.

2.2. The Forum Theatre method

In order to understand the aim of the Forum theatre, we need to make a reference to the Theatre of the Oppressed that's to say a theatrical approach theorised by Augusto Boal whose goal was to help oppressed people to fight against their oppressions/oppressors and to transform the society in which oppression takes place.

As a consequence, this kind of theatre revealed to be a powerful tool to denounce any kind of violent and discriminating attitude because the nature of society is reflected on the stage.

Augusto Boal presented his theatrical method in Brazil, during the 60s. His approach was particularly suitable due to the social climate characterized by workers' and peasants' struggles. The aim was making people aware of the conflicts existing within their society.

In Europe the Theatre of the Oppressed was used more and more to work on the personal conflicts, with the purpose to find strategies to solve social and relational clashes.



In the Theatre of the Oppressed an important role is given to the audience because the spectator is put in the centre of the play with a specific role: finding possible solutions for the conflict and proposing real changes.

How the method works

The actors perform a scene showing a situation of oppression, that the protagonist does not know how to face, therefore everything goes wrong.

The situation should be presented in a way that everyone can say “this is not good, but it could happen to me”.

After the presentation of the situation a *joker* plays his important role of facilitator helping the audience in the Forum process. He is a workshop leader, but a neutral party, who can ask questions such as: “what’s up?”, “could you tell us what is the matter?”. The audience reacts because what they can see is from normal life and they can recognize the typical social conflicts in what is happening on the stage. So the spectators identify and are identified with the characters on the stage and this is a very important step for entering the atmosphere.

The Joker goes on with other questions aiming at involving the audience more and more:

Which are the causes for the presented problem?

Who is the most affected?

Is it inevitable this end?

Can you do something else, do you have other solutions?

Which one do you think is the right strategy for solving the problem?

By asking this kind of questions, the Joker is actuating an important strategy based on his ability to transform a SPECTATOR in a SPECT-ACTOR.

In the very moment in which a spectator from the audience proposes a solution to the fight, he becomes part of the scene.

So when the actors rehearse the scene, at any point during this second performance, he/she can call out "stop!" and take the place of the actor on the stage in order to suggest another solution, not the only one, but one among others.

An important rule is to propose realistic interventions in order to allow the audience to recognize the situation on the stage as a possible one.

An important task of the Joker is involving the audience without let them judge the characters' behaviour. the audience is not invited to criticize someone who is on the stage but only to contribute to find out another possible solution for the conflict.

We have to highlight that the process based on this method is not *didactic* as we have no one-sided moral argument but it is *dialectic* because it is the result of considerations based on opposing arguments and this is the reason why the Forum

Theatre is an effective technique to work on personal conflicts, mainly in the social and relational fields.

The Forum Theatre method doesn't look for a solution; it rehearses for real life. The possible solutions proposed by the audience should be discussed with actors in order to create a performance that could be involving and stimulating for the research of positive suggestions.

A forum scene should last 5-10 minutes. The whole performance (including all the aspects mentioned above) should be no more than 30 minutes.

To be able to achieve a suitable knowledge of the method, many games and exercises are proposed to the actors in the form of a workshop. These games and exercises are suggested in his book by the theorizer Augusto Boal, as a training preceding the activity.

Creating a Forum Theatre show involves the preparatory phase which includes workshops conducted over several weeks and coordinated by teachers or volunteers initiated in Forum Theatre, generically called facilitators. The workshops will aim at:

- building the team that will carry the Forum Theatre show, through exercises and games for which they even invented a new word: gamxercises
- explanations about Forum Theatre,
- developing theatre and stage movement abilities through gamxercises,
- identifying the situations of oppression exercised on an individual or group of individuals through debates with team members. These situations are taken from everyday life: in the street, at shopping, at school, in family, etc. The team votes for one of these situations that will become the starting point in building the scenario.
- setting the play action and characters: oppressor, allies of the oppressor, oppressed, allies of the oppressed, neutral characters.

To write a Forum Theatre scenario the following steps can be followed:

- I. In accordance with the identified problem, there should be listed the following aspects from the social scenery:
 - a) the social condition of the group / family
 - b) the degree of financial or educational independence of the youth in the script
 - c) the value scale of the group / individual
 - d) relevant behavior (language, gestures, clothing etc.)
- II. Details about the characters are provided, showing age, function within the group / family, features, names etc.



- a) The oppressed: aspirations, beliefs, if he / she realizes that he/she is oppressed, whether they react to this situation, seeking solutions by themselves.
- b) The oppressor / oppressors: the reason of the oppression (can be many and varied reasons), oppressive manifestations
- c) Neutral characters: various manifestations such as lack of interest, apathy, inability to perceive oppression.

III. The facilitator will study the reactions of the young in the team:

- a) There are discussions about the characters of the sketch, about the scenario, with the young team of the Forum Theatre
- b) There may be applied questionnaires to the youth group of the team related to the draft scenario, to determine the validity of the characters and their relevance for conflict.

IV. Writing one or two scenes that contain the context (school, family), the early / extended conflict

- In these scenes may appear the oppressors with their point of view
- There also may appear neutral characters who do not perceive the situation and thus one can identify the reason for their lack of involvement

V. Writing one or two scenes in which appears the oppressed, in relation to the oppressor / oppressors and the neutral characters.

From one scene to another the intensity of the conflict will increase, because none of the two parties intends to find reconciliation.

VI. Writing one or two scenes in which the conflict spreads to the group / team

The oppressed must reach the limit of a desperate gesture. The opinion of the others is unclear. We are at a limit situation.

Two or three workshops based on rehearsals for the play will follow, during which the scenario may change. If one of the characters is the Joker, he will be prepared to address the audience and to name the problem / problems arising from the presented situation.

The oppressed himself can ask for help.

I. Forum Theatre show itself has three stages:

- The situation of oppression is shown in about 15 minutes with the characters and their interaction in front of 30-70 spectators who face problems that are similar to those presented in the play.

- The moderator called Joker, leads the audience to a discussion about the situation presented in the play and tells the viewers to come up with realistic solutions that lead to a decreasing of oppression. He also explains and follows the rules of Forum Theatre.
- The play is resumed with the possibility that any spectator can become an actor by intervening in the play. At any time of the play, a spectator can say "stop" and take the stage to replace a character changing the attitude that character has about the situation. Meanwhile the other characters improvise depending on what the spect-actor says. Any character can be replaced, except for the oppressor who maintains his initial attitude of oppression. Any scene can be changed until a final solution is chosen by the public vote. A final debate is made about resolving the situation in day-to-day life.

The Joker plays an important role in the development of the Forum Theatre show, so let's dwell more on him. So, what is the joker?

He is:

- The master of ceremony, the host who welcomes the guests, explaining the rules and his role;
- The moderator, the facilitator between the actors and public.
- The one who stimulates, encourages and maintains the dialogue and participation;
- The one asking questions but who doesn't give answers;
- The one who knows and applies various techniques for spect-actors' involvement; he energizes the group through knowledge games and relaxation (a song, a game with shouts, hugs, etc.) specific to forum theatre.
- The Joker is part of the play since its conception, he assists and gives guidance as a director, always connects with reality, supports the team, he is the person who can and needs to remain objective.
- The Joker should be involved, curious yet neutral, he should not express his own opinion. There's no way he should manipulate or influence the public.
- The Joker is responsible for what happens in the forum, as he is responsible for the progress of the discussions and not for the result. It is more important to obtain a good debate than a good solution to the problem.
- The Joker encourages the participation pursuing that the spect-actors are not personally criticised.

It can be said that his presentation, communication, and empathy skills depend on the smooth running of the Forum. A simple negligence can unbalance or focus on things either irrelevant or inappropriate about the action and the subject presented. The actors on stage become confused and do not know how to improvise, and the spect-actors can deviate from the topic or lose the motivation in participating, seeing that their interventions are not considered.



The following stages of the joker's actions can be considered:

- I. The introduction of Forum Theatre to the public.
- II. The performance of the play.
- III. The forum.

I. The introduction of Forum Theatre to the public.

The Joker's activity is the following, not necessarily in the order presented:

- Welcoming the public;
- Introducing himself/herself and his/her role in the performance that will follow;
- A short presentation of Forum Theatre, of what it requires and what is expected from the public: to be active, careful, to expect a creative exercise more than an artistic exercise;
- Before watching the play, a public energizing exercise is made, for example: lots and stormy applause;
- It is very important to explain to the public that after the performance, the forum will follow; at that moment the spect-actors will take the stage and will help the characters take another decision to solve the problem or improve the situation

II. The performance of the play.

While the play is running, the joker's activity consists of:

- If a need for a clear demarcation is sensed, the Joker can call between scenes: "Act II, Act III" or "after a while ...", etc.;
- The Joker chooses a convenient location to observe all the spectators during the play; he will watch their reactions, which key moments delight or cause reactions, which spectators are more involved;
- After studying the public's reactions, the Joker gets hints in order to choose the right people to go on stage;
- If they refuse to go on stage, the Joker asks their opinion, using words like "I saw that you had some reactions during the play. Very good! What do you think about ...? ", etc.
- The joker can encourage the viewers to applaud between scenes if he notices that they were moved;

III. The forum.

After the play is over, the Joker moves to the center of the stage, encouraging the audience to become active, to applaud. The Joker's activity further consists in:

- Presents the forum rules;
- By asking: "Why do we want to make the protagonist find other solutions?", he will determine the public to identify the forum's purposes;

- Invites the actors on stage, one by one: the oppressor, the oppressed, the allies and the neutral characters;
- The spectators identify themselves with the characters on stage which is a very important step to enter the game and at that point the forum actually starts;
- Asks simple questions with open answers, which allow different opinions and discussions;
- Allocates sufficient time for thought and looks forward to the answers;
- Encourages everyone to participate using remarks such as "Yes ... I understand ... tell us more ..."
- It is very important to listen to everyone who wants to contribute;
- Reformulates what a person said to be sure the idea was understood correctly;
- Redirects the question: "I was told that... What do you think?"
- Notices who participates and who does not participate and if the public interest is maintained;
- Asks questions like: "What is the character's name? ", "What kind of character do you think fits in the categories mentioned before? ", "Why did you choose to fit him/her in that category? "
- Other questions can be:
 - What did you notice in the play?*
 - What is the play about?*
 - What is the problem highlighted in the play?*
 - What are the causes of the problem presented in the play?*
 - Who is the most affected?*
 - Is this end inevitable?*
 - Can you do something; do you have other solutions?*
 - What do you think is the optimal strategy for solving this problem?*
 - Does this happen in real life? Is that possible?*
 - Do you recognize this particular character in your life?*
 - Do you find someone to be similar to this character - a relative, a friend, a colleague, a boss, anyone?*
 - What advice would you give to a relative or a friend who would be in a similar situation?*

The joker may list the forum theatre rules this way:

We will play each scene in turn. When you feel that you can replace any character from the play (except the main oppressor), please clap your hands.

I will say "STOP!"

We will freeze the play and you will come forward;

You will introduce yourself, so we know who we work with

You will make your intervention.

We are not allowed to use physical and verbal violence on stage!



You cannot replace the oppressor! You can replace characters of the opposite sex as well! Two interventions are not permitted at the same time! When you feel you have completed the intervention, please clap your hands again.

We ask the public to be attentive to the interventions, because we will talk about them later. You will have to consider that the interventions are made to achieve the goal we set together.

You must make only one intervention.

Interventions must be realistic, according to the characters' features and to the actual time of the play.

All in all, the Joker (Facilitator, Moderator) and his team are part of the "work behind the stage", they involve the audience in finding solutions to the problems that are presented. The Joker must create an atmosphere that does not judge, for example by not allowing the public to criticize someone who was on stage.

The Joker must know how to ask questions that echo to the public, to provoke the audience to respond and to overturn the situation on all sides for the forum to be more authentic.

Who are the spectators who attend the Forum Theatre event?

The audience represents the target group of the entire activity, because they are targeted to change their attitude, to turn from apathetic and indifferent people into citizens that become involved and responsible, able to defend their rights through non-violent means, as well as to contribute to finding a solution to a conflict in the community they belong to.

Therefore, at a Forum Theatre show the public invited must be facing similar problems to those in the play. To give a large number of spectators the occasion to help solve the conflict, that is to become spect-actors, it is better to invite no more than 30-50 people to such events.

Is there a specific vocabulary for Forum Theatre?

Of course, there is. Besides some common vocabulary words such as: forum, joker, facilitator that are specialized, new constructions have emerged: gamxercises, spect-actor.

When and where do we use Forum Theatre?

The Forum Theatre method can be used in different contexts of non-formal education, giving the participants the opportunity to learn from direct experience. Forum Theatre is a method that is based on learning through doing. It can be used in communities where there are people at risk of social exclusion, where we meet situations of discrimination of certain categories of people, in any contexts in which we see people supporting stereotypes and prejudices, where intolerance is causing

suffering. Thus we can speak about education, family, public institutions, street, neighborhood, Gypsy communities, prisons etc.

The Forum Theatre method can also be used where we notice: indifference, lack of involvement, passivity, aggression, intolerance. Forum Theatre is staged in public spaces, in front of people experiencing the problem addressed in the play.

Problems that can be addressed through Forum Theatre:

- conflicts between generations, at the workplace
- disease related issues, ethnic conflicts
- training young people in volunteering and getting involved in community
- informing a target group about programs and opportunities
- team building

Therapy or education?

Forum theatre can have a therapeutic effect as psycho-drama when it makes the shy become brave or when it makes the indifferent get out of their state and encourages them to get involved in community problems. However, the purpose of the Forum Theatre method is primarily an educational one: the formation of responsible citizens, able to defend their rights and to intervene when someone in their community is oppressed. Forum Theatre does not aim to suppress the situation of oppression, it would be an unrealistic goal, but it aims to help people find positive solutions in such situations.

Can we compare the effects produced by Forum Theatre with the cathartic effect produced by ancient tragedy? Of course there are similarities because both forms of theatre produce positive changes in the spectator. But there are also differences. The purification, the catharsis produced by the classical tragedy, is based on the pity and horror aroused by the action of the play, therefore on emotions, whereas the change produced by Forum Theatre is based on both the emotion produced by the artistic act that is theatre, but mainly on the forum that addresses primarily to reason. The Forum Theatre is a learning tool, a school, a school of life. The creator of this type of show, Augusto Boal stated that "Forum Theatre is a rehearsal for life."

2.3. The educational implications of Forum Theatre for the European School - Benchmark 2020, social and educational needs

Everybody knows that the theatre is a powerful and effective educational instrument, even if unfortunately, it is often neglected in Italian schools except for drama schools. Differently from traditional theatre, Forum Theatre employs the action on the stage as an opportunity to foster the teacher- student relationship. That is why



it can be successfully used in all types of schools to teach the students to master the skills requested by their social life.

Forum Theatre educative techniques

The Forum Theatre method, a technique of the Theatre of the Oppressed by Boal, develops Freire¹'s idea that education is a process built through dialogue, not a one-way transmission of data coming from above. It uses the theatre as an instrument to know and change the world. Processes of analysis and transformation are included in all the activities of this method, that is, in the games and exercises of de-mechanization, in the technique of identification with the character and in the Forum Theatre. Analysis and transformation involve the whole person: the rational, intuitive, emotional, sensorial, energetic aspects of each person push the spect – actors on the stage, to understand the problems in a protected situation, so that they acquire better means to face real life. Today's school is required to become a learning environment capable of exploiting the abilities already acquired by each student and of creating new opportunities of learning connected with real life. Its aim is to teach the students to solve problems and to make them able to behave properly, by using the acquired knowledge of school subjects. The forum theatre method uses a series of exercises and games that aim at promoting many different competences (Boal 1993)².

“A body movement is a thought. A thought is expressed through the body”. That is why forum theatre starts from a physical reflection on oneself in order to make people discover how each one perceives the world through the senses and how he holds a dialogue with the world – interlocutor. This is the first step to learn how to use the sense of sight in the theatre- image. By using the statue technique one learns to “see”, that is to understand, the images that one usually only “looks at”, in order to discover that the meanings they convey are often contradictory (i.e. alcohol = virility) and that they hide other more truthful information (i.e. the damages produced by alcohol consumption), the same as in advertising. By using the games and exercises of theatre- image one works on the dumb relationship with the other, and starts to prepare the outline of the play by highlighting the most meaningful passages.

The improvisation exercises lead to the realistic interpretation of a character, by asking him/her questions and telling his/her story, even, for example, in the version that did not actually take place. The real preparation of the scene follows, where dumb rehearsals, genre and setting variations take place. Finally, “memorization” sessions come, where the actors train for concentration and for sudden changes of emotion or character. During the show the joker asks for an action on the stage that

¹ P. Freire (2002), *La pedagogia degli oppressi*, EGA, Torino

² A. Boal (1993) , *Il poliziotto e la maschera*, edizioni la meridiana, Bari, tratto da A. Boal (1983), *Jeux pour acteur et non-acteur*, La découverte, Paris; A. Boal (1980), *Stop! C'est magique... Les techniques actives d'expression*, Hachette, Paris, 1980 ; A. Boal (1991), *Méthode Boal de théâtre et et therapie. L'arc-en-ciel du désir*, Ramsay, Paris.

helps to make the problems clearer and to behave consequently in real life. The joker, however, does not give predefined answers, but with his “maieutic” attitude he helps to find them, thus keeping the process in line. We can call him a person that suggests problems or, using a technical didactic word, a facilitator of the learning process. The outcome will not be a sheer truth, but the best possible one for that particular group, in that moment, in the given situation. What it really matters are the ability to master the process and to encourage the ability to use it in real life.

The role of the joker is very similar to the one that is currently required of a teacher: he should act as a facilitator, the person who organizes the learning process, that prepares the situations, methods, ways and materials for the students to use in order to become aware of the reality, to see the problems behind it and to engage themselves in the effort to change it.

Thus they will acquire new information, invent new autonomous ways and alternative solutions, by taking part in the first person in a creative process that makes use of the collaboration of the whole group.



CHAPTER III.

Examples of Good Practice

3.1. Implementation overview

The process of learning cannot be separated from the influence of other participants. We can, however, distinguish between methods of learning according to the level of directed supervision over learning. Thus different methods of learning can be distinguished according to the role of the teacher and the type of knowledge that needs to be acquired.

Learning can be formal or non-formal. The term formal refers to curriculum-based learning with the teacher having dominant control over the learning process. If one of the aforementioned characteristics is absent, the learning process becomes non-formal.

Furthermore, non-formal learning can be divided into two types: curricular non-formal and informal (also referred to as situational). The definitions above result in conclusion that the main characteristic of curricular non-formal learning is the students having dominant control over the learning process.

The second important characteristic of non-formal learning is its suitability as intercultural learning. As such, it can be directed in obtaining several objectives:

- understanding of the world around us;
- understanding other realities;
- positive assessment of cultural differences;
- promoting positive values and behavior.

Finally, a clear advantage of non-formal learning is the dialogue that can be developed during the process. Non-formal learning provides opportunity for equality of all participants, which is the basic requirement of a dialogue. Another condition that has to be fulfilled for a successful dialogue is the absence of the so-called taboo themes, which serves as the basis for a meaningful discussion. In formal, curriculum-based learning process, the inclusion of a non-formal method is crucial, for it can result in obtaining goals, developing dialogue and discussion that in formal lessons are non-existent. What is more, the responsibility for the learning process lies in students themselves. When the lesson plans presenting the examples of good practice in the project were analysed, another noticeable result of the inclusion of non-formal method (Forum Theatre) was observed: the objectives focus on developing students' skills and competences rather than memorising the explained subject matter.

Developing key competences is a vital element of contemporary curriculum planning. In the project, Forum Theatre as a non-formal method was incorporated in the

following curriculum areas: languages, science and technology, social and civic studies.

CURRICULUM AREAS

- **LANGUAGES**
 - FRENCH: expressing feelings (Italian partner)
 - ENGLISH: healthy eating habits (Romanian partner)
 - LITERATURE: William Shakespeare: Hamlet's soliloquy »To be or not to be« (Bulgarian partner)
 - ENGLISH: the passive voice (Turkish partner)
- **SCIENCE AND TECHNOLOGY**
 - SCIENCE: gmo, technology (Italian partner)
 - PHYSICS: drinking when driving ... beware of physics (Italian partner)
 - PHYSICS: ecology, sustainability, energetics (Romanian partner)
- **SOCIAL AND CIVIC STUDIES**
 - HISTORY: Augustus and the beginning of the Empire (Italian partner)
 - LAW: servitus praedialis (Italian partner)
 - BUSINESS ADMINISTRATION: financial leasing (Italian partner)
 - CIVIC CULTURE: human sciences (Romanian partner)
 - ENTREPRENEURIAL EDUCATION Human sciences (Romanian partner)
 - ETHICS AND LAW: facing law (Bulgarian partner)
 - SOCIOLOGY: Culture (Slovenian team)
 - PHILOSOPHY: Nietzsche: On the three metamorphoses (Slovenian team)
 - CIVIC STUDIES: social exclusion (Poland team)
 - GENERAL EDUCATIONAL CLASS: assertiveness (Poland team)

Finally, the project lesson plans exhibit the students' opportunity to be actively and responsibly involved in the learning process, while the teacher is the facilitator of the activity. In nearly all lesson plans (87%), the development of communication, negotiation using arguments, and cooperation are listed among key objectives.

Nearly half (43%) of all lesson plans mention the development of ethical, moral, responsible and/or emphatic behaviour as important objectives. It is worth emphasising that the method to obtain the abovementioned objectives is Forum Theatre, which proves its suitability as a non-formal method of education.



3.2 Lesson plans and scripts implemented during Erasmus+ project “Forum theatre – a learning instrument for education”

3.2.1. LESSON PLANS AND SCRIPTS

TOPIC: DISCRIMINATION

TEAM: BULGARIA

Structure for curricular area: Advisory and discriminatory issues concerning disadvantaged persons

Play title: “Discrimination”

Target group: high school students

Conflict between students concerning an act of discrimination against children with SEN (Special Educational Needs)

- ❖ observation of students’ relationships and their discrimination acts;
- ❖ possible outcome of the conflict;
- ❖ nurture tolerance and humanity in adolescents.

1. Study the cause of discrimination.
2. Applying methods to manage with critical moments.
3. Evaluation and self-assessment of the situation.

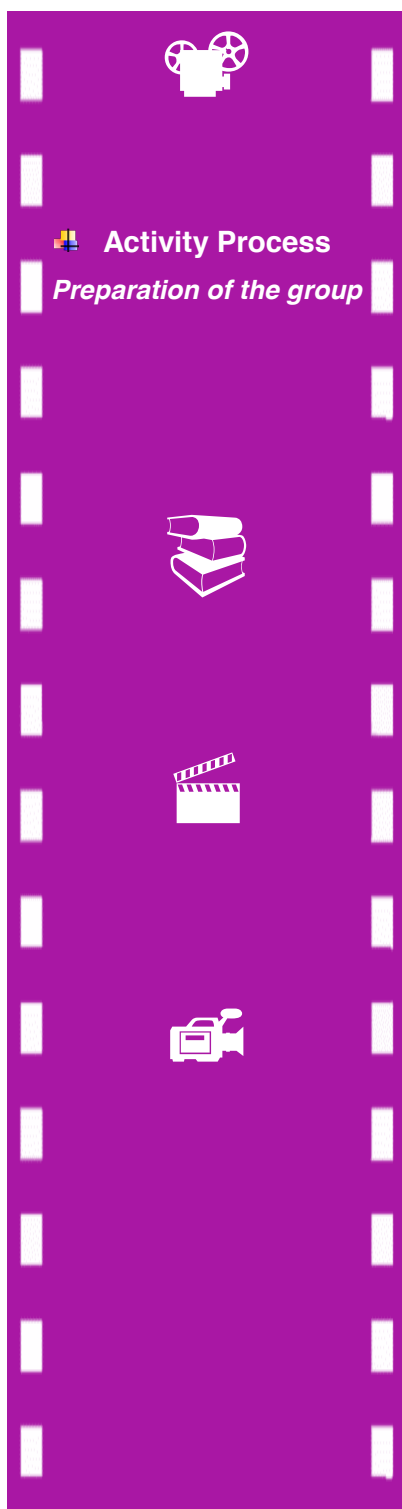
- **Methods:** Forum Theatre – method of non-formal education.
- **Process:** educational training, role play, debate, dialogue.
- **Forms of activity organization:** group.
- **Materials:** worksheets, video, requisite.

Situation Analysis

❖ **The Purpose of the activity**

Activity Objectives

➤ **Means / Resources**



➤ Bibliography: Studying and exploring the method of Forum-theater; Sociological information about discriminative problems and attitude towards people with SEN; counseling with psychologist.

- ✚ training of the group – conducted by a trainer in psychodrama;
- ✚ training in acting – conducted by an artist from Varna Theatre;
- ✚ thinking about the script.
- ✚ identification of the most common conflict concerning discriminative behavior;
- ✚ choosing one of the situations identified to write the scenario.

Design of script: Through discussion the students identify the most common problems in society and specify a situation of discrimination at school – an act of humiliating and mocking attitude towards disadvantaged students. In choosing the subtopic students exhibit social position and respect such problems. They are well familiar in detail with the characteristics and needs of children with SEN because in our school there are special classes for such students. Students point out an oppressor – two students and an oppressed – a student with SEN. The two boys show arrogance and intolerance towards a classmate who helps that girl with special educational needs who is the oppressed. She is an ally of the girl with SEN; her position is in defense of people with disabilities. Based on life experiences and preliminary studies, students create the stage characters. The roles in the group of students have been assigned seeking as much resemblance between the character and the student-actor. The script was designed by students under the guidance of teacher coordinators, scene by scene. A professional actor has also taken part in preparing the script. The video was shot in the lobby of the school – a real school environment.



STAGING: Detailing steps

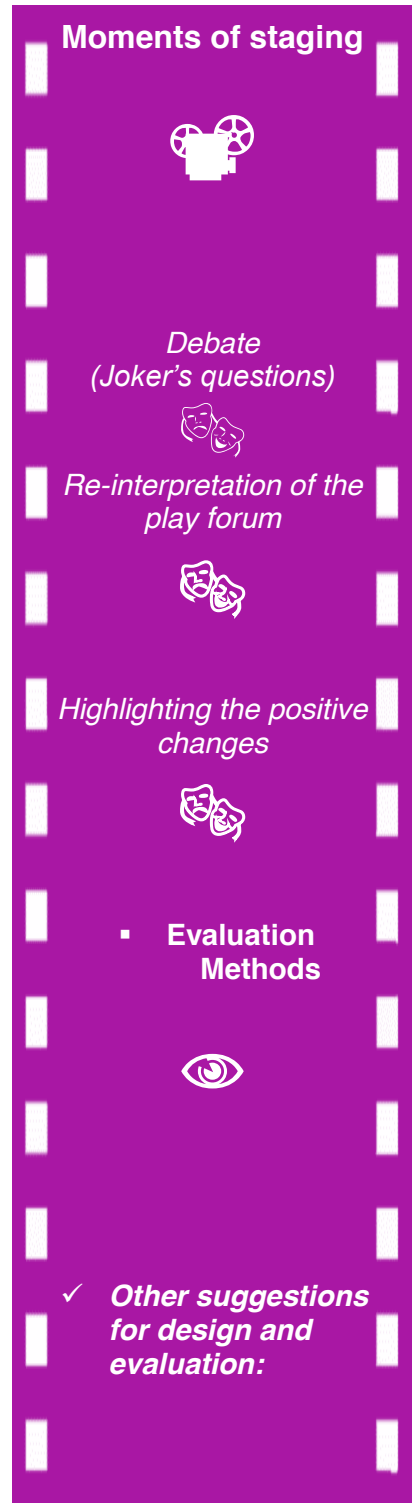
A preliminary training from a professional actor is conducted. The scenario is realized through rehearsals under the guidance of a professional actor as well as the teachers. The school pedagogical advisor held a conversation with the students regarding the current problem – discrimination.

The Joker addressed questions to public to identify the conflict situation and identify solutions.

The initial approach to resolving the conflict is exposing arrogant boys by secretly made video that was submitted to the Director of the school. In parallel, the Joker urges the students from the audience to react. For example: *And you, how would you do in this situation?*

On stage appears the school headmistress. The symbol of the school institution is the starting point for the positive outcome of this conflict. The dispute was quelled. Value orientation of the two boys is changed, they realize their mistake and eventually the story has a happy ending.

- **Quantitative:** The number of students participating in the debate, the number of options that public proposed;
 - **Quality:** successful performance of the idea of the play; proclamation of discrimination as a common social problem-giving publicity to the problem; achieving impact on the audience.
- ✓ Identifying other problem situations whose resolution could lead to proactive behaviors.
 - ✓ Design and implementation of assessment questionnaires to evaluate the activity.
 - ✓ Choosing the best solutions proposed by public vote. Scenario; Educational training, educational games, worksheets, requisite.



**TOPIC: DISCRIMINATION****TEAM: ITALY**

Structure for trans-curricular area: Education to Citizenship and Education to affection

Play title: “New Classmate from Abroad”

Target group: high school students

Conflict among students about welcoming foreign immigrant students.

❖ Exploring dynamics among adolescents about relationship towards differences (national, social, cultural, linguistic) in an immigration context with the purpose to find out personal and group resources to avoid intolerance and exclusion.

1. self-analysis and management of social and personal relations with diversity;
2. identifying personal and group resources to manage social critical moments;
3. efficient management of the peer intercultural conflicts.

➤ **Methods:** Forum Theatre – method of non-formal education

➤ **Process:** ice breaker games, de-mechanization games, imagine theatre, role play, debate

➤ **Forms of activity organization:** group

➤ **Materials:** worksheets

➤ **Bibliography:** Collection of successful stories in the forum theatre, directory of best practices in forum theatre, practical experiences, forum theatre Curriculum. Games for knowing each other and for consolidation of the group, to improve game scene skills. They used personal development games and exercises for groups of students as “imaginary moving object”, “guided



movements”, “strategy games”, “exploring emotions” games.

- ✚ Releasing from conventional behaviors and improving creativity with “de-mechanization games”.
- ✚ focusing the problem with “who agree with me that...” game in order to identify the most common conflicts between local and (new) foreign students;
- ✚ choosing a situation for the scenario among the identified ones with “imagine theatre” activities;

Design of the script: In a following moment, through discussions, students detail the classmate conflict situation created by the arrival of a new classmate from abroad. The students set the oppressor character (local student) and the oppressed character (foreign student). Each of them has allies: the local student has a friend as intolerant as he is, the foreign student finds a friend in a more open-minded classmate.

Students describe the conflict situation in the classroom. Then, each character is defined. The roles in the group of students have been assigned overturning stereotypes: the colored student is the oppressor, the oppressed student is impudent and extrovert. The script was designed by students under the guidance of the school art director and the teacher coordinator, scene by scene.

Scene 1 shows the oppressed character and the beginning of the conflict, scene 2 presents the exacerbation of the conflict and scene 3 shows the character that could resolve the conflict, but who acts in a wrong way so that the conflict peaks.

✚ Activity Process

Preparation of the group



Moments of staging

Debate
(Joker's questions)



Re-interpretation of the
play forum



Highlighting the positive
changes

▪ Evaluation
Methods



✓ Other suggestions
for design and
evaluation

STAGING: DETAILING STEPS

Students-actors play their parts according to script and conducted rehearsals.

The Joker addressed questions to public to identify the conflict situation and identify solutions: *Who are the characters? What's the problem in this scene? Who is oppressed? Who is the oppressor? Is it a real problem? Could it happen in your class? What character could act in a different way to give a positive resolution of this conflict? What would you do?*

The play replays in line with proposed solutions, the Joker invites students from the public. For example: the more open-minded student avoids intolerant provocations and gets all group involved in sharing same interests with the foreign new classmate.

The Joker presents the conclusions, highlighting changes and their positive effect.

- Quantitative: The number of students participating in the debate, the number of options that public proposed.
- Quality: quality questions, the feasibility of solutions, participants' affective involvement.

- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.
- ✓ Design and implementation of assessment questionnaires to evaluate the activity.
- ✓ Register improvements in conflict resolutions in classes reached by the activity (comparison of number of conflicts).



GAMES

Guided movements: The objective is to get awareness of the influence of our behavior on the others.

Game description: The students work in pairs, standing face to face. One puts his hand-mirror in front of the other's face who has to follow the hand-mirror movements. After a minute they change roles. After the play students discuss about being the guidance or be guided by somebody else.

Everybody on a sheet: The objective is to make a group cooperate in the creative resolution of a problem.

Game description: The students work in groups of 5. All of them have to touch a newspaper page, cutting it in half time by time. After the play students discuss their solutions and compare them with other groups' ones.

My name, your name: The objective is realizing from conventional behaviors and understand that we can fail.

Game description: The joker asks the students to throw a real /an imaginary ball to somebody saying his name. Who gets the ball has to throw it immediately. Several balls can be thrown inside the circle at the same time. A variant is walking around and shake the hand of the student you meet saying own/ his name.

Gaits: The objective is to make students act as different characters.

Game description: students are asked to walk around as they were in different moods or they were different characters.

Who agree with me that...: Exploring the problem in order to identify the most common conflict situations; choosing one of the identified situations for the scenario.

Activity description: the joker invites the students to stand in front of the group and invite others to join him saying "Who agree with me that the biggest conflict is"



TOPIC: DISCRIMINATION.**TEAM: POLAND****Play title:** "Fair Play"**Target group:** high school students**Situation Analysis***Conflict between the boss and the employee about promotion.*❖ **The Purpose of the activity**

❖ Awareness of own skills and fight with gender discrimination.

Activity Objectives

1. Discovering self-esteem.
2. Opposition against the injustice of the supervisor.

➤ **Means / Resources**

- **Methods:** Forum Theatre - method of non-formal education.
- **Process:** role play, debate, dialogue.
- **Forms of activity organization:** frontal, group.
- **Materials:** worksheets, video.
- **Bibliography:** Collection of success stories in the theatre forum, directory of best practices in forum theatre, practical experiences, Curriculum forum theatre.

📚 **Activity Process***Preparation of the group*

- 📚 Identification of the most common conflict situations in big companies.
- 📚 Choosing one of the situations identified to write the scenario.

Design of script: Students identify mobbing – a social problem generated by the changes taking place in society. The students set the oppress character (the boss) and the oppressed character (employee). Students describe the problem of discrimination at work, attempts to fight against unfair



treatment, aggression, humiliation and harassment. The roles in the group of students have been assigned seeking as much resemblance between the character and the student-actor as it was possible. The script was designed by students under the guidance of teachers, scene by scene.

STAGING: DETAILING STEPS

Students-actors play their parts according to script and conducted rehearsals.

The Joker addressed questions to public to identify the conflict situation and identify solutions: Who are the characters? Who is oppressed? Who is the oppressor? What character could intervene to give a positive resolution of this conflict? What would you do?

The play replays in line with proposed solutions, the Joker invites students from the public. For example: Solidarity with the oppressed from a colleague.

The Joker presents the conclusions, highlighting changes and their positive effect.

- **Quantitative:** The number of students participating in the debate, the number of options that public proposed.
 - **Quality:** quality questions, the feasibility of solutions, participants' affective involvement.
- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.
 - ✓ Design and implementation of assessment questionnaires to evaluate the activity
 - ✓ Choosing the best solutions proposed by public vote.



Moments of staging

*Debate
(Joker's questions)*



*Re-interpretation of the
play forum*



*Highlighting the positive
changes*

▪ Evaluation Methods



✓ *Other suggestions
for design and
evaluation*



TOPIC: DISCRIMINATION.

TEAM: ROMANIA

Structure for trans-curricular area: Counseling and career advice

Play title: “A girl’s new day at school”

Target group: high school student

Conflict between students, bullying

- ❖ Finding ways to solve conflicts between student’s behavior
- ❖ adolescents’ crisis management.

1. Identifying causes that lead to conflicts between students.
2. Efficient group management.

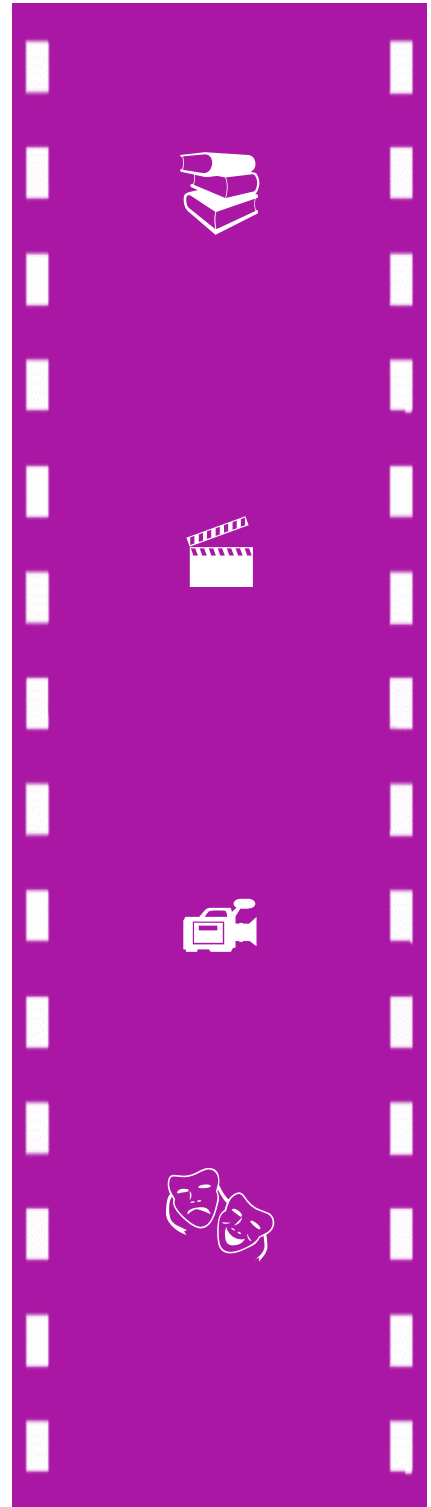
- **Methods:** Forum Theatre - method of non-formal education.
- **Process:** role play, debate, dialogue.
- **Forms of activity organization:** frontal, group.
- **Materials:** worksheets, video, questionnaires.
- **Bibliography:** Collection of success stories in the theater forum, directory of best practices in forum theater, practical experiences, Curriculum forum theater.

- Ice breaking games for students to improve game scene skills and consolidate the group, for example “What did you say?” game.
- identification of the most common schools’ conflict situations between students;
- choosing one of the situations identified to write the scenario;



Design of script: one of the most common situation a student is facing a conflict is when he is entering in a group. The oppressor is usually a colleague which is an informal leader or one of the teachers. Students established the allies of the oppressor and the allies of the oppressed student. They characterized the personality of each student and how each one is involved in the drama. For example, the oppressor is a fashionable girl who wants to go out, to be admired and appreciated by everyone, especially boys. Opposite, the oppressed student, Diana is a simple girl, wearing non-fashionable clothes, shy and reserved.

She lives with her grandmother and she is worried about her parents who work abroad and didn't call her. Students describe similar situation in the real life and how the conflict ended. Teacher is guiding the students in writing the scenario; scene 1 introduces Diana, the student that lives with her grandma and has to go to her new school. Scene 2 describes the group of students and reveal their interests in new phone and fashionable clothes. In scene 3, Diana is approaching the group, but the students go to the mall and don't invite Diana who felt lonely. Scene 4 shows Diana in front of the teacher, the oppressor. She got a bad mark because she didn't do her homework. The teacher did not know that she spent 4 hours in the hospital with her grandma. Only Ana, her colleague and ally is asking Diana about her feelings, but, in the end she goes with Nicole and the rest of the group to the mall. Scene 5 presents a dialogue between Diana and the teacher who doesn't want to hear her family issues and threatens her with a new transfer to other school. In scene 6 Diana, the oppressed, feels very lonely and without friends and she thinks she doesn't belong here.



Moments of staging

Debate
(Joker's questions)



Re-interpretation of the
play forum



Highlighting the positive
changes

▪ Evaluation Methods



✓ Other suggestions
for design and
evaluation

STAGING: DETAILING STEPS

Students-actors play their parts according to the script and the conducted rehearsals.

The Joker asks the audience questions to identify the conflict situation and identify solutions: *Who are the characters? Can you describe them? Who is oppressed? Who is the oppressor? What character could intervene to give a positive resolution of this conflict? What would you do if you were the oppressed? But the oppressor?*

The play replays in line with proposed solutions from the public, the Joker invites students from the audience. For example:

- *Ana, the colleague, transforms from a neutral character into an ally defending her in front of the teacher.*
- *Nicolle, the oppressor*

The Joker presents the conclusions, highlighting changes and their positive effect

- **Quantitative:** The number of students participating in the debate, the number of options the audience proposed.
- **Quality:** quality questions, the feasibility of solutions, participants' affective involvement

- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.
- ✓ Design and implementation of assessment questionnaires to evaluate the activity.
- ✓ Choosing the best solutions proposed by public vote.



TOPIC: DISCRIMINATION**TEAM: SLOVENIA**

Play title: “*Discrimination – Poverty / Deprivation at School*”

Target group: high school students

Conflict between students due to the social inequality

- ❖ Exploring the latent forms of discrimination – the deprived social background can determine your status in a social group

1. self-analysis and development of sensibility to social problems.
2. identifying personal resources to manage critical moments.
3. determining the importance of involvement of a wider community.

- **Methods:** Forum Theatre – method of non-formal education
- **Process:** role play, debate, dialogue
- **Forms of activity organization:** frontal, group
- **Materials:** worksheets, video
- **Sources:** practical experiences, Curriculum forum theater

- ✚ identification of the most common conflict situations between parents and children;
- ✚ choosing one of the situations identified to write the scenario;

Design of script: through discussions, students detail a conflict situation: some students are deprived/ lack the same opportunities. Schools provide activities that are payable, thus indirectly create a gap between the well-off students and the

Situation Analysis

- ❖ **The Purpose of the activity**

Activity Objectives

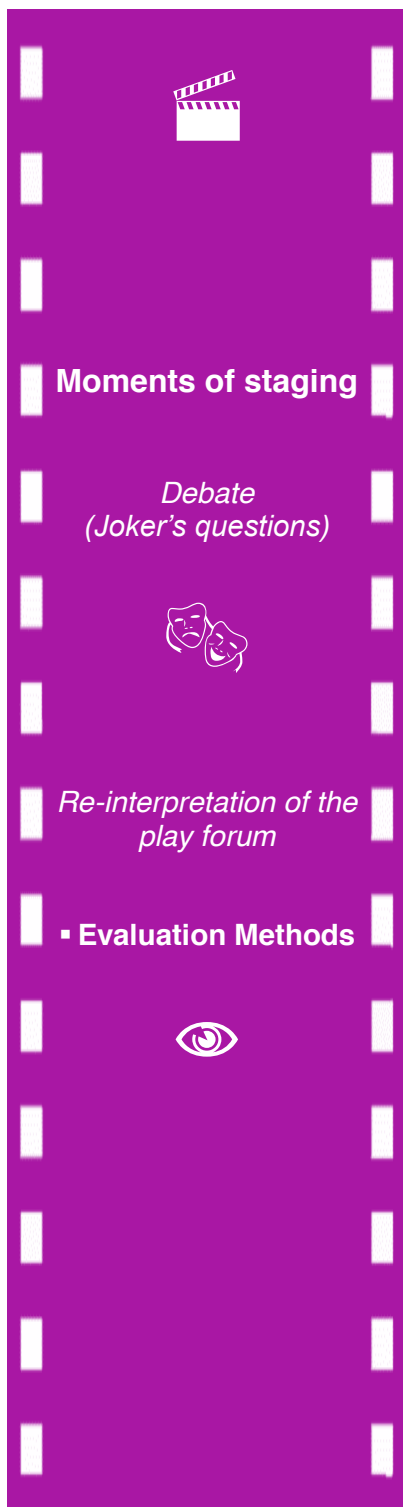
- **Means / Resources**



- ✚ **Activity Process**

Preparation of the group





deprived. The students set the oppressor (wealthy student) and the oppressed character (a poor student). Neutral characters are the school-mate and the teacher. Version 1 shows the oppressor, the oppressed and the teacher, unable to realize the problem. The joker addresses the audience by stating some facts. Version 2 shows the active involvement of the previously neutral characters that lead to a reconciliation and the inclusion of the deprived student.

STAGING: DETAILING STEPS

Students-actors play their parts according to the script and the conducted rehearsals.

The Joker addresses the audience: *The first important step has been made – we are becoming aware of the fact the problem exists. Yet, it is a problem difficult to tackle. Can the students do anything about it? It requires some changes in the school policy as well. Let us see what can be changed!*

The play replays with a more active involvement of the previously neutral characters.

- **Quantitative:** The number of students participating in the debate, the number of options the audience proposed.
- **Quality:** quality of questions, the feasibility of solutions, participants' affective involvement.



TOPICS: DISCRIMINATION**TEAM: TURKEY**

Play title: "LOVE or MONEY"

Target group: high school students

Conflict between rich and poor people in the society.

❖ Getting humanistic point of view in social life

1. Ability to analyze social life.
2. Efficient management of the student-society conflicts.

➤ **Methods:** Forum Theatre - method of non-formal education.

➤ **Process:** role play, debate, dialogue.

➤ **Forms of activity organization:** frontal, group.

➤ **Materials:** worksheets, video.

➤ **Bibliography:** Collection of success stories in the theatre forum, directory of best practices in forum theatre, practical experiences, Curriculum forum theatre.

📚 Games for knowing each other and for consolidation of the group, to improve acting skills.

📚 Personal development games and exercises for groups of students.

📚 Identification of the most common conflict situations in the society. Choosing one of the situations identified to write the scenario.

Design of script: through discussions students detail social life conflict situation created by the fact that the boy in a rich family and a boy in a poor family loves the same rich girl.

Situation Analysis

❖ The Purpose of the activity

Activity Objectives

➤ Means / Resources



📚 Activity Process

*Preparation of the group
play*





STAGING: DETAILING STEPS

The conflict is a dispute that arises as a result of conflicting views, values and positions on opposite sides. Unacceptable behaviors, unfair criticism moves rich boy and the girl away from each other so the girl fell in love with the poor boy who has fair criticism moves. The students set the oppressor character (the rich boy) and the oppressed character (the poor boy). The students describe the social differences, the importance having good manners in the society and the dependence of the girl choosing the one who has good manners despite the advantages of the other one. The roles in the group of students have been assigned seeking as much resemblance between the character and the student-actor as it was possible. The script was designed by students under the guidance of teachers, scene by scene.

After the rehearsals the play has been acted in public theatre stage and filmed. It was shown in the mini festival "With mask, without mask" during the mobility in Rome.

▪ Evaluation Methods

- **Quantitative:** The number of students participating in the debate, the number of options that public proposed.
- **Quality:** quality questions, the feasibility of solutions, participants' affective involvement.



TOPIC: DISCRIMINATION**THE SCRIPT – BULGARIA**

Discrimination

Discrimination towards children with Special Educational Needs

- **Oppressed:** Denny (a girl with SEN), played by Yourdanka
- **Allies of the oppressed:** Lily (played by Vassileva) and Katya (played by Bilyana)
- **Oppressors:** Miro (played by Deyvid) and Cocco (played by Boris)
- **Neutral:** the headmistress (played by Viktoriya)
- **The Joker** (played by Ismail)

ACT I

(School environment. In the background, two boys are listening to music, talking to each other, dancing hip-hop or rap. In the foreground comes the narrator dressed as a typical teenager.)

Joker: Dear friends, I will present to you a story, about the relationships at school. In our high school, there are students with Special Educational Needs. They are successfully integrated among us. All our teachers, students and assistants take good care about them. Apart from those, let's say disabled people, who attend our classes there are others who are educated in a special program. We accept really well those students and strive to assure their normal life at school. With the following story we will try to play different roles. There are two groups of students – one group who supports the students with Special Educational Needs, and another one who is annoyed by their presence. Enjoy watching!



In our school we have such interesting schoolmates – funny ones, important ones and, of course, slow ones. The girls act as if they are virgins or divas. And these dudes /points at them/ think they are great and almighty. Whatever happens – Coco and Miro are in the game – hear their rules. (Two boys pass round the schoolgirls – one of the girls is with Special Educational Needs and the other one is Lilly – nice and attractive young lady. Coco whistles to-wards Lilly.)

Cocko: *Hey, bro, look what a piece is passing by!*

Miro: *Yeah, bro. Hey babe, where are you going with this retarded girl?*

Cocko: *What are you dealing with her? We are a better company. You'll have a lot of fun with us!*

Miro: *What, on earth, can you talk with her?!*

Joker: *Dudes, hmm? Does it look familiar to you? Do you have the same sort of boys in your school?* (tells this silently, with a hand on his mouth)

Lily: *It's me who decides whose company is better for me. And as far as I can remember I've already told you she is not retarded. So you'd better watch yourself first.*

Cocko: *Ha! Did I hear that well? Bro, what she wanted to say? Babe, are you okay? Or you're becoming like her?* (Lily fixes the girl's hair, without paying any attention to the boys.)

Lily: *What bothers you who I'm communicating with? It's out of your business, right?*

Miro: *Who do you think you are? Girls are fighting for me in school! Do you know who I am?*

Lily /ironically/: *Ohhh, who are you? I don't know you at all. And what makes you think you're more than others? It's not the nice appearance that makes you a nice person. You are an empty box with a nice cover.*

The girl with SEN /speaks slowly, looking at the ground. Pulls Lily by her sleeve/: *Don't get angry! Leave them!*

Cocko: *Wow, she can even speak!*

Lily: *She can think unlike you. I don't know who the retarded person in this situation is... You're so miserable. You don't have any feelings. No one chooses their life and the way they live, but disabled people also have their feelings.*

Joker: *Now what? Do you agree with what she says?*

Miro: *Stop teaching me and stop pretending you're so clever!*

Lily: *You're a tragedy, unfortunately you really are. And it doesn't worth bothering with you. The girl /rolls by her sleeve/: Come on, Lilly! Let's go!*

Cocko: *Don't pretend you're so compassionate. Mother Teresa ... /ironic/ Can you make her smarter when you deal with her? Don't you see that she doesn't understand anything at all; she's absolutely out of her mind!* (The girl with Special Educational makes faces towards the boys.)

Joker: *It seems to me that the things are going harder. Did they go too far with their words and did they break the rules? Act 2 begins.*



ACT II



Lily /angrily/: *Look what you did! Hey, rooster vacuous, every person has a place under the sun, everyone is entitled to breath. Have you heard of human rights or discrimination? You hurt her, insult is more painful than slap.*

Cocko: *Wow, intellectuals! And you even know compound words. (Earlier, a girl appears near them. She records the entire scene with her mobile phone. Katya, the girl with the mobile, approaches the group.)*

approaches the group.)

Katya: *Why do you think it's fair to eliminate people with unequal status? And who are you to judge her? You are so cruel! All you are interested in are your muscles and appearance. I've recorded everything with my mobile. You know, that there is an ethic commission – I will pay their attention to what happened! Let your attitude be judged as discriminating! And you finally must get what you deserve!*

Miro and Cocko: *And you think that this will scare us! What defenders you are! You don't have a slightest idea what you losing from the life. You only waste your time with people like her!*

ACT III

Joker: *This is now a conflict and the word doesn't have measure any longer. Look there who is coming up, respect and justice will give us. The headmistress: Boys and girls, What's going on?*

The girl with SEN /looks down at her shoes, obviously nervous, speaks slowly and points at the boys/: *They are laughing at me. They are Insulting me and arguing with Lily.*

The headmistress: *Boys, is that right? What are you going to say about this? We know each other very well and I believe that I have your word not to harm your schoolmates in any way!*

The boys: *But...well...we have done nothing.... We're just standing here and listening to music. She is nagging at us. /Show Lily/*

Lily: *Dear headmistress, can I explain to you? I have been laughed at that I take care of a student with SEN. Furthermore, they offended Denis. Their behavior is absolutely intolerant and rude.*

Cocko: *There is no such thing. She's lying. You'd better ask Miro.*

Miro: *Yes, madam. She is making us mad for no reason!!*

Joker: *OH MY GOSH!?! Who is right, who is wrong – you see, right? As we know – every lie has a queue. But watch the challenge!*

The headmistress: *Boys, you know very well that there are many ways to find the truth.* (Katya approaches, she involves herself in the conversation and takes out her mobile.)

Katya: *Dear Headmistress, can you turn to me for a moment, please. Here is the truth. I was nearby when Miro and Cocko were mocking on the girls. Because both of them always behave arrogantly, I recorded everything. The boys were acting rudely and now they are even telling lies. Why don't you both admit? Let's see what you're going to say.*



The boys bow their head and stay silent.

The headmistress: *Alright, as a beginning, boys, I need your parents to come at my office tomorrow with you at 8 am. We are going to decide what to do from now on so situations like this never repeat. As for you girls, I am proud because you are*

a wonderful example of attitude for the students of this school! I am very happy to have you here with us. Now all of you return in class you are already late!

Joker: *Two days' pass by, and after long talks, both with the parents of the boys and the boys themselves – look what happened...* (The boys approach guiltily.)

Cocko: *Girls. We want to give our apology to you for our bad behavior.* Miro: *Yes. We are really very sorry. We promise, we won't make fun with Denny anymore.*

Cocko: *We realized that Denny didn't want to be born that way and it's not her who decides how to look like. That's why we are truly sorry for all we've said and done. Will you accept our honest apologies?* (Lily looks at Denny.)

Denny: */shyly, unhesitatingly and quietly/ Yes.*

Lily: *Okay guys. We accept your apology and from now on we will together help Denny.* Miro: *Of course.*

Cocko: *Yes, we will always be at your service. /turns to Denny and sees a painting/ Denny did you paint that by yourself? It is really very nice.*

Miro: *Yes, that's a very nice fish. Good for you.*

Cocko: *If you allow me we can paint together, I can paint too.*

Denny: *Ok.* Everybody: *TO BE HEALTHY, BUT NOT DISABLED IS NOT A MERIT!!! We, the students from the Vocational School of Forestry and Carpentry "Nikolay Haytov" support in every way the students with Special Educational Needs.*



TOPIC: DISCRIMINATION**THE SCRIPT – ITALY
“NEW CLASSMATE FROM ABROAD”**

- **Abby** (the oppressor character);
- **Classmate 1** (ally of the oppressor);
- **Sophia** - the new foreign classmate (the oppressed character);
- **Florin** (the neutral character).
- **Joker:** *Ladies and gentleman, let me give you a quick introduction of the play we prepared for you. In Rome, we often have some issues between Italians and migrant people. People that could easily become friends, as soon as they understand how much they do have in common.*

SCENE I

(Sophia is a school girl at her first day in class. She's listening to music with the headphones and singing. She's also reading a book, so doesn't notice that a boy enters the room. He got distracted by her singing so he goes to her desk. When he lays his hand on her shoulder, she jumps and scream because she got scared of him. Because she screams, he got scared of her, himself.)

Abby: *Hey, IT'S YOUR FIRST DAY IN CLASS AND YOU MAKE SUCH A MESS! What's wrong with you?*

Sophia: *What? What are you saying? Do you think it's the good way to behave?*

Abby: *I'm trying to focus on an interrogation and you're singing and screaming? Go to another class, brownie!*

Sophia: *Why didn't you ask me? How did you call me?*

Abby: *Do you speak my language? I don't understand you, idiot! You should first learn how to talk before you even get out of your home! You come here out of nowhere and YOU PRETEND TO BOTHER US SO MUCH!*

Sophia: *Everybody is so nice around here? You're really impolite! Go back to your desk and sit down!*

Abby: *You are idiot!* (They are now face to face) **Sophia:** *Now go away or ask me to forgive you!*

Abby: *I wonder why some guys are attracted by you people, brownie! You are so rude and noisy!* (Laughing hard) (Sophia turn around and sit. She's dark on her face.)



SCENE II

Another girl (Classmate 1) enters the class. She goes right to her desk and opens a book and a notebook. She then goes to Abby carrying her stuff. When a paper falls down Sophia picks it up from the ground.

(She's about to call the girl, but she first reads the paper. Classmate 1 noted her doing so and gets angry.)

Classmate 1: *Excuse me! Is that my paper? What you're think you're doing?*

Sophia: *You lost it. Hello my name is...*

Classmate 1: *I couldn't care less of your name!* (Frozen moment between the two girls. Abby starts laughing loud. Classmate 1 walks toward Sophia and her body language doesn't promise anything peaceful.)

Sophia: *Listen, I... I didn't wanted t(Classmate 1 is right in front of her; Abby is laughing louder and louder.)*

SCENE III



(Florin enters the classroom. He gets sited not far from the two girls arguing.

And while the other girl is taking back the paper in very rude manners, Florin sees something on the oppressed girl's arm.)

Florin: *Hey, is that a mermaid tattoo? That's so cool! Can I get a closer look at it, please?*

Classmate 1: *Can you please shut up! I was talking to her first. She tried to steal my paper.*

Sophia: *What???! But you are mad!* Florin: *Can I see that paper? Why don't you just calm down?*

Classmate 1: *Don't you tell me to calm down or...* Florin: *Or you want to beat me up? This paper is wrong anyway.*

Abby: *Why don't you mind your own business? Brownie here is bothering us all the time.*

Florin: *So you call her brownie? You?* (Abby, the oppressor, stands up and slowly walks towards the others)

Abby: *Yeah, I do call her brownie. Ya got any problem with that?* (Florin walks towards Abby and, suddenly the two girls try to settle down the tone.

A fight begins. Abby slams Florin in his face who goes right on the floor. Both girls scream. Then Sophia goes kneels down and tries to help Florin.



TOPIC: DISCRIMINATION

THE SCRIPT – POLAND

“Fair play”

- **Partycja Rajska** – Annie's friend, a company employee, the boss's secretary
- **Annie Salamon** – a company employee
- **Joanna Puławska** – the boss of all bosses
- **Bartek Niewiadomski** – the boss
- **Natalia Łuczak** – a pizza delivery girl
- **Szymon Kołodziejczyk** – a new company employee, boss's friend

SCENES

(The previous advertising department manager is fired; The Company searches people for this position)

B: *Patrycja, could you give me an ad that we are looking for a new advertising department manager?*

P: *Of course, Boss!*

B: *Thanks, honey!*

...

(Lunch. Canteen. Conversation between Annie and Patrycja)

P: *I'm telling you, this masseur is fantastic!*

A: *Give me his business card.*

P: *No problem, my dear. My boss gives me a lot of work lately, no wonder that I have an awful backache. He fired the advertising manager because he molested an employee. We have to find someone else for this position. Wait a minute! Annie! You should try to get this job. You have a lot of experience and you are in this business for a long time.*

A: *Hmmm... the advertising department manager? That sounds great! But I heard that the boss prefers to work with guys...*

P: *You are right, but I think that you should try.*

A: *Right. Tomorrow I'll apply the request. I need more money!*

P: *You have to make a good impression on him because you have competition.*

A: *What do you mean?*

P: *Relax baby, you are much better than Szymon.*

...

(Talking about the manager position – Annie)

A: *Good morning.*

B: *You are Annie, right?*

A: *Yes, I have come to talk about the manager position.*

B: *Yes, yes. I remember. Sit down, please.*

A: *I brought my CV.*

B: *I have a lot of more important things on my head. So, Annie. Convince me, why would you like to have this position?*

A: *I am creative, I always achieve my aim, so I think that this position is for me.*

B: *Everyone says so. Surprise me.*

A: *I am determined. I'll do everything what you want.*

B: *Really?*

A: *Yes. I am 27 years old, I am not afraid of a challenge.*

B: *OK, thanks. I must think about it. I will call to you. Bye.*

A: *Thank you so much. I hope that I will see you here again. Goodbye.*

B: *Goodbye, Mrs Salamon.*

...

(Talking about the manager position – Szymon)

Sz: *Hello!*

B: *O, Szymon, please sit down. Do you want something to drink, maybe some coffee?*

Sz: *Oh, sure.*

B: *So, what brings you here?*

Sz: *I'm looking for some better work place and I found your ad and I thought that maybe you have something for me. Because you know, I didn't like the sales department, low pay, many working hours.*

B: *I see... what about advertising department? We're looking for someone to be the manager.*

Sz: *Manager? Wow bro, do you think I have a chance for such a position with my education?*

B: *Of course, you'll be perfect. We'll add some color to your CV in the papers and it will be fine. I just need to send back a few more of these young students that recruitment was correct, and I think that you can start working with us soon.*

Sz: *I don't think that forgery of documents is a good idea, Bartek.*

B: *Nah, no one will know. Listen, have you eaten anything yet?? I want to order a pizza. Stay. We'll eat, we'll talk.*

Sz: *OK, why not?*

B: *Patrycja, can you order a pizza of me?*

P: *Sure thing, boss.*

(ordering)

...

(pizza delivery)

N: *Hello, pizza.*

P: *Can you carry one of those to this office. And the second pizza for me to the cafeteria.*

N: *No problem.*

N: *Hello gentlemen. I brought pizza.*

B: *Ah yes, please put it here.*



N: *All right and a signature on here.* (gives a pad)

B: *Szymon, I tell you, you have a manager place, it's certain. It's a matter of time, a couple of papers and signatures. This annoying girl - what was her name? - Annie, who had previously been in here, she smelled like troubles. In general, women are not suitable for such work. Now with a friend and employee I will have peace of mind hehehe* (signing)

N: *Thanks, see ya.*

(in the cafeteria)

N: *Here you go.*

A: *Thank you very much.* (turns to Patrycja)
But seriously, do you think I have any chances??

P: *Annie, darling, no one else could get a manager place but you.*

N: *Well, I've heard that the new boss is coming.*

A: *Yes, interviews are in progress.*

N: *I don't think so. Your boss has already picked someone.*

A i P: *WHAT?!*

N: *Well, yes, a second ago your boss talked to some homie, I think Szymon was his name. And they were talking about some lady name Annie that they need to get rid of.*

N: *Ohhh... they meant you..... Soooooooooo, I think I'll go, bye.*

A: *How is it possible? After all, I presented myself so well.*

P: *That bastard. Did she mean that Szymon from the sales department?! That man is a shirker and he's not suitable for such a position!* (ring, ring) *Wait, someone's calling... speaking of the devil.*

(conversation through the phone)

P: *I'm listening, boss.*

B: *Could you send to me this Annie, who I was talking to in the morning?*

P: *Of course.*

B: *Thanks.*

(End of the phone conversation)

P: *He wants to see you...*

A: *Who? The boss?*

P: *Yup, in 15 minutes in his office.*

A: *I wonder what he has to say.*

...

(Boss's office)

A: *You wanted to see me?*

B: *Yes, about our conversation today – you do not get this position.*

A: *Did you at least read my CV? I have experience, qualification ...*



B: *I've made my decision; your efforts are for nothing.*

A: *And Szymon suits this position??*

B: *Szymon? What are you talking about?*

A: *Never mind, if my efforts are for nothing, but one you can be sure, I'LL BE BACK*

B: *Get outta my face. Ah those women and their high expectations.*

P: *Excuse me, I heard a noise is everything all right?*

B: *Yes, yes, get back to your duties, I want to be alone.*

...

(Patrycja's office)

A: *I cannot believe! What a son of a...*

P: *Wow, wow, calm down, what happened?*

A: *He didn't give me a chance; I doubt that he even looked at my papers.*

P: *Don't worry, we don't leave it like that, he must answer for it.*

A: *What can we do about that?*

P: *Come!*

A: *Where are we going? Listen, I don't have strength for anything today.*

P: *Trust me.*

...

(Joanna's office)

(knock, knock)

Joanna: *Hello, how can I help?*

P: *Good morning, my name is Patrycja Rajkska, I am a secretary of Bartek Niewiadomski and this is Annie Salamon.*

Joanna: *Okaay, but what brings you to me?*

P: *We think that my supervisor...*

A: *Behaves dishonestly, and shamelessly!*

Joanna: *Maybe it is best to talk to Mr. Niewiadomski and explain the whole situation.*

A: *I don't want to look at that bastard.*

P: *Easy, Ania.*

(Joanna calls the boss)

Joanna: *Hello Bartek.*

B: *Good morning. Why did you call me?*

Joanna: *Because of Annie Salamon.*

B: (looks at Annie) *Oh, that's you again.*

Joanna: *Okay then. Mrs Salamon wanted to work at the position of a manager of the advertising department but she didn't get it. It's simple. Nothing to worry about my dear.*

A: *That's an absurd! We have witnesses that he's lying.*

B: *Joanna, I really don't know what these women are talking about.*

Joanna: *Silent. Let them speak.*

P: *We have proofs that Mr. Niewiadomski is a dishonest employer.*

B: *What proofs? What are you talking about?*

P: *Szymon should be here too.*

Joanna: *Okay, call him too.*



...

(everyone is in the room)

A: *Szymon, you know that this shouldn't have happened.*

Sz: (to the boss) *That doesn't make sense.*

B: *Don't say a word!*

Joanna: *Hello! What's going on?*

B: *Nothing, really. Don't worry. Mrs. Salamon can't reconcile with the fact that she's not good enough.*

A: *That's a mockery!*

Joanna: *Calm down.*

B: *Joanna you know that every decision I make I'm doing for this company. I know what I'm doing.*

Trust me. Szymon will be better in this position. Have I ever failed you?

Joanna: *Well... no.*

B: *Of course I didn't. Please, let me make this decision by myself. It'll give us only benefits. And (he points at Ania and whispers to Joanna) she's little a dissolved girl. She's not good enough.*

A: *Hey! I heard that!*

P: *Easy girl, easy.*

Joanna: *Okay then. Bartek it's your responsibility. Do what you gotta do. You're the boss here.*

B: *Sure I'm. Thanks.*

Joanna: *I'm sorry girls but I can't do anything here. Sorry.*

P: *Damn it!*

A: *But... how?!*

(walks out disappointed and refracted)

(JOKER addresses the public and the solution to the problem is found. The characters replay the last scene)

(Joanna's office)

(knock, knock)

Joanna: *Hello, how can I help?*

P: *Good morning, my name is Patrycja Rajska, I am a secretary of Bartek Niewiadomski and this is Annie Salamon*

Joanna: *Okaay, but what brings you to me?*

P: *We think that my supervisor...*

A: *Behaves dishonestly, and shamelessly!*

Joanna: *Maybe it is best to talk to Mr. Niewiadomski and explain the whole situation.*

A: *I don't want to look at that bastard.*

P: *Easy, Ania.*

(Joanna calls the boss)

Joanna: *Hello Bartek.*

B: *Good morning. Why did you call me?*

Joanna: *Because of Annie Salamon.*

B: (looks at Annie) *Oh, that's you again.*



Joanna: *Okay then. Mrs Salamon wanted to work at the position of a manager of the advertising department but she didn't get it. It's simple. Nothing to worry about my dear.*

A: *That's an absurd! We have witnesses that he's lying.*

B: *Joanna, I really don't know what these women are talking about.*

Joanna: *Silent. Let them speak.*

P: *We have proofs that Mr. Niewiadomski is a dishonest employer.*

B: *What proofs? What are you talking about?*

P: *Szymon should be here too.*

Joanna: *Okay, call him too.*

...

(everyone is in the room)

A: *Szymon, you know that this shouldn't have happened.*

Sz: (to the boss) *That doesn't make sense.*

B: *Don't say a word!*

Joanna: *Hello! What's going on?*

B: *Everything is fine. These women don't know what they're talking about.*

Joanna: *Szymon? Do you have something to say?*

Sz: *Girls, you are right. Everything was planned.*

B: *You idiot!*

A: *Maybe now you would consider my application hm?*

Joanna: *Of course he will. Right Bartek?*

B: *Sure. Meet me tomorrow at 10 in my office.*

Joanna: *Sure you'll meet her. Don't mess with me Bartek.*

A: (to Patrycja) *I'm so happy!*

P: *I said it's going to be alright, (to Joanna) thank you.*



TOPIC: DISCRIMINATION**THE SCRIPT – ROMANIA**
“A girl’s new day at school”

- **Diana** – the daughter (the oppressed character): Oana Prodan
- **Friend 1** – Mario (the neutral character): Mario Frentescu
- **Friend 2** – Dragos (the neutral character): Dragos Toader
- **Nicole** – a colleague (the oppressor character): Bianca Stroescu
- **Ana** – a colleague, the ally of Diana (the neutral character): Ana Maria Mazilu
- **Teacher** (the oppressor character): Georgiana Cobilita

SCENE 1**(at home)**

Diana: *Grandma, I'm going to school. I'm nervous. It's the first day at my new school. I hope it will be better than at the other one. You know what problems I had with the chemistry teacher ... I left your medicine on the kitchen table. Don't forget to take them. Watch the phone, mom or dad might call. I haven't talked to them for two weeks. I am missing their voice so much.*

SCENE 2**(a group of students talking at school)**

All the group: *OOO!*

Mario: *I've just got myself an iPhone.*

Dragos: *How much did you pay for it?*

Mario: *Usually it costs about 900 euros but I got it with 600 euros. I wanted to have one, too.*

Dragos: *Did you get it from a pawnshop?*

Nicole: *It is a real ... fake. You could get it with 200 euros.*

Dragos: *Look, this is what a real iPhone looks like.*

Nicole: *Let me take a picture of you.*

Dragos: *With the iPhone!*

Nicole: *Can you take pictures with your phone?*

Ana: *Yes, Nicole, he can.*

Nicole: *Let me show you the pictures I took in Dubai.*

SCENE 3**(Diana join to the group in the classroom)**

Diana: *Hello! I am Diana. I've just transferred here, and I would like to get to know each other.*

All without Diana: *Hahaha. Hello, Diana. Hahaha.*

Dragos: *Hmm... Princess Diana.*

Nicole: *The princess of the second hand by the way she is dressed. Let's go.*

Mario: *Ignore them. This is the way they are. Don't get upset. It happens to me all the time.*

Ana: *Hello! I am Ana. Welcome.*

Diana: *I am Diana. Nice to meet you.*

Mario: *I am ... Mario.*

Diana: *I am Diana. Why did they leave like that?*

Ana: *Eh ... they must have something to do.*

Mario: *Let's take a picture with my new phone.*

Dragos: *Aren't you coming?*

Nicole: *Who invited you?*

Ana: *See you a little bit later.*

Diana: *Ok...*

SCENE 4

(in the classroom)

Teacher: *The theory of relativity represents in modern physics a set of two theories devised by Albert Einstein: restricted relativity and general relativity...*

Diana: *Good afternoon!*

Teacher: *You are late! I'm writing you down as being absent to this class. You have interrupted my presentation.*

Diana: *I'm sorry.*

Teacher: *Did you do your homework at least?*

Diana: *You know, I...*

Teacher: *Oh... You didn't do your homework! You have an F!*

Diana: *But, you know...*

Teacher: *I don't want to hear any explanation. Go to your seat! As I was saying, the theory I was talking about was applied in many domains, but the most interesting fact is that...*

(at the table)

Ana: *What happened?*

Diana: *Grandma suffered an attack and I took her to the hospital. I have been taking care of her until now.*

Ana: *I am sorry; can I do anything to help?*

Diana: *No, I can handle.*

Ana: *Are you ok?*

Diana: *Mm...*

Ana: *Would you like to go out for a walk?*

Diana: *Sure... I spent 4 hours with her in the emergency room until the doctor was ready to see her.*

Nicole: *Hey Ana, are you making new friends?*

Diana: *I wasn't feeling well and Ana offered to help.*

Nicole: *Ana, we are going to the mall. Aren't you coming with us?*



Ana: I'm sorry...

Nicole: *Can't you see that you have no business here? You messed things up with the physics teacher. And you don't even know how to dress up.*

Diana: *Please stop...*

Dragos: *See you for the second examination in the fall.*

Nicole: *Look at her!*

SCENE 5

(in the classroom)

Teacher: *If you continue the same way, I can assure you will not pass my class.*

Diana: *Please excuse me!*

Teacher: *Please, don't start to apologize again. It doesn't work this way here. If you are unable to come to classes in time, you should take into consideration a new transfer.*

Diana: *I've got some problems...*

Teacher: *I don't want to hear anything! We all have problems.*

(after the class finished)

Mario: *Have you seen the others?*

Diana: *Yes, they went to the mall.*

Mario: *Oh, Ok. Thank you. Bye!*

SCENE 6

(on the empty school hall)

Diana: *I feel so lonely. I don't understand why they were so mean to me. Grandma isn't well, I can't get in touch with my parents.... I don't know what to do... I don't belong here...*



TOPIC: DISCRIMINATION

THE SCRIPT-SLOVENIA

“Poverty/deprivation in school”

- **RICH STUDENT** (the oppressor) – NUŠA VUČINIČ
- **DEPRIVED STUDENT** (the oppressed) – VALENTINA ČEH
- **STUDENT 1** (neutral) – LANA PREAC
- **TEACHER** (neutral) – JAN KRAJNC
- **THE JOKER** – PATRIK TOVORNIK
- **RICH STUDENT** (the oppressor) – NUŠA VUČINIČ
- **DEPRIVED STUDENT** (the oppressed) – VALENTINA ČEH
- **STUDENT 1** (neutral) – LANA PREAC
- **TEACHER** (neutral) – VESNA FEKONJA

(Grammar schools in Slovenia have been facing a disturbing problem: the number of students enrolling in grammar schools is falling rapidly. Consequently, the schools are trying to prepare very attractive programs for students. They are offering excursions, which are optional but, for many students, extremely expensive. As a result, certain students can literally travel the world, whereas others never go anywhere. This can be called discrimination. Students from deprived social background do not have equal opportunities. In this video, we are trying to present how this problem could be avoided.)

Version 1 SCENE 1

There are several notes on the walls, advertising excursions the school is organizing.

Close-up: New York – taste „the big apple”, be a part of the city that never sleeps!
In October. Price: 600 eur

Explore Egypt – the cradle of civilisation!!! January. Price: 500 eur

All students that are interested in taking part in Asian-European classroom project: India and China MARCH. Meeting with students in the school library on Friday, at 11:30.

SCENE 2

(THE THREE STUDENTS are reading the advertisements.)

RICH STUDENT: *New York! I have to go! I bet there will be some free time for shopping. (to student 1) Are you going?*

STUDENT 1: *I might. I have to ask my parents first. But I think they'll say yes.*



RICH STUDENT: *Of course they will. (to deprived student) Are you going? You totally have to. You're so good at English and all.*

DEPRIVED STUDENT: (hesitantly) *I don't know... It's expensive...*

RICH STUDENT: *Are you insane? (condescendingly) You won't say you can't afford 600 euro. I mean, we are not talking 6 thousand!!!*

STUDENT 1: (to deprived) *600 euro is practically nothing.*

SCENE 3

RICH STUDENT AND STUDENT 1: (to deprived) *Now don't say you aren't going to Egypt. You're interested in history.*

DEPRIVED STUDENT: (hesitantly) *I don't know...*

RICH STUDENT: *Don't say it's too expensive!*

STUDENT 1: *Tell your parents everybody is going. Say you have to go.*

DEPRIVED STUDENT: *OK. I'll try.*

SCENE 4

(In a classroom.)

TEACHER: *Right. All those going to New York...*

(The rich student and student 1 approach, the teacher is „collecting money”.)

SCENE 5

(In a classroom.)

TEACHER: *Right. All those going to Egypt...(The rich student and student 1 approach, the teacher is „collecting money”).*

DEPRIVED STUDENT: (to the teacher) *Is it too late to withdraw from the excursion? I'm afraid I cannot go. I'm having... some... problems with... my health...*

TEACHER: *Oh, but you are already on the list, the plane tickets have been booked. I don't know what to say... You'll have to contact the travel agency.*

SCENE 6

RICH STUDENT AND STUDENT 1

(coming from the library): *I think China will definitely be better! Do you know how many millionaires are there? Far better than India with all that poverty ...*

(They pass the deprived student without even noticing her / or pass her showing contempt) – they don't speak to her)

THE JOKER (addressing the viewers): *The scenes present the so-called latent deprivation, the one that is not easily noticeable or conspicuous. By simply neglecting the problem we will not make it disappear. The first important step has been made – we are becoming aware of the fact the problem exists. Yet, it is a problem difficult to tackle. Can the students do anything about it? It requires some changes in the school policy as well*

Version 2 SCENE 1

(THE THREE STUDENTS are reading the advertisements.)

RICH STUDENT: *New York! I have to go! I bet there will be some free time for shopping. (to student 1) Are you going?*

STUDENT 1: *I don't think so. I've been thinking about joining that Comenius project. It's cheaper. But I'll ask my parents anyway. They may say „yes”.*

RICH STUDENT: *Of course they will. (to deprived student) Are you going? You totally have to. You're so good at English and all.*

DEPRIVED STUDENT: (hesitantly) *I don't know... It's expensive...*

RICH STUDENT: *Are you insane? (condescendingly) You won't say you can't afford 600 euro. I mean, we are not talking 6 thousand!!!*

STUDENT 1: (to deprived) *Listen. Would you go to New York if it were cheaper? If the school would cover, let's say, half of all expenses?*

DEPRIVED STUDENT: *That would help. And I'd love to go.*

SCENE 2

RICH STUDENT AND STUDENT 1: (to deprived) *Now don't say you aren't going to Egypt. You're interested in history.*

DEPRIVED STUDENT: (hesitantly) *I don't know...*

RICH STUDENT: *Don't say it's too expensive!*

STUDENT 1: *Tell your parents about the school fund. Don't be shy or embarrassed. That's what this fund is for.*

SCENE 3

(In a classroom.)

TEACHER: *Right. Here are the lists of all participants of excursions. Now, do you remember you can only take part in ONE excursion in ONE schoolyear. (to rich student and student 1:) So, what will it be – New York or Egypt? You have to choose ONE.*

ALL THREE STUDENTS SITTING TOGETHER: *Egypt. We are ALL going.*



TOPIC: DISCRIMINATION**THE SCRIPT - TURKEY****SCENARIO:**

- **Deniz** – the poor boy (the oppressed character);
- **Şerife** – the poor mom (the neutral character);
- **Elif** – the rich daughter (the neutral character);
- **Eyüp** – the rich boy (the oppressor character);
- **Denizcan** – the rich father (the neutral character);
- **Ekin** – the rich mother (the neutral character).

SCENE 1

Eyüp: *Okay, I'm coming. (he turns off his mobile) I have to go now.*

Denizcan: *Remzi, take the car in front of the house.*

(Eyüp goes out the stage.)

Ekin: *Well, have you liked him?*

Elif: *That guy?*

Denizcan: *In my opinion, he is a combination of excellences.*

Elif: *You think like that just for his wealth.*

Ekin: *That's not true.*

Denizcan: *Absolutely not for that.*

Ekin: *Why is this girl talking like that?*

Denizcan: *I really, really don't understand you. (Elif stands up.)*

Elif: *Mummy, daddy, I should say something to you.*

Ekin: *We are listening to you, sweetie.*

Elif: *I have got a boyfriend.*

Denizcan: *Is he Eyüp, isn't he?*

Elif: *No, somebody else.*

Ekin: *Why are you hesitating so much?*

Elif: *He is a bit different from us.*

Denizcan: *What do you mean? Aren't they human, sweetie? Don't scare me.*

Elif: *I don't mean that.*

Denizcan: *Or are they poor people? (in a harsh way.)*

Ekin: *Yes, a bit poor.*

Ekin: *So if you like that boy, call him to introduce us.*

Elif: *Really?*

Ekin: *Sure! We want you to be happy.*

Elif: *Thank you very much. (comes in cheerfully)*

SCENE 2

Elif: *Hi, Deniz.*

Deniz: *Elif.*

Elif: *I have got wonderful news for you. You are coming to our house tomorrow evening.*

Deniz: *Why?*

Elif: *I have talked about you to my parents and they wanted to see you.*

Deniz: *Okay, I will be there tomorrow evening.*

SCENE 3

Denizcan: *Ekin, what are you doing?*

Ekin: *Can't you see? You are missing the point.*

Denizcan: *So what?*

Ekin: *Make up your mind. This girl didn't want Eyüp because of the boy she liked. What will happen if she leaves that boy?*

Denizcan: *She starts to be logical and changes her mind.*

Ekin: *Absolutely.*

Denizcan: *You are genius.*

Ekin: *I know.*



SCENE 4

(Ekin and Denizcan are sitting in the arm-chair. Elif walks up and down in the room. The door is knocked on.)

Şerife: *Good evening?*

Ekin: *Who are you?*

Elif: *Here is my boyfriend.*

Deniz: *It is me.*

Ekin: *Are you kidding my lovely? What the hell is that?*

Denizcan: *Are you sure?*

Şerife: *Yes, really sure. We are planning to marry.*

Ekin: *Who are you?*

Deniz: *My mum, Şerife.*

Ekin: *That's nice, what's your name?*

Deniz: *Deniz.*

Ekin: *You, sit down and you sit beside me, my lovely.*

Elif: *Yes, mum.*

Ekin: *How did you find this poor boy?*

Şerife: *But we can hear you!*

Ekin: *Just a minute. Are you really sure?*

Deniz: *Why have you asked?*

Denizcan: *My dear, this boy doesn't have enough money even to keep his own life Rolling.*

Ekin: *Do you want to have a life without a house or starving in your all future life?*



Deniz: *Hey. I have got a house.*
 Denizcan: *Of course, if you can call it a house.*
 Şerife: *He has a car, too. (Ekin and Denizcan laugh.)*
 Ekin: *Of course, if you can call it a car.*
 Şerife: *And he has a nice job.*
 Denizcan: *Of course he has...*
 Ekin: *We aren't trying to dispraise you.*
 Şerife: *What?*
 Ekin: *What about the time?*
 Şerife: *9 PM.*
 Deniz: *Mum, come on, let's go.*
 Şerife: *Okay then. (stands up)*

SCENE 5

Deniz, Şerife: *Good evening. (all of the players are sitting)*
 Ekin: *Yesterday, we sat and talked with both of you, the day before yesterday we sat and talked with you.*
 Eyüp: *Are you serious? Have you talked with them after I went?*
 Denizcan: *Don't worry Eyüp.*
 Şerife: *We can hear you.*
 Eyüp: *Ok. I see that. You sought to speak calmly while speaking with poor people. They can be a little aggressive.*
 Denizcan: *You're right.*
 Eyüp: *Elif, please tell me. What makes you like such a poor boy, not me.*
 Elif: *He is very clever.*
 Eyüp: *Please, Don't say that when I am here.*
 Denizcan: *Pass that, no one can learn something in the schools he attended, even he is smart and clever.*
 Elif: *And friendly?*
 Eyüp: *Don't lie to yourself.*
 Ekin: *You're right Eyüp. Poors don't know the way of speaking with the others.*
 Deniz: *May I say something.*
 Eyüp: *Şşşt... Rich are speaking.*
 Elif: *Nothing is going to change my decision, whatever you say.*
 Ekin: *Sweetie, look at that boy. Think twice.*
 Eyüp: *This boy shouldn't be even in the room that I am in. His existent making here filthy.*

SCENE 6

Elif: *That's enough-enough. You all has lost your humanity because of money. Einstein is right as he mentioned that that breaking the prejudgment of people is harder than destroying the nucleus of an atom. I prefer humanity to money. I prefer Deniz.*



Situation Analysis

❖ The Purpose of the Activity

Activity Objectives

➤ Means / Resources



3.2.2. LESSON PLANS AND SCRIPTS

TOPIC: FAMILY PROBLEMS

TEAM: BULGARIA

Structure for curricular area: How to resolve and prevent family problems

Play title: “Family Problems – clash of generations”

Target group: high school students

Conflict between parents and children about the need of information technologies and their use in everyday life.

❖ Observation of family problem situation and possible outcome of the conflict

1. Study the reason of the clash between generations
2. The application of methods to resolve the critical moments
3. Evaluation and self-assessment of the situation

➤ **Methods:** Forum Theatre - method of non-formal education

➤ **Process:** educational training, role play, debate, dialogue

➤ **Forms of activity organization:** group

➤ **Materials:** requisite, worksheets, video.

➤ **Bibliography:** Studying and exploring the method of Forum-theater; Sociological information about family problems; Information for artistic interpretation of family situations.



- ✚ Training of the group – conducted by a trainer in psychodrama;
- ✚ Training in acting – conducted by an artist from Varna Theatre.
- ✚ identification of the most common conflict situations between parents and children;
- ✚ choosing one of the situations identified to write the scenario;

Design of script: Through discussions, students detail a family conflict – a conflict between parents and children about the need of information technologies and their use in everyday life. The students set the oppress character (mother) and the oppressed character (son). Each of them has an ally: mother has the daughter on her side, the son has an ally in the face of his father. At the beginning of the scene the father and the daughter are neutral, but with the development of the action the show attitude and take a stand. Based on life experience and preliminary studies, students create theatrical characters with individual characteristics. The roles in the group of students have been assigned seeking as much resemblance between the character and the student-actor. script was designed by students under the guidance of teacher coordinators, scene by scene. A professional actor has also taken part in preparing the script.

STAGING: Detailing steps

A preliminary training from a professional actor is conducted. The scenario is realized through rehearsals under the guidance of a professional actor as well as the teachers.

The Joker addressed questions to public to identify the conflict situation and identify solutions.

The play replays in line with proposed solutions, the Joker invites students from the public. For example: *How would you act if you were in a similar situation?*

✚ Activity Process:

Preparation of the play



Moments of staging

Interpretation of the forum play

*Debate
(Joker's questions)*

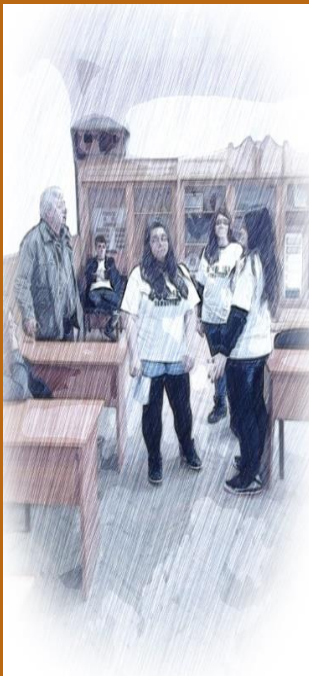


Re-interpretation of the forum play

▪ *Evaluation Methods*



✓ *Other Suggestions for Design and Evaluation*



A student from the audience in the role of a conciliator unites both sides of the conflict. The dispute is extinguished. As a result, we have a happy ending.

- **Quantitative:** The number of students participating in the debate, the number of options that public proposed.
- **Quality:** successful performance of the play; reaching impact on the audience.

- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.
- ✓ Design and implementation of assessment questionnaires to evaluate the activity.
- ✓ Choosing the best solutions proposed by public vote.



TOPIC: FAMILY PROBLEMS**TEAM: ITALY****Structure for trans-curricular area** Education to affection**Play title:** “*A Lack of Communication*”**Target group:** high school students*Conflict among parents and children in an enlarged family.*

- ❖ Exploring dynamics between adolescents and their parents in order to face family communication problems.

1. Self-analysis and management of personal family relationships.
2. Identifying personal and group resources to manage critical moments.
3. Efficient management of the peer family conflicts.

➤ **Methods:** Forum Theatre - method of non-formal education

➤ **Process:** ice breaker games, de-mechanization games, imagine theatre, role play, debate.

➤ **Forms of activity organization:** group.

➤ **Materials:** worksheets.

➤ **Bibliography:** Collection of successful stories in the forum theatre, directory of best practices in forum theatre, practical experiences.

🇮🇹 Games for knowing each other and for consolidation of the group, to improve game scene skills. They used personal develop

Situation Analysis

- ❖ **The Purpose of the Activity**

Activity Objectives

- **Means / Resources**



🇮🇹 **Activity Process:**

Preparation of the play



Moments of staging

Interpretation of the forum play

*Debate
(Joker's questions)*

ment games and exercises for groups of students as “imaginary moving object”, “guided movements”, “strategy games”, “exploring emotions” games.

- ✚ Releasing from conventional behaviors and improving creativity with “de-mechanization games”.

- ✚ Focusing the problem with “who agree with me that...” game in order to identify the most common conflicts between local and (new) foreign students;

- ✚ Choosing a situation for the scenario among the identified ones with “imagine theatre” activities.

Design of script: In a following moment, through discussions, students detail the family conflict situation, chosen through the image theatre. They set the oppress character (Roxy – one daughter) and the oppressor character (Father). Each of them has allies: Roxy’s mother is allied with the oppressor, Beatrice, Father’s daughter, is allied with the oppressor. Students describe the conflict situation in the family. The roles in the group of students has been assigned seeking as much resemblance between the character and the student-actor.

The script was designed by students under the guidance of school art director, scene by scene. Scene 1 shows the oppressed characters and the start of the conflict, scene 2 presents the exacerbation of the conflict and scene 3 shows the character that could intervene to resolve the conflict but remain neutral until the moment of crisis, when the conflict peaked.

STAGING: Detailing steps

Students-actors play their parts according to script and conducted rehearsals.

The Joker addressed questions to public to identify the conflict situation and identify solutions: *Who are the characters? What conflicts can you*



see in this scene? Who is oppressed? Who is the oppressor? Is it a real problem? Could it happen in your family? What character could act in a different way to give a positive resolution to the conflict? What would you do?

The play replays in line with proposed solutions, the Joker invites students from the public to intervene on possible conflicts (f.i. Roxy vs her mother, because too much interested to her husband instead to her daughter; Roxy and Cristina vs parents, felt too far from their problems; Beatrice vs her father, felt too far from her, mother vs father, because she behaves as he wants instead of taking care of her daughter).

The Joker presents the focused conflict, the conclusions, highlighting possible changes and their positive effect.

- **Quantitative:** The number of students participating in the debate, the number of options that public proposed.
 - **Quality:** quality questions, the feasibility of solutions, participants' affective involvement.
- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.
 - ✓ Design and implementation of assessment questionnaires to evaluate the activity.
 - ✓ Register improvements in conflict resolutions in family (comparison of number of solved conflicts).



Re-interpretation of the forum play

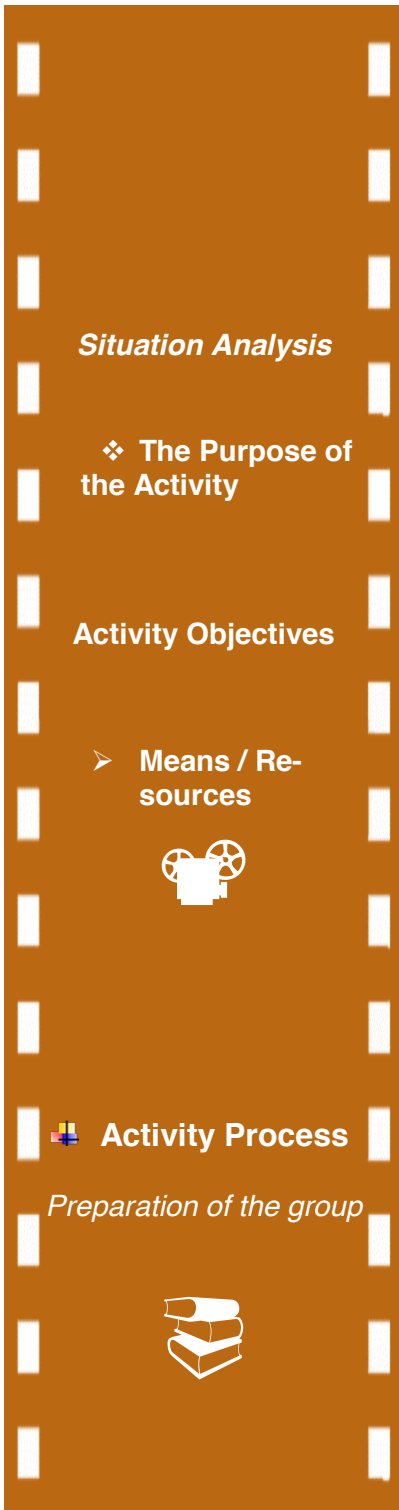


Highlighting the positive changes

▪ **Evaluation Methods**



✓ **Other Suggestions for Design and Evaluation**



TOPIC: FAMILY PROBLEMS

TEAM: POLAND

Structure for trans-curricular area Education to affection

Play title: *“Family Issues”*

Target group: high school students

Conflict between parents and children about relationships

❖ Exploring personal resources that influence family life

1. Ability to compromise.
2. Efficient management of the parent-child conflicts.

- **Methods:** Forum Theatre - method of non-formal education
- **Process:** role play, debate, dialogue
- **Forms of activity organization:** frontal, group
- **Materials:** worksheets, video,
- **Bibliography:** Collection of success stories in the theatre forum, directory of best practices in forum theatre, practical experiences, Curriculum forum theatre

📚 Games for knowing each other and for consolidation of the group, to improve acting skills.

📚 Personal development games and exercises for groups of students.

📚 Identification of the most common conflict situations between parents and children

📚 Choosing one of the situations identified to write the scenario.

Design of script: through discussions. Students detail a family conflict situation created by the



fact that the father, a strict parent, does not accept the choice of the boyfriend by his daughter. The conflict is a dispute that arises as a result of conflicting views, values and positions on opposite sides of the barricades. Aggressive behavior, unfair criticism moves the parent and the daughter away from each other. The students set the oppress character (father) and the oppressed character (daughter). The students describe the social and family situation, the dependence between daughter and rest of the family and the lack of acceptance and tolerance for life choices. The roles in the group of students have been assigned seeking as much resemblance between the character and the student-actor as it was possible. The script was designed by students under the guidance of teachers, scene by scene.

STAGING: Detailing steps

Students-actors play their parts according to script and conducted rehearsals.

The Joker addressed questions to public to identify the conflict situation and identify solutions: *Who are the characters? Who is oppressed? Who is the oppressor? What character could intervene to give a positive resolution of this conflict? What would you do?*

The play replays in line with proposed solutions, the Joker invites students from the public

What character could intervene to give a positive resolution of this conflict? What would you do?

The play replays in line with proposed solutions, the Joker invites students from the public.

- **Quantitative:** The number of students participating in the debate, the number of options that public proposed.



Moments of staging

Interpretation of the forum play

*Debate
(Joker's questions)*



Re-interpretation of the forum play

Evaluation Methods



✓ **Other Suggestions
for Design
and Evaluation**

▪ **Quality:** quality questions, the feasibility of solutions, participants' affective involvement.

- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.
- ✓ Design and implementation of assessment questionnaires to evaluate the activity.
- ✓ Choosing the best solutions proposed by public vote.



TOPIC: FAMILY PROBLEMS**TEAM: ROMANIA**

Structure for trans-curricular area Counseling and career advice

Play title: “I wish to be...”

Target group: high school students

Conflict between parents - children about choosing profession

- ❖ Exploring personal resources that influence career planning
1. self-analysis and management of choosing a career
 2. identifying personal resources to manage critical moments
 3. efficient management of the parent-child conflicts
- **Methods:** Forum Theatre - method of non-formal education
 - **Process:** role play, debate, dialogue
 - **Forms of activity organization:** frontal, group
 - **Materials:** worksheets, video
 - **Bibliography:** Collection of success stories in the theater forum, directory of best practices in forum theater, practical experiences, Curriculum forum theater
- 🇷🇺 Games for getting to know each other and for the consolidation of the group, to improve game scene skills. They used personal development games and exercises for groups of students. To develop stage movement skills, we used “imaginary moving object” and “imaginary mirror” games.

Situation Analysis

❖ **The Purpose of the Activity**

Activity Objectives

➤ **Means / Resources**



🇷🇺 **Activity Process**

Preparation of the group



Preparation of the play



Moments of staging

Interpretation of the forum play

*Debate
(Joker's questions)*

- ✚ identification of the most common conflict situations between parents and children,
- ✚ choosing one of the situations identified to write the scenario;

Design of script: through discussions, students detail a family conflict situation created by the parents' desire to impose the profession their children will choose. The students set the oppressor (mother) and the oppressed character (son). Each of them has an ally: mother has a friend; the son has a good colleague.

Neutral characters are father and another son's classmate. Students describe the social and family financial situation, the dependence between the son and his parents. Then, they assign a name and each character is described. For example, the son is characterized by his passion for music and history, his desire for independence, etc.

The roles in the group of students were assigned seeking as much resemblance between the character and the student-actor.

The script was designed by students under the guidance of teacher coordinators, scene by scene.

Scene 1 shows the oppressed character and the start of the conflict, scene 2 presents the exacerbation of the conflict and scene 3 shows the characters that could intervene to resolve the conflict but remain neutral until the moment of crisis, when the conflict peaked.

STAGING: Detailing steps

Students-actors play their parts according to the script and the conducted rehearsals.

The Joker asks the audience questions to identify the conflict situation and identify solutions: *Who are the characters? Who is oppressed? Who is the oppressor? What character could intervene to give a positive resolution of this conflict? What would you do?*



The play replays in line with proposed solutions, the Joker invites students from the audience. For example:

- Father, who is originally a neutral character, encourages his son to choose the career the son wants.
- Solidarity with the oppressed son from a colleague.

The Joker presents the conclusions, highlighting changes and their positive effect

- **Quantitative:** The number of students participating in the debate, the number of options the audience proposed.
 - **Quality:** quality questions, the feasibility of solutions, participants' affective involvement.
- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.
 - ✓ Design and implementation of assessment questionnaires to evaluate the activity.
 - ✓ Choosing the best solutions proposed by public vote



Re-interpretation of the forum play

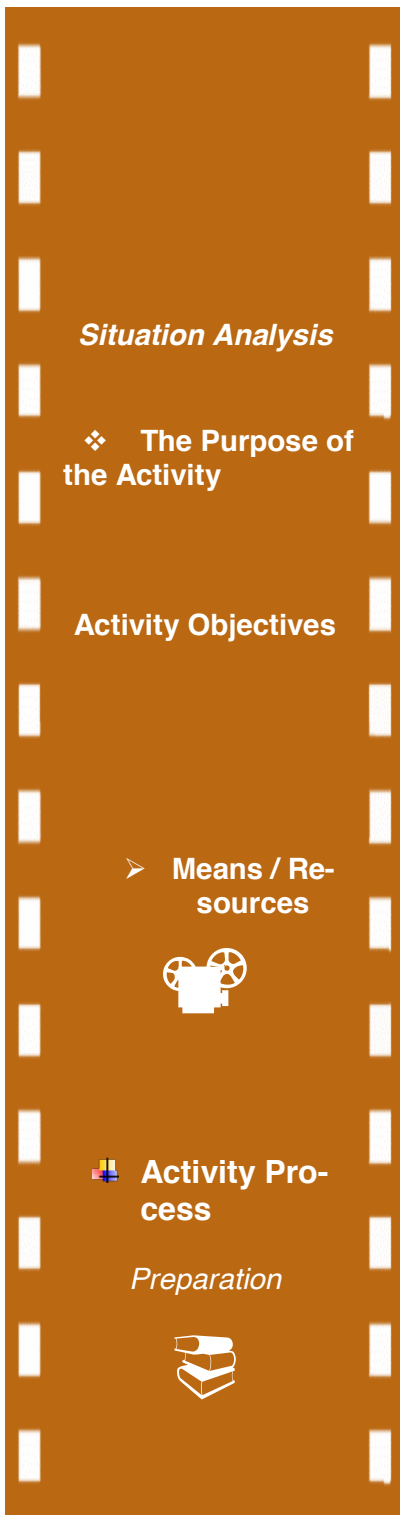


Highlighting the positive changes

▪ **Evaluation Methods**



✓ **Other Suggestions for Design and Evaluation**

**TOPIC: FAMILY PROBLEMS – ALCOHOLISM****TEAM: SLOVENIA****Play title:** *“Family Problems – Alcoholism”***Target group:** high school students

Conflicts in a family caused by oppressive father due to his drinking problem

❖ Exploring the most alarming problem in many Slovenian families and the possibilities of altering the situation

1. Identifying family problems in real life and immediate surrounding.
2. Identifying personal resources to manage critical moments.
3. Efficient management and active involvement in parent- child problems.

➤ **Methods:** Forum Theatre - method of non-formal education

➤ **Process:** role play, debate, dialogue

➤ **Forms of activity organization:** frontal, group

➤ **Sources:** practical experiences, Curriculum forum theater

🇺🇦 The students are introduced to some warming-up theatre activities, they are encouraged to express their own ideas.

🇺🇦 identification of the most common conflict situations between parents and children;

🇺🇦 choosing one of the situations identified to write the scenario;

🇺🇦 design of script: through discussions, students detail a family conflict situation created by oppressive father whose behavior is determined



by his drinking problem. The students set the oppressor (father) and the oppressed character (younger daughter). Neutral characters are mother and the older sibling. Students describe the social and family financial situation, the inactive mother who ignores the problem and the older sibling who no longer wants to be involved in the family's problems. Then, they assign a name and each character is described.

The script was designed by students under the guidance of teacher coordinators, scene by scene. The first version ends tragically. Then, the joker appears, explaining the situation and prompting with questions to achieve the response from the audience. In the second version, the play is partially replayed (repeated) and partially altered, according to the suggestions provided by the joker. The second version has a happy ending.

STAGING: Detailing steps

Students-actors play their parts according to the script and the conducted rehearsals.

The Joker asks the audience questions to identify the conflict situation and identify solutions: *Who are the characters?? We can conclude that there are no real problems in this family, wouldn't you agree? Are you willing to make a change in this family?*

The play replays in line with proposed solutions, the Joker invites students from the audience. In the actual staging, the two students to act as substitutes were from the Slovenian group.

- **Quantitative:** The number of students participating in the debate, the number of options the audience proposed.
- **Quality:** quality questions, the feasibility of solutions, participants' affective involvement.



✓ **Other Suggestions
for Design
and Evaluation**

- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.
- ✓ Design and implementation of assessment questionnaires to evaluate the activity
- ✓ Choosing the best solutions proposed by public vote



TOPIC: FAMILY ISSUES – GENERATION GAP**TEAM: TURKEY**

Play title: “*Different Lives Under the Same Roof*”

Target group: the families of high school students

Generation gap between parents and their children – to be able to behave fairly to all their children

❖ Showing families how they can understand the young generation better and showing young people how their parents feel when they do something wrong.

1. Basic listening and management of anger
2. identifying personal resources to manage critical moments
3. efficient management of the parent-child relationships

- **Methods:** Forum Theatre - method of non-formal education
- **Process:** role play, debate, dialogue
- **Forms of activity organization:** frontal, group
- **Materials:** worksheets, video,
- **Bibliography:** Collection of success stories in the theater forum, directory of best practices in forum theater, practical experiences, Curriculum forum theater

🧩 Exercises for trusting each other and for improving stage skills. They used personal development of voice exercises and exercises for groups of students.

Situation Analysis

- ❖ The Purpose of the Activity

Activity Objectives

- Means / Resources



🧩 Activity Process

Preparation of the group



Moments of staging

Interpretation of the forum play

*Debate
(Joker's questions)*



Re-interpretation of the forum play

Evaluation Methods



• id entification of the behaviors of families who have common conflict situations between parents and children,

• choosing one of the situations identified to write the scenario;

Design of script: Through discussions, the students involved in the project create a couple who have a hardworking daughter and a lazy daughter. The parents want both girls to be successful at school but they do not really want to understand their younger daughter. The students set the oppressor character (the father) and the oppressed character (the lazy girl). Neutral characters are mother, the other sister and the daughter's lover. Students describe the dependence between the lazy daughter and her father.

STAGING: Detailing steps

Students-actors play their parts according to script and conducted rehearsals.

The Joker addressed questions to public to identify the conflict situation and identify solutions: *Have you faced a situation like this before? What would you do?*

The play replays in line with proposed solutions, the Joker invites students from the public.

The Joker presents the conclusions, highlighting changes and its positive effect.

- **Quantitative:** The number of students participating in the debate, the number of options that public proposed.
- **Quality:** quality questions, the feasibility of solutions, participants' affective involvement.



- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.
- ✓ Design and implementation of assessment questionnaires to evaluate the activity.



✓ *Other Suggestions
for Design
and Evaluation*

TOPIC: FAMILY PROBLEMS

THE SCRIPT – BULGARIA
Family Problems – Generations Clash

- **Maria** (the mother) – Victoriya
- **Dimitar** (the father) – Ismail
- **Ivan** (the son) – Deyvid
- **Ani** (the older sister) – Vasileva
 In the audience:
- **Dani** (the younger sister) – Yordanka
- **Substitute to the father** – Bilyana

ACT 1

Joker: Hello! Today we live in a world of technology – some people understand this world easier but others don't. Do you agree with me? We'll see one story about the clash of the generations in one ordinary family. The mother is trying to be in touch with the new technologies and means of communication (sign, snap) but her son gets angry after series of futile explanations (stop). The father and the sister are involved in this on first sight harmless conflict. And have you got that kind of conflict? Watch closely!

Mother: Uff, Ivan, come here, I need a bit of help. How do I send this message? It isn't working! I don't understand!

Ian (calm, slowly rising and approaching reluctantly): What is it, Mom? You don't know how to turn on the laptop? Again!

Mother (she looks at him with her pale face): Gosh, No! What are you taking me for? Do I look like your grandma? Please, don't get full of yourself and help me!

Ian: I didn't say anything, Mom. Show me what you need!

Mother (angry and confused): What should I do!? I am clicking here, but nothing happens! I can't send my message to my college!

Joker: Always starts like this.

Ian: The last time that you explained. Nothing complicated. Write here, then press here and sent. Is that so difficult?

Mother (happy and pleased): hmm, only this!? Thanks! It's really not as hard as it looks like!

Joker: Ivan sits on the couch. The mother is writing a text on the computer slowly staring carefully. Suddenly she startles.

Mother: AAAA, come on, what's going on again?! Ivan, here something showed up – it's aaa... it's umm... a red X!

Ian (still calm): Mom, how many times I explained - close the window!

Joker: Upsss!

Mother: What are you laughing at!? Are you finally coming to see what showed up on the monitor, I can't remove it!!



Ian (stands up and goes to his mother laughing): *Mom, this is called a window. This closes by pressing the red X. And now leave me alone. How many times have I explained to you that?*

Joker: *Ivan sits on the couch but places headphones on his ears, he reads a magazine stamps with the rhythm of the music. The mother turns to him, she looks worried.*

Mother: *Ivan, show me how to send an image message to my college because it's her birthday today! And I have to greet her!*

Joker: *Dear friends, doesn't Ivan act just like all of us? Do we sometimes at our convenience let ourselves not to hear our parents? Do we see a part of us in Ivan? Is it for us hard to explain them, or it's just that we are annoyed and irritated because they demand more than we can give?*

Mother (she is still turned towards the computer): *Ivaan! Uff, that useless little boy ... he is not helping me at all! (She turns rounds and see that Ivan doesn't hear her) Ivaaaaan!*

Ian: *Mom, what are you doing? You will break my headphones.*

Joker: *Isn't that familiar to you?*

Mother: *Kiddo, I asked you for some help and you are not even paying attention to me but listening to music. Where's your respect...*

Ian: *Mom, I'm sick of you! Every time I explain to you the same one thing and you can't understand. Leave me now and stop talking to me because you attend computer classes.*

Mother: *So what? How can I learn it for one day?*

Ian: *It could be learnt for less than one day even, but you don't want to learn it. And you're pretending as if you don't understand.*

Mother: *Ooo, now I am faking my knowledge, is that so? You expect the same answer, when you ask me for help.*

Ian: *I'm tired, Mom. Give me a break.*

Joker: *I think, there is starting a raw.*

Mother: *Ooo, so it's like this! You'll see when you ask me for anything. Shall I feel guilty that I need help with the technology? Back at the time when we were at your age we never studied it at school. What's your problem of teaching me?*

Ian: *Then learn it alone. Nobody has taught me at school. Stop talking to me.*

(At that moment, the father enters the room – shocked and surprised.)

ACT 2

Father: *What are you screaming for? I can hear you from the street!*

Mother: *I asked him for some help with the computer, but he's refusing it, he just ignores anything I say by listening to music with this headset.*

Ian: *How many times I explained to her? It is not my fault that she didn't understand anything. I can't stay and help all day.*

(Ivan puts on his headphones again and lies down on the armchair.)



Father: *Maria, stop wasting your time with this computer! Leave him alone to study his lessons! Don't you have something else to care about, just like a kid you are wasting your time on computer!*

Joker: *The row is growing and somebody would be blamed!*

Mother: *Instead of scolding him see what you're saying, what's that attitude towards a mother! And why aren't helping me? If you see this as wasting of time on the computer, then I am going to a café with friends. Would you like it better!?*

Joker: *Now there is only one way out someone to flee and in that moment...*

ACT 3

Ani (at the door towards the mother): *What is it, mom? Why are you shouting, why are you angry?*

Joker: *Stop! There is the sister.*

Mother: *Ask your father, ask your brother, ask them all!...*

Ani: *What is going on here, people, why are you fighting? Where is mom going?*

Father: *Hmm, where?! She's going to a cafe. It's all about these computers again, she is like a teenager. Ian has not explained her anything. He has not respected her. Dramatization.*

Mother: *I am going to drink one cigarette and smoke one coffee.*

Ani (goes to Ivan and pulls his headphones): *Hey, kid, why are you behaving like that with mom. Why don't you help her?*

Ian: *Come on sister! What do you want from me, leave me alone, I'm sick... You must help her and you will see how slowly grasps! Nerves me already...*

Ani: *And? What's your problem to explain to Mom?*

(At this moment the mother enters angrily and restlessly grabs her bag from the cupboard.)

ACT 4

Joker: *The row is turning into a war.*

Mother: *Tell him, Anie, what's with this attitude! I gave him birth, watched over him, trembled all over him, and see what I am getting in the end! Disrespect and bad words!*

Father (mockingly): *Come on, there begins, theatre „Colombo“. Why you are working our daughter up? Stop doing this!*

Ani (aggressively towards the father): *Dad, you're to blame! Still defending him, never punish him! Deprive him of pocket money, pick up his phone!*

Father (wags his finger edifyingly): *Annie, stop giving advice! Argh, and this computer I will take it! (He goes to the computer and takes it / goes quickly towards to computer and takes it away)*



(The mother sits with her back to them and hides her face. The son has taken his headphones off and stares at them with astonishment. Stands up and screams. The quarrel grows.)

Ian: *I'm sick of you! I'll get out of here. I hate you....*

Mother: *Wow! See where we reached*

Father: *Noo, I will go away!*

Ani: *Stop it! You've given me a headache!*

Joker: *Stop it! Do you like it everything that happened here? I personally don't. Isn't there another way- intelligent and polite? Let's try to change the sister and the father.*

ACT 5

Father: *Calm down. I won't allow to let there be quarrels in my family, I want to love and respect each other! Come on, honey, calm down, that's not a serious problem! Be more patient – he's a teenager after all, he's in his puberty. Forgive him! Son, be more respectful, you'll ask for an excuse from your mother! And do not repeat this scandal!*

Ani: *Alright, dad! I agree with you! Let's be kinder and politer! Let's make peace between us! Look, what a wonderful weather is it today – the sun is shining and the birds are singing! Let's go for a walk and have something delicious to eat!*



TOPIC: FAMILY PROBLEMS
THE SCRIPT – ITALY
“A Lack of Communication”

- **Father** (the oppressor character);
- **Mother** (ally of the oppressor);
- **Roxy** (the oppressed character);
- **Beatrice** (ally of the oppressed).

Roxy has an extended family, she lives with her mother and her new partner and with Beatrice, her daughter.

In an age in which adolescents often have difficulties in communicating with parents, Roxy is facing a problem that she does not know how to tell her mother: she is pregnant.



Beatrice cannot communicate with her father as well, to make him recognize her efforts to study, get a job, face their economic difficulties.

How can we help Beatrice to speak with her absent father who seems not recognize and consider her? How can we help Roxy and Beatrice to have a better communication with their parents, to speak with them of their problems, to get support, supporting themselves one another?

No script has been written. Students played improvising starting from the main

lines, decided with the activity “image theatre” (statues).

SCENE 1

Father (to Cristina): *Where have you been? You are late!*

Cristina: *I was in a pub. I found a new job.*

Father: *Did you start smoking? You smell smoke!!*


SCENE 2

Father: *Where's my wine?*

Mother: *Roxy! Go and take it!*



(Roxy stands up and goes to get the wine.)
Cristina: *There's no communication here!*
Father: *It's not true. We are talking now!*

SCENE 3

(Roxy comes back. Cristina, very angry, stands up and goes away. Father try to stop her, Roxy falls down.)
Cristina (shouting): *She is pregnant!*



TOPIC: FAMILY PROBLEMS

THE SCRIPT – POLAND “FAMILY ISSUES”

- **Mother** – Joanna Puławska
- **Father** – Bartosz Niewiadomski
- **Ania's sister** – Patrycja Rajska
- **Daughter** – Anna Salamon
- **Natalia** – Bartek's sister - Natalia Łuczak
- **Ania's boyfriend** – Szymon Kołodziejczyk

SCENES

P: *What do you want to tell me Ania?*

A: *You know, something horrible has happened. Remember when I told you about Szymon? (crying)*

P: *Yeah, I remember. This is a boy who you met last year?*

A: *Yes, but I didn't tell you that he is my Math teacher...*

P: *Damn it, what are you talking about?*

A: *He is so handsome, male, tutelary, tender...*

P: *How did it start?*

A: *You know that I have always had a problem with math. He was so polite and...*

P: *And?!*

A: *After lessons we have done a lot of different exercises.*

P: *Ok. So, what's the matter?*

A: *Because I... I...*

P: *Just say it!*

A: *I was at his place lately...*

P: *God, Ania. Say, what happened?*

A: *We were alone in the house and he kissed me, it started like this...*

P: *Don't say you two...*

A: *Yes, I'm pregnant (crying)*

P: *Say you're joking.*

A: *Unfortunately, no.*

P: *What about your future, what about the college? You've ruined your life.*

A: *I know but it's too late. What should I do? Patrycja help me.*

P: *You know that you have to tell your parents about this right?*

A: *I know, I know. I'm scared of their reaction.*

P: *I don't blame you. They will probably kill you, but you don't have any choice.*

A: *Dad' 'll be so angry.*

...

(The mother is making dinner; the father is reading a newspaper)

M: *Honey, call kids, the dinner is almost ready.*

N: *Why are you doing it so long? I'm hungry!*



M: *You're always complaining about something. Bartek, say something!*
 F: *Natalia, stop complaining. You see, she's trying. Girls, come here!*
 P: *OK.*
 A: *We're coming!*

...

(Having a meal)
 N: *These potatoes are raw.*
 M: (angrily throwing cutlery, looking contemptuously at her sister-in-law) *If you don't like it, you don't have to eat it.*
 N: *In this house nobody pays attention to me.*
 F: *Don't worry babe it's delicious. And you girls, do you like it?*
 P: *Yeah, it tastes good.*
 M: *And you Ania?*
 A: (deep in thought, keeps silent)
 N: *Look, how you two have raised her. No manners.*
 A: *You don't understand anything!* (stands up upset)
 P: *Calm down* (grabs her hand)
 F: *Honey what's wrong with you today?*
 A: *I have to tell you something.*
 N: *Wonder what she has concocted again.*

...

(Knocking on the door)
 M: *Babe, are we expecting anyone?* (grabs Bartek's hand)
 F: (shakes his head negatively) *We didn't till now.*
 N: *These hooligans are making jokes again. I'll deal with them.* (stands up rapidly)
 A: *Oh, you're already here.* (gives a kiss)
 S: *Good morning.*
 N: (bursts in ironic laughter) *What kind of grandpa has she lugged in here?*
 M: *Watch your mouth!*
 F: *What brings you here, young man?*
 A: *Mom, dad, I'd like to introduce Szymon to you.*
 S: *It's a pleasure to meet you. Anne told me a lot about you.*
 F: *Oh, really?*
 S: *Yeah, Sir.*
 M: *Take a seat, please. Would you like something to drink?*
 S: *Yeah, sure.*
 N: *Maybe some whisky?*
 S: *No, thanks. I'm an abstainer.*
 N: *Look! What a boor!*
 P: *Aunt, staph.*
 F: *Go ahead, feel free.*



(a moment of silent)

N: *Ohh. You are a wonderful husband, my hero brother!*

F: *I think I saw you before.*

S: *Oh, really? Where?*

F: *Probably at school. Does your child study here to?*

S: *No... I work at school. I'm a Math teacher.*

N: *Hehehe...hehehehe (drunken hiccup).*

P: *So, how old are you?*

A: *Patrycja, please.*

N: *Oh, come on Annie, let him talk.*

S: *I'm 35 years old.*

N: (chokes with cognac) *He's at my age and you're just 17, kid. Maybe we finished the same school?*

S: *I don't think so.*

A: *Age doesn't matter here.*

S: *I love your daughter, she's an amazing girl.*

F: *Age doesn't matter? You love her? Are you out of your mind?*

S: *Ania you didn't tell them, did you?*

M: *Don't we know about something? (fanning herself with a newspaper)*

P: *Anne this is the right moment.*

N: *Oh come on, say it.*

M: *Mind your business!*

A: *Please don't get nervous.*

S: *We'd like to tell you...*

P: *Ana, say it!*

A: *Mom, dad I'm pregnant.*

M: *How could you did this to us?*

N: *What a surprise...*

F: (furious) *Darling, are you sure about this? Did you do a test?*

A: *Yes, dad, I'm sure.*

F: *You bastard, how could you do this to my baby girl. She's a child. I'll kill you!*

P: *Dad, what are you talking about?*

N: (incites her brother – Bartek)

M: *Bartek, stop! This is your daughter.*

N: (to Ania) *Why can't you be like your perfect sister?*

F: *It's all your fault! (beats Szymon)*



M: *Stop! Leave him!*

N: *Go bro! Harder!*

P: *Dad, stop!*

(Patrycja and Ania are trying to separate Bartek – the father and Szymon – the teacher)

A: *Dad what the hell are you doing? I hate you all!*

(Ania goes out in despair and followed by her mother)

Joker: *After finished argument, the family take sits around the table to find a way out from this situation...*

M: *Sit down, we have to talk.*

F: *Yeah, let's talk.*

N: *That brat thinks she can do anything.*

M: *Shut up!*

F: *What do you want to do now? Do you have any plan?*

A: *No. We don't know what to do. We hoped that you would help us.*

F: *If you don't have an abortion you don't have anything to look for here. You won't have this baby! You are too young to be a mother.*

A: *Dad how can you! Mom! Do something!*

N: (laughs ironically)

M: *I don't know, I don't know.*

F: *Done. The decision is up to you.*

A: (runs out in despair)



...
Joker enter the scene and discusses the problem with the public, then the last scene is replayed with a new ending.

...
Joker: *After finished argument the family take sits around the table to find a way out from this situation...*

M: *Sit down, we have to talk.*

F: *Yeah, let's talk.*

F: *Think what we can do in this situation.*

A: *We are counting on your help.*

F: *You can count on us, but remember, honey, that you have to finish school first. You must have education and then a good job to provide the best future to your baby that you possibly can.*

M: *And how are you going to get involved in this relationship?*

S: *I have a job and I'm able to maintain family. I want to take care for our family.*

F: *Now you are talking like a real man.*

A: *We'll be fine.*

N: *I can help you with money if you need one. Actually, I can give you an apartment in the city center. Just say a word.*

A: *Oh, I can't believe, Thank you, auntie!*

N: *Yea, no problem. It's empty anyway.*

F: (to Ania) *Everything's gonna be alright, darling. If you have any problems, we'll always help you. And now let's finish the dinner.*



TOPICS: FAMILY PROBLEMS

THE SCRIPT – ROMANIA

“I wish to be...”

- **Alex** – the son (the oppressed character) Dragos Toader
- **Friend 1** (the neutral character) Oana Prodan
- **Friend 2** (the neutral character) Bianca Stroescu
- **Mom** (the oppressor character) Ana Maria Mazilu
- **Dad** (the neutral character) Mario Frentescu
- **Mom’s friend** (the neutral character) Georgiana Cobilita

SCENE 1

Alex: *Hello!*

Friend 1: *Hi!*

Friend 2: *How are you?*

Alex: *I'm fine.*

Friend: *How come you didn't show up at the concert last night?*

Alex: *Well...I couldn't get to the concert.*

Friend 2: *No? Why? Your favorite singer Bruno Mars performed on stage.*

Alex: *Ah, I had some problems.*

Friend 1: *At school?*

Alex: *No, at school everything is O.K. I have another problem.*

Friend 1: *Let's go grab a coffee and talk about it.*

Alex: *Great! I don't want to go home anyway.*

Friend 2: *Well, what is the problem? You look sad.*

Friend 1: *Did you argue with your mother again?*

Alex: *Well...Let me tell you what happened...Last night...*

SCENE 2

Mom: *Are you playing the guitar again? What is wrong with you? Have you done your homework? You are wasting time on trifles!*

Alex: *But...*

Mom: *No but! Your math's teacher called and told me you got an F in the last test paper.*

Alex: *Yes, but at history I have got only A's.*

Mom: *How can history help make something of yourself? You will starve to death if you study history. Only math and informatics represent the future! We have already decided that you will attend a university in this field.*

Alex: *Leave me alone! You start again? I don't like math or informatics!*

Mom: *I will throw your guitar out the window!*

SCENE 3

Friend 1: *My parents say the same things. All I hear is: finals, finals and finals again. Do you think I care?*

Friend 2: *I argue with mum too but I talk to dad and he understands me.*

Alex: *My parents are divorced and I don't get the chance to see my dad so often. Last time though he was really something!*

SCENE 4

Alex: *Dad, we need to talk.*

Dad: *Right now?*

Alex: *Yes! I had a row with mum again!*

Dad: *Just one second.*

Alex: *I had a row with mom again! Tell her that I don't want to be an engineer or informatician. I don't like math. I love history.*

Dad: *What were you saying?*

Alex: *Don't you listen to me at all?*

Dad: *Not today, maybe tomorrow. Look, here is some money and go grab a coffee with your girlfriend. You have a girlfriend, don't you?*

Alex: *You don't even care! As usual.*



SCENE 5

Friend 1: *It's more than clear!*

Alex: *Yes, it is!*

Friend: *You can't rely on your father...*

Alex: *No, I can't.*

Friend 2: *And it is impossible to have a normal discussion with your mother.*

Alex: *You're right... You know what?*

Friend 1 & 2: *No.*

Alex: *I believe I love my parents more than they love me.*

Alex & Friend: *Yes...*

JOKER: *A week later:*

SCENE 6

Mom: *I'm glad you stopped by to talk.*

Mom's friend: *How are you?*

Mom: *Ah, you know, the same old story. Take a sit. Do you want something to drink? Tea? Coffee? Lemonade?*

Mom's friend: *A tea would be perfect. What's Alex doing?*

Mom: *He is driving me crazy. He sticks to his own idea; he wants to study history or music.*



Mom's friend: *What could someone do with history or music? I forced my daughter to follow med school. Look how needed doctors are these days! And the salary is more than reasonable! Let me tell you that she already started studying for the entrance exam.*

Mom: *I know, right? Nowadays only math and informatics... and medicine can ensure you a good future.*

Mom's friend: *You are right.*

Mom: *I cannot even start to get over last week's argument.*

SCENE 7

Mom: *Alex! Am I talking to myself?*

Alex: *Did you say something? Can't you see I am listening to music? I'm busy!*

Mom: *I'm struggling by myself! You are not helping me do any of the chores and you are not even studying.*

Alex: *I have got only A's at history.*

Mom: *What about math? Your grades are very low and you are not even trying to do better.*

Alex: *For the last time I tell you I don't want to follow math!*

Mom: *Yes, you do. Only math is the future. Trust me, I know better!*

Alex: *You know nothing.*



SCENE 8

Mom: *So? What do you think?*

Mom's friend: *You're too weak. How could he do that? If I were you, I would straighten him out. Don't let him have the upper hand!*

Mom: *Next time I will not be so indulgent...*

SCENE 9

Alex: *Mom... I was awarded first prize in the national history contest.*

Mom: *What can I do with it? How is history supposed to help you in the future?*

Alex: *But mom, I want to study history so I can become an archeologist.*

Mom: *Do you want to starve to death? I told you, you only have one option: informatics.*

Alex: *But I want to study something else.*

Mom: *It doesn't matter what you want.*

Alex: *Neither dad nor you understand me. You never listen to me.*

Mom: *Is that so? Who gives you money to go out? Money for clothes? Who cooks for you? Who bought you this guitar?*

Alex: *I feel alone and misunderstood. You are never going to see me again!*

TOPIC: FAMILY PROBLEMS

THE SCRIPT – SLOVENIA “Family problems – alcoholism”

- **A teenage girl** (the oppressed) – Nuša Vučinić
- **Dad** (the oppressor) – Jan Krajnc
- **Mum** (neutral) – Lana Preac
- **An older sibling** (neutral) – Patrik Tovornik
- **THE JOKER** – Lana Preac
- **A teenage girl** (the oppressed) – Nuša Vučinić
- **Dad** (the oppressor) – Jan Krajnc
- **Mum** (neutral) – Vesna Fekonja
- **An older sibling** (neutral) – Valentina Čeh

[PREFACE – MUSIC] All actors appear on the stage, entering L and R, walking with their heads down.

[MUSIC volume down] Actors in turns appear at the front of the stage facing the audience:

DAD: *Sometimes, it is WORDS that hurt the most.* (to his initial position in the play)

OLDER SIBLING: *Sometimes, it is THE CHOICE that hurts the most.* (to his/her initial position in the play)

MUM: *Sometimes, it is ACTIONS that hurt the most.* (to her initial position in the play)

TEENAGE GIRL: *Sometimes, it is COLD INDIFFERENCE that hurts the most.* (to her initial position in the play) [MUSIC fades away]

ACT ONE

A teenage girl is sitting on a sofa/in an armchair/on the floor with some cushions, holding an open notebook.

TEENAGE GIRL (speaking to the public): *Dear diary!* (writing into the notebook) *My birthday's coming up. I wish it were different this year.* (pauses, writing into the notebook) *I keep wishing the same thing every year. And yet... nothing ever changes.*

(Dad is still drinking. Mum is still turning a blind eye to it.) (MUM and DAD appear at the back of the stage.)

MUM (mildly complaining): *Dear God, you are late again. Can't you ever come home before ten?*

DAD (with annoyance): *Don't start, just don't start!* (spelling it out to her) *I am working.* (heading to a bottle, pouring himself a glass) *Long hours.* (pause) *For the family.* (pause) *For you.* (pause) *For our daughter so that she can spend her days day-dreaming – doing nothing!*



MUM (turning away while he's drinking, then trying to calm him as his voice is getting louder): *Look, supper is waiting. It's meatloaf, your favorite.*

DAD: *It's never been my favorite! Tell you what: why don't you stop whining about cooking and do something with our daughter instead? Do that before I talk to her!*

(Exit or lights on teenage girl)

TEENAGE GIRL: *I don't know what to think. I don't know what to expect from dad. He's so unpredictable. What does he want from me? And why doesn't mum say something? I'm afraid even to talk to them.*

ACT TWO

(Morning, TEENAGE GIRL, MUM, DAD and AN OLDER SIBLING are sitting at the table having breakfast.)

TEENAGE GIRL: *Dad.*

(No response.)

TEENAGE GIRL: *Dad. Dad.*

DAD (without looking up from his tablet, abruptly): *What!?*

TEENAGE GIRL: *I've been thinking.*

DAD (mockingly): *You've been thinking. Thinking! (looks at her) Now here some news for you, young lady: I've been working! Working! See the difference?*

TEENAGE GIRL: *It's my birthday next Friday.*

MUM: *Don't be silly, your dad knows very well when you were born.*

TEENAGE GIRL: *I thought ... (feeling uncertain) maybe I could have a small party...*

DAD: *You have done absolutely nothing to deserve a party! A party, yes, so that you and your friends could drink, and smoke pot and God knows what. There will be no parties in my house! (grabbing his belongings) I'm off. I'm already late!*

MUM (accusingly): *Now look what you've done! He's furious again. It's all your fault. (leaves)*

TEENAGE GIRL (to her sibling): *You have had some birthday parties, haven't you?*

OLDER SIBLING (reserved): *Don't try to get ME involved. I've just called on to see how you guys are doing.*

TEENAGE GIRL: *Look, could you say something to mum and dad? It's my eighteenth birthday. I'd really love to have some friends around...*

OLDER SIBLING: *Listen, sis, you're on your own here. I had enough troubles with them while I was still living here, and I'm only too happy I don't have to bother any longer. (leaves)*

TEENAGE GIRL: *If only I knew what I did wrong. But I don't. What I do know is that I have nothing to look forward to...*



ACT THREE

(Evening, DAD returns to the table, sits down and yawns.)

DAD: *I am shattered.* (pouring a glass) *Completely shattered.* (leaning backwards)
(Enter MUM AND OLDER SIBLING.)

MUM: (bringing a bag of groceries) *Hello! How was your day?*

DAD: *Oh, do be quiet, for Pete's sake! How was it?! Exhausting!*

(MUM leaves. Enters TEENAGE GIRL: cautiously) *Hello, Dad... Dad, if I promise I invite only five classmates, and buy a cake with my own pocket money...*

DAD: *Now this is unbelievable!* ((rising from his chair)

OLDER SIBLING: *I don't need this. Bye! See you next month!*

DAD: (threateningly) *I said no party! You will respect my wishes! Do you understand? I will have some respect in this family!*

MUM: (with too much effort, in order to sound cheerful) *Supper is ready! It's vegetable soup tonight*

JOKER: *This is a respected middle class family. They are well-to-do people, the father is a successful manager and the mother is the heart and soul of every social gathering the town. Their children are fortunate – the older studies Economics at a prestigious university, while the younger is a high school student. The neighbors will say the family is perfect: they have a lovely house, two expensive cars, the children have always had everything they wanted... There has been no yelling, no swear words, no beating... We can conclude that there are no real problems in this family, wouldn't you agree?*

VESNA: *No, there are problems. Dad has a drinking problem, but no-one talks about it. This problem causes a lot of suffering, but it is not addressed properly. Mum is a loving, sympathetic, supportive person, isn't she?*

VALENTINA: *No. Mum tries desperately to appear a perfect housewife. She does not mention the drinking problem dad has, because it is easier for her not to. But she sets a good example to her children – she never quarrels with her husband!*

VALENTINA: *But she should say something! She should make her husband realize alcohol is destroying their family. She should help her daughter. The older sibling does the right thing by not helping the younger sister – she should learn to be independent.*

VESNA: *The older sibling should help the younger sister.*

JOKER: *Are you willing to make a change in this family?*

VESNA AND VALENTINA: *Yes.*

ACT ONE (ver.2)

(A teenage girl is sitting on a sofa/in an armchair/on the floor with some cushions, holding an open notebook.)

TEENAGE GIRL (speaking to the public): *Dear diary!* (writing into the notebook) *My birthday's coming up. I wish it were different this year.* (pauses, writing into the notebook) *I keep wishing the same thing every year. And yet... nothing ever changes.*



(Dad is still drinking. Mum is still turning a blind eye to it. MUM and DAD appear at the back of the stage.)

MUM (stating a fact): *Hello. You're late again.*

DAD (with annoyance): Don't start, just don't start! (spelling it out to her) *I am working.* (heading to a bottle, pouring himself a glass) *Long hours.* (pause) *For the family.* (pause) *For you.* (pause) *For our daughter so that she can spend her days daydreaming - doing nothing!*

MUM (looking at him while he's drinking, then trying to calm him as his voice is getting louder): *I am not starting anything. You are turning to bottle again! Stop with your drinks and have some supper. It's meatloaf, your favorite.*

DAD: *It's never been my favorite! Tell you what: why don't you stop whining about cooking and do something with our daughter instead? Do that before I talk to her!*

(Exit or lights on teenage girl)

TEENAGE GIRL: *I don't know what to think. I don't know what to expect from dad. He's so unpredictable. What does he want from me? I'm afraid even to talk to him.*



ACT TWO

(Morning, TEENAGE GIRL, MUM, DAD and AN OLDER SIBLING are sitting at the table having breakfast.)

TEENAGE GIRL: *Dad.* (No response.) *Dad. Dad.*

DAD (without looking up from his tablet, abruptly): *What!?*

TEENAGE GIRL: *I've been thinking.*

DAD (mockingly): *You've been thinking. Thinking!* (looks at her) *Now here some news for you, young lady: I've been working! Working! See the difference?*

TEENAGE GIRL: *It's my birthday next Friday.*

MUM: (to dad): Listen to her. It's her birthday, and she's got an idea!

TEENAGE GIRL: *I thought...* (feeling uncertain) *maybe I could have a small party...*

DAD: *You have done absolutely nothing to deserve a party! A party, yes, so that you and your friends could drink, and smoke pot and God knows what. There will be no parties in my house!* (grabbing his belongings) *I'm off. I'm already late!*



MUM (reassuringly): *Don't worry, we'll handle this. I'll talk to him. (leaves)*

TEENAGE GIRL (to her sibling): *You have had some birthday parties, haven't you?*

OLDER SIBLING (sympathetically): *Of course I have. It wasn't easy to persuade dad – particularly when he had one drink too many.*

TEENAGE GIRL: *Look, could you say something to dad? It's my eighteenth birthday. I'd really love to have some friends around....*

OLDER SIBLING: *Yes, sis. I'll stay here and try to persuade him. You have done nothing wrong, you deserve to have some fun. (leaves)*

TEENAGE GIRL: *Maybe, there is something I can look forward to...*

ACT THREE

(Evening, DAD returns to the table, sits down and yawns.)

DAD: *I am shattered. (pouring a glass) Completely shattered. (leaning backwards)*
(Enter MUM AND OLDER SIBLING.)

MUM: (bringing a bag of groceries) *Hello! How was your day?*

DAD: *Oh, do be quiet, for Pete's sake! How was it?! Exhausting!*

MUM: *I am certainly not going to be quiet. Stop being a drama queen – it's just an excuse for drinking. Listen to your daughter.*

Enters TEENAGE GIRL: (cautiously) *Hello, Dad... Dad, if I promise I invite only five classmates, and buy a cake with my own pocket money...*

DAD: *Now this is unbelievable! ((rising from his chair)*

OLDER SIBLING: *No, dad! You are unbelievable!*

DAD: (threateningly) *I said no party! You will respect my wishes! Do you understand? I will have some respect in this family!*

MUM: *You will have respect when you earn it! Go to work on Friday, and think about yourself! (to daughters) The three of us will organize the party. I'll buy the birthday cake.*

OLDER SIBLING: (to sister) *And I'll help you decorate the house. (MUM AND OLDER SIBLING unfold the „Happy Birthday” ribbon behind the teenage girl.)*



TOPICS: FAMILY PROBLEMS

THE SCRIPT-TURKEY
“Different Lives under the Same Roof”

- **Ekin** – the lazy daughter (the oppressed character)
- **Şerife** – the mom (the neutral character)
- **Elif** – the hardworking daughter (the neutral character)
- **Eyüp** – the dad (the oppressor character)
- **Deniz** – Ekin’s lover (the neutral character)
- **Denizcan** – the advisor (the neutral character)

SCENE 1

(Şerife with her cleaning sheet in one hand and the vacuum cleaner in the other is walking round the room. Eyüp is trying to watch an important football match on TV. Şerife is always in front of the TV.)

Eyüp: *Şerife, what are you doing?* (Şerife doesn’t hear him. Eyüp tries to take her attention, he can’t. He cuts the power off.)

Eyüp: *Şerife, what are you doing?*

Şerife: *Yes, good question. What am I doing? I’m cleaning the house. I have been away at my parents and look at the house! It is a complete mess! If I let it the way it is, I will be able to see germs walking round.*

Eyüp: *Do you think it is the right time for cleaning the house? I cannot watch the match which I have been looking forward to for a couple of weeks!*

Şerife: *Oh, I’m sorry my dear! Please, please watch your match!*

Eyüp: *Ok, I’ll watch if you keep away from the TV.*

(Şerife gets angry when Eyüp wants to go back to his armchair)

Şerife: *Watch out! I have just cleaned the floor!*

(Eyüp is ashamed)

Şerife: *Well done!*

Eyüp: *Anyway, have you got anything to eat as I watch TV. Popcorn, crisps?*

(Şerife is angry again)

Şerife: *Go and get them from the kitchen, I’m tired.*

Eyüp: *Is that so hard to go and get something to eat for me?*

Şerife: *It isn’t that hard then you can go and get it. I have so much housework to do. Stand up and I should clean the armchair. You have been sitting on the same armchair for two days. It has almost changed its color. Really, what color was it? Yellow white or was it something between violet or black? I have to clean it.*

Eyüp: *I don’t really understand you. Why are you so angry at this time of the day? By the way. Where is Ekin? She is still out and you don’t care about her.*

Şerife: *She is at Merve’s. They are doing homework.*

Eyüp: *Do you really think they are doing homework! Do you really believe in such nonsense! Everybody knows they are not doing homework!*

Şerife: *What is she doing, my dear?*

Eyüp: *Doing everything except for doing homework!*

SCENE 2

Şerife: *Aha! My dear daughter is so smart and hardworking!*

Eyüp: *Oh, this is why she failed all her exam last year. Yes, yes, she is smart and hardworking. Well done! She is the student of the year!* (she claps her hand)

(at this time, Elif enters the stage with her books in her hand)

Elif: *AAagh! What a noisy place this is! I couldn't study because of the noise you've been making! Mum! What are you doing again? Cleaning the house? Do you know what time it is? And you are talking all the time. Aunt Yesile who is living downstairs is also disturbed!*

Şerife: *Is this the way you speak to your mum?* (takes one of the slippers into her hand and shows it to her as if she is going to throw it to her daughter.)

Elif: *Ok, ok. I'm keeping quiet!* (she does as if she is zipping and imaginary zip between her lips.)

Eyüp: *Şerife!* (he warns Şerife with his eyes.) *Well done Elif, my dear daughter. I promise, your mum isn't going to make noise any more. Now go and do your homework.*

Elif: *Oh, my dear dad!* (Elif leaves the stage)



SCENE 3

Eyüp: *I sometimes ask myself who Ekin resembles in this family. We haven't got anyone so irresponsible and naughty in the family. My grandpa? I don't know.*

Şerife: *No, not your grandpa! Just look in the mirror and you'll easily understand who she is like.*

Eyüp: *Şerife!*

Şerife: *Oh, shut up!*

Eyüp: *Elif and Ekin are just like the South pole and North pole!*

Şerife: *Don't tell it again and again, please!*

(the door opens and Ekin enters the room with her headphones listening to music.)

Eyüp: *Oh, the princess has just come into our house!*

Ekin: *Hi, dad!*

Eyüp: *Huh, hi dad! Do you know what time it is? What have you been doing out?*

Ekin: *I have been studying at my friends.*

Eyüp: *At night? What if anything bad happens as you are walking in the street?*

Ekin: *Don't worry, dad.*

Eyüp: *You have been an irresponsible person these days!*



Ekin: *You have been a strict father these days! I'm bored! Ekin, don't go out, come home before midnight! I'm bored! I'm bored! Do you understand me?*

Eyüp: *Shut up! I'm afraid you might not be able to go out at night for two weeks. Go to school, then come back home! Do you hear me?*

Ekin: *This is not fair!*

Eyüp: *For three weeks! Go to your room now!*

(Ekin goes to her room; she is angry)

SCENE 4

Şerife: *Isn't it a long time for a punishment, Eyüp?*

Eyüp: *Please, do not interrupt!*

Şerife: *I'm her mum and she is my daughter! I have the right to interrupt!*

Eyüp: *All is said! Do you understand!*

Şerife: *Will you be more sensible, please? You are making me angry.*

Eyüp: *Şerife, shut up! I'm going to sleep.*

(Şerife doesn't believe her eyes. Ekin throws her boy on the floor and looks angrily at Elif)

Elif: *Errr... What was happening in the living room?*

Ekin: *It was because of you!*

Elif: *Me?*

Ekin: *Yes, of course.*

Elif: *What did I do wrong?*

Ekin: *There are so many things (showing with her fingers) You are always doing homework, you are always reading books, you never go out with your friends, you're never late at night, you're always getting A! You're just like a robot! And my father always blames me for not doing my homework, going out at night ... etc. Just because of you!*

Elif: *All is because of me?*

Ekin: *Of course, it's because of you Miss PERFECT!*

Elif: *This is NONSENSE, Ekin.*

Ekin: *What is it? You don't seem to hear about reality.*

Elif: *Do you know what reality is? What you're trying to do is that you want to blame me for my good habits because you don't have them. You're a COWARD!*

Ekin: *This is not true!*

Elif: *What is it? You don't want to hear about reality?*

Ekin: *I haven't got enough time now. I'm going to sleep.*

Elif: *You think you know everything, you do everything well, but you are mistaken.*

Ekin: *Elif! I don't like the way you talk to me! I'm older than you.*

Elif: *God damn! (She regrets what she has just said) Oh, I'm so sorry!*

Ekin: *Shut up! Keep away from me!*

Elif: *I'm sorry!*

Ekin: *I'm fed up! I'm fed up with quarrels in the family! Keep away from me! All of you!*

SCENE 5

(She sleeps, Elif also sleeps with a feeling of regret. When she wakes up, Ekin is not in her bed and there is a note on the bed: "I'm leaving home! It is better for everyone in the family" EKİN)

Elif (shouting): *Mum! Dad! Ekin has left home!*

Şerife: *What is it? (Şerife reads the note)*

Eyüp: *Has she left home?*

Elif: *Yes, she left a note and left home!*

Eyüp: *Where has she gone? Why did she do such nonsense! I think I'm going mad!*

Elif: *She was right!*

Şerife: *Who was right?*

Elif: *This is my fault! This is my fault.*

Eyüp: *Why are you talking to yourself?*

Elif: *Last night we quarreled with Ekin. She said she was fed up with all the quarrels in the family. I told her that I wished I had a daughter like her. This is my fault!*

Şerife: *Calm down, Elif. We will find her.*

Elif: *How?*

Eyüp: *We're sure we'll find her and everything will go better when we find her.*

Şerife: *Where do you think she might have gone?*

Elif: *I have no idea about where she might have gone.*

Eyüp: *Try it, Elif. Where does she usually go when she is angry and when she wants to relax?*

Elif: *I don't know.*

Eyüp: *She is your daughter! You should know.*

Elif: *You are her father! You should know.*

Şerife: *Relax! We cannot find her if we talk this way.*

Elif: *You are right, mum.*

Eyüp: *Has she got a boyfriend?*

Elif: *I don't know.*

Elif: *But she was sometimes telling me about a boy, whose name was ... Oh, I cannot remember.*

Şerife: *Who is that?*

Elif: *Erm... D-de...*

Eyüp: *D-de...*

Elif: *Aha! Deniz!*

Eyüp: *Where can we find Deniz?*

Elif: *Do I like a GPS?*

Şerife: *Does anyone know him?*

Elif: *She has got a notebook in her room. Maybe we can find his phone number in it.*

SCENE 6

(Elif goes in to Ekin's room and comes back with a piece of paper in her hand)

Elif: *This is OK. I have got address. Let's go.*



Eyüp: *You, smart girl! She is just like her Dad.*

Şerife: *She is just like her Mum, smart and beautiful.*

Elif: *Mum, Dad! Let's go.*

SCENE 7

(They find the address, knock at the door. Ekin and Deniz are behind the door)

Ekin: *There is someone at the door, Deniz.*

Deniz: *I'll open the door. Sit down, please.*

Ekin: *Do you think there are Mum and Dad?*

Deniz: *Nonsense! How could they find my address? I think it is my friend at the door.*

(Ekin grabs Deniz's arm)

Ekin: *They can find me and my sister wherever we are! She is so sly! As sly as a fox!*

Deniz: *It is impossible to find my address! (Deniz looks through the door). There are Mum and Dad at the door!*

Ekin: *I knew it! I knew it!*

Deniz: *What shall we do now?*

Ekin: *You should hide in the wardrobe!*

Deniz: *In the wardrobe?*

Ekin: *Oh, just like in the films.*

Deniz: *We are not making a film at the moment, Ekin!*

Ekin: *OK, OK...*

Deniz: *Let's not open the door!*

Ekin: *No, they won't leave until we open it. I know them. They even start to shout in front of the door till everyone in the neighborhood hears them.*

Deniz: *Let's open the door then.*

Ekin: *Dad kills us both then.*

Deniz: *Do I open the door or not? Have you decided?*

Ekin: *I have an idea. You open the door, tell him that you are alone. Don't tell him I'm here. I'll be hiding in the other room.*

SCENE 8

(Ekin hides in the other room)

Eyüp: *Where is Ekin?*

Şerife: *Where did you hide her?*

Deniz: *What is happening here? Ekin? Me? Hide her? What are you talking about?!!*

Eyüp: *You know what we're talking about, you, young guy! Where is Ekin? Tell us!*

(Eyüp shows his fists)

Elif: *Dad!*

Deniz: *I don't know anyone called Ekin.*

Şerife: *You're lying!*

Deniz: *Believe me!*

Eyüp: *I'll go into your house!*

Deniz: *You cannot enter my house! I'll call the police!*

(Eyüp enters the house and shouts to Ekin)

Deniz: *Do you understand? Your daughter is not here!*

Eyüp: (doesn't shout to Ekin anymore and looks at Deniz) *You said you didn't know anymore called Ekin but you tell me she is my daughter. How do you know she is my daughter? You're lying!*

(Walks towards Deniz until Deniz hits the wall)

Eyüp: *Where is Ekin? This is going to be the last time I'm asking.*

(Deniz cannot answer. He says *Ermm...Ermm...* and Ekin comes from where she was hiding)

Ekin: *I'm here!*

(Eyüp is surprised and relaxed. He looks at Ekin)

Eyüp: *Ekin!*

Şerife: *Thank God!*

Ekin: *Stop it! It is not Deniz's fault. It is my fault!*

Eyüp: (Looks angrily at Deniz.) *You'll see Ekin. Come with me.*

(Ekin follows her Dad and they come home.)

Eyüp: *I cannot really believe how and why you did such nonsense!*

(Ekin looks at her hands, ashamed)

Eyüp: *We're really angry with you. You've got everything that money can buy. Clothes, shoes, mobile phone, computer. We give you everything you want. What else do you want? I think I'll have a heart attack one day! What else do you want????!!!*

Ekin: *Dad, what I want is just a little love and sympathy. You never smile at me; you never kiss me on my cheeks.*

Eyüp: *Stop it. You made the greatest mistake. I won't buy you anything. You're a lifelong prisoner here!*

Ekin: *You cannot do that!*

Eyüp: *I can. You have to do everything I want because I'm your father!*

Ekin: *I want to be free!*

Elif: *STOP IT!*

SCENE 9

(Everyone looks at Elif.)

Elif: *Stop it. Do you know what you are doing to each other? Dad? Didn't you ever leave home when you were a teenager? (Eyüp feels ashamed) And you Mum! Didn't you ever meet your boyfriend when you were a young girl? (Şerife feels ashamed. Elif walks into the middle of the stage.) We were always quarrelling for the same reasons but we couldn't negotiate. Isn't that the time we stopped it?*

Şerife: *What do you want us to do? Do you have a solution?*

Elif: *I have a solution but I'm not sure if it will do any good.*

(Ekin goes to her room as they are talking)

Eyüp: *Let us hear your solution.*



Elif: *Ermm... I think we should go to a psychologist. We won't be able to solve it on our own, I think.*

Şerife: *How can we find a psychologist?*

Elif: *The elder brother of a friend of mine is a psychologist. I think he can help us if you want.* (She looks hopefully at her father.)

Eyüp: *Ermm... Ok. Let's try it.* (He looks for Ekin in the room.) *Where has she gone?*

Şerife: *I think she is in her room. I'm going to talk to her as you're talking to the psychiatrist.* (She goes towards Ekin's room.)

(Elis calls her friend whose elder brother is a psychiatrist.)

Elif: *Dad, he told me he could come today in the evening.*

Eyüp: *Ok.*

(In the evening, the family is sitting in the living room. Mum and Dada are watching TV, Elif is looking through the window, Ekin is listening to music on her headphones. Someone knocks at the door.)

Elif: *I'll open it.*

SCENE 10

(Opens it, Denizcan is at the door.)

Denizcan: *Good evening! You must be Elif. My sister told me about you.*

(Mum and Dad come too, they shake hands.)

Eyüp: *Hello. Come in, come in.*

(They sit down.)

Şerife: (to Ekin) *Ekin, we have got guest, would you like to say him "Hello"?*

Ekin: *Hello.* (She sits down, never smiling.)

Şerife: *We are going to through very hard times.*

Denizcan: *Don't worry. Every family has such problems. I think this is the reason why you called me.*

Eyüp: *Yes.*

Denizcan: *Would you like to tell me a bit about the problem?*

Eyüp: *I sometimes feel as if I'll go mad! Just because of Ekin! She was late, we had a quarrel, then she went to her room.*

Ekin: *What should I have done? I should have watched TV with you?*

Denizcan: *Please, calm down. What happened then?*

Elif: *She was angry when she came to my room. She told me bad words then I couldn't help saying some similar words. She wasn't in her bed when I woke up in the morning. There was a not saying that she was leaving home. I was so afraid.*

Şerife: *Then Elif found her. She was at a friend of hers called Deniz. You cannot imagine how worried I was when I heard it.*

Denizcan: *Ok, ok. Calm down. You got angry with your parents and left home, didn't you?*

Ekin: *Yes. I did.* (Looks angrily at Elif.) *If you hadn't found us, we would have left the town. You spoiled everything!*

Eyüp: *Shut up Ekin! He isn't just a friend; he is her boyfriend!*

Denizcan: *Please calm down. We cannot find a solution if you go on this way. Ekin, why did you need to leave home? Please tell me.*

Ekin: *Dad doesn't love me. He shows his affection to Elif but he doesn't to me. Elif is perfect for him but I'm not.*

Şerife: *Why are you speaking like that my dear?*

Ekin: *He didn't treat me as if I'm his daughter. He just treated me in a way that he treats an ordinary person. I was feeling very sad and lonely. I wanted to do something that would take his attention on me. Elif meant everything to him. (Looks angrily at Elif.)*

Elif: *My dear daughter, why are you thinking that way. You know, you are not as innocent as you think.*

Şerife: *Elif, please calm down. It isn't time to quarrel.*

Denizcan: *Have you ever told your father about this problem?*

Ekin: *I have. I tried to do that in fact, but he even didn't listen to me. Because he loved Elif more than he loved me.*

Eyüp: *I worked all day long to able to buy you whatever you wanted. You are blaming me? What else can I do for you?*

Şerife: *My dear daughter, if your father hadn't loved you, he wouldn't have loved you. If he hadn't loved you, he would have beaten Deniz. All he wanted was to find you.*

Denizcan: *What would you like to say now, Ekin?*

Ekin: *But, Dad was about to beat Deniz.*

Elif: *If he hadn't found you, he would have done it. But when he found you, didn't you see how sentimental he was and was about to cry?*

Denizcan: *And, did your father beat your boyfriend then?*

Elif: *No. Because all he wanted was to find her alive.*

Şerife: *Don't you still understand how much your father loves you?*

Denizcan: *Ekin, all fathers love their children. Your dad equally loves both Elif and you.*

Eyüp: *My dear daughter, I didn't know you were feeling that way. I love you both. I understand that I should have shown you how much I loved you.*

Ekin: *But I always tried to express it to you but you didn't listen or understand me.*

Şerife: *Ok, shut up, Ekin. Your father is really feeling sad at the moment.*

Denizcan: *Your father looks as if he'll understand you. He wants you to forgive him. Don't you notice?*

Ekin: *Ok DAD, I forgive you. I'm making you unhappy. I thought you didn't love me.*

Denizcan: *This is it. Everything is ok?*

Şerife: *Thank you very much.*

Denizcan: *What I only did was to teach you to listen yo and to try to understand one other.*

Eyüp: *Thank you very much.*

Denizcan: *This is my job. (Denizcan leaves their house and the members of the family hug one another).*

Eyüp: *I promise I won't cause any trouble to anybody in the family.*



Ekin: *I'll try to be more hardworking, I promise. Elif, I'm sorry for making you unhappy, my dear.*

Elif: *Errmm... Let me think about it...*

Ekin: *What do you say?*

Elif: *I am joking of course.*

Eyüp: *I'm hungry.*

Şerife: *Let's eat something delicious together.*

Eyüp: *How nice!*

Şerife: *Hey stop! I have just cleaned the floor!* (Eyüp is ashamed of making the floor dirty.)

Şerife: *Well-done, Eyüp!* (All the family burst into laughter.)





3.2.3. LESSON PLANS AND SCRIPTS

TOPIC: SCHOOL ISSUES

TEAM: BULGARIA

Structure for curricular area: Counseling and career advice

Play title: “*School Problems*”

Target group: students from a Vocational School

Conflict between students and a teacher

❖ Application of interactive methods in the communication teacher-students

1. Improving the language skills of students
2. Discussion of student behavior in school, taking into account their age and personal characteristics
3. Identifying personal resources and capabilities to manage critical moments in the relationship teacher-student
4. Efficient management of conflicts
5. The role of the school psychologist in high school

➤ **Methods:** Forum Theatre - method of non-formal education.

➤ **Process:** warm-up games, role playing, debates, dialogue, individual counseling

➤ **Forms of activity organization:** frontal, group, individual.

➤ **Materials:** book, glasses, phone, make-up ball.

➤ **Bibliography:** Collection of success examples in a forum - theater, selecting the best practice method, practical experience, studying method forum theater, preparing a presentation to introduce the method to the general public.



- ✚ Introducing the method Forum Theatre. Games for exploring and consolidating the group to improve the performing skills of the students. Games for teamwork. Work on team building and improve the microclimate.
- ✚ Identifying the most common conflicts teacher - student;
- ✚ Selecting one of the most common problems and create a scenario;

Designing the script: Through discussions, students specify school conflict - the desire of teachers to impose their style of teaching and communication through authoritarian style of communication. Within the scene the students present behavior of high school students who do not accept the attitude of the female-teacher who behaves conservatively with them, does not accept their way of behavior and attitudes. They behave indecently, undisciplined and do not comply with generally accepted rules and norms. Turn missus is frozen at other times we expect students to behave with respect for the teacher, but unfortunately this is not the case today. The roles of students are distributed so that there is as much resemblance between the character and the actor set role. Each of them presents the role of youth non-conforming school row showing respect to the teacher and doing whatever he wants. The script was created by students under the guidance of teachers, scene by scene. Scene 1 introduces us to the beginning of the conflict, stage 2 presents the exacerbation of the conflict and find a solution then consult with the school psychologist, stage 3 shows the intervention of a psychologist and neutralize tensions, stage 4 reconciliation of the students with the teacher.

Rehearsals began immediately after preparation of the script. Participants were highly motivated to prepare themselves for the festival in Slovenia and on their own initiative rehearsals were held throughout the summer holiday. Consultant dur

Activity Process

Preparation of the group

Preparation of the play





ing rehearsals was the well-known artist and actor Plamen Dimitrov from Varna Theatre. Rehearsals passed under our guidance and were well organized and in accordance with the established plan-schedule.

The play presents one of the existing school problems of contradiction and observes problems between students and teachers. The beginning of the play presents a class in which students behave rudely, listen to music, girls put their make-up and boys are engaged in cyberspace. The female-teacher greets the students when entering in class but nobody pays attention to it. She makes subsequent attempts to attract their attention and enters into sharp conflict with the students. She bangs with the class-book the desk, tries to take their things and begins to shout. This further activates the students to tease her and even leave the class to buy themselves drinks. The teacher is very annoyed and feels that she loses control, terrified by the situation she decides to leave her own class. Terrified of failure to cope with teenagers, she decides to seek the school psychologist. During the conversation, the specialist explains that today's generation is difficult to control. It is necessary to seek new methods to reach them. With the help of a psychologist the teacher understands what is wrong with her own behavior and decides to try another approach towards students. Prior to the next class, the psychologist talks to the students and explains to them that their teacher is highly erudite person with years of experience. He shares with students that he has proposed Ms. Todorova to find new methods and techniques to reach them, and that she will try to present the history material in a more interesting way.

After conversations with either side, the teacher enters again in class, but behaves dif-



ferently. She decides to reconcile with the students by using games for heating and dissolution. In the end, both sides feel satisfied and happy after the reconciliation.

STAGING

Students-actors play their parts according to script and conducted rehearsals.

The Joker addressed questions to public to identify the conflict situation and identify solutions: *Who are the characters? Who is oppressed? Who is the oppressor? What character could intervene to give a positive resolution of this conflict? What would you do?*

The play replays in line with proposed solutions, the Joker invites students from the public. For example: *Are there similar problems in your school? What are the terms students-teachers? Are there in their school teachers who are not willing to compromise with the style they teach? And are there students who do not comply with the regulations in school and do whatever they decide?*

The Joker presents the conclusions, highlighting changes and their positive effect.

- **Quantitative:** The number of students participating in the debate, the number of options that public proposed
 - **Quality:** quality questions, the feasibility of solutions, participants' affective involvement, a feedback from the participants
- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.
 - ✓ Design and implementation of assessment questionnaires to evaluate the activity
 - ✓ Choosing the best solutions proposed by public vote

Moments of staging

Interpretation of the forum play

Debate

(Joker's questions)



Re-interpretation of the forum play

Highlighting the positive changes

Evaluation Methods



✓ *Other Suggestions for Design and Evaluation*

GAMES



Ice breaking games

During all rehearsals, the students used different techniques for group work, including meeting techniques, to study the desires and attitudes, energizing techniques, to break the ice for team building and more. Here we present one from each category that we used:

Techniques for meeting: **Avalanche**

The group stands in a circle and the first person says their name. The second in the circle says the first's name as well as theirs. The third person says the first's, the second's and their names. Along with the name he/she can say the name of a favorite drink, hobby, etc.

Techniques to study of expectations: **Clover**

Each participant draws a four-leaf clover and in every leaf writes a question, that he/she wants to ask regarding the work of the group.

Techniques for breaking the ice, sliding exercises: **Game with a napkin**

Participants are divided into groups, including equal number of people. Each group is given a napkin. The task is the napkin to be folded in such a way as to remain as small as possible, yet large enough so that each member of the group can put a big toe on it.

Techniques for communication and contact: **Dialogue with drawings**

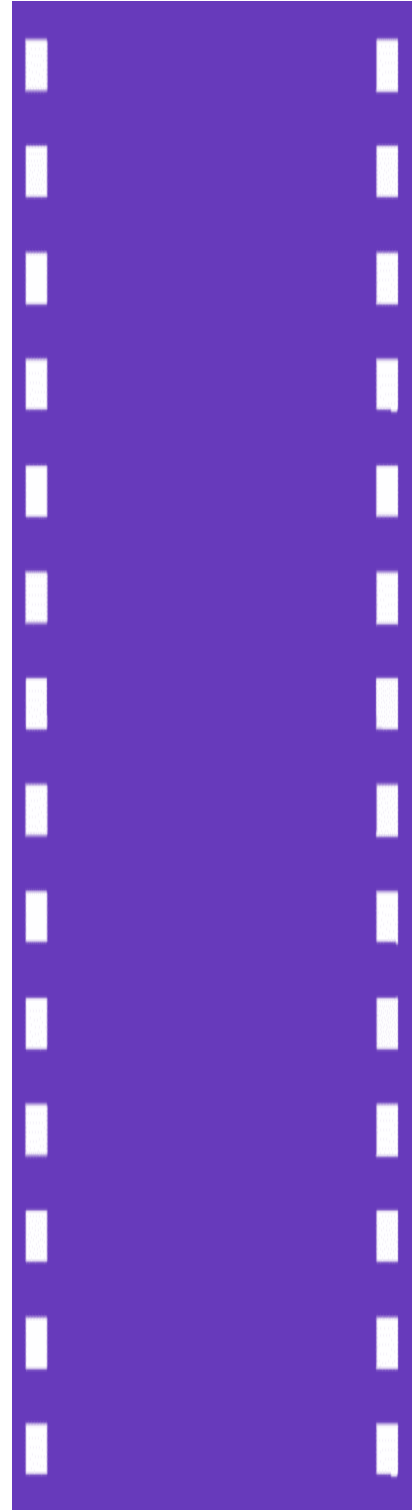
Participants must try to hold a dialogue - drawing without words on a topic proposed by the moderator or by themselves, for example communication. It needs markers or colored pencils. The drawing of each pair is placed on the ground to be seen by others. This exercise is important to create a contact in a different way. In discussions first in pairs and then in a large group of participants, they share how they achieved mutual understanding and interaction.

Techniques for building trust: **"Drunk" carrot**

Participants form a tight circle in the middle of the room. All stand in a row in the middle of the circle



and close their eyes or put a blindfold. Then move backwards, forwards or sideways, without opening their eyes, and they are caught by the other participants of the circle. Each participant falls several times before giving way to another in the circle. At first it may be scary, but is completely safe if the group is cohesive.



Situation Analysis

❖ The Purpose of the Activity

Activity Objectives

➤ Means / Resources



TOPICS: SCHOOL ISSUE

TEAM: ITALY

Structure for curricular area: Education to affection

Play title: “*Stealing Homework*”

Target group: high school students

Conflict between schoolmates

❖ Exploring dynamics in the relationship between adolescents.

1. Self-analysis and management of personal relations,
2. Identifying personal resources to manage critical moments,
3. Efficient management of the peer conflicts.

- **Methods:** Forum Theatre - method of non-formal education
- **Process:** role play, debate, dialogue
- **Forms of activity organization:** frontal, group
- **Materials:** worksheets, video,
- **Bibliography:** Collection of successful stories in the forum theatre, directory of best practices in forum theatre, practical experiences, curriculum forum theatre.



- ✚ Games for knowing each other and for consolidation of the group, to improve game scene skills. They used personal development games and exercises for groups of students. To develop stage movement skills, we have used “imaginary moving object” and “imaginary mirror” games.
- ✚ identification of the most common conflict situations between adolescents at school,
- ✚ choosing one of the situations identified to write the scenario;

Design of script: Through discussions, students detail a situation created by school conflicts. The students set the oppressing character (a student) and the oppressed character (another student). Each of them has an ally: other schoolmates. A neutral character is the teacher. The script was designed by students under the guidance of teacher coordinators, scene by scene. Scene 1 shows the oppressed character and the start of the conflict, scene 2 presents the exacerbation of the conflict and scene 3 shows the characters that could intervene to resolve the conflict, but remain neutral until the moment of crisis, when the conflict peaked.

STAGING

Students-actors play their parts according to script and conducted rehearsals.

The Joker addressed questions to public to identify the conflict situation and identify solutions: *Who are the characters? Who is oppressed? What's the problem with her? Who is the oppressor? What character could intervene to give a positive resolution of this conflict? What would you do?*

The Joker presents the conclusions, highlighting changes and its positive effect

Activity Process

Preparation of the play



Moments of staging

Interpretation of the forum play

Debate (Joker's questions)



Highlighting the positive changes

▪ *Evaluation Methods*



✓ *Other Suggestions for Design and Evaluation*

- Quantitative: The number of students participating in the debate, the number of options proposed by the audience.
 - Quality: quality questions, the feasibility of solutions, participants' affective involvement.
- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.
 - ✓ Design and implementation of assessment questionnaires to evaluate the activity.
 - ✓ Choosing the best solutions proposed by public vote. The play replays in line with proposed solutions, the Joker invites students from the public. For example: The teacher who is originally a neutral but weak character could show a stronger personality.



TOPICS: SCHOOL ISSUES**TEAM: POLAND****Play title:** “*School Issues*”**Target group:** high school students*Conflict about the position at school.*

- ❖ Exploring personal resources that allow to reach a compromise with other people.

1. The ability to maintain composure in difficult situations
2. Efficient management of the pupil-pupil conflicts

- **Methods:** Forum Theatre - method of non-formal education
- **Process:** role play, debate, dialogue
- **Forms of activity organization:** frontal, group
- **Materials:** worksheets, video,
- **Bibliography:** Collection of success stories in the theatre forum, directory of best practices in forum theatre, practical experiences, Curriculum forum theatre

- ✚ Students used personal development games and exercises for groups of students. To develop stage movement skills, we have used “imaginary mirror” games.

- ✚ Analysis of the most common conflict situations between students. Looking for ideas to write the script.

Design of script: through discussions. It presents an attempt to humiliate a new girl. Students set the oppress character (Ania) and the oppressed character (Joanna). Each of them has an ally: Ania has a friend (Martyna), Joanna has

Situation Analysis

- ❖ **The Purpose of the Activity**

Activity Objectives

- **Means / Resources**

✚ **Activity process***Preparation of the group*



Moments of staging

Interpretation of the forum play

*Debate
(Joker's questions)*



Re-interpretation of the forum play

Highlighting the positive changes

▪ *Evaluation Methods*

✓ *Other Suggestions for Design and Evaluation*

a good colleague (Michalina). The neutral character is Ania's boyfriend. Students describe the school and interactions between two girls. Then, they assign names and each character is described. The script was designed by students under the supervision of teachers. Scene 1 shows the oppress character and the confrontation between different characters, scene 2 presents the conflict during a lesson and a teen fight.

STAGING

Students-actors play their parts according to script and conducted rehearsals

The Joker addressed questions to public to identify the conflict situation and identify solutions: *Who are the characters? Who is oppressed? Who is the oppressor? What character could intervene to give a positive resolution of this conflict? What would you do?*

The play replays in line with proposed solutions, the Joker invites students from the public. For example: Patrycja, who is originally a neutral character, encourages her pupil Ania to reach an agreement with Joanna.

The Joker presents the conclusions, highlighting changes and their positive effect.

- **Quantitative:** The number of students participating in the debate, the number of options that public proposed.
 - **Quality:** quality questions, the feasibility of solutions, participants' affective involvement.
- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.
 - ✓ Design and implementation of assessment questionnaires to evaluate the activity.
 - ✓ Choosing the best solutions proposed by public vote.



TOPICS: SCHOOL ISSUES**TEAM: ROMANIA**

Structure for curricular area Counseling and career advice: Counseling and advice when solving students-teacher problems

Play title: “*School Problems*”

Target group: Students from a Theoretical School

Conflict between students and a teacher.

- ❖ Application of interactive methods in the communication teacher-students.
- 1. Improving the language skills of students
- 2. Discussion of student behavior in school, taking into account their age and personal characteristics
- 3. Identifying personal resources and capabilities to manage critical moments in the relationship teacher-student
- 4. Efficient management of conflicts
- 5. The role of the school psychologist in high school
- **Methods:** Forum Theatre - method of non-formal education.
- **Process:** warm-up games, role playing, debates, dialogue, individual counseling.
- **Forms of activity organization:** frontal, group, individual.
- **Materials:** 4 books, phone, make-up mirror, jellies, pretzel.

Students-actors play their parts according to script and conducted rehearsals.

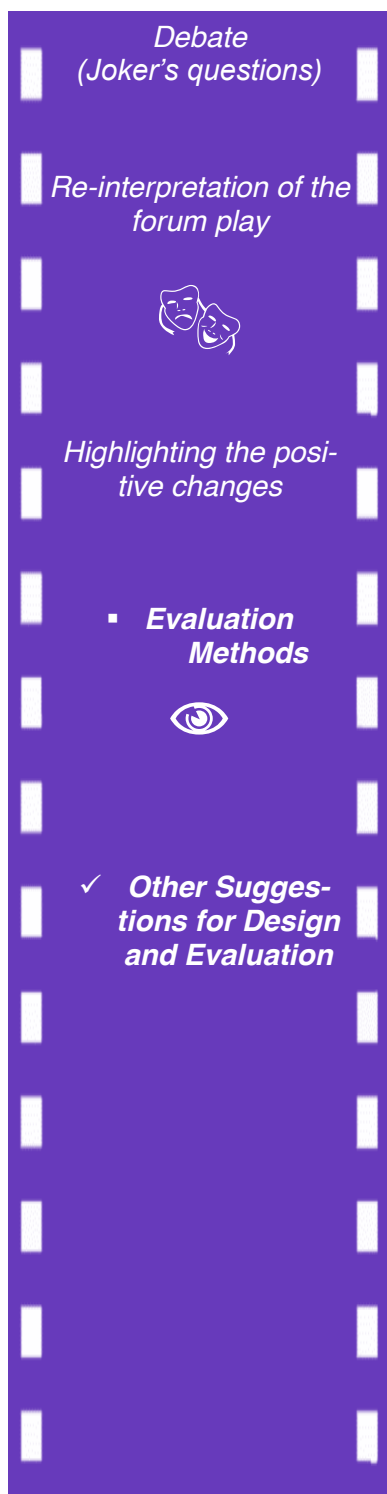
The Joker addressed questions to public to identify the conflict situation and identify solutions:

Situation Analysis

- ❖ **The Purpose of the Activity**

Activity Objectives➤ **Means / Resources****Moments of staging**

Interpretation of the forum play



Who are the characters? Who is oppressed? Who is the oppressor? What character could intervene to give a positive resolution of this conflict? What would you do?

The play replays in line with proposed solutions, the Joker invites students from the public. For example: *Are there similar problems in your school? What are the terms students-teachers? Are there in their school teachers who are not willing to compromise with the style they teach? And are there students who do not comply with the regulations in school and do whatever they decide?*

The Joker presents the conclusions, highlighting changes and its positive effect

- **Quantitative:** The number of students participating in the debate, the number of options that public proposed.
- **Quality:** quality questions, the feasibility of solutions, participants' affective involvement, a feedback from the participants.

- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.
- ✓ Design and implementation of assessment questionnaires to evaluate the activity.
- ✓ Choosing the best solutions proposed by public vote.



TOPICS: SCHOOL ISSUES**TEAM: SLOVENIA****Play title:** *“Bullying at School”***Target group:** high school students*Conflict between students*

- ❖ Exploring personal resources that can alter the behavior of the bullies.

1. Self-analysis and recognition of the problem.
2. Identifying personal resources to help rectify the situation.

- ✚ identification of the most common conflict situations between students.

- ✚ choosing one of the situations identified to write the scenario;

Design of script: through discussions, students detail a school conflict situation created by the dominant bully at school. The students set the oppressor (the popular student) and the oppressed character (the lonely student). Neutral characters, other schoolmates.

Then, they assign a name and each character is described. The script was designed by students under the guidance of teacher coordinators, scene by scene.

The role of the joker is reinforced for the first time in the Slovenian team: she appears throughout the scenes, drawing audience’s attention to critical moments.

Students-actors play their parts according to the script and the conducted rehearsals.

The Joker asks the audience questions to identify the conflict situation and identify solutions:

Situation Analysis

- ❖ The Purpose of the Activity

Activity Objectives✚ *Activity process**Preparation of the group*



▪ *Evaluation Methods*



✓ *Other Suggestions for Design and Evaluation*

Hello! Remember me? I appeared in the play to draw your attention to oppressive words, behavior or actions.

The boys see no harm in the oppressor's actions, do they? They even encourage her! Do we call our friends USEFUL?

What about the last scene – are they going to physically attack the boy? Why don't the boys stop the oppressor?

The so-called friend doesn't offer much help either, does she?

Whose role are you willing to take to stop the oppressor and help the oppressed?

The play was replayed by substitutes from the audience in the critical moment of scene 7 (the threatening oppressor).

- **Quantitative:** The number of students participating in the debate, the number of options the audience proposed
 - **Quality:** quality questions, the feasibility of solutions, participants' affective involvement
- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.



TOPICS: SCHOOL ISSUES**TEAM: TURKEY**

Play title: “*Bullying at School*”

Target group: high school students

Arguments among students and cheating – to be able to behave in honor.

- ❖ To show the students that just studying takes them to success.
- 1. Basic listening and management of anger.
- 2. Identifying personal resources to manage critical moments.
- 3. Efficient management of the relationships of students.
- **Methods:** Forum Theatre – method of non-formal education
- **Process:** role play, debate, dialogue
- **Forms of activity organization:** frontal, group
- **Materials:** worksheets, video,
- **Bibliography:** Collection of success stories in the theater forum, directory of best practices in forum theater, practical experiences, Curriculum forum theater
- ✚ Exercises for trusting each other, and for improving stage skills. They used personal development of voice exercises and exercises for groups of students.
- ✚ identification of the behaviors of students who studies regularly and who want to get good marks without any effort.
- ✚ choosing two of the situations identified to write the scenario;

Situation Analysis❖ **The Purpose of the Activity****Activity Objectives**➤ **Means / Resources**✚ **Activity process**

Preparation of the group

Preparation of the play



Moments of staging

Interpretation of the forum play

*Debate
(Joker's questions)*

Re-interpretation of the forum play

Highlighting the positive changes

▪ Evaluation Methods

✓ Other Suggestions for Design and Evaluation

Design of script: Through discussions, students involved in the project detail two students. One of them studies regularly and does her missions on time and the other one is lazy and she has a group of students behaving like her. This group forces the hardworking student to help them in the exam. According to that situation, the students set the oppressed character (the leader of lazy group) and the oppressed character (the hardworking student). Neutral characters are the other group members and the teacher. Students describe the way to success

STAGING

Students-actors play their parts according to script and conducted rehearsals

The Joker addressed questions to public to identify the conflict situation and identify solutions: *Have you faced a situation like this before? What would you do?*

The play replays in line with proposed solutions, the Joker invites students from the public.

The Joker presents the conclusions, highlighting changes and its positive effect.

- **Quantitative:** The number of students participating in the debate, the number of options that public proposed.

- **Quality:** quality questions, the feasibility of solutions, participants' affective involvement.

- ✓ Identifying other conflict situations whose resolution could lead to proactive behaviors.

- ✓ Design and implementation of assessment questionnaires to evaluate the activity.

- ✓ Choosing the best solutions proposed by public vote.



TOPICS: SCHOOL ISSUES**THE SCRIPT – BULGARIA**

- **oppressed** – the teacher Mrs. Todorova
- **oppressors** – the students Dani, Ismail, Boris, Georgi
- **neutral** – the school psychologist Deyvid

SCENES

Mrs. Todorova: Good morning, students!

(The students talk to each other without paying attention to the teacher.)

Mrs. Todorova: *Who's absent today?*

(The students glance at the teacher but continue their talks.)

Mrs. Todorova: *May I have your attention, please! Did you do your homework for today?*

Dani: *As you can see I don't have anything with me for today. Do you think I have any homework?*

Mrs. Todorova: *Young lady, you think you're here at a café, ah?*

Dani: *Wow, thank you, teacher, for reminding me. (turns to her classmates) I'll go for some coffee, what do you want, guys?*

Ismail: *Coca-Cola, please.*

Boris: *Coffee for me, please!*

Georgi: *Just some water, please.*

Dani: *And you, teacher, do you want something?*

Mrs. Todorova: *Yes, I do! I want you to take your seat and start writing your lesson!*

Dani: *Well, if you do not want anything...* (Dani stands up and heads towards the door)

Mrs. Todorova: *What do you think you are doing? We are in class! How dare you that! If you go out of this classroom right now, I will mark you an absence!*

(Dani makes a gesture with her hand and leaves the room. The teacher looks at her startled from her impertinent behavior... Some 5 minutes later, Dani returns in class bringing the drinks her classmates ordered.)

Mrs. Todorova: *Lady, I would like to test your knowledge right now! How have you prepared yourself for today's lesson?*

Dani: *Aaa, teacher, I'm sorry, but I haven't drunk my coffee yet, don't bother me, please!*

Mrs. Todorova: *Girl, who do you think you are talking to! I am neither one of your friends nor your parents!*

Boris: *Madam, I have a question!*

(The teacher looks at the student with hope, as he probably is interested in her subject.)

Mrs. Todorova: *Yes, I am listening!*

Boris: *Do you happen to have a packet of sugar somewhere?*

Mrs. Todorova: *I have another question for you, young boy. Did you do your homework for today!?*

Boris: *Alright... If you give me a packet of sugar, I'll show you my homework! Deal?*



Mrs. Todorova: *HEY BOY, where do you imagine you are? I won't play any games with you! I won't negotiate with you!*

Ismail: *Madam, will you let us talk to each other peacefully, without disturbing us? Ah?*

Mrs. Todorova: *Boy, I don't think you have the right attitude! That is why I'll put you a poor mark!*

Ismail: *What for? You didn't ask me anything, did you? You can't put me*

a poor grade just because you like it this way!

Mrs. Todorova: *So you want to examine you, Is that so?*

Ismail: *No, no, no! I didn't say anything like this.*

Mrs. Todorova: *Ufff, I won't waste my time with you. All of you will get poor marks!*

(Dani stands up and goes to the teacher, who has opened the class-book and is just to write down the deserved poor marks.)

Dani: (Going to the teacher, she says) *Aaaa, madam, we haven't agreed like this! Are you with your right senses, you just won't write us F's.* (Grabs the class-book and moves)



Mrs. Todorova: *We'll see who's not okay. Return the class book! You have no right to take it! Give it back right now!*

Dani: *I won't return it.*

(The teacher is almost mad about the unstoppable students' conversations and their misbehavior, she starts shouting.)

Mrs Todorova: *How dare you being so disrespectful with your teacher, Is that how you treat your teachers and your parents?*

Georgi: *Oh, come on, madam. This is just the way we behave with all other teachers. Don't worry; you aren't privileged at all!*

Ismail: *Of course, we don't have the same behavior with our parents, because we don't talk to them, we just chat.*

Mrs Todorova: *That's an absolute horror! We'll see at the end of the term when all of you have F's!*

Dani: *Aaa, relax teacher, take it easy! That won't happen! Now we will write ourselves down some grades.*

(The teacher leaves the room highly upset.)

Dani: (calls out the teacher.) *Teacher, excuse me, but what was the subject you teach?*

Georgi: *I think it was History, but I'm really not sure. You'd better put us marks in all subjects, I suggest.*

Ismail: *Hmm well then, good suggestion, it'll be great!*

Dani: *Well, ok.*

...

(After leaving the classroom, the teacher heads the school-psychologist. Knocks on his office's door.)

Deyvid: *Come in.* (The teacher enters visibly upset and sits on a chair.)

Deyvid: *What's going on Todorova? Why are you so worried?*

Mrs. Todorova: *I can't take this anymore. They are very intelligent, but I can't understand why they are behaving like this. I just can't understand... where is my mistake?*

Deyvid: *Which grade?*

Mrs. Todorova: *10th grade.*

Deyvid: *Yes, I know who you are talking about.*

Mrs. Todorova: *I just don't know how to communicate with them!*

Deyvid: *First you need to find the right approach to them. The present generation does not understand the old ways of teaching. Today's youngsters prefer funny ways to learning. Something like different games, jokes and entertainment. I know that when there is a problem, both sides are guilty. You must find a way to understand them, and I'll go to talk to them.*

Mrs. Todorova: *I don't know if I am going to find the right method, But, as a teacher I have to find a way to cope with all this!*

Deyvid: *I'm sure you'll manage to do this. These students have a lot of potential and I believe when they see the change in you they will definitely reconsider their attitude, and they will change their behavior. You are undoubtedly a knowledgeable teacher at our high school and you're really high appreciated by all of us. But! With the students we should behave differently. It is necessary to keep being friendly. It is necessary to find a common language. It is necessary to maintain a good dialogue. By keeping distance only because of the prestige, we irritate the kids from the new generation and even provoke them to behave badly. We live in a new age. We need to use other methods in order to be well-accepted in their world. And most of all to be understandable.*

Mrs. Todorova: *Thank you very much for your precious advice. I really hope the things will work out. Have a good day!*

Deyvid: *I'm sure they will! I wish you good luck and just don't be discouraged!*

(On the following day, the school psychologist speaks with the class.)

Deyvid: *Hello! How are you, guys?*

Ismail: *Extra, what about you, sir?*

Deyvid: *Well, I'm fine, thank you. I would like to ask you a riddle.*



Boris: *Oh-oh, why riddles now? But, let's hear it then.*

Deyvid: *Do you know why I'm here?*

Georgi: *What so wrong we have done this time?*

Deyvid: *What?!*

Dani: *We might have gone too far.*

Deyvid: *You might have gone too far!? You have really exasperated Mrs. Todorova, you've been*



drinking coffee, you have taken the class book without any permission, you've been listening to music and many more nonsense things.

Georgi: Well, it's likely to have written some marks...and... we've also been kidding with her...

Deyvid: Your behavior is absolutely intolerable. Because of it you will be punished! More importantly, with all your jokes you made Mrs. Todorova cry!

Dani: She just can't understand any of our jokes, that's why she started crying. (says it mockingly)

Deyvid: Everyone accepts humor in their own way. I want to improve your attitude towards Mrs. Todorova. I realize that you are not those students who you're pretending to be. I'm aware of how you behave in other classes. And I know you have much more than good results in other subjects. I want you to be humans but not some sort of savages.

Ismail: What can we do? She is so old-fashioned person. She doesn't know how to treat us. Her lessons are so boring. On the other hand, we definitely think that History can be very interesting.

Deyvid: I get you. Maybe Mrs. ... hasn't been able to find the approach yet. I've had a conversation with her. She said that she had understood your behave and she would try to eliminated the tension between both of you. I believe you will apologize to Mrs. Todorova and there won't be such complications anymore.

Dani: Ok, but what if she doesn't change? Then what?

Deyvid: Everything and everyone in this world could be changed. You just need to have patience. Have a nice day! I love you! (Later on that day, Mrs Todorova enters the classroom. The students are talking between each other.)

Mrs Todorova: Hey students!

All students: Good morning, madam! (answer all together).

Mrs. Todorova: I've prepared something for you for today. (the teacher goes out and brings coffee for everybody)

Georgi: You didn't mean to do that.

Mrs. Todorova: I want it to work out and to make peace between us. Today we are going to have some coffee and move a bit away from History! (The teacher takes a sip from the coffee and makes a face.) Ah... I forgot to take more sugar.

Boris: I have a packet of sugar, do you want some, madam?

Mrs. Todorova: Yes, thanks. Can I have two? Well now I have a game for you. Shall we play?

Boris: I agree. After the coffee, of course.

All students: *Great! Let's start!*

Mrs. Todorova: *Throwing the ball I will ask you a question. As you're catching it, you will have to answer as you're answering it, you have to throw the ball to a classmate asking him something.*

Mrs. Todorova: (throws the ball) *I love all of you!*

(The students look at her in disbelief and answer in a couple of seconds.)

All students: *So do we!*

Final: After turning off the spotlights we gather in a row and say the final words. After that, we make a semi-circle and say the Musketeers' greeting.

Georgi: *Everybody needs a new beginning sometimes!*

Boris: *Student is taught by a teacher but teacher is taught by students as well!*

Ismail: *Words are more painful than actions.*

Dani: *When a problem appears, friends are a part of the solution.*

Deyvid: *To achieve better understanding is needed a suitable approach.*

Mrs. Todorova: *The mistake is never in one of the sides.*



TOPICS: SCHOOL ISSUES

THE SCRIPT – ITALY

STEALING HOMEWORK

- **Roxy** – the oppressed
- **Cristina** – the oppressor
- **Christine** – a friend for the oppressed
- **Sofia** – a friend for the oppressor
- **Abby** – the teacher
- **Florin** – the Joker

SCENE 1

Christine: *Hi!*

Roxy: *Good morning Christine, how are you?*

Ch: *Fine thanks, and you?*

R: *I'm so tired ...*

Ch: *Why?*

R: *I studied all the night.*

Ch: *All the night... can I see your homework?*

R: *Yes.*

Ch: *Wow, great work... really. Very good.* (Cristina enters)

SCENE 2

C: *Hello Christine!*

Ch: *Hi.*

C: *Hello Roxy.*

R: *Hi Cristina!*

C: *What's that?*

R: *Homework?*

C: *Let me see.* (she takes a picture of R's homework)



R: *What are you doing?*

C: *Just a photo.*

R: (getting nervous) *It's a week you take photos of my homework while I study and study and study.*

C: *Ok, be calm! It's not my business.*

R: *But it's MY business.*

(the teacher enters)

SCENE 3

Teacher: *Good morning, class!*

All together: *Good morning, teacher.*

(Cristina goes to the desk with Roxy's homework)



C: *Excuse-me, can you see my homework please?*

T: *Wait please.*

C: *Ok.*

(Sofia enters and Cristina shows "her" homework to the teacher)

T: (reading the paper) *Yes, good work. Oh, interesting.*

C: *I studied a lot.*

(Cristina goes back to her desk and gives Roxy's homework to Sophia that shows the homework to the teacher.)

S: *Good morning, teacher. This is my homework.*

T: *Sophia! You have done your homework this time?*

S: *Yes.*

T: *And how did you this time... on the Internet?*

S: *Ah, ah, ah! you're very funny. This time I did it.*

T: *Let me see. Uhm... it looks good!*

Ch: (to the teacher) *That's Roxy's work.* (to Roxy) *Go and show that it's your homework.*

R: *How can I show?*



(Christine drags Roxy towards the teacher's desk.)

Ch: *This is Roxy's homework.*

S: *It's not true.*

R, C: *Yes.*

S: *No.*

R: *She stole my homework.*

S: *Not true, teacher! Roxy is a liar!*

T: *Hey. Be silent!*

Ch: *Can I say something? Well you can see that this is Roxy's handwriting. (to Sofia) You are a liar and thief.*

(The teacher observes the homework.)

T: *Sofia, is it true?*

S: (shouting) *Oh my God, oh my God, teacher. Did you see? You prefer them!*

R: *Because we study?*

T: *Roxy, are you jealous?*

R: *No, I'm not jealous (furiously she goes towards Cristina). Give me the telephone.*

C: *No.*

(Roxy takes Cristina's mobile and she goes to the teacher)

R: *She is a thief, look this is Cristina's mobile phone!*

T: *And then?*

R: *She took a photo...*

T: *Oh please, a photo! ... please.*



R: *You don't understand the truth (banging the mobile on the desk).*

(THE JOKER ENTERS...)

TOPICS: SCHOOL ISSUES

THE SCRIPT – POLAND
“SCHOOL ISSUES”

- **Annie** (the oppressor character)
- **Friend 1 – Martyna** (the neutral character)
- **Friend 2 – Michalina** (the neutral character)
- **Joanna** (the oppressed character)
- **Teacher Patrycja** (the neutral character)
- **Nathan** (the neutral character)

SCENE 1

Ania: *Hey baby!* (gives a kiss on the Nathan's cheek and then greets with a friend)

Nathan: *Hello, hello babe.*

Martyna: *Hi. Woow, a new T-shirt?*

Ania: *Sure, it costs 100€.*

Nathan: *You don't have to spend that money only on those clothes, do you?*

Ania: *At least once you could say that I look nice.*

Martyna: *Easy, you look pretty, lend me that thing to the party, please!*

Ania: *Well, no problem.*

Nathan: *Do you remember about me? Or just about clothes?*

Ania: *What are you talking about?*

Nathan: *Never mind.*

Ania: *Nathan, stop behaving like a child!*

Martyna: *Hey staph, we have to do homework in Math. Has anyone done it?*

Nathan: *Nope.*

Ania: *I have. Here you are.*

(Ann pulls out a notebook)

Martyna: *Oooooh thanks, you are saving my life.*

Ania: *I have a question to ask you.*



Nathan: *Well, should I be afraid?*

Ania: *No, have you heard about this new girl in our school?*

Martyna: *Hahaha, yes. A total woolly back.*

Nathan: *I'm so sorry, but do you have something against the countryside?*

Ania: *No honey, we don't, right Martyna?*

Martyna: *Of course my darling!*
(laughs softly)

Ania: *We'll see during the lesson if she has straw in her shoes.*

Nathan: *Please, staph! You can't offend other people.*

Martyna: *Take it easy, otherwise you will get wrinkles.*

Ania: *Oh no... this wench is coming here...*

Martyna: *Oh God...*

Nathan: *Shut up, finally.*

(Asia and Michalina comes in)

Asia: *Hey, my name is Asia* (she offers her hand, Nathan smiles and shakes it introducing himself, Asia looks at Ania with contempt, Martyna shakes her hand) *and this is my friend – Michalina.*

Michalina: *Hello everyone!*

Ania: *What do you want?*

Asia: *Just to introduce myself, we will be taking the same class.*

Martyna: *Oh God...*

Nathan: *That's cool! Have you already met the others from the class?*

Michalina: *Not yet. You guys are first.*

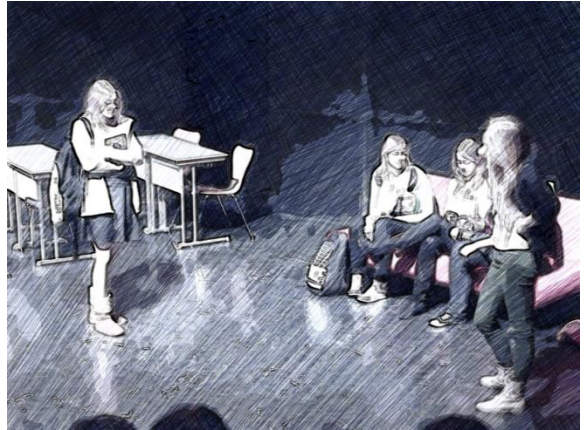
Asia: *We don't have anyone who will show us around the school.*

Nathan: *I can do that. During the next break?*

Ania: *You're kidding me, right? You will not be showing around those two, understood?*

Michalina: *That's right.*

Nathan: *And you won't tell me what to do.*



Ania: *Hell I will, you're my boyfriend.*

Asia: *Heeey, it's okey, you don't have to show us around, we got this.*

Michalina: *Yeah, you don't have to do this.*

Martyna: *Sooooo, do you want anything else?*

Michalina: *Ehhhhh... no.*

Ania: *Get outta my face. Oh God, you are annoying me and the way you dress.*

Martyna: *I know! Awful.*

Asia: *Hey! We can hear you both.*

Nathan: *What's your problem again? They wear ordinary clothes. You on the other hand could dress a little bit less like a... slut.*

Ania: *What did you say?! I thought you love me and the way I dress!*

Asia: *Yeeeah, so we had better be going, see you during the lesson.*

Michalina: *Bye.*

Nathan: (to Ania) *Really?*

Ania: *What? You think you can just stare at them and drool?*

Martyna: *Especially on that higher one.*

Nathan: *You should be wiser... I'm out of here. (walks away)*

SCENE 2

Patrycja: *Come in, the lesson has already started!*

(Students enter the class)

Patrycja: *Sit down, please. Your topic for today is: "Ancient Rome during the reign of Alexander the Great."*

(Ann and Nathan show affections one another)

Patrycja: *EKHEMMM... Am I disturbing you?!*

Ania: *Maybe a bit...*

Patrycja: *So remind me, who was Alexander the Great and what he did?*

Ania: *Emmm... he was a president?*

(Students laugh)

Patrycja: *Ohh God! Let's finish this disgrace, give me your notebook.*

(Ann goes to the desk and drops Joanna's books)



Ania: *Oh, I'm so sorry!*

Nathan: *For sure.*

Asia: *Excuse me?!!*

Patrycja: *What the hell are you doing?!*

(Ann comes back to her desk and gives Martyna high-five)

Martyna: *Good one!*

Nathan: *What was that?*

Ania: *It was an accident.*

Nathan: *Just once in a lifetime could you be nicer for anyone?*

Michalina: *Don't worry. Even her boyfriend thinks that she has overdone this time.*

Patrycja: *I remind that we are still having the lesson! Quiet please.*

Open your books on page 85 and at home do the first four exercises. The bell is about to ring, so see you later.

(Students go outside, they stand and talk to each other; angry, Asia comes to Ania)

Asia: *Listen, what was it?*

Ania: (ironically) *I've already said I am sorry.*

Nathan: *Ania, we all know it wasn't honest.*

Ania: *Shut up, okay?*

Martyna (to Natalia): *You're gonna stand by this hick?*

Asia: *What? What have I done to you that you don't like me so much? You don't even know me.*

(Angry, Ania pushes Asia to the wall)

Ania: *You think I'll let you take everything I've worked for so long just like that?*

Asia: *What are you talking about?*

Ania: *Just to clear things up. Nathan is mine and keep your hands away from him!*

Nathan: *Hey! Hey! I'm not your property!*

Michalina (to Ania): *Leave her!*

Ania: *Nathan, please you're not going to fight with me over this thing, are you?*



Nathan: *I'm done, leave her. Asia, we're going.*

(Ania and Martyna stand and they can't believe what has happened. Nathan, Asia and Michalina go away)

Martyna: *You're not going to let this happen. You can't play the second fiddle!*

Ania: *Hell no!*

(She runs after them and catches Nathan's arm)

Nathan: *I think I didn't express myself clearly!*

Ania: *You can't leave me like that. You love me!*

Asia: *Ania, just stop!*

Ania: *Stay away from it, floozy!*

Martyna: *Wow, nice!*

Natalia: *Listen, I'm done with this never ending fight. It's a never ending story. We're done.*

Ania: *You have still time to call it off!*

Nathan: *We're over now, you get it?!*

(Ania lets it go, she stands dried up with tears in her eyes)

Ania: *How could you?*

Nathan: *I'm so sorry...*

Ania: (to Asia) *Are you satisfied? You took me everything what I had bitch, you will regret this!*

(Ann and Asia start to yank out, Nathan tries to separate them, Patricia comes in)

Patrycja: *Girls! Calm down! What's going on?*

Martyna (points to Asia and Michalina) *They began! I saw that!*

Nathan: *It's not true!*

Ania: *Shut up. Mrs. Rajska, it's not my fault, I just...*

Patrycja: (interjecting) *It's much, too much! Joanna are you OK?*

Asia: *Yes, everything is all right.*

Patrycja: (to Ann) *You must apologize to her or you will receive a penalty.*

Ania: *I would rather die.*

Patrycja: *What are you talking about?*

Ania: *I'm sure you heard me.*



Patrycja: *You are insolent.*

Nathan: *What a woman!*

Patrycja: *Listen, I don't have time for that, you have to reach an agreement.* (leaves)

Martyna: (to Ann) *You just let her go like that?*

Ania: *Of course NO!* (looks scornfully at Joanna)

Asia: *Oh, come on...*

Michalina: (pushes Ann) *Leave her alone!*

Ania: *You think you can just come to school and take me away everything like that? My boyfriend, friends, my position at school?*

Asia: *What are you talking about? You hurt me!*

(Ann hits Asia and she falls down)

Michalina: *What are you doing?!*

Martyna: *Good! Harder!*

(Nathan pulls Ania)



TOPICS: SCHOOL ISSUES

THE SCRIPT – ROMANIA

“School Problems”

- **oppressed** – Mrs. Teodora
- **oppressors** – Maria, Dragos
- **neutral** – Ionut, Rares, Modest

SCENE 1

(Improvisation)

- *Three months? Today? Wonderful! Thank you. They were full of moments in which you have made me feel the most important person in the world!*
- *My love, I have no words to describe what I feel for you. Together forever?*
- *Together forever!*
- *I love you!*

SCENE 2

- *What hour is this to come home? Where have you been? Are you wasting time with that freak again?*
- *You know nothing. He's not a freak. He's the nicest boy I've ever known. I love him...*
- *You need love at your age? You have all the time in the world to love, now focus on your studies. And he is a freak. Do not argue with me!*
- *So what? At 17 you cannot love? You met mom when you were 18, so stop bothering me.*
- *How dare you speak to me like this? Shame on you. From now on you are not allowed to meet that freak.*
- *But dad...*
- *Enough! Go to bed!*



(Teodora goes into the room crying. She phones Ionut)

- *Hi, Ionut!*
 - *Hey!*
 - *I wanted to see if you got home safely.*
 - *Yeah, I've just got home. You already miss me?*
 - *Yes ...*
 - *What's wrong with your voice? Did something bad happen?*
 - *I don't want to bother you...*
 - *You never bother me!*
 - *Look, Dad got mad because I arrived too late.*
 - *Sorry, it will not happen again! I have to hang up now, I'll talk to you later!*
- (Dragos comes, he takes the phone and leaves.)



SCENE 3

(Teodora gets to school. Modest is coming)

- *Hi! Did something bad happen? Why are you so upset? Teodora... Teo...*
- *Long story. My dad is to blame!*
- *Did he scold you about school again?*
- *If it was only that. He is incredible. He forbade me to see Ionut! And just yesterday, when it was our anniversary.*
- *Chill out, we all have the same problems with our parents. My parents keep nagging me about school, but do you think I care?! They will calm down eventually.*

(The bell rings. Teodora is looking for her notebooks and notices she forgot them at home.)

- *Good morning! (she goes to the teacher's desk) Who is absent today?*
- *No one!*
- *Well, let's check the homework. Rares? (he raises his notebook)*
- *Good!*
- *I did the additional homework too.*

- *Very good! Modest? (he raises his notebook) Good! Teodora?*
- *I am sorry, madam, but I forgot my notebook at home.*
- *But did you do it?*
- *Well ...*
- *So you don't have your notebook and you didn't do your homework either and you also dare to come to class and lie to me. You could stay and stare at the walls at home too.*
- *But you know ...*
- *No buts. I'll put you a three to teach you a lesson!*
- *It's not fair ...*
- *Are you still voicing? Get out of the classroom!*

(Teodora gets out of the classroom and stops in front of a window.)

- *Let's pass on to today's lesson. Today we will talk about the Darwinian theory.*
- *Excuse me, madam. May I go to the toilet, please?*
- *Of course, but be back soon.*

SCENE 4

(Rares goes to the toilet passing by Teodora who is staring out the window. When he comes back, he decides to talk to her)

- *Don't be upset. It happens. We all have moments like this.*
- *... There will never be the same... (says Teodora thinking elsewhere)*
- *Try to relax and let's go into the classroom. You'll see that everything will be fine.*
- *Maybe you could talk to the teacher and help me. Maybe she will understand.*
- *I don't know what to say...*
- *Please. She likes you and she listens to you.*
- *You know, I don't want to be misunderstood.*
- *Please...*



- *I think it's your problem, I don't want to get into things like that. I think you should solve your own problems.* (Rares goes to class, and Teodora follows him shortly after)

SCENE 5

(Rares enters the classroom and goes to his place. Soon after Rares enters the classroom, Teodora knocks on the door, opens the door and enters the class.)

- *Did you bring your notebooks, young lady?!*
- *No, I wanted to ask you...*
- *Ask me what? Don't you think you're too cheeky? Your classmates did their homework but you came without your notebooks and you still have the courage to enter the classroom? I'll let your father know you're not concerned about school at all.*
- *You really do not hear me? You never listen to me*
- *Listen to what? That you didn't do your homework? I saw that.*
- *Nobody asks me if something happened to me, but you all judge me.*
- *Now you are being rude. I'll make sure your dad finds out how you behave, you will not get away with this!*
- *Dad again? I cannot do anything without him knowing! I had more than enough! It's all his fault! He controls everything I do, like it would be his life, not mine! He tells me when to learn, when to do my homework, where to go, who to go with, what to do, what not to do! If he hadn't scolded me, I would have done my homework, I would have brought my notebooks and I wouldn't have taken a three! ... Now I know what to do! I will go away. Somewhere no one will find me. I will live my life in peace with the love of my life!!!*



TOPICS: SCHOOL ISSUES

THE SCRIPT – SLOVENIA

“Bullying in school”

- **LONELY STUDENT** (the oppressed) – Žan Ciglar
- **POPULAR STUDENT** (the oppressor) – Nuša Vučinić
- **FRIENDS TO POPULAR STUDENT** – Jan Krajnc
- Patrik Tovornik
- **FRIEND TO LONELY STUDENT** – Vesna Fekonja
- **THE JOKER** – Lana Žarković Preac

SCENE 1

(Music. THE OPPRESSED is sitting on a bench in front of the school, reading, looking miserable. THE OPPRESSOR passes by with two friends, THREE TIMES)

Finally, THE OPPRESSOR: *Hey.*

THE OPPRESSED: *Hey.*

THE OPPRESSOR: *What are you reading?*

THE OPPRESSED: *Madame Bovary.*

THE OPPRESSOR: *Just like me. Interesting, isn't it?*

THE OPPRESSED: *Yes, it is. It's brilliant.*

THE OPPRESSOR: *Well, I wouldn't call it brilliant. There is another word for it...*

THE OPPRESSED: *Yes, of course there is. In my notes, I define it as clear, very deep.*



THE OPPRESSOR: (sees the opportunity) *Yes! My thoughts exactly! Do you think you could email your notes to me? Take down my number. (they exchange the numbers)*

THE OPPRESSOR: *By the way – what's your name?*

THE OPPRESSED: *I am Jake.*



THE OPPRESSED: (leaving, only partially listening) *See you!*

SCENE 2

(THE OPPRESSOR AND TWO FRIENDS are sitting on a sofa.)

FRIEND 1: *Who's the nerd you've just talked to?*

OPPRESSOR: *A certain Jack, or something.*

FRIEND 2: *What were you talking about?*

OPPRESSOR: *About that book... you know... Madam... Madam...*

FRIEND 1: *Bovary!*

OPPRESSOR: *Yes, that's the one. I've just persuaded this John to email the whole thing to me.*

FRIEND 2: *Oh, I see. You've found another victim. Cool!*

SCENE 3

(THE OPPRESSOR and THE OPPRESSED meet.)

THE OPPRESSED: *Hello again! Did you get the mail with the text about Madame Bovary?*

THE OPPRESSOR: *Yes, yes. Great. Great. Now – listen! Math. Are you good at that, too?*

THE OPPRESSED: *I am not bad at it.*

THE OPPRESSOR: *Don't be modest! You are great, so I hear! Now, I was wondering... You can do my Math homework, can't you. You see, I was entertaining some guests last night and I ran out of time.*

THE OPPRESSED: *Of course I will. I'll do my best.*

SCENE 4

(THE OPPRESSOR AND TWO FRIENDS are sitting on a sofa.)

FRIEND 1: *What was this about?*

FRIEND 2: *You are not seriously thinking of befriending him, are you?*



THE OPPRESSOR: *Come on, guys! You know me! I wouldn't dream of hanging out with him! But he is USEFUL!*



JOKER: *appears with „?”*

FRIEND 1: *What is he doing for you now?*

THE OPPRESSOR: *Math homework.*

FRIEND 2: *You'll share it with us, right?*

THE OPPRESSOR: *Don't I always?!*

SCENE 5

THE OPPRESSED: *I admit I have a lot of work to do now, but I don't mind doing some extra homework for my new friend. I finally feel I may be accepted... I feel I may belong...*

VESNA – FRIEND: *Hello. Do you have time after class? I thought we could go for a cup of coffee... I have some extra money, so we could afford it.*

THE OPPRESSED: (pensively) *Do you think people at school find me interesting? Do you believe I could be with – Have you ever felt ignored first, and then accepted?*

VESNA – FRIEND: *What is this nonsense? I've invited you for a cup of coffee, that's all. Don't start pouring your troubles out to me! Whatever is the matter with you? (leaves) (JOKER appears with „?!")*

SCENE 6

(THE OPPRESSOR AND THE OPPRESSED meet.)

THE OPPRESSOR: *Hey, is my Chemistry homework done?*

THE OPPRESSED: *No, I'm sorry, I still have one tiny bit left to do...*

THE OPPRESSOR: *Now, look! I am not prepared to waste my time with you! I need it in five minutes! (going away)*

THE OPPRESSED: *Yes, I understand. No, you are not wasting time with me, believe me! (calling after her)*

SCENE 7

THE OPPRESSOR AND HER TWO FRIENDS (threateningly to the oppressed)

THE OPPRESSOR: *How dare you! Who do you think you are? What do you mean you haven't had time to do all the work? Do you think you have the right to say that to me, after all the time I've wasted on you! We were depending on you!*

FRIEND 1 (to the oppressor): *I've told you you've been too soft.*



FRIEND 2 (to the oppressed): *That's life. You'll have to face the consequences.*

(JOKER appears with „!“)

SCENE 8

VESNA – FRIEND: *Anyone fancies a cup of coffee? I have some extra money, so we could afford it. (pauses, but continues without much apprehension) Anyone? No? All right. I'll go on my own...*

(JOKER appears with „?!“)

THE JOKER: *Hello!, Remember me? I appeared in the play to draw your attention to oppressive words, behavior or actions.*

The boys see no harm in the oppressor's actions, do they? They even encourage her! Do we call our friends USEFUL? What about the last scene – are they going to physically attack the boy? Why don't the boys stop the oppressor? The so-called friend doesn't offer much help either, does she?

Whose role are you willing to take to stop the oppressor and help the oppressed?



TOPICS: SCHOOL ISSUES

THE SCRIPT – TURKEY

“School Problems”

- **GÜLCAN** – the Joker
- **NAZLICAN** – the lazy student (the oppressor)
- **ECE** – the hardworking student (the oppressed)
- **IREM** – the student (the neutral character)
- **SELİN** – the teacher (the neutral character)
- **BURCU** – the student (the neutral character)

SCENE 1

(There are some students in the garden of the school. While İrem and Nazlıcan walking towards each other, they crash)

İREM: *Oops! Would you be more careful?*

NAZLICAN: *Go to hell!*

İREM: *You deliberately hit me!*

NAZLICAN: *Absolutely noo! You did it.*

İREM: *I will complain about you and I'll tell that to my family.*

SCENE 2

(When Nazlıcan near to react. Joker comes)

THE JOKER-GÜLCAN: *Do you have similar problems like that in your school? If you had faced a similar situation, what would you do?*

(Joker waits)

THE JOKER-GÜLCAN: *According to us the correct behavior must be in this way. Let's watch!*

ECE: *What is happening here? For God sake!*

NAZLICAN: *This is between us. It's none of your business.*

İREM: *Haven't you seen her? She deliberately hit me with her shoulder.*



BURCU: *Hey girls, don't forget where you are. There is a lot of beginner students around. You should be good specimens for them.*

ECE: *No need to be rude. You can solve your problems by communicating.*

İREM: *As I told you before this is between us. It is none of your bossiness. It doesn't matter with you.*

(Burcu said to Ece)

BURCU: *I can't stand more. I am going to call the teacher. Ma'm! ma'm!*

SCENE 3

(Selin comes)

SELİN: *What is going on here?*

İREM: *She hit me with her shoulder and she hurt me.*

SELİN: *Probably it was an accident. How has it happened Nazlıcan?*

NAZLICAN: *While i was walking i couldn't see her. I crashed into my friend accidentally.*

İREM: *It wasn't accidentally. It was intentionally.*

SELİN: *OK. İrem calm down, please. It was happened accidentally. Do not exaggerate that so much. Here is an official place for your education and arguing is not a solution for problems. You can bear your problems if only you act with solidarity. Come on! Shake your hands please. You are friends not enemies. You have an exam in a while. Everybody! to your classrooms.*

SCENE 4

THE JOKER-GÜLCAN: *Yes, dear audience. It was our solution. Now, we are going to see what happens during examination times. Enjoy your watching!*

(In class, Burcu and Ece are in the front desk)

BURCU: *I know there is an exam today, but I watched an exciting TV series all night long.*

ECE: *I didn't watch anything. I didn't even turn on the TV. I've studied very hard yesterday. I took notes for hours all subjects are clearly on my mind now.*

BURCU: *Really? In fact, I think that it won't be a hard exam.*

ECE: *I think it will be very hard. There are many kinds of subject.*

BURCU: *So you can help us!*

ECE: *How? Oh no, noo! You know what happens if she chases us.*

BURCU: *How can she see? You'll give a hand, just a little bit. Don't tell me that you are afraid of doing that.*

ECE: *So sorry. I can't take such a risk. I want my teacher to remember me as a reliable and hardworking student not a cheater. I wish you would have studied much harder.*

BURCU: *I would, but the series were very, very exciting. Help us at this time. I'll help next time.*

ECE: Absolutely not, Burcu. Don't put me in such a hard situation.

SCENE 5

(Selin comes to class)

SELİN: *Yes, everybody. It is time for the exam. You know the rules. Get ready I'm distributing the papers. You can start. Good luck!!*

(THE JOKER-GÜLCAN enters)

THE JOKER-GÜLCAN: *Dear friends, I'm sure that you've faced this kind of situations during examination times. Most of hardworking students like Ece come across similar dialogues. What do you think? Will Ece help her friends during the exam or do the right thing although she knows that she can lose her friends.*

SCENE 6

(The exam begins and Ece is able to get the answers.)

GIRLS: *Ece! Sssh Ece! Let me see your paper.*

SELİN: *Look straight at your own papers. Don't disturb each other. Ece! Keep your paper in front of you.*

(The exam goes on; girls go on asking Ece)

SCENE 7

(A few minutes later)

SELİN: *Yes, everybody! Time is over. Put your pencils down, and bring your papers.*

İREM: *Ece, you made us disappointed.*

BURCU: *I'm broken. You didn't help me.*



NAZLICAN: *Shame on you! I would have trusted you.*

(Girls gets up angrily and go to the corner of the class)

(Ece sits in her desk alone and sadly)

SELİN: *I really proud of you Ece. You didn't let them to cheat. You did the right thing. Despite your friends' oppression. Well done.*

(Nobody moves)

SCENE 8

THE JOKER-GÜLCAN: *Dear audience, as you know Ece did the right behavior. Students are responsible for studying. We should respect everyone's effort. For that reason, everyone should try to do their best to be successful. Now, let's replay our play to see what appropriate behaviors should be in this condition.*

(THE BAD END)

...

(The play starts again from the climax for the good end with the replaced audience.)

BURCU: *I know there is an exam today but I watched an exciting TV series all night long.*

ECE: *I've studied very hard yesterday. I took notes for hours. All subjects are clearly on my mind now.*

BURCU: *Really? In fact, I think that it won't be a hard exam.*

ECE: *I think it will be very hard because, there are many kinds of subjects.*

BURCU: *So you can help us!*

ECE: *So sorry. You should have studied for the exam. You can reach your aims by your own efforts not by cheating.*

BURCU: *Yes. You're absolutely right. I'll never do the same mistake again, but now I have to face with the results of not studying.*



(Selin enters)

SELİN: *Yes, everybody, it's time for the exam. You know the rules. You can start. Good luck!*

(Nobody disturbs each other) (It ends)

THE JOKER-GÜLCAN: *Yes! Sometimes we see this kind of behaviors in our classes during exams. The dignified behavior must be to accept the results of what we are trying to do. Not cheating the others' knowledge. Doing that takes us nowhere.*



3.3. LESSON PLANS – EXAMPLES FROM DIFFERENT DISCIPLINES

The lesson plans are presented below by partner team, as follow:

Bulgarian partner:

- ETHICS AND LAW: facing law
- William Shakespeare: Hamlet's soliloquy »To be or not to be«

Italian team:

- FRENCH - expressing feelings
- HISTORY: Ancient History
- LAW: servitus praedialis
- SCIENCE: gmo technology
- BUSINESS ADMINISTRATION: financial leasing

Poland partner:

- CIVIC STUDIES: social exclusion
- GENERAL EDUCATIONAL CLASS: assertiveness

Romanian partner

- ENTREPRENEURIAL EDUCATION: human sciences
- CIVIC CULTURE: human sciences
- ENGLISH: healthy eating habits
- PHYSICS: ecology, sustainability, energetics

Slovenian partner

- PHILOSOPHY: Nietzsche: On the three metamorphoses
- SOCIOLOGY: Culture

Turkish partner

- LITERATURE: ENGLISH: the passive voice

SCHOOL: Vocational School of Forestry and Carpentry “Nikolay Haytov”
– City of Varna, Bulgaria

CURRICULUM AREA / SUBJECT: Ethics and Law

SYLLABUS THEME(S): Facing law

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- Role Plays
- Discussions

ANTICIPATED RESULTS:

- Changing Perceptions: from problem to the challenge
- Expanding horizons
- Presentation of the lessons in an interesting way, prevent the use of risky behavior and psychoactive substances
- Awareness of the risk of anti-social behavior

OBJECTIVES: Prevention of addictions to psychoactive substances among students in 10th grade.

TEACHING METHODS:

- lecture
- talk
- discussion
- role play
- case studying and solving

SOURCES:

- A Textbook in Ethics and Law
- Official Juridical Laws
- The Internet
- Court paperwork and documentation
- Example trials



LESSON PLAN	ACTIVITIES – TEACHER	ACTIVITIES – STUDENTS
INTRODUCTION	<p>We present the method of Forum Theatre – a learning instrument of education. We introduce it and go to the courtroom where the students participate in a simulated trial, which follows the story of a young man caught up in an effort to be well accepted by their peers. He has tried and taste of drugs and is well-known in the criminal circles.</p>	<p>The students allocate their roles in that simulated trial. There is a defendant, lawyer, prosecutor, expert witnesses, jurors.</p>
MAIN DISCUSSION	<p>Within that lesson conducted by the method of Forum Theater is told a story of a young man who goes to study in new school. He is a real example because he is kind-hearted and has a desire to help elderly people. But in that new school he becomes an outsider because none of his schoolmates could accept his behavior. In that new school Kalin Georgiev falls under the blows of verbal aggression, ridicule and bullying by his classmates. Highly upset he shares his problems with nobody and to comfort the pain and mockery he falls into the world of drugs. Day after day he is fascinated by their use and under the influence of his neighbor called Christian who is a dealer and supplies him with marijuana, he becomes an addict. Things do not end here. Kalin decides that his new client is a very good party to be more involved in crime. He threatens him that</p>	<p>During the trial the students are the main characters and have the opportunity to feel the real atmosphere. Participation in these roles is taken with great interest and desire from them.</p> <p>In the role of the Joker is the judge Mrs. Rosica Tontcheva</p> <p>We have two countries in a process:</p> <p>The defendant and the lawyer of one hand - praying for justice and justification of the act.</p> <p>Experts and a prosecutor from another country - proving the facts and circumstances regarding the guilt of the accused.</p>

LESSON PLAN	ACTIVITIES – TEACHER	ACTIVITIES – STUDENTS
	<p>if he doesn't agree to rent an apartment he will tell everything to Kalin's parents. Frightened by this, unsuspecting Kalin decides that there is nothing wrong to rent an apartment. Not long after, the latter finds out that the rented flat is being used for growing marijuana. Kalin decides not to live in fear and asks Christian to get rid of drugs otherwise he will tell everything to the police. This leads to a scandal where Christian threatens Kalin.</p>	
<p>CONCLUSION</p>	<p>In a moment of panic, Kalin grabs a knife and stabs Christian close to the heart. The stabbing results in Christian's death. Now the life of a 15-year-old is in the hands of the court. In conclusion, the judge imposes the following judgment: the court recognizes the accused Kalin Georgiev guilty of manslaughter and imposes imprisonment for a term of four years. For possession of drugs imposes a penalty of imprisonment for a term of three years. The penalty will take place at the strict regime penitentiary.</p>	<p>It was a story that could become part of the life of each of us. Students had the opportunity to see what happens to people who violated the law.</p>



SCHOOL: Vocational School of Forestry and Carpentry “Nikolay Haytov” – City of Varna, Bulgaria

CURRICULUM AREA / SUBJECT: Humanitarian field - Literature

SYLLABUS THEME(S): Lesson-discussion on Shakespeare’s “Hamlet” – ‘To be or not to be?’

FORUM THEATRE ELEMENTS / ACTIVITIES USED

- Forum on socially significant problem
- Role play (a joker, two teams with opposite theses, a conciliator)
- Teamwork

ANTICIPATED RESULTS:

- Improving communication skills of students to express thesis and its argument
- keeping the discussion
- observing the rules of debate
- improving vocabulary and expressions set of students.

OBJECTIVES:

1. educational - to apply knowledge from the Literature classes in a discussion lesson
2. forming - shaping the outlook on life and morality problem, creating an unsympathetic attitude to important universal problem
3. creative – creative approach and ideas in developing the screenplay, preparing stage-requisite, role participation

TEACHING METHODS:

- Discussion
- Teamwork
- Role plays

SOURCES:

- A textbook in Literature
- Literature Analyses
- The tragedy “Hamlet” by William Shakespeare
- The Internet

LESSON PLAN	ACTIVITIES – TEACHER	ACTIVITIES – STUDENTS
<ul style="list-style-type: none"> • Select a topic and its relationship with the study of literature • Idea and lesson preparation - scenario • Allocation of roles and tasking • 4.Development of stage-requisite. 	<ul style="list-style-type: none"> • Elaboration of a lesson plan • Allocation of roles and tasks • Consultation with Eng. M. Borisova – a teacher in interior design • Check-up the formulated theses and arguments from students • Conducting rehearsals 	<ul style="list-style-type: none"> • Search and systematization of information on the topic • Create a statement - a thesis and arguments on the subject • Elaboration of stage-requisite – masks, board, etc. • Participation in rehearsals
INTRODUCTION	<ul style="list-style-type: none"> • Keeping discussion • Placing the topic • Separation of groups • 4. Analysis of the lesson 	<ul style="list-style-type: none"> • Preliminary preparation. • Participation in discussions – thesis, arguments. • 3. Reciting Hamlet's monologue.
MAIN DISCUSSION	<p><i>Discussion by the rules that students are taught - predefined topic and preparation, expression of thesis and arguments, accurate and clear expression, tolerance for the opinions of others.</i></p>	<p>Students coped with small worries and difficulties, but built up experience.</p>
CONCLUSION	<p>Generally, more time is needed to prepare the lesson with elements of forum-theater.</p>	<p>Students build richer common culture by searching for related information. Build quality is as self-valuation and self-criticism.</p>



SCHOOL: Istituto di Istruzione Superiore “Via Emery 97” – Trade Technical Institution “Piero Calamandrei” – Rome, Italy

CURRICULUM AREA / SUBJECT: FRENCH

SYLLABUS THEME(S): EXPRESSING FEELINGS IN A CLASS DISPUTE

YOU TUBE LINK: <https://youtu.be/M52ngJDxI7Q>

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- A conflict between students belonging to the same class
- Discussion with the class to find the best solution to avoid the conflict
- Re-playing the scene towards a happy ending

ANTICIPATED RESULTS:

The students will learn how to:

- express their feelings in a foreign language
- apply fair play inside a group of schoolmates
- involve their comrades in problem solving

OBJECTIVES:

1. develop the students’ ability to use French to express their own feelings
2. develop the students’ skill to argue their decisions
3. develop the students’ skill to anticipate the consequences of responsible behavior in relation among peers
4. develop the students’ ethical behavior

TEACHING METHODS:

- guided discussion about what ethical behavior means inside a class
- presentation of different ethical and non-ethical situations
- group work to create a scenario with a non-ethical behavior among schoolmates
- analysis of the situation with the class in order to find a suitable solution

SOURCES:

- electronic board to support the students while studying the scenario in the foreign language
- a worksheet indicating the specific vocabulary to express feelings in French language

LESSON PLAN	ACTIVITIES - TEACHER	ACTIVITIES - STUDENTS
<p>INTRODUCTION</p> <p>Expressing feelings</p>	<p>The teacher proposes the idioms, the communicative functions and the vocabulary needed to express feelings.</p> <p>The teacher encourages students to think of a scenario concerning negative feelings.</p>	<p>The students create mini-dialogues to practice their French about this topic.</p> <p>The students gather ideas and create the scenario following the suggestions of the teacher.</p>
<p>MAIN DISCUSSION</p> <p>Forum theatre method</p>	<p>The teacher explains the forum theatre method and invites the students to create the scenario they will play.</p> <p>The teacher coordinates a group discussion about the topic and invites students to take part in a forum in order to find a better solution to the fight.</p>	<p>The students work hard to write their scenario based on their own experiences and realistic situations and then they play it.</p> <p>Students take part in a forum where they discuss the topic underlining non-ethical behaviours and proposing an ethical solution.</p>
<p>CONCLUSION</p> <p>Towards an ethical solution</p>	<p>The teacher illustrates the ethical aspects of a class relationship and invites all students to find a good example of correct behaviour from what they have just learnt from their play and forum.</p>	<p>Students give a response to their teacher "provocation".</p> <p>Their final goal is the achievement of a moral lesson about good behaviour inside a class and their ability to express feelings in a foreign language.</p>



SCHOOL: Istituto di Istruzione Superiore “Via Emery 97” – Trade Technical Institution “Piero Calamandrei” – Rome, Italy

CURRICULUM AREA / SUBJECT: History

SYLLABUS THEME(S): Augustus and the beginning of the Empire

YOU TUBE LINK: <https://youtu.be/makP8fwjF34>

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- Republic against Empire in ancient Rome: play about how Augustus conquered the absolute power
- Discussion with the class to understand how Augustus got the social approval
- Re-playing some scenes to focus on the different social parts' points of view
- Discussion with the class to identify the risks of a dictatorship

ANTICIPATED RESULTS:

The students will learn how to:

- identify the different steps of Augustus's conquest of the power
- understand the purposes /advantages of the different social parts toward the power
- identify the consequences of disadvantages of an absolute power
- understand the importance of the power division in a democracy
- focus on the risks of giving up own prerogatives and expressing own opinions

OBJECTIVES:

1. develop the students' ability to identify and put in chronological order historical events
2. develop the students' skill to glean precious knowledge from their encyclopaedia to understand new knowledge
3. develop the students' skill to understand purposes and consequences of social actions
4. develop the students' skill to justify their opinions using arguments
5. develop the students' perception and understanding of active citizenship
6. develop the students' linguistic competence

TEACHING METHODS:

- presentation /study of historical events
- FT statues activity to create the scenario
- FT guided discussions to analyse the performed scenes
- Group reflections

SOURCES:

- The ancient History textbook
- Video about Roman History

LESSON PLAN	ACTIVITIES - TEACHER	ACTIVITIES - STUDENTS
<p>INTRODUCTION</p> <p>Identifying the different steps of Augustus's conquest of the power</p>	<p>Introduces the subject, and plays the videos.</p> <p>Guides the group work to identify the main points of the subject.</p> <p>Explains the FT method and guides the FT games.</p> <p>Guides the FT statues activity to create the play.</p> <p>Monitors the activity.</p>	<p>Identify the main points of the subject.</p> <p>Identify characters and their characteristics.</p> <p>Build the scenario and perform it.</p>
<p>MAIN DISCUSSION</p> <p>Forum Theatre method: Identifying different purposes/points of view</p>	<p>As the joker, guides the discussion to reach the anticipated results.</p> <p>Invites the student spectators to play in the scene in order to express the thoughts of the different characters or to try different behaviours.</p>	<p>Perform their scenario.</p> <p>Take part in the forum.</p> <p>Make inferences and advance consequences.</p> <p>Use the appropriate subject language.</p>
<p>CONCLUSION</p> <p>Features of different government forms, risks of dictatorship</p>	<p>Guides students to summarise their considerations.</p> <p>Invites bridging their acquisitions to different historical periods.</p> <p>Asks for written notes.</p> <p>Asks for evaluation of the experience.</p>	<p>Summarize the considerations done.</p> <p>Bridge acquisitions to different historical periods.</p> <p>Write individual/group notes.</p> <p>Evaluate the experience.</p>



SCHOOL: Istituto di Istruzione Superiore “Via Emery 97” – Trade Technical Institution “Piero Calamandrei” – Rome, Italy

CURRICULUM AREA / SUBJECT: Law

SYLLABUS THEME(S): Law

YOU TUBE LINKS: https://youtu.be/jvTVx0_rJPs <https://youtu.be/bq4AM0cKftg>

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- A conflict among a landlord, new owner of a ground, and his neighbours who want to go on crossing the ground as they used to do with the previous owner
- Discussing with the class to understand how the man and his wife could be allowed to do it
- Re-playing some scenes to focus on the different parts' points of view
- Discussing with the class to identify the correct Real Rights.

ANTICIPATED RESULTS:

The students will learn how to:

- identify the different steps of property and servitus praedialis
- understand the purposes /advantages of the different parts
- identify the different jurisdictional actions that can be done
- focus on the risks of the consequences or disadvantages of a self-made justice

OBJECTIVES:

1. develop the students' ability to identify the Civil Code articles about ownership and Real Rights
2. develop the students' skill to glean previous knowledges from the Civil Code to understand new knowledge
3. develop the students' skill to understand purposes and consequences of actions
4. develop the students' skill to justify their opinions using arguments
5. develop the students' perception and understanding of active citizenship
6. develop the students' linguistic competence.

TEACHING METHODS:

- presentation /study of Real rights
- FT statues activity to create the scenario
- FT guided discussions to analyse the performed scenes
- Group reflections

SOURCES:

- The Law manual and the Civil Code.

LESSON PLAN	ACTIVITIES - TEACHER	ACTIVITIES - STUDENTS
<p>INTRODUCTION</p> <p>Identifying the different concepts of ownership, possession and detention.</p> <p>Point out servitus praedialis and jurisdictional actions about it (<i>actio negatoria</i> and <i>rei vindicatio</i>)</p>	<p>Introduces the subject, and reads the articles of the Civil Code.</p> <p>Guides the group work to identify the main points of the subject.</p> <p>Explains the FT method and guides the FT games.</p> <p>Guides the FT statues activity to create the play.</p> <p>Monitors the activity.</p>	<p>Identify the main points of the subject.</p> <p>Identify characters and their characteristics.</p> <p>Build the scenario and perform it.</p>
<p>MAIN DISCUSSION</p> <p>Forum Theatre method: identifying different purposes/points of view</p>	<p>As the joker, guides the discussion to reach the anticipated results.</p> <p>Invites the student spectators to play in the scene in order to express the thoughts of the different characters or to try different behaviors.</p>	<p>Perform their scenario.</p> <p>Take part in the forum.</p> <p>Make inferences and advance consequences.</p> <p>Use the appropriate subject language.</p>
<p>CONCLUSION</p> <p>Features of different jurisdictional actions and relationship among owners and other real rights actors</p>	<p>Guides students to summarize their considerations.</p> <p>Asks for an evaluation of the experience.</p>	<p>Summarize the considerations done.</p> <p>Write individual/group notes.</p> <p>Evaluate the experience.</p>



SCHOOL: Istituto di Istruzione Superiore “Via Emery 97” – Trade Technical Institution “Piero Calamandrei” – Rome, Italy

CURRICULAR AREA / SUBJECT: Science and Technology

SYLLABUS THEME(S): Science

YOU TUBE LINK: <https://youtu.be/aKZ1vESBzy8>

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- Meeting between a farmer in trouble for a poor agricultural harvest and a businessman
- Proposal, by the businessman, to use Genetically Modified Organisms (GMO) technology to improve his income
- Discussion about positive and negative consequences deriving from the use of GMOs

ANTICIPATED RESULTS:

The students will learn how to:

- identify the risks related to emission in the environment of GMO

identify the risks for human beings related to GMO food

- find out the relation between GMO food and allergies outbreak

OBJECTIVES:

1. excite students curiosity towards the new technologies
2. bring students to ask questions about GMO presence in our life
3. succeed in figuring out both positive and negative effects of GMOs on human beings, health and environment

TEACHING METHODS:

- guided discussion about any contribution GMO can provide in solving big problems such as hunger all over the world
- detection and identification of any possible risk deriving from the use of GMO products
- Imagine Theatre activity to create the scenario
- FT guided discussion to analyse the performed scenes
- group reflections

SOURCES: Sciences manual, videos

LESSON PLAN	ACTIVITIES - TEACHER	ACTIVITIES - STUDENTS
<p>INTRODUCTION</p> <p>Building the plot</p>	<p>Introduces the FT methods/strategy. Leads the FT games. Introduces the topic/purpose of the activity. Supports a subgroup of students to imagine a possible and realistic plot of long term consequences coming from GMO food. Monitors the activity/ rehearsals.</p>	<p>For a subgroup of students: Brainstorming: to briefly discuss the use of GMO food. Imagine the economic aspects of GMO food and the long term impact on health of human beings.</p>
<p>MAIN DISCUSSION</p> <p>Forum Theatre method: The science behind the choices</p>	<p>Briefly presents the method to the students. As the joker guides the discussion to focus on the risks and effects in terms of scientific approach. Invites the students spectators to play in the scene in order to imagine a different sequence of events.</p>	<p>The subgroup performs his story The whole class is invited to take part in the forum making deductions and reflections. Explain facts using the appropriate scientific terms.</p>
<p>CONCLUSION</p>	<ul style="list-style-type: none"> - explains the meaning of GMO - briefs the main technologies used to create GMO - explains the organisms more modified according to GMO - outlines the risks/benefits deriving from GMOs 	<p>Students react to teacher's input and to the plot. They take notes, discuss and ask for clarifications if need. They give some feedback about the activity. They go on with further activities/exercises to test their problem-solving skills.</p>



SCHOOL: Istituto di Istruzione Superiore “Via Emery 97” – Trade Technical Institution “Piero Calamandrei” – Rome, Italy

CURRICULUM AREA / SUBJECT: Business Administration

SYLLABUS THEME(S): financial leasing

YOU TUBE LINK: <https://youtu.be/1k0qpBFTv00>

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- Forum Theatre play

ANTICIPATED RESULTS:

The students will learn how to:

- make a good investment for the company
- manage a conflict between a worker and his manager about an ethical issue
- discuss with the class to find the best solution
- Re-play the scene towards a happy ending

OBJECTIVES:

The students will:

1. know the risks of management operation
2. take responsibility for a choice
3. use scientific tools for their choices
4. involve employees in problem solving company
5. develop the skill to learn actively and argue their decisions
6. develop the skill to anticipate the consequences of responsible behaviour in relation to employees and partners
7. develop the ability to consider multiple solution
8. develop the ability to work in group

TEACHING METHODS:

- presentation
- brainstorming
- guided discussion
- team work
- analysis of the situation with the class and finding the best solution

SOURCES:

- legal source (civil right, tax law)
- cost analysis

LESSON PLAN	ACTIVITIES - TEACHER	ACTIVITIES - STUDENTS
<p>INTRODUCTION</p> <p>Learn about the different ways of acquiring capital goods</p>	<p>Introduces the subject and plays the videos.</p> <p>Gives instructions about worksheets.</p> <p>Monitors the activity.</p>	<p>Team work: to find the source and a solution to the situation presented on the worksheet.</p> <p>Leader of the group of students reports.</p>
<p>MAIN DISCUSSION</p> <p>Forum Theatre</p>	<p>Presents the forum theatre method.</p> <p>Creates the group to write the scenario.</p> <p>Involves the rest of the class.</p>	<p>The rest of the class is called by the teacher to indicate alternative solutions to the problem.</p>
<p>CONCLUSION</p> <p>How to choose wisely</p>	<p>Explains the positive impact of a business decision and which of the various solutions is the right one.</p>	<p>Compare different solution, considering the advantages and disadvantages of each solution to define the most appropriate choice for the company.</p>



SCHOOL: Istituto di Istruzione Superiore “Via Emery 97” – Trade Technical Institution “Piero Calamandrei” – Rome, Italy

CURRICULUM AREA / SUBJECT: Physics

YOU TUBE LINK: https://www.youtube.com/timedtext_video?v=hhtdAkH3r78

SYLLABUS THEME(S): Science and technology

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- A conflict between friends having drunk too much during a party ends up with a deadly car crash
- Discussing with the class the car accident dynamics in terms of behaviours and physics magnitudes, finding alternative behaviours/ choices
- Re-playing the scene towards a happy ending

ANTICIPATED RESULTS:

The students will learn how to:

- Identify risks related to driving after assuming alcohol
- Identify possible causes of binge drinking and alternative choices
- Analysing a car accident in terms of physicals laws and magnitudes
- Identify correct and safe driving behaviours in terms of physicals laws and magnitudes

OBJECTIVES:

1. Increase students' awareness in relation to drinking effects on driving
2. Increase students' ability to connect physics to everyday life
3. Lead the students to grasp the meaning of some physical laws (second principle of dynamics) and magnitudes (speed, time, space, acceleration, kinetic energy...)

TEACHING METHODS:

- guided discussion about how drinking affects driving, focusing on the unavoidable physics-related consequences
- individual answers for causes and solution to situation presented above,
- FT statues activity to create the scenario
- FT guided discussions to analyse the performed scenes
- Group reflections.

SOURCES:

- surveys and statistics about drinking related accidents among young people
- pots about safe driving
- physics handbook

LESSON PLAN	ACTIVITIES - TEACHER	ACTIVITIES - STUDENTS
<p>INTRODUCTION</p> <p>Building the plot</p>	<p>Introducing the FT methods / strategy.</p> <p>Leading the FT games.</p> <p>Introducing the topic/purpose of the activity.</p> <p>supporting a subgroup of students to imagine a possible and realistic plot about a drinking related car crash.</p> <p>Monitors the activity/rehearsals</p>	<p>For a subgroup of students:</p> <p>brainstorming: to briefly discuss personal experiences and opinions about drinking and driving.</p> <p>to imagine and write down a short plot on a sequence of events leading to a car accident due to driving while drunk.</p> <p>to play rehearsals</p>
<p>MAIN DISCUSSION</p> <p>Forum Theatre method:</p> <p>the physics behind our choices</p>	<p>Briefly presents the method to the students</p> <p>As the joker, guides the discussion to focus on dangerous behaviours and consequences in term of physics.</p> <p>Invites the student spectators to play in the scene in order to try different behaviours, modify physical magnitudes.</p>	<p>the subgroup performs their story.</p> <p>the whole class is invited to take part in the forum making inferences and advancing physics grounded consequences, learning to explain facts using the appropriate scientific terms.</p>
<p>CONCLUSION</p> <p>filling up formulas with meaning</p>	<p>Summarizes physics magnitudes and phenomena discussed during the forum translating them into meaningful and no more meaningless formulas.</p> <p>Helps students connecting physics to personal life experiences and to life saving choices.</p> <p>Asks for written notes.</p> <p>Asks for evaluation of the experience.</p> <p>asks for further analysis / submits problem solving – simulations exercises related to this topic.</p>	<p>Students react to teacher's input and to the plot.</p> <p>they take notes, discuss and ask for clarification if needed.</p> <p>they give some feedback about the activity.</p> <p>they go on with further activities/exercises to test their problem solving skills and practical understanding on this specific subject.</p>



SCHOOL: Zespół Szkół Ponadgimnazjalnych w Błaszach, Poland

CURRICULAR AREA / SUBJECT: Civic Studies

SYLLABUS THEME(S): Social exclusion

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- Role plays
- Discussion
- Brainstorming

ANTICIPATED RESULTS:

- Students understand the problem of social exclusion, its causes and consequences
- Students describe chosen problems of the social life in Poland
- Students show possible solutions

OBJECTIVES:

1. Enhancing social attitudes
2. Development of teamwork skills
3. Developing the ability to discuss and how to defend own views
4. Development of language competence

TEACHING METHODS / FORMS:

- Elements of lecture
- Steered discussion
- Brainstorming
- Role playing
- Working in groups

SOURCES:

- Janicki, Arkadiusz. Kięczkowska, Justyna. Menz, Mariusz.: W centrum uwagi, Wiedza o społeczeństwie, zakres rozszerzony.
- Część 1 [In the centre of attention, Civic Studies, Extended Level, Part 1]
- Słownik języka polskiego [The Dictionary of the Polish Language]

LESSON PLAN	TEACHER'S ACTIVITIES	STUDENTS' ACTIVITIES
INTRODUCTION Introduction to the topic of the lesson	The teacher presents the topic of the lesson and steers the discussion. The teacher monitors the students' activities.	Brainstorming: definition of the term of social exclusion. Searching for the causes of social exclusion.
MAIN DISCUSSION Role playing	The teacher gives hints about role playing and steers the discussion.	Preparation of scenes illustrating the indicated problem. Presentation of the first scene. Discussion about possible solutions to the problem. Preparation and presentation of the final version of the scene with a new solution.
CONCLUSION Summary	The teacher steers the discussion.	Analysis of different social attitudes and ways to solve the problem on the basis of presented scenes.



SCHOOL: Zespół Szkół Ponadgimnazjalnych w Błaszach, Poland

CURRICULAR AREA / SUBJECT: General Educational Class / Form Period

SYLLABUS THEME(S): Assertiveness

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- Role playing
- Discussion
- Brainstorming

ANTICIPATED RESULTS:

- Students understand the term of assertiveness
- Students distinguish between aggressive and submissive types of behaviour
- Students apply assertive skills

OBJECTIVES:

1. Formation of assertive attitude
2. Development of teamwork skills
3. Development of language competence

TEACHING METHODS / FORMS:

- Steered discussion
- Brainstorming
- Role playing
- Working in groups

SOURCES:

- Chamczyk, Robert.: Sięgaj po to, czego chcesz, nie raniąc innych – bądź asertywny! [Grab what you want without hurting anyone – be assertive!]

LESSON PLAN	TEACHER'S ACTIVITIES	STUDENTS' ACTIVITIES
<p>INTRODUCTION</p> <p>Introduction to the topic of the lesson</p>	<p>The teacher presents the topic of the lesson and divides students into groups. The teacher monitors the students' activities.</p>	<p>Preparation of the role playing activities in two groups:</p> <p>a) presenting the aggressive type of behaviour</p> <p>b) presenting the submissive type of behaviour</p>
<p>MAIN DISCUSSION</p> <p>Role playing and discussion</p>	<p>The teacher gives hints about role playing and steers the discussion.</p>	<p>Presentation of the scenes.</p> <p>Discussion on different attitudes (aggressive and submissive).</p> <p>Discussion about possible solutions to the problem.</p> <p>Preparation and presentation of the final versions of the scenes with new solutions.</p>
<p>CONCLUSION</p> <p>Summary of the lesson</p>	<p>The teacher steers the discussion.</p>	<p>Definition of assertiveness.</p> <p>Indication of the positive aspects of assertive behaviour.</p>



SCHOOL: Colegiul National "Garabet Ibraileanu" Iasi

CURRICULAR AREA / SUBJECT: Entrepreneurial Education

SYLLABUS THEME(S): Human sciences

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- A conflict between a worker and his manager about an ethical issue
- Discussing with the class to find the best solution
- Re-playing the scene towards a happy ending

ANTICIPATED RESULTS:

The students will learn how to:

- Identify risks arising from business behaviour
- Apply ethical principles in relations between employees and partners
- Involve employees in problem solving company
- Identify the consequences of business activity on the consumer and the environment

OBJECTIVES:

1. develop the students' ability to use the techniques of negotiation with business partners
2. develop the students' skill to active lean and argue their decisions
3. develop the students' skill to anticipate the consequences of responsible behaviour in relation to employees and partners
4. develop the students' ethical behaviour.

TEACHING METHODS:

- guided discussion about what ethic behaviour means in business,
- presentation about different ethical and non-ethical situations
- individual answers for causes and solution to situation presented above,
- group work to create a scenario with a non-ethical behaviour at work
- analysis of the situation with the class and finding the best solution

SOURCES:

- presentation of some video clips about ethical and non-ethical behaviour at work;
- worksheets with different non-ethical issues (students has to find the cause and solutions);
- the Entrepreneurial Education Manual.

LESSON PLAN	ACTIVITIES - TEACHER	ACTIVITIES - STUDENTS
INTRODUCTION Identifying ethical principles in business	Introduces the subject and play the videos Gives instructions about worksheets Guides the discussion to find causes and solution to non-ethical situation Monitors the activity.	Brainstorming: to gather ideas about ethical issues and principles. individual work: to find the source and a solution to the situation presented on the worksheet Students report.
MAIN DISCUSSION Forum Theatre method	Briefly presents the method to the students Create the group that write the scenario using different techniques Guides the discussion about ethics with the rest of the class	Forum theatre group write a short scenario and then play until the conflict rise and then stop The rest of the class start discussing about the problem guided by teacher and the best solution is voted Forum theatre group will replay involving other students from the class for a happy ending
CONCLUSION The main ethical issues	Presents the ethical aspects regarding consumers, workers, managers, suppliers, society, environmental Note the students and introducing the homework.	Students answer to teacher's questions. Auto-evaluate their implication in forum theatre play and presents the aspects they liked and learn through this method Underline the importance of an ethical behaviour.



SCHOOL: Colegiul National "Garabet Ibraileanu" Iasi

CURRICULUM AREA / SUBJECT: Civic Culture

SYLLABUS THEME(S): Human sciences

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- A conflict between school students, threats and physical violence
- Discussing with the class to find the best solution
- Re-playing the scene towards a happy ending

ANTICIPATED RESULTS:

The students will learn how to:

- identify risks arising from verbal and behavioural aggression
- apply moral principles in relations between school students
- involve school students in solving the problem
- identify the consequences of verbal and behavioural aggression at school

OBJECTIVES:

1. develop the students' skill to verbal communication
2. develop the students' skill to active assertive
3. develop the students' skill to anticipate the consequences of responsible behaviour in relation with colleagues from school
4. develop the students' moral behaviour

TEACHING METHODS:

- guided discussion about what moral behaviour means in school
- presentation about different moral and non-moral situations
- individual answers for causes and solution to situation presented above
- group work to create a scenario with an aggressive behaviour in school
- analysis of the situation with the class and finding the best solution

SOURCES:

- presentation of some video clips about aggressive behaviour in school
- the Civil Code and Penal Code

LESSON PLAN	ACTIVITIES - TEACHER	ACTIVITIES - STUDENTS
INTRODUCTION Identifying of desirable behaviours in school	Introduces the subject and plays the videos. Guides the discussion to find causes and solution to aggressive behaviour in school. Monitors the activity.	Brainstorming: find ideas about moral behaviour, freedom of speech. Individual work: to find the source and a solution to the situation presented on the videos. Students report.
MAIN DISCUSSION Forum Theatre method	Briefly presents the method to the students. Creates the group that writes the scenario using different techniques. Guides the discussion about ethics with the rest of the class.	Forum theatre group writes a short scenario and then play until the conflict occurs and then stop. The rest of the class starts discussing the problem guided by teacher and the best solution is voted. Forum theatre group will replay involving other students from the class for a happy ending.
CONCLUSION The main aggressive behaviour issues	The consequences of aggressive behaviour affect both the abuser and the victim as well as neutral persons. It is important to know the legal implications that answer for our behaviour. Notes the students.	Students answer teacher's questions. Self-evaluate their implication in forum theatre play and present the aspects they liked and learned through this method. Accentuate the importance of moral behaviour.



SCHOOL: Colegiul Național "Garabet Ibrăileanu" Iași

CURRICULUM AREA / SUBJECT: English Language

SYLLABUS THEME(S): Talking Points: You Are What You Eat

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- A conflict between a "junk food" addict and a supporter of healthy eating habits
- Discussing the conflicting situation with the whole class to find the best solution
- Re-playing the scene towards a happy ending

ANTICIPATED RESULTS:

The students will learn how to:

- Identify healthy food and lifestyle choices
- Solve problems and make decisions
- Cooperate with others, advocate and influence

OBJECTIVES:

1. develop students' ability to communicate their ideas regarding healthy eating behaviours through speaking and writing
2. develop students' ability to discriminate between healthy foods or "good choices" and "junk food"
3. develop students' awareness on the connection between what they eat and a healthy body
4. develop students' cooperation spirit

TEACHING METHODS:

- guided discussion about what healthy eating means
- presentation of healthy/unhealthy eating habits
- group work to create a script about conflicting attitudes regarding eating behaviours
- analysing the situation with the whole class and finding the best solution

SOURCES:

- presentation of some videos about the importance of making healthy food choices for a healthy body
- handouts with healthy/unhealthy eating habits (students have to decide whether the listed habits are good or bad),
- the students' textbook

LESSON PLAN	ACTIVITIES – TEACHER	ACTIVITIES – STUDENTS
<p>INTRODUCTION</p> <p>Identifying healthy/unhealthy eating habits</p>	<p>Introduces the subject and plays the videos.</p> <p>Gives instructions about the handouts.</p> <p>Guides the discussion to identify healthy types of food and “bad choices” regarding eating habits.</p> <p>Monitors the activity.</p>	<p>Brainstorming: to gather ideas about healthy/unhealthy eating behaviours.</p> <p>Individual work: to find whether the listed habits are good or bad.</p> <p>Students report.</p>
<p>MAIN DISCUSSION</p> <p>Forum Theatre method</p>	<p>Briefly presents the method to the students.</p> <p>Creates the group that will write the script using different techniques.</p> <p>Guides the discussion about healthy food and lifestyle choices with the rest of the class.</p>	<p>Forum theatre group write a short script and then play until the conflict occurs and then stop.</p> <p>The rest of the class starts discussing the conflicting situation guided by the teacher and the best solution is voted.</p> <p>Forum theatre group will replay involving other students from the class for a happy ending</p>
<p>CONCLUSION</p> <p>Defining healthy/unhealthy eating habits</p>	<p>Defines and rephrases terms from the lesson by asking students to respond to some questions about healthy/unhealthy eating habits.</p> <p>Presents the main groups of healthy foods with examples and their role in maintaining a good functioning of our body.</p> <p>Marks the students and assigns the homework.</p>	<p>Students answer teacher’s questions.</p> <p>Self-evaluate their implication in the forum theatre play and present the aspects they liked and learnt through this method.</p> <p>Underline the importance of healthy eating.</p> <p>Students will have to keep a schedule of their habits and write down 3 healthy things they did for one week. They will also have to write down 2 unhealthy habits they have and how they can turn them into healthy habits or stop doing them.</p>



SCHOOL: Colegiul National "Garabet Ibraileanu" Iasi

CURRICULUM AREA / SUBJECT: Science / Physics

SYLLABUS THEME(S): Ecology, Sustainability, Energetics

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- A conflict between a family and local authorities about issues related to auto-sustainability
- Discussing with the class to find the optimal solution
- Re-playing the scene towards a conveniently ending

ANTICIPATED RESULTS:

The students will learn how to:

- identify risks arising from antisocial or asocial behaviors
- apply rational/legal principles in relations between individuals and authorities
- involve family members in problem solving situations
- identify the consequences of household off-grid activity on the individuals and the environment

OBJECTIVES:

1. develop the student's ability to use the techniques of negotiation with family members and authorities
2. develop the student's skill to learn actively and argue their decisions
3. develop the student's skill to anticipate the consequences of responsible behavior in relation to family members and authorities
4. develop the student's social behavior

TEACHING METHODS:

- guided discussion about what energy independence means
- presentation of different green-house solutions
- individual answers for technical solutions to situation presented above
- group work to create a scenario with a conflicting situation within family and authorities
- analysis of the situation with the class and finding the best solution

SOURCES:

- presentation of some video clips about technical off-grid green-housing solutions
- worksheets with different legal and technical issues (students has to find the optimal legal and technical solutions)
- science textbooks

LESSON PLAN	ACTIVITIES - TEACHER	ACTIVITIES - STUDENTS
<p>INTRODUCTION</p> <p>Identifying basic concepts related to energy independent house holding</p>	<p>Introduces the subject and play the videos.</p> <p>Gives instructions about worksheets.</p> <p>Guides the discussion to find sustainable solution for an energy independent house.</p> <p>Monitors the activity.</p>	<p>Brainstorming: to gather ideas about technical, legal, environmental issues and principles of an off-grid house concept.</p> <p>individual work: to find the solution to the situation presented on the worksheet.</p> <p>Students report.</p>
<p>MAIN DISCUSSION</p> <p>Forum Theatre method</p>	<p>Briefly presents the method to the students.</p> <p>Creates the group that writes the scenario using different techniques.</p> <p>Guides the discussion about legal and technical issues with the rest of the class.</p>	<p>Forum theatre group writes a short scenario and then play until the conflict occurs and then stop.</p> <p>The rest of the class starts discussing the problem guided by teacher and the best solution is voted.</p> <p>Forum theatre group will replay involving other students from the class for a conveniently and convincing final decision.</p>
<p>CONCLUSION</p> <p>The main off-grid solutions</p>	<p>Presents the practical aspects of an off-grid house holding, the main legal and technical solutions, the environmental impact.</p> <p>Notes the students and introduces the homework.</p>	<p>Students answer teacher's questions.</p> <p>Self-evaluate their implication in forum theatre play and present the aspects they consider useful in this method.</p> <p>Underline the importance of clean environment, and the energy independence.</p>



SCHOOL: Gimnazija Ptuj

CURRICULUM AREA / SUBJECT: Philosophy

SYLLABUS THEME(S): Introduction to philosophy,
Nietzche: Thus spoke Zarathustra: On the three metamorphoses

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- transformation of the text (prior to the lesson described, the students have read and analysed the text)
- forum theatre play
- the role of the joker

ANTICIPATED RESULTS:

- the students develop thorough understanding of the text
- the students develop the understanding of the text within the current social context
- the students develop a personal attitude to the text

OBJECTIVES:

1. develop thorough understanding of the text and empathy
2. develop co-operation
3. develop active involvement in the transformed text

TEACHING METHODS:

- text analysis
- guided discussion
- performance – forum theatre play

SOURCES:

- Nietzche: Thus spoke Zarathustra: On the three metamorphoses
- Negrea, Ilas, Iavorenciuc: theoretical approach to forum theatre

LESSON PLAN	ACTIVITIES - TEACHER	ACTIVITIES - STUDENTS
<p>INTRODUCTION</p> <p>Introductory presentation of the building of scenario</p> <p>Distribution of roles in a play</p>	<p>Introduces the elements of Forum theatre.</p> <p>Introduces the role of the joker, prompts with questions.</p>	<p>Reread the text On the three metamorphoses in order to rearrange its elements according to the principles of forum theatre.</p>
<p>MAIN DISCUSSION</p> <p>Producing the play</p>	<p>Gives instructions.</p> <p>Monitors the activity.</p>	<p>Act-out the scenario.</p>
<p>CONCLUSION</p> <p>Determination of the newly discovered aspects of the text.</p>	<p>Provides questions for discussion, guides the evaluation of the activity.</p>	<p>Evaluate the development in their understanding and appreciation of the text.</p>



SCHOOL: Gimnazija Ptuj

CURRICULUM AREA / SUBJECT: Sociology

SYLLABUS THEME(S): CULTURE

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- the survey Interests and Values of Adolescents – the questionnaire
- A. Tabara, O. Vulpe: The briefing of the study

ANTICIPATED RESULTS:

- the students develop the sensibility to the questions regarding their interests and values
- the students observe and identify the similarities and the differences among their peers from foreign (project partner) countries – cultures
- the students become aware of the cultural diversity and the importance of cultural interaction

OBJECTIVES:

1. develop the students' ability to identify the areas of their interests
2. develop the students' skill to justify their decisions using arguments
3. develop the students' perception and understanding of active citizenship
4. develop the students' linguistic competence

TEACHING METHODS:

- guided discussion
- presentation
- pair work
- individual work

SOURCES:

- the questionnaire
- The briefing of the study
- Počkar, Miriam: Sociology
- Počkar, Miriam , and Barle Lakota , Andreja: Introduction to sociology – the coursebook

LESSON PLAN	ACTIVITIES - TEACHER	ACTIVITIES - STUDENTS
<p>INTRODUCTION</p> <p>Identifying the interests and values of adolescents</p>	<p>Introduces the subject.</p> <p>Gives instructions.</p> <p>Guides the discussion.</p> <p>Monitors the activity.</p>	<p>Brainstorming: to gather ideas about the subject.</p> <p>Pair work: to create three questions to be included in a questionnaire about interests and values of the adolescents.</p> <p>Pairs report.</p>
<p>MAIN DISCUSSION</p> <p>Forum Theatre questionnaire</p>	<p>Presents the questionnaire used in the project.</p> <p>Guides the discussion about the results of the class survey.</p>	<p>Compare their proposed questions with the ones from the questionnaire.</p> <p>Answer the questionnaire individually.</p>
<p>CONCLUSION</p> <p>The briefing of the study</p>	<p>Presents the briefing of the study from the project.</p> <p>Guides the discussion.</p>	<p>Compare the results of the class survey with the ones from the project to find similarities and/or differences between them.</p> <p>Define the areas of particular interest. Try to conclude the importance of identifying one's interests and values.</p>



SCHOOL: ANAMUR ANADOLU LİSESİ

CURRICULAR AREA / SUBJECT: ENGLISH

SYLLABUS THEME(S): USING PRESENT PASSIVE CONSTRUCTIONS

FORUM THEATRE ELEMENTS / ACTIVITIES USED:

- Creating kitchen scene for showing good and bad behaviours while teaching something to the kids,
- Discussing with the class to find the good and bad behaviors while telling something
- Re-playing the scene in right manner.

ANTICIPATED RESULTS:

The students will learn how:

- to state passive sentences while preparing something in a foreign language,
- to use kind expressions while speaking,
- to involve their comrades while presenting what they do.

OBJECTIVES:

1. to develop the students' ability to use English in polite way while communicating with younger or older people.
2. to develop the students' skill to argue their decisions,
3. to develop the students' skill to anticipate the consequences of responsible behaviour in relation among peers,
4. to develop self-confident in students' behaviours.

TEACHING METHODS:

- Communicative Approach, Task based learning
- presentation of polite and rude expressions,
- group work to create a scenario between a good mother or a father and her-his kid,
- group work to create a scenario between a bad mother or father and her-his kid,
- analysis of the situation with the class in order to find out a suitable dialogue.

SOURCES:

- smart board to support the students while studying the scenario in the foreign language,
- a worksheet indicating the specific vocabulary to express feelings in English language

LESSON PLAN	ACTIVITIES - TEACHER	ACTIVITIES - STUDENTS
<p>INTRODUCTION</p> <p>Expressing feelings</p>	<p>The teacher proposes the idioms, the communicative functions and the vocabulary needed while making a cooking activity.</p> <p>The teacher proposes students to think of a scenario as a mother or father concerning to make a cooking activity with his or her kids.</p>	<p>The students are divided into two groups. First group creates mini-dialogues using imperatives in a rude way between a mother and her kid. Second group creates mini-dialogues using passive statements in a polite way between a mother and her kid to practice their English about this topic.</p> <p>The students gather ideas and create the scenarios following the suggestions of the teacher.</p>
<p>MAIN DISCUSSION</p> <p>Forum theatre method</p>	<p>The teacher explains the forum theatre method and invites the students to create the scenario.</p> <p>The teacher coordinates a group of discussion in a forum in order to find the most suitable dialogue between a mother and her kid during a teaching activity.</p>	<p>The students act scenarios and their own experiences and realistic situations.</p> <p>Students take part in a forum where they discuss the most suitable communication way underlining good and bad expressions.</p>
<p>CONCLUSION</p> <p>Towards a solution</p>	<p>The teacher illustrates the good examples and invites all students to use kind expressions while speaking not only in a foreign language but also in their native language in their whole life from what they have just learnt from their play and forum.</p>	<p>Students give a response to the joker.</p> <p>Their final goal is to be able to use passive sentences while doing a recipe or similar activities in a foreign language.</p>



CHAPTER IV.

Non-formal methods of education and training –

Trends and opportunities

Method is a Greek term literally translated means way for studying, thinking and action. There is an outstanding variety of definitions of the training methods. Among them we will focus on the following:

The educational and training methods create the so called procedural side of the training technology, they give to the educational process life, they largely determine its appearance and together with its content form its core;

The educational and training methods are ways to work, thanks to which mastery of the knowledge, skills and habits is achieved;

The educational and training methods should be determined as ways of organizing knowledge of learners, ensuring mastery of knowledge, methods, knowledge and practical activities.

The methods of teaching in the school activities are many and varied. In recent years, are largely used the so-called interactive learning methods, which have long been known in education, but now advertised as a modern model for building educational dialogue.

The concept of interactivity appears first in social psychology and is regarded as composed of two words: "inter" (together, between) and "active" (action, initiative) and is associated with the interaction between two or more individuals and emerging in them as a result of this interaction changes in behavior and attitudes. In education interactivity is most often defined as any form of communication between students and trainers, just between learners, or between learners and learning resources. Its high efficiency in the utilization of the material and its socializing function determine its critical importance for modern pedagogy.

Interactive training is a special form of organization of cognitive activities, which is subject to certain aims. The educational process is organized in such a way that virtually all trainees appear to be caught up in it, ie they are able to understand, reflect and express what they know. Interactive training is implemented through a dialogue between learners and teachers, and just between learners.

Learning through interactive methods gives a number of positive outcomes including:

- involve and engage students and increase their activity;
- makes students feel aware of learning outcomes;
- Increases autonomy, allows students to make mistakes and find solutions. Develops their creative potential;
- Helps students to adjust the new information to that they already have;
- helps students learn more efficiently;
- Enhances insistence of students when learning, their enthusiasm, and confidence in teacher. All that helps them develop self-confidence;
- Increases the level of critical thinking;
- Development of skills for teamwork. Social competence;
- Forming stronger feelings towards classmates and teachers;
- Better understanding of others' opinions, diversity;
- Provides continuous feedback;
- Reduces fatigue of students;
- Increases their competencies, human values and enhances life skills.

The interactive educational process is characterized by a variety of methods. Generally, they are divided into three categories: situational, discussion, experimental and empirical.

Situational methods - the most promising innovation in didactics of this century. Some of the methods that apply to them are:

1. Analysis of the case (case study, case method) - is a research strategy that can be compared with experiment story, simulation and is not connected with any facts. The research method (case study) means a study of individual or more cases; it may include quantitative data, multiple sources of information and benefits from previous theoretical premises.

2. Case solving – the case (casus) represent a short text that describes a hypothetical situation, gives information, but not analyzed. On the basis of the situation, participants can recognize different options and make decisions according to their own values, personal opinions and feelings. The method can be applied both to small and to large groups. The aim of resolving the case may vary to provoke debate and exchange opinions in the group, to develop skills to solve different problems, to encourage learners to offer and learn how to make decisions.



3. Role-playing - Active learning method based on the study of the experiences of the participants, each of whom receives a scenario for a role. The main objective is to discuss and learn more from our experience and that of others. Through them reproduces typical or complex situations in which participants improve their communication competence. While playing, the participants acquire new experiences and new patterns of behavior. The game develops them, socializes them and has a therapeutical effect.

4. Lateral puzzles – a standard method of engaging and provoking activity in humans. These are puzzles that develop research skills and imagination. The team must find an answer to a strange situation. Mysteries are suitable for groups of 5 to 10 people. They can be played as a competition between two teams, provided that use the same questions and leading the same rules.

5. Psychodrama - Psychodrama is a method of group psychotherapy. It was created by renowned therapist Jacob L. Moreno in 1921. According to Moreno himself, "Psychodrama can be defined as a science that explores truth through dramatic methods. It deals with interpersonal relationships and personnel." Based on the free dramatic game among the participants, the psychodrama aims to actively develop their spontaneity and includes various stages and situations.

Discussion methods:

1. Talk – a basis method of acquiring knowledge. Talk is usually defined as a dialogical way to showcase educational content. This is one of the oldest methods implemented by well trained professionals - professionals with objective perception and understanding of new knowledge. It is also used with presentation of theoretical information and seeking new educational solutions.

2. Discussion - Discussion allows participants to exchange views and information, share ideas and facts to clarify their position and others on specific issues and to learn to respect the opinions, feelings and values of others. It is: thematic /discussion of the significant group theme/, biographical /share of own experience/, interactive /forms relationships /. Usually, the discussion has a theme and is headed by a trainer. Thus, the discussion is not just a conversation, but presents an organized interpersonal communication in which participants are encouraged in a special way, to carefully listen to each other and in the process of exchange of ideas, thoughts and experiences understand and accept different points of view about things and events.

3. Focus group - Modern, qualitative research method in the social sciences and an innovative approach to psycho diagnostics, to study the relationship and opinions on a particular area of interest in a particular social environment, as well as for the formation of active civil position on the discussed topics. The focus group is essentially the study of the views of the various stakeholders and their synthesis needs of the company, the brand product. The main purpose of the focus group is

to provoke posts in a particular area, to examine a problem in depth as they can not offer quantitative research methods or classical survey or interview.

4. Work in groups - the most characteristic features of the group are: relationship between its members, definition of the roles that individuals play, formation of leaders influencing the opinion of others, a common purpose. In order the group to function as a whole, it is required to comply with certain rules, the most important among which are:

- To allow students to make choices in the formation of groups;
- Regardless of performing the role in the group, all its members are equally responsible for the final result of the activity;
- personality of each participant is inviolable - nothing in the group should come at the expense feelings and experiences of a participant;
- Each participant can freely express their feelings and should make an effort to understand the feelings and problems of other participants;
- to focus on the strengths of the participants when forming and planning the activities of the groups;
- One of the criteria for assessing the activity of the group is the support and mutual aid among the participants.

5. Brainstorming - Brainstorming is a psychological practice of using collective creative potential for making optimal decisions. It stimulates brain activity in order to generate new ideas. Used for finding efficient solutions to difficult and important problems. In its implementation, there are two phases. During the first phase everybody involved in this procedure generates ideas. During the second phase the expressed ideas and solutions are discussed, and is selects the most efficient of them. The final decision is made by the contracting authorities, organizers and experts.

6. Discussion - This is a typical method of dialogue through which teacher and students exchange information, share their experiences, thoughts, feelings and ideas. Like the best examples of non-institutionalized learning, the dialogue in the classroom can provide students spontaneous cognitive discoveries, empathy and partnership. Well organized discussion allows (and even provides) questioning not only by the teacher. The proposed training models can find sample questions, whose purpose is the generation of other issues that students will want to ask their teacher, parent or fellows.

Experimental (empirical) methods

1. Work on a project - method of training in which students carry a big task, which includes a study on a specific topic, identifying problems and reporting results. The project as a method allows exercising a wide range of skills such as organizing,



planning, analysis, decision making, research and others. These skills could be observed in one exercise. This method is suitable for the exercise and consolidation of several types of skills knowledge on which was previously acquired. It is suitable if the participants have been exercising individually and now need to see what will be displayed in groups. The project group decides alone how to achieve their goals. This method is largely used in the management training and team building. In the narrow sense, project work is pedagogical category, which is characterized by terms as complex method, training, way of organizing learning, technology, etc., All these specify the content, purpose and peculiarities of its use in the educational process.

2. Multimedia presentations of lessons -They are a means to implement and illustrate the methods and technologies for training. Of particular importance is the utilization of information in the way of visual perception. Using this interactive technology enables the rethinking of teaching experience, contributes to detection of effective approaches to formation and development of students' interests, and promotes contemporary practice. Each participant in the educational process manifests its own opinion and input; demonstrates ability to analyze and compare in different institutions, articulates criteria, opinion and preference; shows creative approach when solving various methodological problems. The assessment is an important moment, because it develops skills for independent thinking and judgment.

In the implementation of the interactive methods in the educational work, teacher's leadership between interactions is particularly important. This requires very good preparation, so that in the course of the ongoing interactions he/she can improvise, to direct, to provide the necessary information, to advice, to resolve contradictions, to give an assessment.

Using interactive methods provides modeling life situations for joint solutions to problems. Interactive educational environment is a system uniting program and technical means. It includes organizational and methodological provision of the educational process. It is connected with ensuring adequate infrastructure and with a proper choice of the educational method. The interactive environment is a prerequisite for efficiency in organizing the training. It is necessary the teacher to create a training comfort for the students in order they to share their experiences and views. By creating specific situations, students are motivated to perform an exact activity, increases the activity of the person. The joint activities mean that in the process of training each has its own contribution - gets an exchange of ideas implemented in an atmosphere of friendliness.

The importance of interactive methods in modern education is undeniable. Through them, the role of the teacher is changing – he/she only regulates the training/edu-

educational process and deals with its organization, prepares preliminary tasks, formulates questions or topic to discuss, advises and if necessary, controls the timing and procedures for implementing the targeted plan. Nowadays it is not enough the trainer/teacher only to be competent in the field of their specialty but to discover the most effective ways and means of active participation of the learners in the learning process, i. E. To use innovative approaches means and in the process of education and training.

In conclusion can be formulated the following:

1. The implementation of interactive teaching methods in classes is an important prerequisite for modernization of the educational process in accordance with modern requirements. As a result of their implementation, the nature of education is changing - from a static and passive, in a dynamic and interactive;
2. The application of interactive teaching methods increases the quality of communication and culture between student. Communication during the learning process is highly productive;
3. The use of interactive methods when teaching provokes and increases interest towards the subject, increases the activity of the trainees;
4. In order to improve the educational process is appropriate to exploit all the possibilities of interactive training methods in lectures and seminars.
5. The use of interactive teaching methods is a prerequisite for modernization of preparation of future teachers, enhances the quality of education.
6. The team work is a modern pedagogical innovation that contributes to greater individual and group success. It is a prerequisite to learn to live together, developing an understanding of others.
7. Activities in the team changed the thinking of the individual. It becomes its value orientation, the interest in knowledge acquires a systematic nature, it stimulates intellectual development, strengthens motivation, it appears striving for higher achievements, increases credibility between the classmates that they understand and are willing to help strengthen the faith in their own forces.
8. The possibilities of interactivity make school more interesting, more attractive and useful.
9. Learning via forum theatre is on abstract way so the only way to be able to evaluate that passes through the inspiration of the students. For that reason, we can evaluate this just by trying to learn the ideas of the students. We can do that by the help of a questionnaire or asking direct questions.



We present in the end some thoughts students wrote about their experience in forum theatre:

“I felt a bit nervous when I learnt that we will have forum theatre course at the beginning of this term. I thought that I wouldn’t be able to act perfectly enough but these courses wasn ‘t scary as a I thought. It was very nice and enjoyable. I tried to memorise the scenarios and I liked some of them very much.” (Gulcan)

“So we were able to use our creation and to improve our way of imagination in a comfortable situation. It was made us feel comfortable because there was spontaneous conversations in the plays. That helped us to build up a nice scenario and to find different vision for new solutions.” (Deniz)

“Forum theatre course was very positive for me. As we are high school students, we learnt that we can use every kind of activities to reach the purpose of the lesson. Besides this we enlarged a new point of view to find solutions for problems which everybody can come across in their life.” (Ana)

“First of all, none of the teachers and none of the students who attended this activity were professionals. It was new to all of us. Nevertheless, it is a learning activity for all. At least we learned how to express ourselves in front of the others. We learned how to use mimics, how to use breath efficiently, how to express feelings while not talking, how to treat things on stage, how to write a script, how to prepare the costumes and many more.” (Sherife)

“Forum theatre activity helped me to get to know each other better, gave me the facility to speak to a friend whom I have never known before, arouse the ability to dream about something, the ability to be able to observe the environment we are in, the ability of creativity.” (Ekin)

“At first it was difficult for me to understand why we were taking some breathing exercises, why we were leaning on the floor, why we were running etc. I was thinking that these exercises were just for fun. No later than three or four rehearsals, I immediately understood that the activities are for building self- confidence, using the correct amount of breath at a time, for relaxation and seriousness towards the activity.” (Mario)

“We can admitt that at the beginning we were too shy to look each other in the eye while talking or we were unwilling to speak in English and act but later the activity helped us to build self -confidence and interpersonal communication.” (Deyvid)

“During the activity I wrote and act and the most important thing I found was to go beyond the borders of myself. As soon as I understand that a careful observation of the nature and a deep sense of perception is the basis of this kind of activity, it became easier for me to be motivated on the preparation and performance of the plays.” (Roxy)



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