

Introduction of Methodology

Purpose: To introduce the methodology of interactive theater

Length: 15 minutes

Number of Participants: N/A

Age Level: All levels

Materials/Props: Chairs (enough for all participants), two flip charts, markers

Approach:

- Facilitator introduces the methodology. This could incorporate a mini-lecture, an introductory discussion to solicit participants' perceptions of theater ("*What is theater?*" "*Who makes theater?*"), and/or show and tell with pictures or video of interactive theater performances, as the facilitator chooses.
- Main points to emphasize during the session:
 - The goal of interactive theater is to facilitate dialogue and allow participants to seek solutions to problems they face.
 - Brief historical overview of main techniques: Theater of the Oppressed (Image, Forum) and Playback.
 - Interactive theater techniques come from a wide range of sources, and have been used in diverse settings around the world.
 - The community is the center for the planning and implementation of change. For this reason, cultural modes of performance and communication are at the center of the theater techniques, used along with culturally adaptable tools for enriching dialogue.
- Remind the participants that their ideas and exercises are central! Invite them to suggest adaptations or additions to the manual, in context with the objectives of the project, and exercises to best benefit their communities and to enhance active dialogue, and community engagement.

Possible Reflection Questions:

- What are interactive techniques from your region?
- How could dance, puppetry, or music (as examples) be adapted for the same objective of building dialogue through the arts?

Stew Pot

Purpose: To reflect on key moments in the workshop.

Length: 15 minutes

Number of Participants: 3 or more

Age Level: All levels

Materials/Props: None

Approach:

- The participants sit in a circle.
- The facilitator explains that the center of the circle is a **stew pot** that will soon be filled with all of the ideas that emerge.
- The **stew pot** serves as a reflection of the workshop.
- Each participant gives a phrase or word that best describes his/her feeling at the end of the workshop, any particular new insights, or discoveries.
- After each person has added his/her phrase or word into the **stew pot**, everyone mimes a spoon taking a big dip into the **stew pot** and taking a sip.

Side Coaching: The facilitator can guide the discussion with either an open ended question, such as, 'Respond with a word or phrase that describes your feeling at this very moment.' Or more specific, such as, 'Add a word or phrase to the stew pot that relates to your favorite exercise from the day and how you might use it in the future.'

Possible Reflection Questions:

- What happened? (What did you see, feel, or hear during the exercise?)
- What did you notice about the feedback from the group?
- What were key moments from the day, what were moments that may have been more challenging?
- What other questions might you use at the beginning of **stew pot** to draw out key learning points from the group? Add your questions as necessary.

Puppet Master

Introduction of exercise: the exercise began with the group standing in a circle. In order to build connection, the participants were asked to look one another in the eye. Not just to make eye contact with everyone in the circle, but to 'witness' one another, actually taking in the other person. Also, to hold eye contact beyond the point of being uncomfortable, as a method of active listening and personal sharing. The participants were instructed not to talk, and to listen with their heart. Following the introductory eye contact exercise, the participants are instructed to go to someone that they have not worked with yet, or for whatever reason, feel a little bit uncomfortable with – someone they need to get to know better.

Side Coaching: Divide into separate groups if there is discomfort with mixed gender groups.

Purpose: To explore power dynamics, and the roles of leader and follower.

Length: 20 minutes

Number of Participants: 6 or more

Age Level: 12 and up

Materials/Props: None

Approach:

- The group is split into pairs.
- One is labeled as A, the other as B.
- Participant A will place their hand about six inches away from the face of Participant B.
- Participant B must follow the movement of the hand, as if there is a string attached between the palm of A's hand and B's nose.
- Participant A will lead participant B around the room, changing from high to low levels, moving backwards and forwards.
- After a span of time, the facilitator calls freeze. Then, the participants switch, and Participant B will lead Participant A.
- The facilitator can demonstrate how the exercise can be used as a possible lead-in for image theater. Using one of the pairs, the facilitator will call out freeze, then ask the other participants what the image of the pair reminds them of. Who are the characters? What is their relationship? What is the possible story illustrated by the frozen image?

Possible Reflection Questions:

- What happened?
- What did it feel like to be the leader? To be the follower?
- How did you use your 'power' as the leader? There is conflict in each of us, so we also must explore dynamics of resistance and control.
- What happened when you found an uncomfortable position?
- How did you and your partner negotiate positions or movement?
- How do you think this exercise could be used in a workshop?
- Are there any suggested adaptations?

Musical Dialogue

Purpose: To explore personal feedback/evaluation in pairs, and to define the most useful/challenging aspects of the workshop as a plenary.

Length: 20 minutes

Number of Participants: 6 or more

Age Level: All levels

Materials/Props: Music player, and music CDs or tapes.

Approach:

- The exercise begins with music playing in the background.
- Participants move through the space, and are given some cues such as move as fast as you can, as slow as you can, shake hands with anyone that you meet, make eye contact with everyone in the room.
- After a few introductory cues, the facilitator states that as soon as she or he turns off the music, they must join elbows with the nearest person to them.
- When the music has stopped and participants have created pairs, joined at the elbow, the facilitator gives them a guiding question to discuss such as: What was the most useful part of the workshop for you?
- The pairs take turns sharing their feedback.
- After a few minutes, the music begins again.
- Once the music stops, the participants are directed to join kneecaps with another person.
- The facilitator gives a guiding question such as: What was a happy moment for you in the past year? The pairs take turns sharing their feedback.
- After a few minutes, the music begins again. Once the music stops, the participants are asked to join back to back.
- The facilitator gives a guiding question such as: What was a sad moment for you in the past year? The pairs take turns sharing their feedback.
- After a few minutes, the music begins again. Once the music stops, the participants are asked to join foot to foot.
- The facilitator gives a guiding question such as: What was a sad moment for you in the past year? The pairs take turns sharing their feedback.
- After a few minutes, the group will be asked to sit in a large circle to share some of their responses to the three different questions as a plenary.

Side Coaching: The facilitator can adjust the exercise to whatever body parts are most appropriate to touch, or if culturally inappropriate, to find a partner when the music stops. Also, the questions can be adjusted to meet any evaluative need.

Possible Reflection Questions:

- What happened? (What did you see, feel, or hear during the exercise?)
- What were some of the key useful/challenging aspects of the workshop?
- How might you adapt this exercise? What further questions might you include in Musical Dialogue?

Three Image Story

Purpose: To introduce the use of personal stories that can be used in image and forum theater; to describe elements of **listening** and **telling** to improve the communication and theatrical representation of personal stories.

Length: 20 minutes

Number of Participants: 6 or more

Age Level: 12 and up

Materials/Props: None

Approach:

- The participants are divided into pairs.
- The facilitator explains that the purpose of the activity is to listen to your partner with total focus and with the whole body, to try to catch the three essences of the story, or messages behind what someone is saying.
- Both participants sit on the floor facing one another.
- The facilitator gives the instruction to share a significant moment from one's week.
- One person from each pair will tell his or her story as the **teller**. The other person will listen intently as the **listener**, but remains silent.
- After the first person tells his or her story, then the listener will stand up in front of the **teller** and create three still silent images based on perceptions from the story.
- The images can be realistic or abstract. After the **listener** plays back the three images, then he or she is to make eye contact with the **teller** to honor him/her for telling their story.
- The **listener** and **teller** swap role.
- Repeat instructions.

Side Coaching: After the pairs have exchanged their stories and images, you may want to have an image gallery. The first **listener** from each group may select one of the three images which best represent the heart of the story, and hold the image. The **tellers** from all of the pairs can walk around the space, looking at the different images from each group. Switch. Following the exercise, the facilitator may prompt the group to find similarities/differences. What were common themes from the week? What did you see? How have some people been feeling? Do you notice any commonalities or differences?

Possible Reflection Questions:

- What happened?
- How did you listen to the story?
- What images emerged from what impulses?

- Did you incorporate the images or emotions of the **teller**?
- Did you discover another layer to the story through your listening?
- As the **teller**, did you see another part of your story through its representation?
- How can you see this exercise adapted for curriculum enhancement?

Fluid Sculpture

Purpose: To engage with active listening and play back key elements of a story.

Length: 45 minutes

Number of Participants: 5 or more

Age Level: All Levels

Materials/Props: None

Approach:

- The participants stay in their previous working groups.
- The facilitator explains that fluid sculptures are one of the various forms from Playback Theater. Key to the methodology is listening to the story of the teller, noticing body language, intonation, and underlying feelings and messages.
- As an example, the facilitator will mediate between the **teller** and the other participants in the group as the performers, whom will ‘playback’ the story (in Playback, this role is referred to as **conductor**). The teller will share a short story (or moment or feeling) from his or her week – the story may be based on current political events, preparation for the workshop, or any other event during the week which had a strong feeling or moment.
- The performers line up, standing in neutral; bodies are standing up straight, hands to the side, and listening with one heart, mind, and soul.
- After the teller completes his or her story, the conductor will say ‘Let’s watch’, and the performers will one by one, create a kaleidoscope of images and sounds that mirror the feelings and thoughts of the teller. In this way, the physicality and timing of the exercise may be similar to the machine exercise, but using impulses from the story.
- Example: The facilitator will sit in a chair beside the **teller**. The actors will stand in a line facing the audience. The teller and facilitator are sitting in chairs at a dialogue to the right of the actors. The facilitator will say, ‘Tell me a moment or feeling from your week.’ The **teller** will share a moment or feeling, as the actors will be listening to the story, trying to uncover the ‘essence’ of the story. After the **teller** completes his or her story, the facilitator will say, ‘Let’s watch’. The actors will present their fluid sculptures. Following the initial example, the working groups will each dictate for one person to be the main facilitator between the **teller** and the actors as the **tellers** and performers rotate after each story.
- Following a few rounds, show one fluid sculpture from each group.

Side Coaching: The facilitator can side coach suggestions based on active listening, physicality, or use of symbol/imagery.

Possible Reflection Questions:

- What happened?
- What did you notice about the exercise?
- What are important elements of using other people's stories in performance?

Monologue Work

Purpose: To get participants to discuss causes for conflict through the use of role-play.

Length: 30 minutes

Number of Participants: 6 or more

Age Level: 12 and up

Materials/Props: Large notepaper, Markers, Sheet paper, Pens.

Approach:

- Pre-set several sheets of notepad on the wall.
- The facilitator should write Yes and No on two sheets of paper next to one another.
- Above each Yes and No sheet of paper, there will be a corresponding question related to topics under discussion such as:

Why do youth do things against the law (YES) or not do things against the law (NO)?

Why do youth get involved in local politics (YES) or not get involved in local politics (NO)?

Why do youth choose to join gangs (YES) or not to join gangs (NO)?

- Under each heading, participants are instructed to write a response or reason to select either Yes or No to each choice.
Example:
Youth choose to join gangs because it gives them protection. (YES).
Youth do not choose to join gangs because they have a sense of belonging and protection from their family and community. (NO).
- Make it clear that the reasons might be based on their understanding of why people might make such choices, not necessarily that they would act on any particular reason. Also, that they should select reasons different than the choices that they would make personally. In that way, thinking about their responses as role-playing.
- After participants add their responses to the various lists, they must select one issue and a corresponding response.

- Each participant will select different responses, so that each individual will have created a monologue based on a different character and perspective.
- Hand out a piece of paper and pen to each participant. Ask participants to write the selected issue and corresponding response on a piece of paper. and ask them to find a comfortable space in the room to work.
- Spend ten minutes crafting a monologue based on the character.
- Create a fictional moment or story when their choice was made for the reason selected. What is their background? How did they find themselves in their current situation? What is their point of view?
- After the participants create their monologue, they share their characters one at a time with the rest of the group.
- Once the monologue is completed, the other participants can ask them questions while they are in role.

Side Coaching: After the participants have created their characters, and before the participants present their monologues, the facilitator can lead a character development exercise. First, ask the participants to walk around the room as their character. Where is there tension in their body? Do they lead their body with their forehead, chest, or feet? What emotion is the character feeling right now? Why? Who is the person closest to them? Most distant? What do they desire in their life? What is their worst fear? Following the character development exercise, the facilitator could ask for participants to share the monologues.

Possible Reflection Questions:

- What happened? (What did you see, feel, or hear during the exercise?)
- What were some of the main issues under consideration? How did you feel selecting either Yes or No to the issues?
- What was it like to create a monologue based on an opposite viewpoint than your own?
- During the role-play, what questions were important to ask?
- What new awareness or knowledge emerged for you from this exercise?
- How might you adapt the exercise to include in the school curriculum?

Role on the Wall

Purpose: To illustrate an internal (felt) and external (inflicted) reaction to the workshop for participants to evaluate and to reflect on their experiences, and to classify some of the personal and/or shared experiences of participants.

Length: 30 minutes

Number of Participants: Any

Age Level: All levels

Materials/Props: Large sheets of white paper, markers, and tape.

Approach:

- Each participant is given a large sheet of paper and markers, and they are asked to draw a large outline of a body.
- The facilitator draws an example.
- The participants are asked to put any words, drawings, or symbols in the center of the body outline that reflects how they have felt or what they have learned from the workshop.
- On the outside of the body outline, any words, drawings, or symbols that reflects how they have been impacted externally by anything in the surrounding environment.

Side Coaching: The facilitator can alter the instructions. For example, to draw or write anything on the outside of the body outline, which reflects how they might use the information from the workshop in their local community and inside of the body outline how the workshop has changed the way they think or behave.

Possible Reflection Questions:

- What happened? (What did you see, feel, or hear during the exercise?)
- What did you discover about yourself and your experience by what you put inside the body outline versus what you put outside of the body outline?
- What did the feelings of group members have in common?
- What external forces did the group members have in common?
- What is different?
- What can we conclude from the results of this exercise?
- How might you adapt this exercise?

Obstacle Tree

Purpose: To reflect on key components of conflict, focusing on root causes of supporting obstacles, conditions for obstacles, and obstacles that can be seen or experienced in everyday life.

Length: 45 minutes

Number of Participants: 3 or more

Age Level: 12 and up

Materials/Props: Flip charts, markers, post-it cards: yellow, green, red

Approach:

- The participants sit in a semi- circle facing the flip charts.

- Explain that the Obstacle Tree exercise is to think about cause-effect relationships to conflict, in preparation for creating Forum Theater models based on issues of conflict in our regions.
- Show the drawing of the tree that has been pre-set on the flip chart in advance.
- Explain that the leaves on the tree represent: obstacles that you see or observe around you. The trunk of the tree represents: obstacles that support or create the visible obstacles. The roots of the tree represent: obstacles that are the root causes of the supporting obstacles.
- The facilitator provides an example: Conflict between Tajikistan and Kyrgyzstan which can be visible in terms of segregation between national identity groups (green cards – leaves) due to the problems based on ill-defined borders (yellow cards – trunk) can be attributed to poor government decision making and lack of communication with local border communities (red cards – roots).
- Place the participants in regional groups.
- Ask each group to sketch a tree, and to discuss key components of conflict in their regions, starting with the leaves and working down to the root obstacles.
- Visible obstacles should be put at the leaves of the trees (green card), the supporting obstacles at the trunk (yellow cards), and root causes at the roots of the tree (red cards)
- Each cause-effect relationship should be given a number from the leaves down to the roots, so that it the trajectory of any given conflict is clear.
- Each group presents their obstacle tree.

Side Coaching: The facilitator can guide the discussion based on conflict to various spheres of life including economic, social, political, and environmental.

Possible Reflection Questions:

- What happened? (What did you see, feel, or hear during the exercise?)
- What did you notice about the different levels of the leaves, trunk, or roots?
- Where there any areas of disagreement in your groups? How do we continue working together, making sure that there is enough space for multiple narratives?
- What were some of the root causes? What are some ideas in terms of resolving existing tensions by working with the root causes?

Sculptor / Clay

Purpose: To sculpt images.

Length: 15 minutes

Number of Participants: Four and up.

Age Level: All levels

Materials/Props: N/A

Approach:

- Participants work in pairs.
- One will be the sculptor and the other the clay.
- Facilitators provide an example. The clay is limp as a rag, and ready to be molded as clay into any object or image. The sculptor can use his/her hands to sculpt the body into the intended image.
- The sculptor can use hands to sculpt the image, or can also illustrate an example of how the clay should hold his/her body and what kind of expression the clay should have – thus providing an example for the clay to mimic.
- The facilitator will call out a word, which the sculptor will sculpt the clay into the image. Ex: Athlete, farm animal, etc.
- After a few minutes, the facilitator will tell the sculptors to finish their sculptures and the sculptures will stay frozen. The sculptors can quickly walk around the room to look at the different variations.
- Switch roles.

Side Coaching: As an adaptation, participants could sculpt the clay into whatever expressive pose they would like, creating a story based on what the sculpture represents. After the sculpture is complete, the sculptors tour the gallery and the various sculptors tell the stories behind each work of art. Switch roles.

Director Sculpt

Introduction of exercise: Participants will have already discussed conflict issues through the obstacle tree, thus the main focus of the exercise is to create frozen tableaux in response to the suggested issues.

Next, ask participants to think of issues concerning conflict in their own regions. The participants are prompted with the question: ‘What are the causes and consequences of conflict in your region?’

Some of the responses may include: poverty, misunderstandings, lack of resources, political identity groups, etc. Record main issues on the flip chart and the facilitator will privately select four main issues solicited from the participants for the Director Sculpt exercise.

Purpose:

- To demonstrate how images can be used to further dialogue and discussion amongst participants based on differing perspectives and viewpoints.

Length: 60 minutes

Number of Participants: 6 or more

Age Level: 12 and up

Materials/Props: None

Approach:

- Provide example of a conflict scenario. Ex: Rwanda.
- Illustrate a still image in response to the theme ‘reconciliation’.
- Place the participants into regional groups.
- Assign each member of the group a number. (Example: 1-4)
- The facilitator will call out a number and a theme. Example: number one, sculpt the image for justice.
- The sculptor will sculpt the rest of the participants in his/her group, then place him/herself into the image.
- The facilitator will then call out a different number from one to four, and a theme.
- The person in each group with that corresponding number will sculpt the other participants into an image that relates to the theme.
- After each group does their sculpt, take a moment to look at the other images. All of the images in the room create a ‘museum of images’ for further comments, reactions, and dialogue.
- Continue using a number with a theme until each person has had a turn.

Side Coaching: After each group has created their images, you can have the participants take turns observing the images created by the other groups. First, ask the participants what they observe in the image, prior to the performing group describing their action.

Possible Reflection Questions:

- What happened? (What did you see, feel, or hear during the exercise?)
- What do you see in the image?
- What are the causes of conflict illustrated in the image?
- Who are some of the characters? How do they relate to one another?
- If you were to develop a scene from this image, what do you think is happening? What happened prior to this image? What would happen following this image?
- If you could make a suggested intervention, change one of the figures in the image to illustrate going from the ‘real’ image of conflict to the ‘ideal’ image of peace.
- What was the suggested intervention? What would really need to happen on a familial, community, or government level for the intervention to succeed?

Commedia Dell Arte Characters

Purpose: To embody **Commedia Dell Arte** characters and reflect upon character similarities in community.

Length: 30 minutes

Number of Participants: 5 or more

Age Level: 8 and up

Materials/Props: None

Approach:

- The participants stand in a circle.
- The facilitator prompts the participants to walk in a circle clockwise. At various points, the facilitator will call out a different part of the body to 'lead' the movement. As an example, to lead the movement with the forehead, then the chest, the hips, the knees...and then back up to the hips, the chest and the forehead.
- Take a few moments in between each of the directions for the participants to walk with the particular physical area of focus.
- After the participants have done the physical warm-up in terms of leading the body with various areas in focus, the facilitator demonstrates Commedia Dell Arte characters.

Background of Commedia Dell Arte (from John Rudlin):

Arlecchino : servant to Pantalone, Capitano or Dottore

Brighella : is stealthy and often characterized as a thief

Pantolone : is old, wealthy, miserly, and thinks very highly of himself.

Dottore : a physically large character, the doctor is a bachelor or widowed

The Lovers : they are usually high status characters but their extreme love has made them oblivious of everything.

Capitano : a foreigner who pretends to high status but has none: his exposure as an imposter is central to the action. He exists to be exposed.

Sobrette : is a female servant, and usually solves the problems in the play

Zanni : is a male servant, and can only think of one thing – food!

Arlecchino

Character Walk: Balances on right foot, then balances on left foot; up and down as if about to be hit.

Arlecchino is the clown/slave who gave the world slapstick comedy. He is either completely stupid, or has the wit and cunning of a seven year old brat. He is a master of disguise, extremely agile and acrobatic. He always enjoys what he sees- for him everything is a game. He does not think of the future and quickly forgets what is out of sight. He acts first and then thinks, if he thinks at all. Flinching is a second nature for Arlecchino, he is always watching out for blows. He moves in a zigzag skip, almost like a dance.

Brighella

Character Walk: Moves stealthily, with sharp edges like a knife. Right arm is bent in front of

the face, as if holding a cape. Left foot is held at a sharp diagonal. As Brighella moves, on diagonals, either the right foot or the left foot is held at a sharp point while the front leg is bent. At any moment, Brighella may snatch something from a passerby, place behind the cape, and then innocently proclaim that he or she didn't see anything.

Brighella is the most disturbing character of the Commedia dell'Arte. Murder and theft are second nature to him, the dagger being a substitute for the slapstick. The audience accepts his evil and comic rascality because it is broad and aimed at his favorite enemy, the aristocracy. Brighella is a man of great charisma but no conscience. He is always on hand if there is intrigue afoot. He will attempt anything, no matter how unscrupulous, with ingenuity and wit. On the prowl, he has the grace of a tiger; when cornered, the cunning of a rat; and he possesses the skill and agility of a monkey.

Capitano (Captain)

Character Walk: Usually a soldier or military captain, the Capitano moves as if he or she is crushing mountains with each step. Chest is high, arms out to either side. Moves with right arm, right foot – left arm, left foot. When he or she moves, the foot is flexed and comes crashing down. The arms move with the movements of the foot, like swords to either side.

This bombastic fellow is extravagant in his outward appearance, only to hide his poverty and insecurities. He is full of fanciful boasts about the men that he has cut and carved, and the fair hearts he has slain. He is vain about his supposed good looks and is convinced he can conquer any lady he chooses; but his pathetic cowardice is without limits. Even the slightest glimpse of Arlecchino with his slapstick sends the Captain into a frenzy of fear. The Captain struts boldly, chest out and head high, eager to show off his long legs and handsome figure. But when frightened, a run on the spot with arms and legs flapping is a common sight.

Dottore (Doctor)

Character Walk: Head held high, body as straight and stiff as a pencil. Tiny steps, while pantomiming writing in a notepad various theories or formulas. Usually recites Latin or various kinds of gibberish to sound intelligent.

The Doctor has dedicated his life to learning everything, but he understands nothing. The Doctor takes himself very seriously, meddling in everyone's business, forever prescribing and explaining. He is constantly misquoting classic quotations, and is fluent in his native tongue, either an obscure foreign language, or gibberish. With his "gift of the gab", the Doctor can talk his way out of any situation; much like a politician. This superficial character sways as he walks with short steps, symbolically affecting a daintiness that is not his. He shares some qualities with his good friend, Pantalone: he is old, easily falls victim to the pranks of his servants and wages countless, unsuccessful amorous adventures with young ladies.

The Lovers

Character Walk: Walk is a waltz, down/up/up, down/up/up with the feet, usually whipping the air with ones hands as if creating whipped cream out of the clouds. Hands usually come from the heart and back again into a whipping motion.

Their sole purpose is to be in love. These youthful, sentimental, scheming and handsome couples are experts in the art of courtship and are prolific writers of sonnets. They love and despair.

Pantalone

Character Walk: Body is bent over the knees, chin held forward. Left hand covers waist, as if protecting a money belt. Right hand pantomimes holding a cane. Tiny steps forward, chin leading forward, occasionally holding up cane to threaten anyone who might take his or her money.

He is portrayed either as a bachelor, constantly making a fool of himself with young girls; or as a married man with a grown family, trying to marry his daughter to a man of wealth, yet without providing her with a dowry. Pantalone is cheap, ridiculous and gullible. So sensitive to the value of money, he is an abject slave to it. But no matter how careful he is with his purse, he can easily be duped, particularly by his servant who, more often than not, is Arlecchino. Despite his anger and frustrations, Pantalone is a peace loving man with a gentle heart who could never bring himself to kill anyone. Although Pantalone is arthritic and his body is stooped with age, he can still display baffling outbreaks of agility induced by his fury. A ridiculous back fall is his reaction to bad news. He takes his pratfalls with all the vigor of youth and then immediately returns to the posture of old age with asthmatic panting.

Zanni

Character Walk: Stomach is held forward, and right hand supports the back. The Zanni lumbers forward, stomach leading, taking short steps to keep up with the stomach.

Zanni is very easily recognizable. His physical appearance began with a broad hump on his shoulder and a potbelly. As his character evolved so did the hump, until he was doubly humped, with an extended belly to balance his carriage. Zanni is well known for his bizarrely paced, bent, rooster-like gait and hen-like voice.

Possible Reflection Questions:

- In terms of the characters that you've developed for your forum theater models, what characters from Commedia Dell Arte might you use for your forum theater?
- How do the characters move? What is their motivation as a character? What do they want?
- Are there characters you recognize from your community?

Side Coaching: Could ask the participants to suggest key characters from their community. How do they walk? Which part of the body leads the character? What do they want? What is their motivation? Ask participants to think of one character, and to exaggerate the walk as if the character was a cartoon character.

I Want

Purpose: To build trust.

Length: 10 minutes

Number of Participants: 2 or more

Age Level: 8 and up

Materials/Props: N/A

Approach:

- Participants lie on the ground in a circle with their heads pointing towards the middle of the circle.
- The facilitator (standing outside of the circle) calls out an incomplete sentence. Ex: 'I Want...' which will be filled in by each participant when it is his/her turn.
- The first designated participant will begin by saying ex: chocolate. Second person to his/her right may say...ex: world peace.
- Each person completes the sentence without repeating 'I Want', only the word or phrase until the sentence has traveled around the entire circle.
- After the last person completes the sentence, then the facilitator calls out a new unfinished sentence, ex: 'I'm afraid of...' and the group completes the sentence.
- Participants should be encouraged to finish the sentence as quickly as possible, without stopping to think – first thought in their head.

Story Circle

Purpose: To share personal stories related to a conflict, or a situation in which the teller tried to achieve peace but was blocked by obstacles.

Length: 60 minutes

Number of Participants: 4 or more

Age Level: 12 and up

Materials/Props: None.

Approach:

- In groups of five, share individual stories of oppression (facilitator could provide an example from his/her life).
- The stories should contain a protagonist and particular obstacles that he or she faced in trying to reach his or her goals.
- Each group will sit comfortably in a circle, integrating skills of active listening from earlier exercises including *Three Image Story* and *Fluid Sculptures*.

- The story circle will begin with the facilitator asking for each individual to share a situation or story in which he or she was trying to achieve a goal, and various obstacles that he or she faced in trying to reach his or her goals.
- Each individual is to share the story without interruptions or questions. If there are any interruptions, then a 'story stick' could be passed around, and only the person with the stick is able to speak.
- After all participants in each group have shared their stories, ask each individual to create a still image that represents their primary obstacle.
- Each participant will share their still image and give their image a title that expresses the central idea.
- Discuss the different themes and images. Participants are asked to decide on one story which they feel best represents a problem that they as a group would want to explore, and find solutions.

Possible Reflection Questions:

- Which story might best represent problems faced by your community?
- What are possible interventions which could be staged to the proposed problem?

Freeze!

Purpose: To provide training in improvisation.

Length: 30 minutes

Number of Participants: 5 or more

Age Level: 8 and up

Materials/Props: None

Approach:

- The facilitator asks two participants to improvise a scene that illustrates a place, characters, and an action.
- The participants act out the scene.
- The facilitator instructs the audience to call out **freeze** at any point in which they would like to take the physical position of one of the participants in the scene.
- After calling out **freeze**, the participants in the scene freeze and the person who calls out freeze intervenes, and takes the physical stance of one of the participants who played out the previous scene.
- The person who intervened must create a new scene, directly related to the physical position that he or she is in.
- Example: Two persons are washing dishes while talking about their relationship. An audience member calls out freeze. The persons in the scene freeze. The audience member

taps out one of the persons in the freeze, holding a position with their hands in the imagined soap bowl. The person that intervened begins a new scene, imagining that the soap bowl is a camera and begins the new scene by taking pictures of the other person, developing a scene that takes place at a model runway show, with their characters as a photographer and model, disputing legal issues concerning copyright laws.

Side Coaching: The participants in the scene should freeze immediately, when an audience member shouts out freeze. Pay attention to detail, taking the exact physical stance of the participant being tapped out. As a variation, the facilitator can call freeze and re- do or continue the scenes as a soap opera, a musical, a western, etc. or to call for an emotion from the other participants – anger, love, resentment, jealousy, happiness, misery etc. The performers then re- run the scene with that emotion.

Possible Reflection Questions:

- What happened?
- How could this exercise be used to develop scenes based on issues in your community?