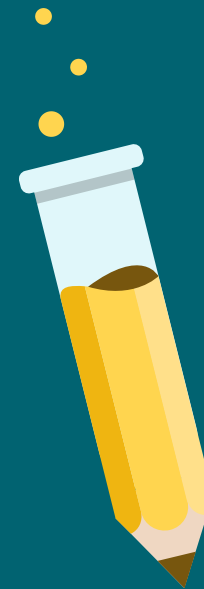


# RE EDUCATE ME!



2018-2-PL01-KA205-051355  
01.12.2018-30.11.2020

FUNDACJA ACTIVE KIDS (POLAND)  
TSAR SIMEON VELIKI SECONDARY SCHOOL (BULGARIA)  
THALIA TEATRO (SLOVAKIA)



FUNDACJA  
ACTIVE KIDS

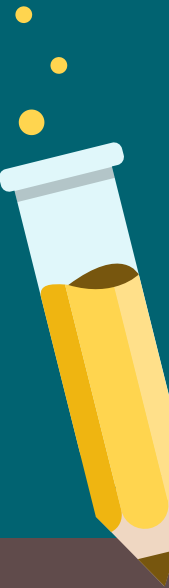
THE REEDUCATEME! PROJECT IS A COMMON INITIATIVE OF 3 PARTNERS:

-FUNDACJA ACTIVE KIDS (POLAND)

-THALIA TEATRO (SLOVAKIA)

-TSAR SIMEON VELIKI SECONDARY SCHOOL (BULGARIA).

IS A LONG TERM PROJECT FINANCED BY THE ERASMUS+ PROGRAMME (KA2 EXCHANGE OF GOOD PRACTICES).



# MAIN OBJECTIVES OF THE PROJECT

- Creating a portfolio with a record of social inclusion methods, with particular emphasis on the notions of: discrimination, stereotypes, intercultural learning and exclusion, based on a combination of theatrical, drama and IT tools
- Changing methods based on social inclusion through elements of formal education and its non- formal equivalent
- Raising awareness of educators, employees regarding the specificity and complexity of the facilitation process during intercultural meetings and trainings
- Strengthening the competences of employees and educators in the context of planning and implementation of effective educational activities at the international level
- Expression of various dimensions of culture and how they are connected with intercultural learning
- Testing and quality evaluation of developed tools on various excluded groups



## MAIN RESULT OF THE PROJECT

The main result of the project will be the expansion of the competences of three groups of employees / educators from Poland, Bulgaria and Slovakia regarding the creation of social inclusion activities / workshops on the basis of non-verbal communication (theater, drama), combined with the use of information technology, and the expansion of social competences through non-formal learning about issues of emigration, poverty and homelessness, and broadening the competences of international cooperation.

Ultimately, these competences will be strengthened by workshops on entrepreneurship and learning a foreign language.



## ABOUT THE PROJECT

In relation to the above, our long-term project will be based on the development / creation of awareness of the concept of culture and its dimensions in employees, educators, approaches used in the field of non-formal education, problem / conflict resolution in an intercultural context and the development of competences in the field of facilitating the learning process (facilitation) activities based on the methodology taken from non-formal education.

The training will provide a double educational dimension. Firstly, it will allow for a thorough understanding of the specificity and importance of culture, its directions, approach and the complexity of the intercultural environment (as well as the challenges it poses: misunderstandings, conflicts, "false debates", tensions). Secondly, providing participants with the tools to work with the above issue through a thorough understanding of the logic of non-formal education, the importance of group dynamics, a variety of leadership approaches, and exploring mediation attitudes in working in an intercultural environment.

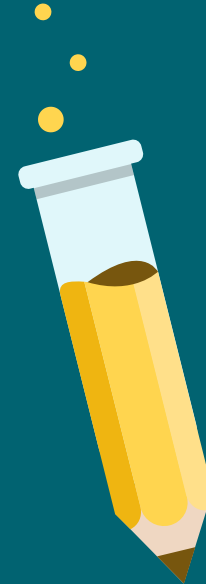


**"Creativity is a wild  
mind and a  
disciplined eye."**

**DOROTHY PARKER**




# PARTNERS



# FUNDACJA ACTIVE KIDS

The Active Kids Foundation, is very active in the field of social, cultural, ethnic and geographical inclusion. It was created on the initiative of youth workers, leaders, educators and local trainers to support excluded and less privileged for social, economic and geographic reasons from the areas of Wieliczka, Sygneczow, Grabówki, Niepołomice, Lanckorona, Siercza, Podstolice, Janowice, Rożnów and Lednica Górna. Organization works mainly with authoring methods based on the principles of non-formal education. Our foundation works with people from broken / incomplete families, migrants (with particular emphasis on the Czech, Slovak, Ukrainian and Russian minorities).

The organization works in the context of including discriminated people, migrants, ethnic and religious minorities. The Foundation is constantly looking for new methods and tools to improve the efficiency of its work. The main methods used by the Foundation are drama, theatre of the oppressed and improvisation. The organization has 23 members. 3 drama trainers, 5 social animators, 2 improv trainers, 3 IT specialist, 10 youth workers. Currently the organization coordinates KA2 about re-framing drama and theatre of the oppressed methods into IT channels-tutorial that could be used by other European organizations in frames of social, economic and ethnical inclusions. Coordinates project about social inclusion of Ukrainian and Russian minorities from Małopolska region, where creates a base of common understanding and inclusion tools for Polish and Eastern European societies. The organization is in charge of projects based on inclusion of youngsters with fewer opportunities through theater, aiming to raise their awareness of active citizenship, democracy, tolerance, inclusion mostly based on anti-discrimination and anti-radicalistic workshops.

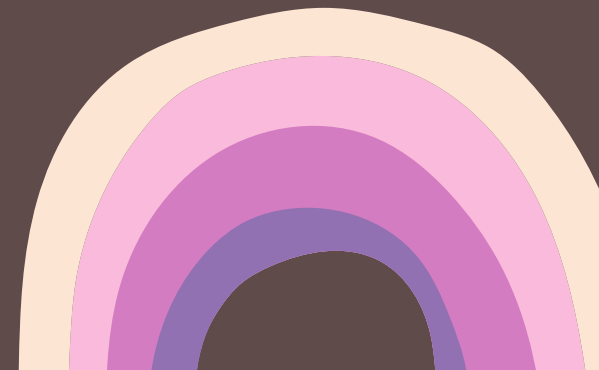




# THALIA THEATRO

"Thalio Teatro" from Slovakia is a small professional theatre that prepares performances particularly for children and families. Its repertoire includes drama, puppet shows, alternative cabaret and, last but not least, street theatre. Thalia Teatro also prepares and leads lots of drama and literacy projects for children, youths and pedagogues. Thalia Teatro was founded in 2012. It is predominantly a children's theatre, theatre for youth.

The theatre started in Zvolen, the town in central Slovakia. Permanent members and host artists prepared later some performances and then travelled with them. They visit events, schools and kindergartens in Slovakia. Theatre also participates in different festivals and programmes in Slovakia, but also cooperates with Slovak minority in abroad. Thalia Teatro performs also for foreign audience in international festivals and is partner some international theatrical project. One of them is International Visegrad project. Why the theatre is special? Ensemble performed abroad several times: Belgium, Croatia, Serbia, Czech Republic, Hungary, Poland. For Thalia Teatro is still amazing to come to different countries and to perform in front of new viewers



# TSAR SIMEON VELIKI

Tsar Simeon Veliki is a municipal school for general education and has students in pre-primary, primary and secondary levels. The school is situated in a very poor area on the banks of the Danube river with high levels of unemployment. It is the largest school in Vidin district with 1050 students aged 6 to 19 years. School staff is 78 people. From them 9 people work in management and administration, and 60 people are teaching staff.


The school is known for its pursuit of excellence in training, modernization of the school facilities and the implementation of ICT, PBL and European dimension in teaching. In primary level students study English. In secondary level there are classes with intensive learning in English, German, ICT, History and Biology with reception after 7th grade.

There are also extracurricular activities for all students such Ecology club, European club named Young Europeans for Peace, club Debates, Folk dances club and sport teams.

At school we have 4 computer labs, Language labs, school canteen, a room with fireplace to bake bread, Gym, Sport Hall and big school yard.

At SU Tsar Simeon Veliki; we have students whose native languages are not Bulgarian. We are working to develop program at school for the integration of students with special needs. In our school we have students from minorities and from migrant families from Syria, Croatia, Poland and Armenia.



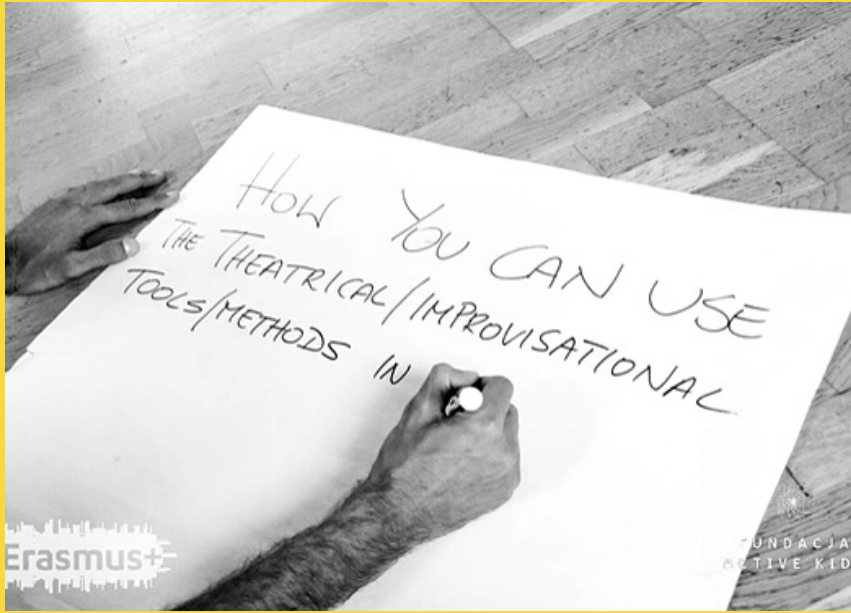


**"When life gets you  
down, improvise as if  
crawling was part of  
the choreography."**

**IVETA CHERNEVA**







The background is a solid teal color. In the top right and bottom left corners, there are decorative elements consisting of concentric, overlapping arcs in shades of pink, orange, yellow, and light blue, resembling stylized rainbows.

**"Improvisation is  
the power  
of spontaneous  
observation."**

**WYATT PRINGLE**

# IMPROVISATION

Improvisation is the activity of making or doing something not planned beforehand, using whatever can be found.

Improvisation in the performing arts is a very spontaneous performance without specific or scripted preparation.

The skills of improvisation can apply to many different faculties, across all artistic, scientific, physical, cognitive, academic, and non-academic disciplines\*

## ON THE SPOT VS. OFF THE CUFF

Improvisation can be thought of as an "on the spot" or "off the cuff" spontaneous moment of sudden inventiveness that can just come to mind, body and spirit as an inspiration.

Viola Spolin created theater games as a method of training improvisational acting.

Her son, Paul Sills popularized improvisational theater, or IMPROV, by using Spolin's techniques to train The Second City in Chicago, the first totally improvisational theater company in the US. However, for some particularly gifted performers, no preparation or training is needed. Improvisation in any life or art form, can occur more often if it is practiced as a way of encouraging creative behavior.\*

\*Spolin, Viola (1963). *Improvisation for the Theater*. Evanston, Illinois: Northwestern University Press. ISBN 0-8101-4008-X.




# SKILLS AND TECHNIQUES

The skills of improvisation can apply to many different abilities or forms of communication and expression across all artistic, scientific, physical, cognitive, academic, and non-academic disciplines. For example, improvisation can make a significant contribution in music, dance, cooking, presenting a speech, sales, personal or romantic relationships, sports, flower arranging, martial arts, psychotherapy, and much more.

Techniques of improvisation are widely used in training for performing arts or entertainment; for example, music, theatre and dance. To "extemporize" or "ad lib" is basically the same as improvising. Colloquial terms such as "let's play it by the ear", "take it as it comes", and "make it up as we go along" are all used to describe "improvisation".





The simple act of speaking requires a good deal of improvisation because the mind is addressing its own thought and creating its unrehearsed delivery in words, sounds and gestures, forming unpredictable statements that feed back into the thought process (the performer as listener), creating an enriched process that is not unlike instantaneous composition [with a given set or repertoire of elements]

Where the improvisation is intended to solve a problem on a temporary basis, the "proper" solution being unavailable at the time, it may be known as a "stop-gap". This applies to the field of engineering. Another improvisational, group problem-solving technique being used in organizations of all kinds is brainstorming, in which any and all ideas that a group member may have are permitted and encouraged to be expressed, regardless of actual practicality. As in all improvisation, the process of brainstorming opens up the minds of the people involved to new, unexpected and possibly useful ideas. The colloquial term for this is "thinking outside the box."

## IMPROV WRITING

Improvise writing is an exercise that imposes limitations on a writer such as a time limit, word limit, a specific topic, or rules on what can be written. This forces the writer to work within stream of consciousness and write without judgment of the work they produce. This technique is used for a variety of reasons, such as to bypass writer's block, improve creativity, strengthen one's writing instinct and enhance one's flexibility in writing. Some improvisational writing is collaborative, focusing on an almost dadaist form of collaborative fiction. This can take a variety of forms, from as basic as passing a notebook around a circle of writers with each writing a sentence, to coded environments that focus on collaborative novel-writing, like OtherSpace.\*

\*Harrigan, Pat (2002). First person: new media as story, performance, and game. MIT Press. p. 21. ISBN 978-0-262-23232-6

# IMPROV- MUSIC

Musical improvisation is usually defined as the spontaneous performance of music without previous preparation or any written notes. In other words, the art of improvisation can be understood as composing music "on the fly". There have been previous experiments by Charles Limb, using functional magnetic resonance imaging, that show the brain activity during musical improvisation.

Limb was able to show an increased activity in the medial prefrontal cortex, which is an area associated with an increase in self-expression. Further, there was decreased activity in the lateral prefrontal cortex, which is an area associated with self-monitoring. This change in activity is thought to reduce the inhibitions that normally prevent individuals from taking risks and improvising.

Improvisation can take place as a solo performance, or interdependently in ensemble with other players. When done well, it often elicits gratifying emotional responses from the audience. One notable improvisational pianist is Franz Liszt. The origins of Liszt's improvisation in an earlier tradition of playing variations on a theme were mastered and epitomized by Johann Sebastian Bach, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.\*

\*<https://musicterms.artopium.com/i/Improvisation.html>

\*[https://web.archive.org/web/20160625073946/http://www.peabody.jhu.edu/past\\_issues/fall08/the\\_science\\_of\\_improv.html](https://web.archive.org/web/20160625073946/http://www.peabody.jhu.edu/past_issues/fall08/the_science_of_improv.html)

# IMPROV- MUSIC

Notable improvisational musicians from the modern era include: Keith Jarrett, an improvisational jazz pianist and multi-instrumentalist who has performed many completely improvised concerts all over the world; W. A. Mathieu aka William Allaudin Mathieu, was the musical director for The Second City in Chicago, the first on-going improvisational theatre troupe in the United States, and later was musical director for another improv theatre, The Committee, an offshoot of The Second City in San Francisco; Derek Bailey, an improvisational guitarist; Stephen Nachmanovitch, an improvisational violinist; and Eugene Friesen, an improvisational cellist. Improvised freestyle rap is commonly practiced as a part of rappers' creative processes, as a "finished product" for release on recordings (when the improvisation is judged good enough), as a spiritual event, as a means of verbal combat in battle rap, and, simply, for fun.

It often incorporates insults similar to those in the African-American game The Dozens, and complex rhythmic and sometimes melodic forms comparable to those heard in jazz improvisation.

# IMPROVISATIONAL THEATRE

Improvistational theatre, often called improvisation or improv, is the form of theatre, often comedy, in which most or all of what is performed is unplanned or unscripted: created spontaneously by the performers. In its purest form, the dialogue, action, story, and characters are created collaboratively by the players as the improvisation unfolds in present time, without use of an already prepared, written script. Improvisational theatre exists in performance as a range of styles of improvisational comedy as well as some non-comedic theatrical performances.

It is sometimes used in film and television, both to develop characters and scripts and occasionally as part of the final product.

Improvisational techniques are often used extensively in drama programs to train actors for stage, film, and television and can be an important part of the rehearsal process. However, the skills and processes of improvisation are also used outside the context of performing arts.

This practice, known as applied improvisation, is used in classrooms as an educational tool and in businesses as a way to develop communication skills, creative problem solving, and supportive teamwork abilities that are used by improvisational, ensemble players.\*

\*Hainselin, Mathieu; Aubry, Alexandre; Bourdin, Béatrice (2018). "Improving Teenagers' Divergent Thinking With Improvisational Theater". *Frontiers in Psychology*. 9: 1759. doi:10.3389/fpsyg.2018.01759. ISSN 1664-1078. PMC 6167459. PMID 30319485

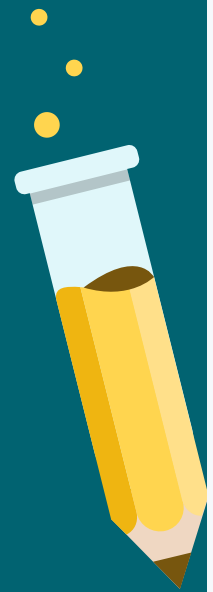


# IMPROVISATIONAL THEATRE

The earliest well-documented use of improvisational theatre in Western history is found in the Atellan Farce of 391 BC. From the 16th to the 18th centuries, commedia dell'arte performers improvised based on a broad outline in the streets of Italy. In the 1890s, theatrical theorists and directors such as the Russian Konstantin Stanislavski and the French Jacques Copeau, founders of two major streams of acting theory, both heavily utilized improvisation in acting training and rehearsal.\*

Modern theatrical improvisation games began as drama exercises for children, which were a staple of drama education in the early 20th century thanks in part to the progressive education movement initiated by John Dewey in 1916.\*

Some people credit American Dudley Riggs as the first vaudevillian to use audience suggestions to create improvised sketches on stage. Improvisation exercises were developed further by Viola Spolin in the 1940s, 50s, and 60s, and codified in her book *Improvisation For The Theater* the first book that gave specific techniques for learning to do and teach improvisational theater.\*



\*Twentieth Century Acting Training. ed. Alison Hodge. New York: Routledge, 2012.

\*TheatreSports History". [interactiveimprov.com](http://interactiveimprov.com).

\*Viola Spolin (1999). *Improvisation for the Theater* Third Edition. ISBN 978-0-8101-4008-0.

# THEATRE IN EDUCATION

Theatre in education (TIE) originated in Britain in 1965 and has continued to present day . Monica Prendergast and Juliana Saxton cited TIE as "one of the two historic roots of applied theatre practice". TIE typically includes a theatre company performing in an educational setting (i.e. a school) for youth, including interactive and performative moments.

The idea of a high-impact child-centred performance for a specifically targeted school audience became hugely popular. Due to small audiences students can be encouraged to participate through work in-role and through debate. Student experimentation can be supported with resource materials and training or support for the students by teachers\*

\*<https://www.bbc.co.uk/bitesize/guides/zsbjn39/revision/1>



# THEATRE PEDAGOGY

Theatre pedagogy is an independent discipline combining both theatre and pedagogy.

As a field that arose during the 20th century, theatre pedagogy has developed separately from drama education, the distinction being that the drama teacher typically teaches method, theory and/or practice of performance alone, while theatre pedagogy integrates both art and education to develop language and strengthen social awareness.

Theatre pedagogy is rooted in drama and stagecraft, yet works to educate people outside the realm of theatre itself.

# THEATRE PEDAGOGY

The primary purpose of theatre pedagogy is to bring about change in understanding the world around us.

In achieving this objective, several other skills are taught and learned. These include: Developing language, including non-verbal and non-written language. Honing drama skills and a theatrical vocabulary. Use of collective action to overcome problems in the community.

Theatre pedagogy enhances these forms of communication to facilitate human interaction, helping participants to learn about themselves, their peers, and their surrounding world.

Rooted both in traditional education and amateur theater, the field of theatre pedagogy has grown to span many sectors, including: Use of drama in the social sphere, such as work in prisons, with people in recovery, as violence prevention, etc.

# THEATRE PEDAGOGY

Theatrical collaboration between laypeople and actors. As education, both in ordinary schools and in the theatre.

In medical education improving communication between faculty and students and between physicians and patients.

In job training, integrating kinesthetic learning to teach public speaking, body language awareness, motivational training, etc.

Developing contact between theatre-makers and their audiences.

Specific theatrical techniques and dramatic forms, such as Forum Theatre and other methods from the Theatre of the Oppressed.\*

\*Ramaswamy, Radha. "UCMS". Medical students at University College of Medical Sciences, New Delhi, India. Center for Community Dialogue and Change.

# DIFFERENCE BETWEEN DRAMA IN EDUCATION AND THEATRE IN EDUCATION (TIE)

In the last twenty years many books have appeared describing drama and theatre activities with children. These various labels are indicative of the range of the work and of the possible confusions that can arise. Some of the main areas of work are\*:

**Drama in Education** In the school curriculum, this is both a method and a subject. As a curriculum subject it uses various dramatic elements, and acting out. In many high schools drama is now a separate department. In some Primary schools it is used as a method to teach a number of subjects.

**Theatre in Education** A professional team of trained and experienced actor/teachers, who prepare relevant material/project/experiment to be presented in schools often involving more than one visit. These programmes are usually devised and researched by the team/teachers and are for small groups of one or two classes of a specific age. The aim of the programmes is essentially educational, and uses theatre, drama in education and teaching techniques for educational purposes. This work provides an educational aid, resource and stimulus for both teachers and pupils, but to do so it may vary from place to place, total participation sessions to performance and discussion. Theatre in Education can be considered as a method of work used by some companies all the time, and by others only occasionally.

# THE MAIN ELEMENT OF TIE

These are the following characteristics of TIE:

- There is a clear aim and educational objective running throughout this process.
- The cast should be small so actors must be versatile and often take several roles.
- A low budget project has to be taken so that actors can play instruments too.
- The production must be portable and the design of the production will be simple and representational.
- The exploration of issues has to be from various viewpoints, so that we can see the effect of the action upon a range of people.
- There should be involvement by the audience.
- They are rarely wholly naturalistic because narration is often used.
- As actors have multiple roles, the costumes are representational and simple.
- For educating the audience facts and figures can be included.
- They may have a strong message or moral running throughout the production.\*

# HOW TIE CAN BE USED

TIE can create different kinds of productions:

Supported by resource materials, the production can be designed to stimulate reaction and participation from its small audience, through role play and debate.

By specifically targeting an area for a particular age group in a school's personal, social and health education curriculum.

For the young audience the production can be based on the traditional story, allowing a range of follow-up activities if desired.

Linking the story to the given activities for very young children can provide opportunities for involvement.

For the adult age group some additional 'dramatizing' activities may be added e.g. learning parenting skills or preparing for employment.

It should be organised meaningfully.\*

# BENEFITS OF TIE

-Self-Confidence: By performing in front audience the student get the confidence to trust on his own ideas and abilities. This will be applied to his life, career and school.

-Imagination: Thinking out of the box, and interpreting familiar material in new ways. Albert Einstein said, "Imagination is more important than knowledge."

-Empathy: Acting in a roles for different situations, time periods, and different cultures promotes compassion and it develops tolerance for others' feelings and viewpoints.

-Collaboration: It combines the new ideas and abilities of its participants. This cooperative learning includes discussing, sharing, negotiating, rehearsing, and performing.

-Concentration: Performing in a play develops a constant focus of mind, body, and voice, which also helps in life and in school subjects.

# BENEFITS OF TIE

- Communication Skills: In a play a student enhances verbal and nonverbal expression of ideas. It also improves voice projection, articulation of words, and fluency with language.
- Emotional Outlet: In the play the student is allowed to express a range of emotions. Sadness, aggression and tension are released in a safe, controlled environment, reducing antisocial behaviours.
- Relaxation: Theatre activities reduce stress by releasing mental, physical, and emotional tension.
- Physical Fitness: Movement in drama improves body balance, coordination, flexibility, and control.\*





It is crucial to emphasize the role of gesture in the dramatic expression because it allows every teenager to “feel” his own body as something important in the mechanism of relationships.

Today semiology and linguistics consider verbal and nonverbal communication as the most important human means of communication so it is important to understand how a teenager uses body language.

First of all we have to clarify if we can define a “language” the teenager’s storytelling. Actions are organized in precise movements: climb up and down, run, roll out different object, climb chairs or furniture. Dramatize a situation means play it with the body, so other people can understand the meaning. Gesticulation appears as an expressive function that develops during childhood.

There is not the embarrassment of verbal communication and everybody can have the chance to live situations in which feeling integrated and participant. They understand these situations and create a link between them and some elements of the speech. Even if they are not perceived in their linguistic sense they are detected as one of the elements of communication. It can be said that the step of gestural language experienced into the dramatic storytelling is a first attempt of communication and it is especially an active production, which liberate vital energies of the human being.\*

\*[http://www.edartes.it/doc/Gaetano\\_Oliva,\\_Education\\_to\\_Theatricality\\_inside\\_Secondary\\_School,\\_Art\\_and\\_Body.pdf](http://www.edartes.it/doc/Gaetano_Oliva,_Education_to_Theatricality_inside_Secondary_School,_Art_and_Body.pdf)

# THE LANGUAGE OF BODY



# THE ROLE OF THEATRE EDUCATOR

Modern life requires a rapid adaptability by man. The flexibility is not only required in the workplace, but it's part of everyday life in the studio, in sports, in family, approaching to new scientific and technological discoveries.\*

It is necessary then, in particular for professional educators, help the learners- that can be children, youth or adults- to build a good awareness of itself, a provision to interpersonal relationship. Education is the science of change since it is the finality of education. A change which is not only a modification of the conditions of subject's life, but first and foremost as a transformation of the perception of himself.

The task of the educator is to provide the resources and situations more suited to the change. Onorina Gardella says something more: "The educational work to change something is always relational. It always presupposes two or more subjects, two people in their entirety.

It need a comparison or a conflict with the other"\* . And Luigi Diotti says: "Education is not made just by aims, content, methods and means, because in practice it is the concretization of a relationship between two people and it is influenced by the structure of their life" \*

\*[http://www.edartes.it/doc/Gaetano\\_Oliva,\\_Education\\_to\\_Theatricality\\_inside\\_Secondary\\_School,\\_Art\\_and\\_Body.pdf](http://www.edartes.it/doc/Gaetano_Oliva,_Education_to_Theatricality_inside_Secondary_School,_Art_and_Body.pdf)

\*Gardella, 2007: p. 34

\*Dotti, 2006: p. 87.



# THE ROLE OF THEATRE EDUCATOR

The theatrical educator, through his function as director, is able to trigger a creative process. Theater becomes an instrument, a sort of physical and mental space in which you can share a fantasy. One of the tasks of the educator, in particular of the theatrical educator, is the contribution to a harmonious growth of the Ego.

Helping a person to become aware of his own body means help him to discover himself and to make better use of his personal resources.\*

The educator, in fact, offer resources that should be not just consumed, but reworked by the subjects in a new energy. He asks not only to do, but especially to think about what you are doing.

The conductor of the laboratory must activate efficient situations in the theater simulation from an educational point of view.

To make sure that the personal creative skills can be developed by education, he has to offer adequate tools and contents. Therefore it is essential to prepare an educational theatrical plan with specific and prefixed goals.\*

\*Triani, 2002: p. 29

\*[http://www.edartes.it/doc/Gaetano\\_Oliva,\\_Education\\_to\\_Theatricality\\_inside\\_Secondary\\_School,\\_Art\\_and\\_Body.pdf](http://www.edartes.it/doc/Gaetano_Oliva,_Education_to_Theatricality_inside_Secondary_School,_Art_and_Body.pdf)



Thanks to the laboratory model created and developed by Grotowski, a new form of theatre begins. Its aim is to educate the person.

It is a warm and friendly environment in which man is able to enhance his psycho-physical well-being through a process that leads him to experience both his own intimacy and external reality, without fear to be judged, because the starting point is the respect of the experimentation, of creativity and of personality of the other.

So, "theater does not promise to transform a man in a super-man, but it can be an excellent test, can give to everyone the measure of his personal nature. So we do not talk about an actor as an abstract entity, but of a 'person-actor' [...]"\*

Grotowski's Laboratory is based on the concept of person-actor, whose finality is precisely to value and respect personal qualities; the idea of object-actor is denied: the man is no more seen as an object of the market because which is considered only as an executor of an artistic product.\*

\*Oliva, G. (2005). Educazione alla teatralità e formazione. Dai fondamenti del movimento creativo alla form-a-zione. Milano: LED.

\*[http://www.edartes.it/doc/Gaetano\\_Oliva,\\_Education\\_to\\_Theatricality\\_inside\\_Secondary\\_School,\\_Art\\_and\\_Body.pdf](http://www.edartes.it/doc/Gaetano_Oliva,_Education_to_Theatricality_inside_Secondary_School,_Art_and_Body.pdf)

**THEATRICALITY: EXPRESSIVE ARTS AND PEDAGOGY**

In particular, theater has to communicate: with pedagogy, the educational science par excellence that investigates the person as an educable human being and that bases the educational action on relationship; with sociology as a science that studies man in relation to the society in which he is inserted, investigating its influences and characteristics; anthropology, because it is a science that studies the human being in his essence and from different points of view (social, cultural, religious, philosophical, artistic-expressive); philosophy as science that raises questions about man and reflects about sense of life; aesthetics, field of philosophy that explores the relationship between human being and beauty by an artistic, scientific, moral and spiritual point of view; psychology as a science that studies the behavior of man under the psychic/mental profile and, last but not least, all disciplines of expressive arts.

Thanks to this interconnected dialogue, every man is considered in his whole being.\*

\*[http://www.edartes.it/doc/Gaetano\\_Oliva,\\_Education\\_to\\_Theatricality\\_inside\\_Secondary\\_School,\\_Art\\_and\\_Body.pdf](http://www.edartes.it/doc/Gaetano_Oliva,_Education_to_Theatricality_inside_Secondary_School,_Art_and_Body.pdf)

**THEATRICALITY: EXPRESSIVE ARTS AND PEDAGOGY**

# THEATRE OF THE OPPRESSED

The Theatre of the Oppressed (TO) describes theatrical forms that the Brazilian theatre practitioner Augusto Boal first elaborated in the 1970s, initially in Brazil and later in Europe. Boal was influenced by the work of the educator and theorist Paulo Freire. Boal's techniques use theatre as means of promoting social and political change in alignment originally with radical-left politics and later with centre-left ideology. In the Theatre of the Oppressed, the audience becomes active, such that as "spect-actors" they explore, show, analyse and transform the reality in which they are living.\*

\*[https://en.wikipedia.org/wiki/Theatre\\_of\\_the\\_Oppressed](https://en.wikipedia.org/wiki/Theatre_of_the_Oppressed)



Although it was first officially adopted in the 1970s, Theatre of the Oppressed, a term coined by Augusto Boal, is a series of theatrical analyses and critiques was first developed in the 1950s. Boal was an avid supporter of using interactive techniques, especially in the context of theatre.

Many of his ideas are considered as "a new media perspective", despite the relatively early birth of these ideas. Since then, these ideas have been developed more, giving them meaning in a modern-day context.

The creation of the Theatre of the Oppressed is largely based on the idea of dialogue and interaction between audience and performer. Moreover, these ideas have served as a framework for the development and evolution of stronger ideas.\*

\*Wardrip-Fruin, Noah, and Nick Montfort. "From Theatre of the Oppressed". The NewMediaReader. Cambridge, Mass.: MIT, 2003. ISBN 0-262-23227-8, p. 339-52. Print.



# TERMINOLOGY

## Joker/Facilitator/Difficultator

Much of Augusto Boal's theatrical process requires a neutral party to be at the centre of proceedings. This individual is usually called the "facilitator". In Boal's literature this role is referred to as the "joker", in reference to the neutrality of the Joker card in a deck of playing cards. This person takes responsibility for the logistics of the process and ensures a fair proceeding, but must never comment upon or intervene in the content of the performance, as that is the province of the "spect-actors". Fairness in this context means making sure that the problem story, which by its nature involves a situation of oppression that must be overcome, is not solved—that is, that the participants (the "spect-actors") focus on solving the problem in as realistic and plausible a way as possible, even though it is being played out in a fictional theatrical piece. The result should be something like group "brainstorming" about social problems within the community.

## Spect-actor

This is a term created by Augusto Boal to describe those engaged in Forum theatre. It refers to the dual role of those involved in the process as both spectator and actor, as they both observe and create dramatic meaning and action in any performance. Equally, the term "spect-actor" can be attributed to the participants in invisible theatre (who are unaware that they are part of a theatrical production, but nevertheless contribute to the discussion) and image theatre (who, upon viewing the image created, may alter it to reflect their own ideas). Boal emphasizes the critical need to prevent the isolation of the audience. The term "spectator" brands the participants as less than human; hence, it's necessary to humanize them, to restore to them their capacity for action in all its fullness. They must also be a subject, an actor on equal plane with those accepted as actors, who in turn must also be spectators. This will eliminate any notions of the ruling class and the theatre solely portraying their ideals while the audience members are the passive victims of those images. This way the spectators no longer delegate power to the characters either to think or act in their place. They free themselves; they think and act for themselves. Boal supports the idea that theatre is not revolutionary in itself but is rehearsal of revolution. (Wardrip-Fruin, 352)\*

\*Wardrip-Fruin, Noah, and Nick Montfort. "From Theatre of the Oppressed". The NewMediaReader. Cambridge, Mass.: MIT, 2003. ISBN 0-262-23227-8, p. 339-52. Print.



**During the development of Theatre of the Oppressed, Boal worked with many populations and tried many techniques.**

**These techniques eventually coalesced into different theatrical styles, each using a different process to achieve a different result.**

**Boal often organized these theatrical systems as a tree, with images, sounds and words as the roots, games, Image Theatre and Forum Theatre ascending up the trunk, and then other techniques represented as limbs stemming from these.**

## **MAJOR BRANCHES**

# TERMINOLOGY

While practicing in South America earlier in his career, Boal would apply "simultaneous dramaturgy". In this process, the actors or audience members could stop a performance, often a short scene in which a character was being oppressed in some way (for example, a typically chauvinist man mistreating a woman or a factory owner mistreating an employee). In early forms of "simultaneous dramaturgy", the audience could propose any solution, by calling out suggestions to the actors who would improvise the changes on stage. This was an attempt to undo the traditional audience/actor partition and bring audience members into the performance, to have an input into the dramatic action they were watching.

Forum Theatre was essentially born from "simultaneous dramaturgy". The concept of the "spect-actor" became a dominant force within and shaped Boal's theatre work, gradually helping it shift into what he called Forum Theatre (due to the acting's taking on the character of a public discussion or series of proposals, only in dramatic format). The audience were now encouraged to not only imagine change but to actually practise that change, by coming on stage as "spect-actors" to replace the protagonist and act out an intervention to "break the oppression". Through this process, the participant is also able to realize and experience the challenges of achieving the improvements he/she suggested (Wardrip-Fruin, 344). The actors who welcome the spect-actor volunteering onto the stage play against the spect-actor's attempts to intervene and change the story, offering a strong resistance so that the difficulties in making any change are also acknowledged.\*

\*Augusto, Boal (1993). *Theater of the Oppressed* p. 132-133. New York: Theatre Communications Group. ISBN 0-930452-49-6.

\*Wardrip-Fruin, Noah, and Nick Montfort. "From Theatre of the Oppressed". *The NewMediaReader*. Cambridge, Mass.: MIT, 2003. ISBN 0-262-23227-8, p. 339-52. Print.

# TERMINOLOGY

Thus, Boal's current manifestation of Forum theatre is as follows: the actors (either professional actors or non professionals drawn from oppressed communities) perform a play with a scripted core, in which an oppression relevant to the audience is played out.

After reaching the scripted conclusion, in which the oppressed character(s) fail to overturn their oppression, the actors begin the production again, although often in a condensed form. At any point during this second performance, any spect-actor may call out "stop!" and take the place of the actor portraying the oppressed individual (this actor stays on stage but to the side, giving suggestions to the spect-actor who has replaced him/her). If and when the oppression has been overthrown by the spect-actors, the production changes again: the spect-actors now have the opportunity to replace the oppressors, and find new ways of challenging the oppressed character.

In this way a more realistic depiction of the oppression can be made by the audience, who are often victims of the oppression.

The whole process is designed to be dialectic, coming to a conclusion through the consideration of opposing arguments, rather than didactic, in which the moral argument is one-sided and pushed from the actors with no chance of reply or counter-argument.\*

\*Augusto, Boal (1993). *Theater of the Oppressed* p. 132-133. New York: Theatre Communications Group. ISBN 0-930452-49-6.

\*Wardrip-Fruin, Noah, and Nick Montfort. "From Theatre of the Oppressed". *The NewMediaReader*. Cambridge, Mass.: MIT, 2003. ISBN 0-262-23227-8, p. 339-52. Print.

# TERMINOLOGY

Boal clarifies that this practice is not intended to show the correct path, but rather to discover all possible paths which may be further examined.

The theatre itself is not revolutionary; but it offers a chance to rehearse for revolution.

The spectators learn much from the enactment even though the acting is fiction, because the fiction simulates real-life situations, problems, and solutions.

It stimulates the practice of resistance to oppression in reality, and offers a "safe space" for practicing making change.

When faced in reality with a similar situation they've rehearsed in theatre, participants who have experienced Forum Theatre ideally will desire to be proactive, and will have the courage to break oppressive situations in real life, since they feel much more prepared and confident in resolving the conflict.

Another way of thinking about it is that rehearsing the actions helps spect-actors to develop their own courage and makes them desire action for change in real life.

The practice of this form creates an uneasy sense of incompleteness that seeks fulfillment through real action.\*

\*Augusto, Boal (1993). Theater of the Oppressed p. 132-133. New York: Theatre Communications Group. ISBN 0-930452-49-6.

\*Wardrip-Fruin, Noah, and Nick Montfort. "From Theatre of the Oppressed". The NewMediaReader. Cambridge, Mass.: MIT, 2003. ISBN 0-262-23227-8, p. 339-52. Print.

# INVISIBLE THEATRE

Invisible theatre is a form of theatrical performance that is enacted in a place where people would not normally expect to see one—for example in the street or in a shopping centre. The performers attempt to disguise the fact that it is a performance from those who observe and who may choose to participate in it, encouraging the spectators (or rather, unknowing spect-actors) to view it as a real event. The Brazilian theatre practitioner Augusto Boal & Panagiotis Assimakopoulos developed the form during Boal's time in Argentina in the 1970s as part of his Theatre of the Oppressed work, which focused on oppression and social issues.\*



\*Augusto, Boal (1993). Theater of the Oppressed. New York: Theatre Communications Group. ISBN 0-930452-49-6.

# NEWSPAPER THEATRE

A system of techniques devised to give the audience a way to transform daily news articles or any non-dramatic pieces to theatrical scene.

The strategies are as follows:

- Simple Reading: news item read, detached from the context of the newspaper (which makes it false or controversial).
- Crossed Reading: two news item are read in alternating form, complementing or contrasting each other in a new dimension.
- Complementary Reading: information generally omitted by the ruling class are added to the news.
- Rhythmical Reading: article is read to a rhythm (musical), so it acts as a critical "filter" of the news, revealing the true content initially concealed in the newspaper.

# NEWSPAPER THEATRE

- Parallel Action: actors mimic the actions as the news is being read. One hears the news and watches its visual complement.
- Improvisation: news is improvised on stage to exploit all its variants and possibilities.
- Historical: data recurred from historical moments, events in other countries, or in social systems are added to the news.
- Reinforcement: article is read accompanied by songs, slides, or publicity materials.
- Concretion of the Abstract: abstract content in news is made concrete on stage, i.e. hunger, unemployment, etc.
- Text out of Context: news is presented out of context in which it was originally published.\*

\*Wardrip-Fruin, Noah, and Nick Montfort. "From Theatre of the Oppressed". The NewMediaReader. Cambridge, Mass.: MIT, 2003. ISBN 0-262-23227-8, p. 339-52. Print.

# ERASMUS+



The Erasmus+ programme is the European Union programme for education, training, youth and sport 2014-2020. Find Erasmus+ opportunities! The Erasmus+ programme aims to boost skills and employability, as well as modernising Education, Training, and Youth work.

The seven year programme will have a budget of €14.7 billion; a 40% increase compared to current spending levels, reflecting the EU's commitment to investing in these areas. Erasmus+ will provide opportunities for over 4 million Europeans to study, train, gain work experience and volunteer abroad.

Erasmus+ will support transnational partnerships among Education, Training, and Youth institutions and organisations to foster cooperation and bridge the worlds of Education and work in order to tackle the skills gaps we are facing in Europe.





## GET IN TOUCH

[info@activekids.org.pl](mailto:info@activekids.org.pl)  
[www.activekids.org.pl](http://www.activekids.org.pl)

