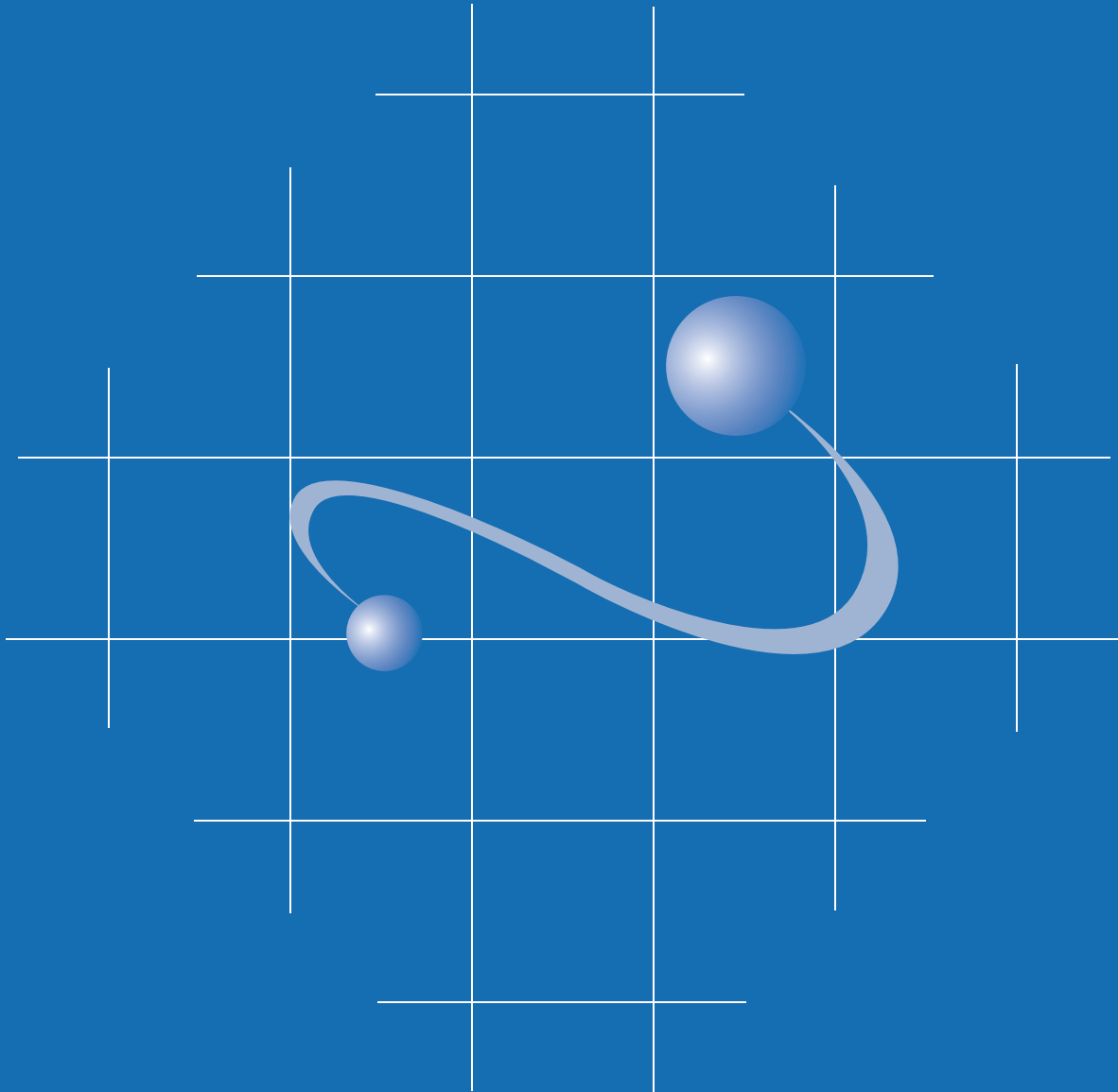


Section 2

Four Peer Theatre Training Workshops





Four Peer Theatre Training Workshops

This section contains four workshops to help train peer educators to be effective actors and to create theatre pieces that meet educational objectives. These workshops are progressive in design; that is, they should be done in the order presented. They will give actor/educators the basic tools to use improvisation to create scenes, develop appropriate messages and educational objectives, give characters a history (or backstory), and engage their audiences in interactive discussion.

The four workshops are:

- Workshop 1. Zip to Script: Creating Material Out of Improvisation
- Workshop 2. Creating Backstories
- Workshop 3. Marrying the Message with the Audience
- Workshop 4. Can We Talk? Effective Post-performance Discussion

Some Tips for Presenting Workshops

After you have presented these workshops a few times, you will find that no two groups of participants are exactly alike. They can vary widely in terms of experience, nervousness, excitability, intelligence, and talent. As a result, the experience of presenting the workshop will be different each time, which is part of the fun.

Like an expert classroom teacher, an expert workshop facilitator must be able to work with each trainee at his or her own pace. This skill involves listening to participants' questions, being extremely patient when necessary, and often trusting one's intuition or feelings. A good facilitator must be clear and concise when explaining instructions for exercises and games. She or he should maintain a warm, open, non-judgemental attitude. Doing so helps participants feel safe to express themselves, which is one key to a successful workshop. Effective facilitators take their work seriously, yet approach it with humor and infuse the workshop environment with a sense of play. Good facilitators establish that there is no right or wrong way to play.

Facilitators must find the delicate balance that exists between staying on task (keeping to the workshop agenda) and remaining flexible. Often a discussion, exercise, or game will take longer than planned or expected. This can happen for a number of reasons and can be perfectly appropriate. It is not useful to become frustrated. It is important to trust the process, stray from the agenda a bit, and know you have covered what your participants need to learn most. In the end, the more a facilitator presents these workshops, the more proficient he or she will become at facilitating them.

Workshop 1 provides tools for creating theatre-based educational material. In this workshop, participants are led through a series of theatre games and exercises designed to relax the mind and body. The exercises are interactive, physical, non-threatening, and presented primarily as fun play. In later exercises, improvisation basics are introduced and practised, leading to a discussion about how to develop effective educational messages. More exercises follow in which participants create short educational scenarios, show them to the group, and evaluate their effectiveness.

Workshop objectives

To help participants feel safe and free to discuss sexual health issues without embarrassment or restraint.

To show how issue-oriented scenarios can be created from participants' own thoughts and experiences.

Time 3 1/2 hours

Materials

- One rubber ball or similar object to toss safely
- One chair for each participant
- Flip chart
- Several markers of various colours
- Flip chart pages prepared in advance:
 1. 'Welcome to Zip to Script' with the names of facilitators
 2. 'Freeze Frame' with numbers 1 through 10 (leave room to write information)
 3. 'The Message' with the following list:
 - Educational objectives (leave room for two educational objectives)
 - Tips
 - ▼ humour
 - ▼ short scenes
 - ▼ different names
 - ▼ unresolved endings

Exercise: Back Rub Circle

Objectives To break the ice and help participants relax
To help participants learn each other's name

Materials 'Welcome to Zip to Script' flip chart page

Process

Introduce yourself and the other facilitators to the participants. Direct their attention to the flip chart page with facilitators' names.

Have participants form a circle and turn to their right. Ask them to put their hands on the shoulders of the person in front of them and massage the person's shoulders, neck, and back. After a few minutes, ask participants to turn around and massage the person to their left.

Tell participants to give feedback to the person massaging their shoulders. They should ask for what they need and describe what does or does not feel good. Make certain that participants learn the names of the people they are massaging and then thank them for the massages they received.

Closure

Briefly give participants positive feedback on the activity and then ask them to widen the circle.



10
minutes

Training note

This exercise may not be appropriate in certain cultural settings. Or, it may be appropriate if the massage circles are separated by sex. Adapt the exercise to fit your situation.



10
minutes

Exercise: Quick Warm-up Circle

Objectives To provide a ritual that can be used at beginning of a workshop or rehearsal

To help participants relax, energize, stretch, and breathe

Materials None

Process

These exercises should stretch all the major muscles, help focus the group, and raise the energy level of the participants. They also serve as a group ritual to perform before starting a rehearsal or training session.

Tell participants to form a circle. Next, ask them to find a partner across the circle with whom they will maintain eye contact during the exercise.

Next, the facilitator should lead the group through a series of exercises using deep breathing, stretching, jumping, and other movement.

Training note

For the *Zip to Script* workshop, the warm-up circle exercise is usually brief and led by a facilitator. When using a warm-up circle as part of rehearsals or other workshops, the exercises can be longer and led by participants.

Closure

Give positive reinforcement and encourage applause at the end of the exercise. Ask participants to remain in a circle for the next exercise, which will help them get to know each other.

Exercise: Energy Circle with Names and Name Game with Rhythms

- Objectives**
- To encourage participants to express themselves physically
 - To continue to relax the group and create a sense of playfulness
 - To assist the group in learning each other's names

Materials None

Process

Facilitators may choose either of the following name games.

Energy Circle with Names

With the group still in a circle, ask for any two participants standing next to one another to volunteer to begin the game. Have them face one another, and ask one person to tell the other his or her name while making some sort of gesture (wave an arm, kick a leg, or tilt their head, for example). Have the second person repeat the first person's name and gesture (to the first person) only saying the name louder and making the gesture more pronounced. Next, ask the second person to turn to the participant on his or her other side and say his or her own name while making a new gesture, which that person should then repeat back to them, and so on around the circle.

Name Game with Rhythms

With participants still in a circle, demonstrate clapping this rhythm and tell participants to clap it with you: 1-2, 1-2-3. Once everyone has the rhythm, explain that instead of claps, each person will (one at a time) step into the middle of the circle and speak his or her name while making a full-body gesture. The gesture and name are performed on the '1' count, and then the group repeats both on the '2' count. Then everyone repeats the person's name and gesture three times quickly on the '1-2-3' count. Now, the first person rejoins the circle, the next participant proceeds, and so on until everyone has had a turn.

Closure

Give positive reinforcement and encourage applause. Tell the group that the exercise they just completed was an introduction to improvisation. The group should remain in a circle while you talk briefly about peer education theatre and explain the tasks for the day.



15
minutes



Exercise: Overview of Theatre in Education and Ground Rules



15
minutes

Objectives

To provide a brief overview of theatre in education as a peer education tool

To explain what to expect in the *Zip to Script* workshop

To agree on a few basic group ground rules

Materials

Flip chart and markers

Training note

A brief overview of *Zip to Script* is provided at this point in the workshop rather than at the start, because it is essential to set a fun tone for the workshop with the warm-up and name exercises before discussing educational matters and ground rules.

Process

Tell participants that this workshop provides tools for creating theatre-based educational material. They will be led through a series of games and exercises that will make the learning experience fun. Explain that they will also learn about improvisation, developing messages, and creating short dramatic pieces.

Briefly explain the following facts about the history of theatre in education so that participants understand the context of the approach:

- Every culture uses theatre to entertain and tell stories – for example, African storytelling, Indonesian puppet shows, and Chinese opera.
- Theatre is also a good way to spread news and educate people.
- Younger people in particular react well to receiving educational messages through theatre, as opposed to lectures.
- Theatre actively engages an audience and helps participants focus on the issue at hand.

Next, explain that ground rules are important because they help everyone feel safe in expressing themselves openly during the workshop. Ask participants to

suggest two or three ground rules. Write these suggestions on the flip chart paper. Some examples of ground rules include allowing only one person to speak at a time, respecting fellow actors, and maintaining confidentiality (what is said in the room stays in the room). Ask participants to agree to the list of ground rules. Brainstorm consequences for breaking them.

Closure Tell the group that the next game appears simple, but that it is more challenging than some would guess.



Exercise: Pass the Beat

Objective To build group cohesion, unity, and focus

Materials None

Process

Ask participants to stand in a circle. Turn to the person next to you (on either side), make eye contact, and clap your hands. That person should try to clap at the same time so that you are clapping together. Then, that person should turn to the person on his or her other side, clap in unison, and so on around the circle. This gives the impression that the beat is being passed.

Encourage participants to establish and maintain a rhythm. After the beat is passed around the circle several times, stop the clapping and discuss the exercise.

Ask participants what makes the clapping in unison work. (Some possible responses include making and keeping eye contact, breathing, clear intentions, not anticipating, staying in the moment.) How did the group do at staying with the rhythm?

Try to do the exercise a second time, this time with a participant starting the clapping. Evaluate again.

Closure

Emphasize how important it is to be 'in tune' with fellow actor/educators during rehearsals and performances. Next, tell participants to start walking around the room in preparation for the next activity.



10
minutes

 **Exercise: Grid Walk – Mask Removal****10**
minutes

- Objectives**
- To raise participants' awareness about body energy and group energy
 - To help participants feel comfortable making eye contact with others
 - To help participants learn how to use the entire training space

Materials None

Training note

Although the recommended time for this exercise is only 10 minutes, it could go much longer depending on whether you use it as a warm-up to rehearsals or in preparation for creating improvisations. You can go on as long as you wish and as time allows. Adapt this exercise to cultural settings where making eye contact is not commonly acceptable.

Process

Ask participants to remain silent throughout this entire exercise.

Tell participants to begin by walking around the workshop space in whatever direction they wish. After a minute, tell participants to 'check in' (silently) with how they are feeling. What is their emotional state? Are they feeling any tension in their bodies? How do they feel physically? Remind participants to breathe deeply as they continue to walk.

Next, ask participants to begin observing the room as they walk. Tell them to notice colours, objects, light patterns, textures – details they might normally miss. Continue with this for one minute.

Next, tell participants to begin to make eye contact as they pass one another. Tell them to look at each other as if it were the first time they were seeing each other.

Tell participants that this exercise is called 'the mask removal'. This means that participants should not try to be happy if they are not feeling happy, and they should not try to 'put on a friendly face' if they are not feeling that way. In this exercise, there is no reason to be socially acceptable. As they continue to walk around the room, they should let their bodies and faces truly reflect how they feel.

Finally, ask participants to change the tempo and style of their walking. For example, ask them to walk faster or slower, or on tip-toe or low to the ground, or any other variation that occurs to you. All the while, participants should continue to make eye contact and stay in touch with their bodies and feelings.

Closure Offer positive reinforcement to the participants, then end the exercise. Tell participants to keep walking as you explain the rules of the next exercise.



Exercise: **Impulse Exercise**

Objectives To encourage participants to express themselves with their voices and bodies

To help participants shed fears of looking foolish

To raise awareness about the changes in energy needed to make small movements and quiet sounds

Materials None

Process

While the group continues to walk around, explain that you will begin this new exercise by tapping someone on the shoulder. The person who is tapped will make a sound and movement as they continue to walk around the room. Everyone in the room will then repeat this sound and movement until you tap another person and begin the process again.

Begin the exercise. In addition to switching 'leaders' every minute or so, you can also vary the exercise by instructing the group to make the movements smaller



10
minutes

or bigger or the sounds louder or softer. You might also have the group return to neutral walking before tapping a new person on the shoulder.

Closure

Ask participants to return to neutral walking, and a few seconds later, ask them to stop moving. Offer them positive feedback. Explain that this exercise should have helped them begin to overcome any shyness they feel about making sounds and movements in front of an audience. Next, ask them to get into pairs for the next exercise. Tell the pairs to spread out so that there is plenty of space between them and other pairs.



Exercise: Mirror Exercise



10
minutes

Objectives To help participants connect with each other

To explore kinaesthetic energy, moving as 'one', and building trust

Materials None

Process

Ask the pairs to decide who will be person 'A' and person 'B'. Explain that person A should start making simple and slow movements, which person B should mimic (like looking in the mirror). Ask participants to stay silent and to focus on their partners.

After a few minutes ask participants to switch so that person B now leads (with no break in the movement during the switch). After another few movements ask participants to switch leaders one or two more times, decreasing the amount of time between the switches.

When participants seem comfortable with the exercise, tell them to continue to mirror each other but now with no leader or follower. They should try to make this work by 'tuning in' to what their partners are doing. After a few minutes, tell participants to gradually stop moving, together.

Closure

Lead a brief group discussion. Ask these questions: Who enjoyed following more? Who enjoyed leading? What helped the union of movement? What hurt it? Explain that the intense connection they felt with their partners during this exercise is similar to what they will want to achieve with their scene partners on stage.



Exercise: Machines

- Objectives**
- To explore group energy, simultaneous movement, and rhythm
 - To explore focus and focus points, sound and movement, and how movement is affected by emotion

Materials None

Process

Ask a volunteer to come to the centre of the room and start making a repeated sound and movement like a machine. Ask new volunteers to join the machine one by one and make a sound and movement that connects to the part of the machine they joined. Participants are not required to connect to the person who joined the machine just before them.

Once all participants have joined the machine, ask them to move slower and then faster. Also ask participants to imagine the machine changing colour or mood (make some suggestions), and tell them to change their actions accordingly.

Closure

Offer positive reinforcement (e.g., *'Everyone is working together really well.'*). Next, ask the group these questions: How did it feel to be a machine? Was it hard to stay focused on your sound and movement? What helped? Which changes in tempo, colour, or emotion were difficult? Which were easy?

Explain that this exercise helped them practise working as a team and changing their body movements to reflect different moods. Tell them that they need these sorts of skills when they act in peer education theatre pieces.

Now tell the group they are about to begin their first real improvisation game.



10
minutes

Exercise: No Dialogue Line

- Objectives**
- To encourage participants to follow their physical and vocal impulses without suppressing how they feel
 - To help participants gain awareness of full body involvement and expression without using words



15
minutes

Materials None

Process

Ask participants to form two equal, straight lines facing each other; call them lines A and B. Each person in line A should find a partner (directly across from them) in line B. Designate the person on one end of line A to be line A's captain. Designate the person across from captain A to be line B's captain.

Ask the two captains to have a 'dialogue' with each other using sounds and movement but no words. For example, captain A can grunt with arms extended. Captain A's whole line should then repeat the sound and movement. At this point, captain B should respond to captain A's line with his or her own original sound and movement. After captain B has responded, captain B's line should repeat his or her gesture and sound.

After the first two captains have had their exchange, ask them to go to the end of their lines so that the next people in line become the new captains. This exchange should be repeated until everyone has had a chance to be captain. Remind the group, as necessary, that the 'dialogue' is sound and movement, not words.

Closure

Remember to offer positive feedback and tell the group that this exercise was the first step towards learning how to improvise. Tell participants to remain in two lines for the next exercise, an improvisation game with words.



Exercise: WWW Line

Objectives To introduce elements of a scene
To raise awareness about the importance of verbalizing key information quickly

Materials None

Process

Have participants identify a partner across from them. Explain that this exercise will help them learn the basic elements of a scene: the who, what, and where – what you will now refer to as the WWW:



15
minutes

Who refers to the characters in the scene, their relationships to one another, their backgrounds, and their beliefs and values.

What refers to the conflict in the scene, what the scene is about, and how the conflict relates to the educational objective.

Where refers to the location or setting for each scene and how the setting relates to the characters and the conflict.

Tell participants that each pair will, in turn, create a three-line scene. Person A will start the scene, person B will respond, and person A will finish the scene with the third and final line. By the end of each three-line scene, participants should have communicated the who, what, and where. Emphasize the importance of working together to build a scene rather than one person communicating all the elements in one line. For example, person A can say the opening line and mime an activity to suggest location (where). Person B can then respond with a line that specifies relationship and adds to the action of the scene (who). Then person A, in finishing the scene, can clarify the conflict (what).

The game proceeds pair by pair down the line until everyone has participated. The scenes are independent of each other; the second pair should create its own new scene after the first pair has finished. Participants should not discuss the scenes before their turn. Rather, they should accept and build on the line spoken by their partner. Emphasize that this exercise is not about being funny. It is about working together and creating a simple scene.

After each pair takes a turn, quickly evaluate to make sure that all three elements were communicated. Ask participants to try again if they need to be more specific about any of the elements, or suggest ways that they could be more specific the next time.

Sample Three-Line Scene

Person A: Wow, there are a lot of dirty dishes in the kitchen! (Establishes the where.)

Person B: Yeah, mom, what a mess. (Establishes who these people are and what their relationship is.)

Person A: Well, son, if you'd help, it would get done a lot faster. (Establishes the what – otherwise known as the conflict that makes the exchange interesting.)

Closure

Offer positive feedback. Explain that this game is difficult but important. Ensuring that basic scene information is presented right away helps the audience better understand the story.

Next, ask the group to sit together (on chairs or the floor, as desired) near the flip chart so that you can discuss the next steps in the *Zip to Script* process.



Topic

Creating and Evaluating a Scene



Exercise: Brainstorming Topics and Creating Scenes



15
minutes

Objectives

To introduce how to target specific issues, educational objectives, and audiences when creating a scene

To have participants practise writing educational objectives

Materials

Flip chart paper and markers

Process

Discuss the importance of developing scenes for specific audiences. Tell participants they should think about these questions when creating scenes: For whom is the scene intended (the target audience)? What is the chosen topic and what specific part of that topic do you want to address? For example, ask participants to brainstorm about what, specifically, they would like their scenes to address if reproductive health were the chosen topic (e.g., refusing sex, learning that menstruation and wet dreams are a normal part of adolescence, etc.) and if young people ages 12 to 14 are the target audience. Point out that successful scenes usually focus on very specific issues.

With the group, brainstorm several issues about which they would like to develop a scene, and then choose one.

Define and explain the importance of strong, clear, educational objectives. As a group, write two educational objectives for the chosen issue.

Closure

Answer any questions participants have. Next, ask participants to stand in a circle in preparation for the next exercise.



Exercise: Ball Toss

Objective To help participants explore their emotions, thoughts, ideas, and attitudes about the chosen topic

Materials One rubber ball or similar object to toss safely

Process

With the group in a circle, remind participants of the issue chosen in the previous exercise. Toss the ball to someone in the circle. As you toss the ball speak aloud a thought, attitude, or emotion related to the issue. The person who caught the ball should then throw it to someone else, sharing his or her feeling or idea with the rest of the group. Continue the exercise until all participants have had a chance to speak or the group has run out of new things to say.

Closure

Explain how this exercise helped participants quickly assess and express how they felt about the given topic. By speaking aloud their thoughts as they tossed the ball, they likely said the first thing that came to mind without worrying what others would think or whether their opinions would be shared. Offer positive reinforcement. Next, tell the group that they will play a game in which they will create many short scenes, very quickly, about this issue. It will help participants see how easy it can be to create a lot of material for one topic.



5
minutes



Exercise: Freeze Frame One Topic

Objective To practise improvising about an issue

Materials 'Freeze Frame' flip chart page and markers

Process

Ask two volunteers to stand in front of the group. Tell participants that these volunteers will begin a simple improvisation about the chosen topic from the previous exercises. They can create any kind of scene, characters, or situations, as long as they stay on the topic. The actors must start the scene without any preparation.

Explain that at any point, a person from the group can yell 'freeze'. When this happens, the two actors must freeze in place while the individual who yelled freeze replaces one of them, assuming the position of the person replaced. At this



15
minutes

point, the pair will start a new scene on the same topic, but with new characters and situations.

Start the game by asking the two volunteers to begin a scene. If more than a minute passes before someone yells freeze, remind participants that it is time for a new volunteer to step in. While the game is being played, take notes on the 'Freeze Frame' flip chart page about the different scenes being created.

Training note

This game can generate a lot of ideas about an issue and inspire the team to try things they may not otherwise have considered.

When most participants have volunteered, or when no new ideas are being generated, stop the game. Ask participants to gather around the flip chart stand and together review the list of scene ideas that emerged from the exercise. Point out that it is good practice to write down scenes as they are being improvised so that the best ones are not forgotten.

Closure

Offer applause and positive reinforcement. Using the notes you took, point out how many scenes they started in a very short time. Tell participants that they will now focus on scene planning.



Exercise: Scene Planning in Small Groups



20
minutes

Objective For participants to practise planning an issue-related scene

Materials Flip chart paper and markers for four groups and 'The Message' flip chart page

Process

Post 'The Message' flip chart page on the wall. Divide the group into four teams. Tell each group to brainstorm about a target audience they would like to reach, an appropriate topic for that audience, and one educational objective for that topic. Ask them write their ideas on blank flip chart paper.

Refer participants to 'The Message' flip chart page. Ask participants to consider the tips listed there – using humour, naming characters, and keeping scenes short – while brainstorming their ideas.

After they have brainstormed for a few minutes, tell participants to decide upon their audiences, topics, educational objectives, and character names. Then, each team should develop a two-minute scene that meets its educational objective. Tell the teams that they should not practise the scene before performing for the group and that it is not necessary to use all the members of their team in the scene. They should only use as many members as needed to meet their objectives.

Closure

After about 15 minutes, make sure all the groups have finished planning their scenes. Then discuss what they thought of the process. Was it easy or difficult? Why? Did everyone participate? Now create a 'stage' on which the scenes will be performed and gather the audience.



Exercise: Show and Tell Scenes

Objectives

To help participants gain experience performing scenes and getting feedback from the facilitator and group

To model in-character question-and-answer sessions (optional)

Materials

Flip chart paper, markers, pens, and paper



20
minutes

Training note

A co-facilitator or volunteer should be selected to document the content of the scenes so that the group can refer to them as they refine their scenes.

Process

Ask for a team to volunteer to perform their scene.

At beginning and end of each scene, a member of the team should say 'scene' so that the audience knows when the scene has begun and ended.

Give positive reinforcement. After each scene, ask the performing team and the audience the following questions:

- Team: What were your educational objectives?
- Audience: Were these educational objectives clear for the audience?
- Team: What was your target audience?
- Team: How does your preparation of the scene compare to its execution? Did it turn out the way you expected?
- Audience: Was the scene realistic?
- Everyone: What parts of the scene should the group keep? What should they change?

Optional: In-Character Question-and-Answer Session

Tell the performing team to stay in character after their scene is finished. Ask individual actors a few simple questions directed at their character and have them answer as the character. Evaluate with the group whether the actors answered the questions the way their characters would.

Stress that these in-character question-and-answer sessions can enhance the educational experience for the audience after a scene has been performed.

Closure

Give positive feedback and congratulations. Emphasize that these scenes are first steps. Getting scenes ready to show an audience can be a long process.



Exercise: Next Steps

Objective To provide an overview of next steps in the process of preparing scenes for use with peer groups

Materials None

Process

Explain that each time a scene is performed during the workshop, the group will evaluate it, decide what did and did not work, and then re-work the scene if needed.



10
minutes

Tell them that they have completed the first step in the process of creating performance-quality scenes. The scenes will require more practice before they are ready to be performed before peers. The scene can become a powerful tool for education and change through evaluating the **dialogue** (is it accurate, relevant, age-appropriate, culturally appropriate, and balanced between humour and drama), **characters** (are they realistic, logical to the situation, and recognizable to the target audience), **situation** (is it realistic, possible, relevant, engaging, and entertaining) and **message** (is it clear, relevant, age-appropriate, culturally appropriate, and up-to-date).

Closure

Offer positive feedback. Ask if there are any questions. Ask participants to form a circle for the closing of the *Zip to Script* workshop.



Exercise: Closing Circle

Objective To teach a ritual that can be used at the end of each workshop or rehearsal

Materials None

Process

Choose an exercise that is simple, such as clapping together twice or snapping fingers and stomping. Or, choose a more elaborate one if time allows.

Closure

Thank everyone and tell them when the next workshop will be held. Dismiss the group, but remain in the room so that participants can ask questions.



5
minutes

About Closing Circles

A 'closing circle' activity is recommended at the end of each workshop in this curriculum. Although this manual provides exercises, games, or rituals with which to close, these are just suggestions. You may design your own signature closing circles, as long as you are consistent about using them.

Why are closing circles so important? Many sensitive topics are discussed during the development of peer theatre. Young people must be provided an opportunity to relax and 'decompress' after dealing with the complex emotions that often arise during the process.



This workshop teaches participants the importance of internal and external character development. Exercises assist actor/peer educators in imagining and expressing the physical traits of their characters (behaviour, mannerisms, walk, and talk). In addition, participants are taught methods that help create a character's 'backstory'—personal details about a character (family life, goals, dreams, and experiences). Finally, participants learn how these character details are used during a post-performance question-and-answer session.

Workshop Objectives

To introduce backstories as a tool for effective character development and effective post-performance facilitation.

To introduce methods for external character development.

To learn the importance of logic and consistency of facts in scenes.

Time 3 hours

Materials

- One chair for each participant
- Paper and pens (enough for all participants)
- Markers
- 'What Makes Us Who We Are?' flip chart page
- Tape

Exercise: What Makes Us Who We Are?

Objective To focus attention on experiences, traits, history, and other factors that influence individual identities

Materials 'What Makes Us Who We Are?' flip chart page and markers

Process

Post the 'What Makes Us Who We Are?' flip chart page. As the participants enter the room, ask them to take a marker and write on the flip chart factors they think contribute to who they are right now. Give some examples, such as sex, sexual orientation, economic factors, environment, culture, religion, family values, and relationships to self, others, and society. Let them know that there is no wrong answer.

Closure

At an appropriate time, stop the exercise and lead participants into a circle at the centre of the room.



15
minutes



Exercise: Statue Exercise

Objective To help participants channel their emotions into body movement

Materials None

Process

Tell participants that each will have an opportunity to go into the centre of the circle, one at a time. In the circle, participants will say their names and then create statues with their bodies that best represent how they are feeling at the moment. They **should not say** the feeling, but rather illustrate the emotion with their statues. Each person should freeze and hold his or her statue for a few seconds before returning to the circle.



20
minutes

After everyone has presented a statue, ask the following questions:

- How did it feel being a statue? Was it easy? Difficult?
- Did anyone find it difficult to express their emotions without words? Why? Why not?
- What are some of the ways we can express emotion without words?

Closure

Tell participants that there are no correct or incorrect answers to these questions. They are designed to get participants focused on expressing emotion and communicating feelings without words. Give positive feedback. Next, explain that the following series of exercises will help build their characters for their scenes. They will develop their characters' thoughts, experiences, goals, and dreams, as well as physical characteristics.



Topic

Creating a Character



20
minutes



Exercise: Writing Exercise – Creating a Character

Objective To teach participants how to create a character

Materials Paper and pen for each participant, and 'What Makes Us Who We Are' flip chart page posted where everyone can see it

Process

Explain that everyone will have 10 minutes to create a new character. They will make up everything about their characters, including name, place of birth, age, etc. These facts comprise the character's **backstory**.

Before they begin writing, ask participants what other information they think should be included in a character's backstory. Refer to the 'What Makes Us Who We Are?' flip chart page. Some other examples of backstory information include:

- Religious background, upbringing, traditions
- Family structure (parents, grandparents, guardians/siblings)
- Ethnicity and culture
- Personal and professional goals
- Dreams for the future
- Relationships with friends, boyfriends, or girlfriends
- Education, success in school, educational goals
- History of abuse (physical, mental, emotional)

- Sexual orientation
- Sexual history
- Favourite hobbies, favourite colours, habits, eccentricities, interests, taste in music and film

Training note

It is not important that all these items be included on the flip chart. These are just examples that you can use to prompt participants into thinking of additional background characteristics.

Tell participants to begin writing. Encourage them to use their imaginations, filling in as much information as they can in the 10 minutes allotted.

Closure

After time is up, ask participants to stop writing. Remind them that this is just a start, since the creative process continues as scenes are being created and performed.

Ask participants to put down their papers, push their chairs to the edges of the room, and stand in the centre of the room in preparation for the next exercise.



Exercise: Character Walk – Physical Exploration

Objective To help participants explore and create physical characteristics and behaviours for their characters

Materials None

Process

Ask participants to walk around the room. Ask them to observe their own walks. Where is their centre of gravity? How wide is their stride? Do their arms swing? With which part of their bodies do they lead? After a few minutes, ask them to exaggerate their movements as they walk. After one minute, have them return to their normal, neutral walks.



**20
minutes**

Next, tell participants to focus on the characters they just created. As they continue to walk, tell them to gradually change their own physical body traits to become those of their characters. How do their characters walk? How big are their strides? How do their bodies move? After a few minutes, ask participants to exaggerate the way their characters move, and then have them return to their characters' neutral walk.

Now, ask participants to alternate between their own walk and that of their characters. Observe what is different and what is similar. After a few additional minutes, end the exercise.

Closure

Offer positive feedback. Ask participants what they noticed about their characters' bodies during the exercise. How did they evolve? What was different about how their characters walked, and why did they make their characters walk that way?

Explain that actors can always return to how they felt when they were walking in character to reconnect with that character.

In preparation for the next exercise, instruct participants to take their written backstories and find a partner.



25
minutes



Exercise: Partner Work – Interviews and Sharing, Creating a Scene

Objectives To have participants further develop characters, with a partner, and use those characters in an improvised scene

To review scene-planning techniques

Materials Character backstories

Process

Ask the pairs to find a quiet area to work.

For the first eight minutes of this exercise, participants will alternate interviewing each other (four minutes each). The people being interviewed should stay in character, meaning that they should answer and behave as if they were their character.

After the interviews are complete, the pairs should take 12 minutes to brainstorm a situation in which both of their characters could logically be involved and develop a two-person improvised scene to show to the group. Remind them to use the scene-planning techniques they learned in the *Zip to Script* workshop – identifying their target audience, topic, and educational objectives. Tell participants that they should not rehearse their scene, only plan it.

Closure

After time is up, gather the group together. Explain that they will now perform these improvised scenes. Tell participants that the main goal is to stay in character, both physically and mentally.



Topic

Applying Backstories to Scenes



Exercise: Perform Scenes Created with Partners

Objective To give participants experience performing an original scene using the character development tools learned during this training

Materials None

Process

Have each pair present its scene. After each presentation, ask the actors how they felt. Did their characters surprise them? Did preparation of character backstories help them during the scene? Why or why not? Encourage the audience to provide feedback.

Closure

Offer positive reinforcement. Remind the group that good backstories help scenes feel more real and characters more alive.



20
minutes



Exercise: Discuss Scenes and Play '20 Questions' with Each Scene



20
minutes

Objective

To teach a technique called '20 Questions' that will help participants further explore their characters and add detail to their backstories

Materials

Flip chart and markers; 'What Makes Us Who We Are?' flip chart page with participants' answers from the previous exercise, posted where everyone can see it; two chairs 'on stage'

Process

Refer participants to the 'What Makes Us Who We Are?' flip chart page. Explain that even with the writing and interview work they have done for their characters, their histories and internal lives can always include more detail.

Ask for a volunteer and his or her scene partner to sit on the stage facing the group and assume the characters from their scene. Tell the audience to ask the characters questions that will help enrich their backstories. After a few minutes, ask for a new set of volunteers to sit before the group and answer questions. Continue switching the volunteers until everyone has answered questions or as time allows. A co-facilitator should take notes for the characters and write the answers to their questions on blank flip chart pages.

Closure

Note that in the beginning it may be difficult to understand why details about a character are important. However, as participants continue rehearsing and performing they will begin to notice that these details give them a sense of being 'in a character's skin', help them feel grounded in the reality of the character, and allow them to relax as they perform.

Help participants ensure that the facts, and the backgrounds of both of the characters in their scene, make sense and do not contradict with their partner's backstory. Any faults in the story's logic will impede its effectiveness with the audience.



Exercise: Connect the Dots

Objective To model a method for cross-checking character facts and evaluating a scene's logic

Materials The flip chart paper used to write the characters' answers to questions in the previous exercise, and two differently coloured markers

Process

Select one scene (or more, depending upon time) and ask the scene's actors to model this exercise. Review their answers as generated in the '20 Questions' game. Compare the answers and facts, making sure they correspond. (For example, one character may have said that the two characters have been sexually active in the past, while the other said that they have never had sex.) Circle discrepancies in one colour and agreements in another. Point out what inconsistencies need to be corrected. Remind participants that if the facts do not match, the audience will not trust you or have faith in what you are doing.

Closure

Be positive. Tell the group that although this process can be difficult, it is worth doing. This kind of preparation makes a difference on stage, and the more you can appeal to your audience, the more likely that they will make the changes outlined in your educational objectives.



15
minutes



Exercise: Backstories and Facilitation

Objectives To review the purpose of backstories

To show how backstories help with facilitated audience discussions

Materials Flip chart and markers

Process

Ask participants why they think a well-developed backstory is important to creating successful scenes. Write their answers on the flip chart. Some possible responses include:

- to make it real for the audience
- to create well-rounded characters



20
minutes

- to avoid stereotypes
- to explore relationships and circumstances that lead to behaviour and attitudes

Ask participants why it would be useful to facilitate a post-performance debriefing in character. Explain that in this sort of discussion, actors remain in character after the scene is over and answer audience questions as their character would. Write their answers on the flip chart. Some possible responses include:

- to make sure the audience understood the message
- to provide an opportunity for the audience to help solve the characters' problems and offer solutions to the scene's conflict
- to dispel myths

Explain that post-performance facilitation – the subject of this workshop – extends the scene and enhances the audiences' experience.

Ask participants how they think backstories would help them with post-performance question-and-answer sessions. Write their answers on the flip chart. Some possible answers include:

- Backstories help actor/peer educators distinguish between characters they may be playing in other shows.
- Backstories give actor/peer educators the grounding they need to answer audience questions.
- Backstories help the actor/peer educators understand their character's motivation and all of the factors that contribute to who they are.

Closure

Explain to participants that the work of developing a character's physical traits and inner life is ongoing. Participants should not expect to have fully fleshed-out characters after doing these exercises just once. There is always more they can discover about their characters, and these discoveries keep the work fresh and alive.

Ask the group to move their chairs against the wall and form a closing circle in the centre for the room.



Exercise: Closing Circle

- Objectives**
- To continue the ritual of having a closing circle
 - To show how an earlier exercise can be adapted to help with character development

Materials None

Process

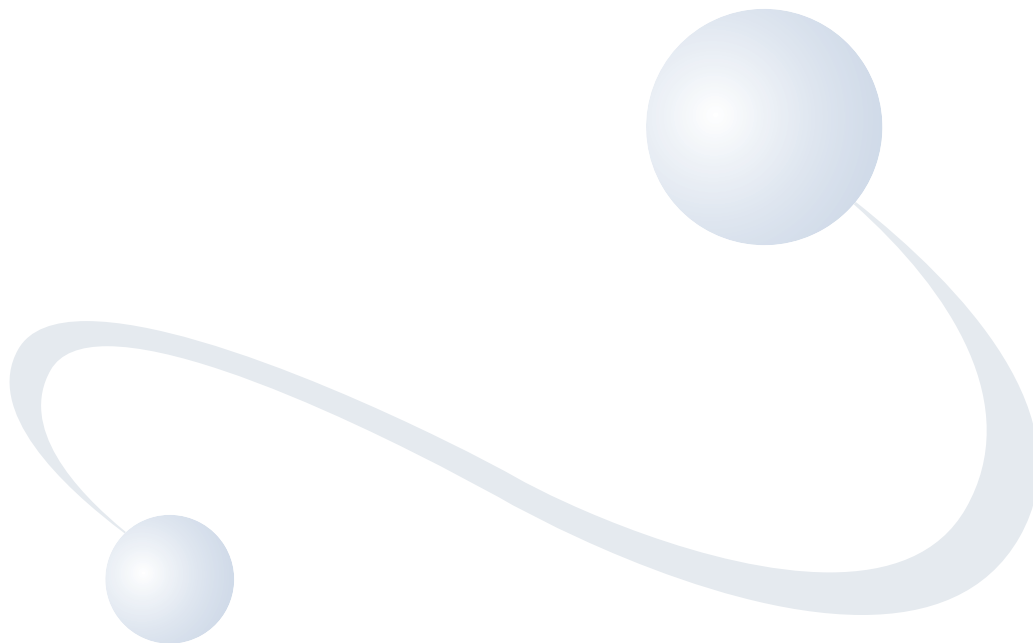
As in the earlier statue exercise, participants should take turns, one at a time, moving into the centre of the circle and creating a statue. This time, participants will make the statue in character – illustrating the character's physical body and emotional state.

Closure

Close the session with a group stomp, snap, and clap. Thank the group. Tell participants when the next workshop will take place. Remain in the room to answer participants' questions after the workshop is over.



5
minutes



In this workshop, participants play two games that introduce the issues of values and diversity. They learn that even among a peer education team, young people come from varied backgrounds and have different experiences, values, and sexual experiences and orientations. A guided meditation takes trainees back in time to early adolescence. This leads to a review of the different stages of adolescent development. These games and exercises end in a discussion about the target audience, looking specifically at age and diversity issues, and the need for peer theatre to be age appropriate and culturally appropriate. This awareness is then put into practice as participants adapt previously developed scenes for either younger or older audiences, or other diverse populations.

Workshop Objectives

To raise awareness of the great variety that exists among different audiences in terms of values, beliefs, age, culture, and sexual experience and orientation.

To help participants adapt existing material to make it more inclusive of marginalized groups, as needed.

Time 4 hours

Materials

- Flip chart pages labelled 'Agree' and 'Disagree'
- 'Take A Stand' statements
- 'Crossing the Line' descriptions
- Flip chart paper labelled 'Stages of Adolescent Development', with three columns labelled 'early', 'middle', and 'late'
- *Annex 2. Early, Middle, and Late Adolescence*
- Flip chart
- Marker
- Tape
- One chair for each participant

Training note

Marrying the Message is a complex and challenging workshop and can generate some strong emotions. Actors/educators confront their own values and those of others that might be very different from their own. The *Crossing the Line* exercise invites them to reveal facts about themselves possibly never revealed before. Participants also revisit the past in a meditation about early adolescence, which is a particularly difficult period of life for some people.

Remember the power that exists in simply allowing someone the opportunity to express his or her feelings to the group and thus receive needed support. It is not the leader's job to solve a participant's problems, but leaders should listen, provide support and referral, and monitor the situation in a nurturing, professional manner. Participants might leave the workshop feeling unresolved, and that is acceptable. Devote a fair amount of time to the closing circle and casual, post-workshop discussions. This is a good time to check in with the group and allow time for processing and support.

Topic**Exploring Values and Cultural Diversity****Exercise: Take a Stand**

Objective To explore and share personal values

Materials Flip chart pages labelled 'Agree' and 'Disagree'
'Take a Stand' statements

Process

Tape the 'Agree' sign to one wall of the room and the 'Disagree' sign to the opposite wall. Make sure you have the list of 'Take a Stand' statements. Push the chairs to the edges of the room, leaving an open space in the middle.

Ask participants to come to the centre of the room, and tell them that you will read a list of statements. After each statement is read, they will need to decide if



20
minutes

they agree, disagree, or are unsure. Participants can only answer unsure for one of the statements, so they should try very hard to choose a side for each statement. If they agree, they should move towards the 'Agree' sign. If they disagree, they should move towards the 'Disagree' sign. If they are unsure, they can stand in the centre of the room – the unsure zone.

Read aloud some of the statements below. You do not need to read all of them, and you should adapt them to suit the actor/peer educators with whom you are working. Ask participants to take a stand but to do so without talking.

Take a Stand Statements

- It is better to wait until adulthood (age 18 or older) to have intercourse.
- Masturbation is normal and healthy for males.
- Masturbation is normal and healthy for females.
- If a guy takes a girl on a nice date and spends \$50, she owes him sex.
- It is safe to drive after having only two drinks at a party.
- If a man and woman have sex and the woman becomes pregnant, the couple should keep the baby and get married.
- If a girl indicates that she is ready for sex, takes off her clothes, and gets into bed with a boy, she should have sex with him even if she changes her mind.
- Fathers and mothers should share equally in the responsibility of caring for children.
- If a person with HIV fails to notify his or her sexual partner of his or her status, that HIV-positive person should be put in jail.
- Having sex with a person of the same sex does not necessarily mean you are gay or lesbian.
- There should be mandatory HIV testing for all sexually active people.
- Becoming a parent as an adolescent is an acceptable choice.
- It is OK to be dating and having sex with more than one person at a time.
- If a married woman who has a job becomes pregnant, she should quit her job to stay home and raise her child.
- Lesbians and gay men should not be allowed to have or adopt children.
- If a person with HIV/AIDS always practises safer sex (i.e., uses a condom or dental dam), there is no need for that person to inform sexual partners that they are infected.

Closure

Thank participants for participating. Next, ask the group to sit in a circle for the next exercise, during which they will discuss lessons learned from the exercise.



Take a Stand – Other Versions

The version of 'Take a Stand' described in this manual is often called the 'Forced Choice' version. Forced choice means that players must decide whether they agree or disagree with the statement, no discussion about decisions is allowed, a player cannot 'sort of' agree or disagree by standing near but not completely to one side or the other, and players can only stand in the unsure zone once.

Other versions include:

- ▼ **'Continuum'**. Rather than having to completely agree or disagree, players can place themselves anywhere along an invisible line that runs from 'agree,' through 'not sure,' and to 'disagree.' Players are encouraged to observe how different and complex peoples' opinions can be. Talking is not allowed during the game, but participants should discuss their opinions once the game concludes.
- ▼ **'Neutral Zone with Discussion'**. In this popular version, there is a neutral zone similar to the unsure zone of the other versions. Players may enter this zone as often as they like if they are initially unsure of their opinions or values about a particular statement. When asked to do so by other players, participants discuss and explain their reasons for agreeing or disagreeing with statements. Those in the neutral zone gain clarity and can then take a stand in either the agree or disagree areas when ready. It is important in this version to limit discussion time, as it tends to continue indefinitely if not monitored.

Exercise: Take a Stand Discussion

- Objectives**
- To clarify ideas about values and where values and beliefs come from
 - To discuss assumptions about similar values among peer educators
 - To discuss what to do when personal values conflict with group values

Materials Flip chart and markers

Process

Ask participants the following questions (in order), and encourage discussion as time allows:

- What did it feel like to play this game?
- What was it like to be alone on one side of room?



20
minutes

- What was it like to be with the larger group (majority)?
- Did anyone's opinion surprise you?
- Did anyone change (or want to change) their opinion based on the responses of others?
- Where do our values come from?
- Do we ever make assumptions about people's values based upon who they are or what they do?
- What do we do if our group's message differs from our personal values?

Closure

Thank participants for their enthusiasm and honesty. Ask everyone to move their chairs to the edges of the room and then stand, forming one line along one wall of the room, facing the opposite wall.



Exercise: Crossing the Line



20
minutes

Objectives To show participants how it feels to have a secret – a potential source of shame or pride – and make decisions about whether to share it with others

To help participants feel what it is like to be marginalized and isolated

Materials Descriptions for *Crossing the Line*

Process

Make sure that all participants are standing in a straight line on one side of the room. Tell participants that this game is played in silence. They should imagine that there is a line running down the centre of the room. Tell participants that you will read a list of personal descriptions. After each description, if any participants think the description fits them and they feel comfortable identifying themselves, they can cross the line, turn around, and face the rest of the group. Tell participants that some of these descriptions may be highly personal. For that reason, they also have the choice not to cross the line (and remain in place), even if the description fits them. Participants who crossed the line should return to the main line for the next statement. Begin reading the following descriptions.

Training note

The list below **must** be altered to fit the training group. Add or delete descriptions as appropriate for the group's culture, ethnicity, and economic status.

Descriptions for *Crossing the Line*

- women
- men
- girls
- boys
- women with brown eyes
- men with blue eyes
- short people
- tall people
- people who are the eldest child
- people who are the youngest child
- people under age 18
- people over age 18
- people over age 30
- people who are Christian
- people who are Hindu
- people who are Muslim
- people ever called fat
- people ever called skinny
- people born outside of (your country)
- people who smoke cigarettes
- people who drink alcohol
- people who have spent time in jail
- people who have ever been married
- people who have parents who did not graduate from secondary school
- people who wear eyeglasses or contact lenses
- people who have ever worn a hearing aid
- people raised by a single parent
- people raised by divorced or never-married parents
- people raised by grandparents
- people who were adopted
- people who went to university
- people who have ever used illegal drugs
- people who have ever been in a mixed race/ethnicity relationship

- people who have a twin
- people who have ever experienced the death of a brother or sister
- people who have ever stolen anything valued at (US) \$100 or more
- women who have ever been called a tomboy
- men who have ever been called a sissy
- people who know someone who is HIV positive or has AIDS
- people who have friends who are gay, lesbian, bisexual, or transgendered
- people who have ever had sex with someone of the same sex

Closure

Thank the group for playing this game. Ask participants to move their chairs into the centre of the room and sit in a circle in preparation for the next exercise.



Exercise: Crossing the Line Discussion



20
minutes

Objectives

To discuss participants' feelings about the *Crossing the Line* exercise

To help participants understand the potential diversity of peer theatre audiences

To discuss ways in which secrets, shame, and stigma hinder our work and how being inclusive benefits our work

Materials

Flip chart and markers

Process

Ask the following questions (in order) to generate a discussion until the allotted time elapses:

- How did it feel to play this game?
- How did it feel to be in a small group (or the only one) when you crossed the line?
- How did it feel to be in a large group when you crossed?
- Did anyone not cross when they really wanted to?
- Was anyone surprised by someone crossing (without naming names)?
- How did it feel to cross when it was embarrassing to do so?
- Why do you think we played this game?

Explain that even if a performance is targeted to a specific audience, there is likely to be tremendous diversity within that audience. Help participants

understand how important it is to be inclusive of people different from themselves, rather than stigmatizing anyone in the audience.

Closure

Thank participants for the interesting discussion. Tell them that you will now talk more specifically about scene messages and how to include the whole audience in your peer theatre pieces.



Exercise: Values and Diversity – What’s the Message?

Objectives

To show participants how their values affect the messages and educational objectives they design for their scenes

To encourage participants to consider the diversity of the audience when developing messages

To help participants understand the importance of basing scene messages in the knowledge, attitudes, and behaviours of their target audience



20
minutes

Materials

Flip chart and markers

Process

Gather the group close to the flip chart. Write the letters K, A, and B on the flip chart.

Tell participants that the first thing they should think about when developing a topic for a scene is, ‘What are our message and educational objective?’ When designing the message and educational objective, they should think in terms of ‘KAB’ and make sure their message aims to affect their audience’s:

- **Knowledge:** the scene should provide important information and useful facts
- **Attitudes:** the message should affect emotions and opinions
- **Behaviour:** ideally, the scene should influence your audience’s behaviour in a positive way

Once they know their objectives, they should design messages that are as free of their own personal values and biases as possible. Ask participants how they might be able to do that.

Tell participants that they should not assume that other actor/peer educators share their values just because they do the same type of work. Similarly, even if audiences are composed of peers, they will not necessarily share the actors' values.

Ask participants if they feel pressure to create 'correct' messages that they do not personally believe. Do they feel the need to create messages that they personally believe are valuable but do not consider to be practical or based in reality? If they answer 'yes' to either of these questions, what do they think can be done about these dilemmas?

Ask participants why it is important to tailor messages to the target population. Remind them that messages must be relevant to the audience because every audience is unique in some way. As actor/peer educators, they should learn all they can about the target population so that their scenarios reflect that population's life experience. Educators must not depend on what they think they know about a population, which can be clouded by myths, misinformation, and personal and societal biases.

Closure

Thank participants for the interesting conversation. Ask participants to push their chairs to the edges of the room and find a comfortable place on the floor for the next exercise.



Topic

Exploring Adolescent Development



Exercise: Guided Meditation – Back to Age 13



20
minutes

Objective To help participants remember the stage of early adolescence

Materials Questions for the guided meditation (page 53)

Process

Make sure that everyone in the group is comfortable on the floor and has plenty of room in case they want to lie down during this exercise. Explain that the group is going to do what is called a guided meditation. All they have to do is relax, listen, and observe their thoughts and feelings.

Ask everyone to close their eyes and try to relax. Instruct them to remain still and silent throughout the meditation. Dim or turn off any bright lights and close the door so that the room is quiet. Speak in a soft, soothing tone and pause between the instructions and questions to give participants time to mentally travel back in time.

Begin by asking everyone to think back to a time when they were between the ages of 10 and 13. To help them focus, suggest that they remember a certain day, such as the first or last day of school, a birthday, or a holiday. Ask them the following questions to prompt them to remember things about their bodies, feelings, thoughts, and lives at this age. (Adapt the questions to your participants' culture.)

Guided Meditation

It is early morning and you are just waking up:

- What does your room look like? Do you share it with anyone?
- When you get out of bed, what are you going to wear?
- When you look in the mirror with no clothing on, what does your body look like? Look at your face, your hair, your neck, shoulders, chest, waist, hips, genitals, legs, and arms.
- How do you feel about your body?
- How tall are you? How much do you weigh?
- What are you going to do today?
- Who are going to spend time with?
- Are you going to school? To play?
- Who are your friends?
- Will you eat breakfast? If so, who is there with you?
- What will you eat?
- What things are important to you?
- What are your favourite activities? Books? TV shows? Movies?
- Who and what does your 'world' consist of?

At the end of the meditation, ask the group to pay attention to their breathing, and have them come back to awareness of the present time.

Training note

You can continue this meditation to cover middle adolescence (ages 14 to 16), and late adolescence (ages 17 to 20) depending on the time available and whether your audiences will be comprised of people in these age groups.

Closure

Thank them for their willingness to participate in the meditation. Ask how they are feeling. Explain that now they will discuss what they experienced and write some of that feedback on the flip chart as part of a review of the stages of adolescent development. Ask participants to bring their chairs around the flip chart.



Exercise: Brief Review of Early, Middle, and Late Adolescence

Objective

To review the cognitive, emotional, and physical changes associated with different stages of adolescent development

Materials

Flip chart paper labelled 'Stages of Adolescent Development', markers, and *Annex 2. Early, Middle, and Late Adolescence*

Process

Tape the flip chart page to the wall. Ask participants what they saw, felt, and thought about when they were age 13 in the guided meditation. Record these answers in the 'early adolescence' column. Next, if you continued the meditation for middle and late adolescence, ask them what they saw, felt, and thought during these stages, including physical and emotional changes. If you did not have time to visualize these stages, ask the group to try to remember what life was like for them at that age. Write their answers in the appropriate columns.

Closure

Briefly review the major changes that occur as one passes from early to middle to late adolescence. Answer any questions. Thank the participants for their involvement.



**20
minutes**



40
minutes

Exercise: Developing Age-Appropriate Messages and Scenarios

Objectives

To teach participants to apply what they learned about adolescence to the development of age-appropriate educational messages and scenarios

To explain the difference between effective and ineffective messages

To give participants practice developing, presenting, and evaluating age-appropriate messages for peer theatre scenarios

Materials

Flip chart and markers

Process

Review the importance of understanding the stage of adolescence of the audience they are trying to reach. Remind participants that a scene's situations and the language and behaviour of its characters need to be adapted to suit the audience.

Discuss several topics (for example, safer sex or pregnancy) and how the approach to peer theatre might differ for audiences at different stages of development. (See *Annex 2. Early, Middle, and Late Adolescence* for information and suggestions.)

Next, divide participants into three or four groups and give a piece of flip chart paper and markers to each group for a 15-minute activity. Ask each group to think of a topic and a core message about that topic (e.g., topic – pregnancy prevention; core message – don't have sex before you have considered the possible consequences and have taken action to avoid pregnancy). Once the groups have their core messages, ask participants to adapt the messages to audiences at the three different stages of adolescent development and to write these messages on the flip chart paper.

After 15 minutes, ask the groups to share their core messages and age-appropriate adaptations. Discuss the messages and their appropriateness.

Closure

Explain that the next activity will involve taking some of the scenes they developed for the earlier workshops and making them age-appropriate and culturally appropriate for specific peer audiences.



20
minutes

Exercise: Scene Adaptation – Planning

Objective To learn to adapt scenes to reach diverse audiences of peers

Materials Flip chart and markers

Process

Briefly remind participants of the following points:

- **Be ethnically/culturally sensitive and proficient.** Learn all you can about traditions and norms of different groups of people. It is the actor/peer educator's job to represent accurately the realities faced by target populations, and this includes the impact of ethnicity, race, and culture on the audiences' lives and decisions.
- **Be inclusive.** Respect the fact that many in the audience will be dealing with family and personal issues (such as divorce, difficulty staying in school, sexual identity, relationships, etc.). Try to ensure that theatre pieces do not alienate those who may be different from you.
- **Be aware of the stages of adolescent development** (see Annex 2). What is appropriate for one age group is often not appropriate for another.

Ask participants to find scene partners from earlier workshops and then adapt their scenes (including educational objectives, messages, etc.) for young people of a different age than they originally intended to reach. Alternatively, they could adapt their scenes for a different type of youth (e.g., out-of-school youth instead of in-school youth).

Allow participants 10 minutes to discuss how they plan to adapt their scenes, but tell them to avoid practising them.

Closure

Prepare the stage, and ask participants to move close to it to watch the scenes as they are performed.

30
minutes

Exercise: Scene Adaptation – Presentation, Discussion, and Next Steps

- Objectives**
- To present scene adaptations prepared in the previous exercise
 - To evaluate the adapted scenes
 - To discuss next steps in the creative process of scene development

Materials Flip chart and markers

Process

Ask for volunteers to present their adapted scenes, without telling for whom they were adapted. After each presentation, ask the group to guess who the new audience is. Discuss how the language, situation, and location of the scene were adapted for the audience. Were the partners successful in their adaptation? What worked well in the scene and what could have been better?

Training note

You should challenge participants to adapt scenes appropriately. For example, point out that messages might sound condescending if they are too simple for an older audience.

Finally, discuss what steps are now needed to make these scenes performance quality. How many rehearsals are needed? What changes would they make?

Closure

Answer questions and thank participants for their work. Ask participants to move their chairs to the edges of the room and form a circle in the centre of the room for the closing.



5
minutes

Exercise: Closing Circle

Objectives To close the workshop with a ritual

To thank the participants for their attention and involvement

Materials None

Process

With participants in a circle, end the session with a group stomp, snap, or clap. (Any version of this closing is acceptable.)

Closure

Thank participants for their hard work. Tell them that *Marrying the Message* can be an emotional experience for many people, and encourage participants to stay and talk to you or each other after the workshop ends.



In this workshop, participants learn how to facilitate post-performance discussions effectively and discuss the roles of the facilitator and actor/peer educators in these discussions. They role play a question-and-answer session and, following this mock session, review what made the session successful and what could have been done more effectively.

Workshop Objectives

To explain the various activities and roles involved in post-performance facilitated discussion.

To review effective facilitation techniques.

To give participants an opportunity to practise and evaluate a facilitated session.

Time 3 hours

Materials

- Flip chart
- Markers
- Tape
- Prepared scene for demonstration

Two actors – either workshop participants or outsiders – will be needed to perform the scene. The topic of the scene is not important, as long as it can generate an interesting post-scene discussion. If using workshop participants, give them enough advance notice so that they can plan an appropriate scene.



10
minutes

Exercise: Warm-up Circle and Exercises

Objectives To relax and warm up participants
To explain the purpose of the workshop

Materials None

Process

Ask participants to stand in a circle. Lead the group through a series of exercises, including *Pass the Beat* (page 21), *Zip, Zap, Zop* (page 69), or other familiar games.

Welcome participants back to the training. Explain that this workshop will focus on effective post-performance facilitated discussion.

Closure

Take questions. Ask everyone to get their chairs and gather near the flip chart.



20
minutes

Exercise: Characteristics of Facilitation

Objectives To identify the key players and their functions in a facilitated discussion

To explore the factors that make each post-facilitation role important

Materials Flip chart and markers

Process

Ask participants the questions below. Write their answers on the flip chart.

- What is facilitation?
- What makes a good facilitated session?
- What are the characteristics of an effective facilitator?
- What are the different roles involved in facilitating a peer theatre post-performance discussion?

Refer to 'Characteristics of Facilitation' in the box and share any important information that was not raised during the discussion.

Characteristics of Facilitation

What is post-performance facilitation?

Post-performance facilitation is the discussion held after a scene or full performance piece has been presented. This discussion is led by a facilitator who serves as a bridge between the actors (who remain in character for the discussion) and the audience. This discussion enhances the educational experience by providing the audience with more information, dispelling myths, and answering any questions the audience may have.

What makes a good post-performance facilitation?

A good facilitation session depends on thorough planning. Of course, any session involving a live audience can present unexpected challenges, but the more that a group plans ahead, the more effective facilitation will be. Know your educational objectives for the scene, and think about how, as a group, you can reinforce the information during discussion. Discuss the key points you want to cover and the specific function of each actor/educator and facilitator in the interactive discussion.

What makes an effective facilitator? What is the function of the facilitator?

An effective facilitator understands the goals of the session. She or he is confident enough to lead the discussion but does not appear to be judgemental or impatient. The facilitator must create a 'safe space' by using friendly, welcoming body language; listening well; juggling and redirecting questions; and affirming the audience. The facilitator must also be able to maintain order, focus the message, and keep the session flowing.

What makes an actor/peer educator effective during facilitation? What is the actor/peer educator's function?

Actor/peer educators are effective during facilitation when they remember the educational objectives of the session and stay focused on their role. For example, it may be an actor/peer educator's task to present myths that can be dispelled or to portray a 'negative' role model. The actor must be willing to commit to these roles, even at the risk of audience disapproval. During the post-performance discussion the actor/peer educator must remain in character, giving answers that are logical and appropriate to her or his character.

Closure

Thank participants for the interesting conversation. Ask them to move to an open area of the room and stand in a circle. Explain that the group will play a game that highlights some of the challenges of facilitated discussions.





10
minutes

Exercise : Sound Toss

Objective To illustrate through experience how hectic facilitated discussions can become

Materials None

Process

Ask a participant to make a sound while he or she pantomimes throwing a ball to another participant across the circle. The person 'catching' the sound should then 'throw' it to someone else, and so on.

As the first sound moves around the circle, ask a second person to throw another sound while the first sound continues to circulate. After a few minutes, ask a participant to start a third sound. All three sounds must continue to be thrown at the same time.

After several minutes, stop the game. Discuss the group's reaction. Explain that the game is hectic in much the same way a post-performance facilitation session can be. Facilitators can expect to see many hands raised as people become excited, and they will need to juggle many things at once.

Closure

Take questions and then ask the group to return to their chairs near the flip chart. Tell participants that they will be participating in a mock post-performance facilitation session in the next activity.

Topic

Scene Presentation, Facilitation, and Processing



30
minutes

Exercise: Scene Presentation and Facilitation Demonstration

Objective To demonstrate an effective post-facilitation discussion

Materials The prepared scene, flip chart, and markers (located to the side of the 'stage' area)

Training note

Ideally, two trainers would lead this session, one to serve as the post-performance facilitator and another to take notes on the flip chart.

Process

Explain that the group will now pretend that this is an actual performance for a peer group. Participants will be the peer theatre attendees.

Ask the actor/peer educators to present the prepared scene. At the conclusion of the scene, thank the actors.

Lead participants through a well-executed facilitated discussion with the 'audience' and the actors who performed the scene.

Training note

The note taker should take notes during the discussion, with the flip chart turned away from the group. Divide the paper into three columns: 1) flow of the discussion; 2) the effectiveness of the facilitator; 3) and the appropriateness of the actors' responses.

Closure

At the time limit, stop the facilitation and thank the actors and the audience. Tell participants that it is now time to evaluate the discussion.



Exercise: Post-performance Discussion

Objectives

To review the strengths and weaknesses of the facilitation demonstration in the previous exercise

To review factors that make facilitated discussions effective



20
minutes

Materials Flip chart with notes taken in last activity and markers

Process

Review the functions of the actors and facilitator. Next, ask the note taker to reveal the notes he or she took during the facilitated discussion. Discuss the key points recorded in the notes regarding what was and what was not effective. Brainstorm about how the discussion could have been improved. Was the flow of the discussion choppy? Did it drag or move too quickly to make important points? Did the facilitator encourage the audience to ask questions? Did he or she appear welcoming and non-judgemental? Did actors stay in character and answer questions appropriately?

Closure

Answer participants' questions. Give the actors and participants positive feedback on their work during this session. Point out that it takes considerable practice to become good facilitators.



Exercise: Facilitation Practice

Objective To provide an opportunity for participants to practise leading a facilitated discussion and receive feedback

Materials Flip chart and markers

Process

Divide participants into three groups that include scene partners from previous sessions. Ask each group to choose a scene to perform, identify a post-performance facilitator, and select a note taker.

After the groups have had 10 minutes to discuss their scenes and facilitation, bring the groups back together. Have each group present their scenes and lead a five-minute post-performance discussion. Then, have the note taker share his or her thoughts on the flow, facilitation, and actors. Allow the rest of the audience to give its feedback as well.

Closure

Thank the groups for their efforts. Remind them that facilitating post-performance discussions is a skill that they will gain through experience and practice.



45
minutes

More on Post-performance Facilitation

In time, experienced and trained actor/peer educators (or more traditional peer educators who do not perform but are part of your team) can lead the post-performance facilitated discussion. This is the ideal scenario, because then the intervention will truly be a peer-to-peer experience. However, peer facilitators need intensive training and supervision. A peer educator training to facilitate must go through a period during which she or he assists the head facilitator, then graduates to co-facilitator when experienced and ready. Finally, this young person may be allowed to lead, but only with a trainer supervising from the audience or from the side, always ready to step in and assist as needed.

Topic

Final Questions and Review

Exercise: Facilitation Review

Objective To review the major lessons about facilitation

Materials Flip chart pages with notes from earlier facilitation exercises, flip chart, and markers

Process

Share with participants some of the important skills necessary for good facilitation, including:

- using inclusive and non-judgemental language
- diffusing confrontation
- using humour
- using body language that reflects eagerness to interact with the audience
- maintaining eye contact with the audience
- asking unspoken questions
- managing unruly participants

Acknowledge that facilitation is hard, but rewarding, work. Ask whether participants have any questions.

Closure

Give positive feedback to all the workshop participants.



20
minutes



20
minutes

Exercise: Next Steps

Objective To clarify expectations for the future

Materials None

Process

If this is a one-time training for a group, ask participants what they plan to do with their training in theatre-based techniques in peer education. If this is just the first step in a larger process that will involve more training and creating, rehearsing, and performing new scenes, clarify your expectations of trainees and their expectations of you and the remainder of the programme.

Congratulate participants on their new skills in theatre-based peer education.

Closure

Ask participants to move their chairs to the edges of the room and then stand in a circle in the centre.

Exercise: Closing Circle

Objective To close the workshop with a structured ritual

Materials None

Process

Ask participants to share one word that describes either how they feel at the workshop's end or something they have learned.

Lead the group in a series of simple movements (i.e., stomps, claps, etc.) similar to your previous closing circle activities.

Closure

Thank participants for their hard work. Tell them that you and the other facilitators will remain available for comments and questions after the workshop ends.

Remind participants that they are just beginning to practise an exciting new form of education. Learning facilitation and acting skills takes time, but the process will be fun and exciting. Congratulate them on finishing the workshop series.

Training note

It may be appropriate to hold a more formal workshop closing. Participants may want to help plan a closing ceremony.