



GUIDE OF THE FORPROVE THEATRE METHOD



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Part 1-

Methodological

Approach

INTRODUCTION

1. How to start using this guide:



The real challenge for a practical guide is to be really practical. So, let us start in a real hands-on way. This guide is for you, moderator / leader / trainer apprentice of the ForProve method. Before you start getting familiar with this guide, we invite you to reply to the following questions on the grid below, corresponding to your attitudes and previous knowledge regarding the contents of the first four chapters of this guide.

The aim of this is, is to **invite you to think about your own opinions and attitudes** regarding these, before we may disclose other options to you. More instructions after you finish. Enjoy!

1. What is the question you would like this guide to be able to answer?	
2. What three adjectives you'd like to be able to associate to the ForProve method?	
3. One thing you expect ForProve to provide you with as a social theater technique	
4. What does the sentence "regaining one's own voice" mean to you?	
5. What is it that you need to improve in terms of self-knowledge?	
1. What is it that your students / trainees need to improve in terms of self-knowledge?	
2. What type of social transformation would you like to see happening in the society around you?	
3. Rate yourself in terms of empathy. Tick mark (✓) the right one for you	<p>1. 10 =</p> <p>2. 8-10 =</p> <p>3. 5-8 =</p>

	<p>4. 3-5 =</p> <p>5. 0-3 =</p>
<p>4. How good do you consider you are at directing / implementing warm-up and ice-breaking practices? Tick mark (✓) the right one for you</p>	<p>a. Very good =</p> <p>b. Good =</p> <p>c. So, so =</p> <p>d. I'm horrible at this =</p>
<p>5. Which word comes to your head when reading the term "Theater of the Oppressed"</p>	
<p>6. Write three things that are important to you in the trainer / trainee relationship</p>	<p>-</p> <p>-</p> <p>-</p>
<p>7. What comes to your mind when you hear / read the word "theoretical"?</p>	
<p>8. How do you like to receive feed-back? Tick mark (✓) the right one for you</p>	<p>- By my own observation and experience of others' reactions about what I do.</p> <p>- I like others to tell me face to</p>

	<p>face but not in front of other people.</p> <ul style="list-style-type: none">- I do not mind getting feedback in front of other people.- I like getting feed-back by e-mail- I like getting written feedback on a paper.- I do not like getting any type of feed-back.
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Now compare your answers with another person in the group ... present your answers to her and let her present hers to you... what comes to your mind? What do you feel in sharing such information with another person? What is basically similar or different between your answers and your colleagues' answers?

2. The overall objective of the Guide on ForProve Theatre Method:

The aim of this Guide on **ForProve** Theater Method (hence forth, GFPTM) is to provide practical pedagogical guidelines and tips to the ForProve Methodology manual and to assist you during the implementation of the ForProve method (you will discover that this guide is valid for other trainings that you may undertake too; so, we hope you can not only use it, but re-use it!); in short, the GFPTM pursues a hands-on approach to the various elements that conform the ForProve method.

On this GFPTM you have a glossary in the end, as we may be using terms that are new to you or that we may be using in new ways. The terms that will appear on the glossary will appear **highlighted** on the text. At the end of each section you will have

what we have called “practical suggestions”; they offer you a practical exercise you can do by yourself or a piece of advice for you to apply as future moderator.

Just reminding you, this course will involve:

- A “doing”, active pedagogical approach of the non-formal education sphere
- The use of theatrical techniques as main learning methodology
- The focus on real-life problems / oppressions that have affected or may be affecting the participants
- The opportunity to express oneself as an oppressed individual
- Absence of a written script (life has no script)
- The development of transversal skills through this method (self-knowledge, assertiveness, cooperation, critical thinking, solidarity, etc.).
- The skill of reflecting about finding solutions to life problems

Chapter 1: Main Features of the ForProve Theatre

1. Actors and Main Characters

Firstly, there are no limitations based on age, sex, religion, social status, race, etc. Everybody can take part in ForProve Theatre as the main themes of the scenes will be inspired by various situations. Ideally, there should be people from various groups with different life background who can bring their knowledge and experience. That is how the main problem can be seen through different perspectives and therefore, there will be many nuances in the play.

Secondly, there should be both experienced and inexperienced actors. The educator/facilitator has to be an experienced actor because they will be able to act out every situation no matter if they have experienced it or not. Moreover, a professional actor will be able to show drama techniques during the whole workshop. These techniques are important not only for the play itself but for the different games, exercises, ice breakers, etc. which are going to be used to help the people who are not professionals to feel more comfortable and make them willing to play and take part in the whole process. Even if the facilitator is not familiar with the main problem which is going to be solved, they will be able to act it out and use drama techniques.

On the other hand, drama techniques will be used so that the people who will take part in the training will be able to relax, have fun and participate actively. The over professionalism can push away the people who are not professionals and that is why the group (without the facilitator) will be made by amateurs. The main purpose of the ForProve Method is non-formal education and that is why over professionalism will be avoided. The amateurs may have problems in creating different situations and inventing stories if necessary but that is why the ice breakers, drama

techniques and games will be used - to help these people Improve their imagination, relax and take part in the creative process.

The drama techniques and games that are going to be used are very important as they will help the amateurs use their imagination and think in a creative way and therefore try to act in scenes which they have not experienced in their lives. The other function of the games and techniques will be to help the participants become more confident and not afraid to fail. These methods will also be used to make the participants think more creatively, to try acting, to feel the emotions in different situations even if they have not experienced them in real life, to learn how to create imaginary environment and believe in it.

The main strong point of the method is that the amateurs can be easily replaced because they are not professional actors, their roles in the plays are simple (and therefore can be played by anybody) and the script is prepared by all of the participants working together. This is done with the help of the facilitator so that all of the participants can freely express their opinion and take active role in writing the script. Nevertheless, the timing will also be an important factor in the new method as it is not good to waste too much of it. That is why the facilitator will also be the moderator of the process of creation of the script and will restrict the time for discussion and writing of the script. He will also help the group in writing the script by giving ideas, inspiration and by encouraging them to express their ideas freely and without being afraid to make mistakes.

2. Educator/ Facilitator

One of the most important figures in the ForProve Theatre will be the facilitator/ educator. The educator will be a professional actor, or at least undergone a special training, because he can act in situations which he/she has not experienced and he

is used to creating imaginary situations. Moreover, the ForProve method will be used for education in different fields of life (from entrepreneurship to communication and human relations, etc.) and therefore the educator will be able to lead a ForProve course no matter what the main topic is.

This person will also show the participants different drama techniques and help them feel comfortable during the training. The educator will lead the whole training and will direct the scenes: he/she will control the timing, the beginning and the end of the scenes. He/she will also stop the scenes if necessary (like everybody else).

At the beginning of the training the facilitator will introduce the participants to the main characteristics of the course and the time table. After this he/she will start the training with warm ups and games and will introduce the participants to the main drama techniques that are going to be used.

The trainer's most important functions will be as follows:

- **Moderator of the training**
- **Director of the play**
- **Provider of drama techniques**
- **Communicator with the audience**
- **Communicator with the actors**

3. Joker

The Joker is the link between actors and the audience. This person will have to jump into any situation, but will also be neutral because they should not affect the scenes but let them happen the way they should. The Joker will help the actors

express themselves and encourage them to tell their ideas. The main role of the Joker is to get the actors' and audience's ideas and suggestions enacted on the stage. This person will also encourage the participants to reflect upon the conflicts that they experienced in the play. The Joker will help the participants understand and acknowledge their role in scenarios and how the solutions could help in their daily lives.

The Joker is good to be a professional in the field of theatre and/or psychology because he/she will have to notice the participants' feelings and emotions and help them express everything they want to say or do. Moreover, the Joker will have to remain neutral in every situation because they should not affect the participants' opinions and actions. This person will be positive and open to different opinions and solutions in order to be able to motivate the participants to take active role in the process of creation of the scenes.

The Joker has a very special role in the ForProve performance. As the name suggests, the Joker is not connected neither to any of the actors nor to the audience. He is the announcer and the mediator between the audience and the actors. The role of the Joker is mainly to support the audience in its participation in the interference after the first watching of the play. Joker's main task is to facilitate, not to control the performance, as he is the conductor of the whole performance. The Joker summarizes everything happening during the play, supports the transformation of the actors and their substitution with people from the audience. He is the person that should create friendly atmosphere so that people to feel at ease to suggest different decisions for the presented problem. The tasks of the Joker include to narrate, to urge the audience to participate, to support the actions, to go in and out of the roles in the play. It is not acceptable the Joker to look for people's opinion and in this way to provoke not action but counteraction as well as to impose his ideas

getting advantage of his position. The Joker should not judge and avoid interpretations.

3.1. The general rules that the Joker should obey:

- The Joker should avoid any actions leading to manipulations and influence to the audience. He should not make any conclusions that are not evident. His words should always sound questioning not confirming.
- The Joker does not make any decisions alone. He facilitates the process of decision making but the decisions themselves are taken by the audience.
- The Joker should always provoke the audience to make the final decision mainly by asking questions like: Will this decision work? Is this right? The Joker should supervise people's intervention to happen one after another.
- The physical position of the Joker is very important. It is unacceptable to mingle with the audience, to sit among it. It could be considered as too demoralizing. It is also unacceptable the Joker to express his own doubts, uncertainty, fears.
- The Joker should not be tired or confused but at the same time not to be pushy and demanding to the audience
- The Joker should help the audience to prepare its actions and assist it in developing new ideas and decisions. So, he should ask such kind of questions to avoid any manipulation and restrict the discussions.
- The Joker should be very careful using humour as it could be a critical one that supports the decision-making process. The problem presented should not be hidden in jokes as ForProveTheatre methods are serious ones.
- It is Joker's responsibility to think over a strategy for the performance. It has to achieve the main goal of the performance – to turn the spectators into actors.

The Joker should plan how to provoke the audience, what kind of questions to ask.

- The Joker should work with the group during the whole process of the development of the performance and consult with the actors his strategy and questions. Everything should be agreed on in advance.

3.2. The additional rules that the Joker has to follow:

- **Not to manipulate or influence the actors' or the audience's opinion or the play.** The joker must avoid all actions which could manipulate or influence the audience and actors. This person should not influence the people that are going to take part or make conclusions which are not obvious or conclusions which are only based on the Joker's opinion. The Joker should always be open to different possible conclusions and opinions. He/she will always have to help the participants to debate on different topics and present their opinions in a neutral way. If the Joker presents the participants' opinions, he/she will always ask them if the presentation is correct and if he/she has interpreted their opinion correctly.
- **Not to make any decisions on behalf of the participants but let and help them make decisions.** The Joker will leave any decisions about doubts to the spectators and actors. He/she can help the participants in the process of making a decision but without influencing them.
- **Watch out if the solutions made by the participants can happen in real life.** The Joker will have to think if the solutions suggested can be done in real life and have the desired effect. The Joker can analyse the performance asking the spectators and actors to decide if the solution is possible.
- **Be aware of own and others' physical appearance, behaviour and non-verbal language.** The Joker's physical appearance and placement are very

important. The Joker must place him/herself so that he/she is not a part of the play. Moreover, the Joker should be able to read the body language of the audience.

- **Should facilitate and encourage the participants to take part in debates and discussions.** The Joker must help the participants get their thoughts together and express them freely. This person will also encourage them to take part in the discussions and express their thoughts freely without being afraid to fail.

3.3. The Joker's role during the performance:

- To facilitate and support the audience during the whole performance
- To present the play
- To provoke the audience
- To explain and give details about some parts of the play when necessary
- To win audience's confidence and make them feel at ease
- To invite the audience to take part in the performance
- To lead the spectators through the action
- To develop a strategy for the whole working process

3.4. The Joker's main qualities

- Sensitive to the environment
- Sensitive to people
- Positive and encouraging the people to take part and express their opinion
- Experienced in working with people
- Connected or experienced with theatre / psychology / pedagogy
- Open to people
- Open to solutions and opinions
- Ability to be neutral in every situation

3.5. The two main functions of the Joker in connection to the fact that he/she is not a part of the play:

- To stand outside the general play and therefore has no direct influence to the direction of the story but only encourage the actors to express themselves and lead the play.
- Although the Joker stands outside the general play, they can guide the group with questions and facilitation. The guiding of the group will be with the main purpose to help the group indicate the main problems that have to be solved and solve them. The guiding will only help the participants ask questions, answer them and express themselves, therefore the Joker will not influence the group opinion.

4. Audience

The audience will consist of people from different social groups: the age, sex, religion, nation, ethnicity, social status, etc. will not be factors by which the audience will be chosen. The only thing that will matter will be the willingness of the audience to take part in the ForProve Theatre. The maximum number of people in the audience will be around 20-25 because if there are too many people, this will make the process very slow and complicated. On the other hand, if the people from the audience are fewer than the actors, they will not feel comfortable and they will not be willing to take part in the process.

4.1. The main functions of the audience will be as follows:

- To watch carefully
- To ask questions
- To express their opinion

- To be active during the whole process
- To act when they have to

4.2. The audience will have a very important role in the process of creation of the scenes at 5 main stages:

- **Stage 1: Improvisation before the main scene has started.** At the beginning of this phase the facilitator will talk to the audience, make them feel comfortable and introduce the actors and the training. After this, the facilitator, together with the Joker, will start with warm-up games with the audience which will help the audience feel comfortable. The other function of the warm-up games will be to help the audience act and feel its role as an important part of the whole process not only as passive audience. After the warm-up games the main phase will start.

At this phase of the process the actors will have already created the main scene and be ready to show it to the audience. But before doing this they will tell the audience which the main problem in the scene is. After this, the audience will have time to discuss the problem between each other and try to create a scene about the same problem by improvisation. They will have around 50 minutes for discussion and rehearsals and after this they will act the scene they have created. This process is done for two main reasons. The first one is that the audience can show a different perspective and vision about the way of looking at the problem. Moreover, this will help the audience take active role not only to watch passively. The second reason for this is the audience to do this scene only based on intuition without having time to prepare them. It will make this kind of theatre not too strict and professional.

This will help the audience feel like being a part of the whole process and at the same time eliminate the risk of too passive audience: if the audience has acted the scenes, they will not be afraid to improvise on the next phase of the process.

- **Stage 2: Watching carefully the main scene without interrupting it.** At this phase the audience will see the scene which will be already prepared by the actors. The role of the audience will be to watch the scene and be careful about the details and the main problem. The facilitator will tell them not to interrupt the scene in order to see what the problem is without interfering in the idea of the scene. The facilitator will also tell the audience how important it is to watch carefully. After watching the play, the audience will have the opportunity to express their opinion and act.
- **Stage 3: Improvisation after the main scene has finished: together with the actors.** After the audience watched the main scene without interrupting it, they will have the opportunity to give feedback about the scene and the problem. At this stage the audience will be the moderator of the play. If they want to change anything about the play, they will tell the actors to act the scene again and this time the audience will have the opportunity to stop the play whenever they want to. After stopping the play, the people from the audience will change the story that is played by going on the scene, switching roles with the actors and improvise. They can also tell the actors what to play.
- **Stage 4: Improvisation after the main scene has finished: only by the audience.** At this phase the main scene and improvisations will be over and the audience will have the opportunity to re-play the whole play once again. The facilitator and the Joker will help them during this process but only the audience will act.

- **Stage 5: Discussion after all of the improvisations and scenes are over.** After the acting is over, the audience together with the actors and with the help of the facilitator and the Joker, will start a discussion. The audience will be encouraged to express their opinion freely and make conclusions about the main problems and the ways of solving it.

5. Environment

Choosing the scene for the performance is very important because what the audience does not hear and see does not exist. This means that every single person should hear what is being said and should be fully aware of the props, costumes, gestures, the play itself, sounds, lights. The scene could be visible to the audience only from one side, from both sides, in a semi-circle, in a circle. More often the location of the scene cannot be chosen and the performance should be considered in the space provided. As it is supposed the play to be performed at different places while working it out it should be developed in the way that the position of the scene to play less importance.

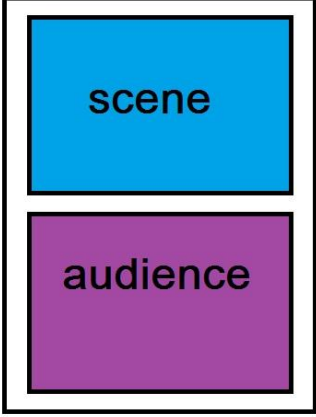
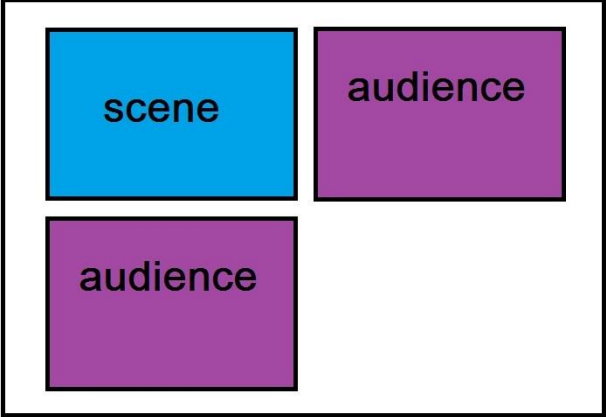
There is no requirement how the scene to be positioned except there to be a separation between the actors and the audience. A decision could be also to use the props to create the separation and the scene to be determined. However, these limits have not to be used as barriers between the actors and the public. The scene should be easily accessible in order to facilitate the communication between the actors and the audience. The props should not be very effective or highly technological because the complexity may impede the performance when it is hold in different places.

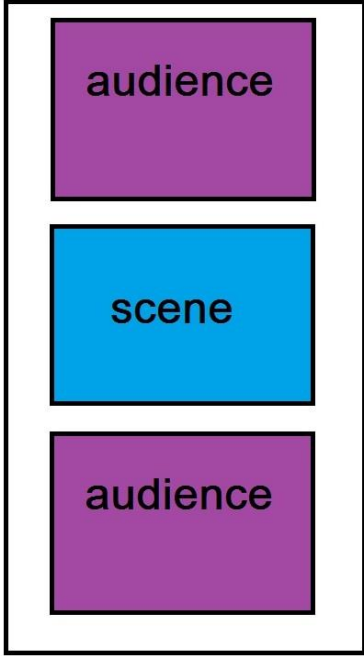
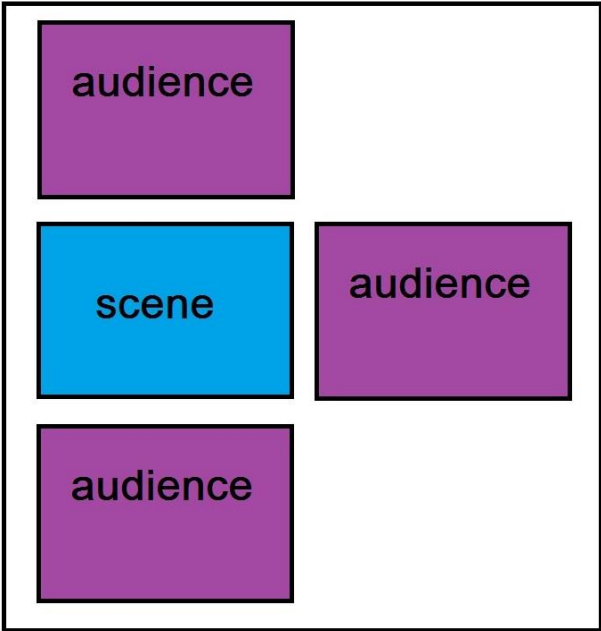
The best places where the ForProve Theatre will take place have to be theatre halls suitable for acting where there is enough space for the actors and audience and the acoustics is good. It is not suitable to have open spaces as the weather and the

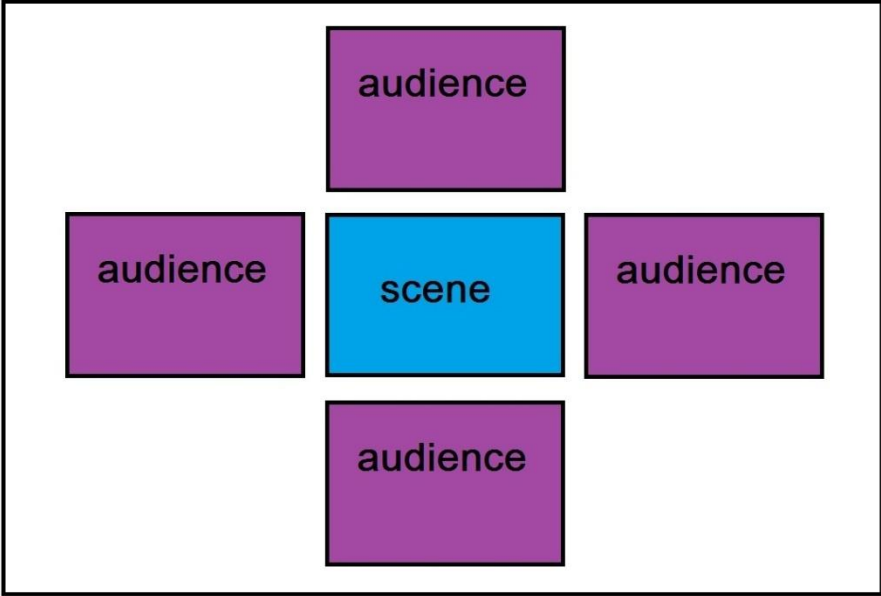
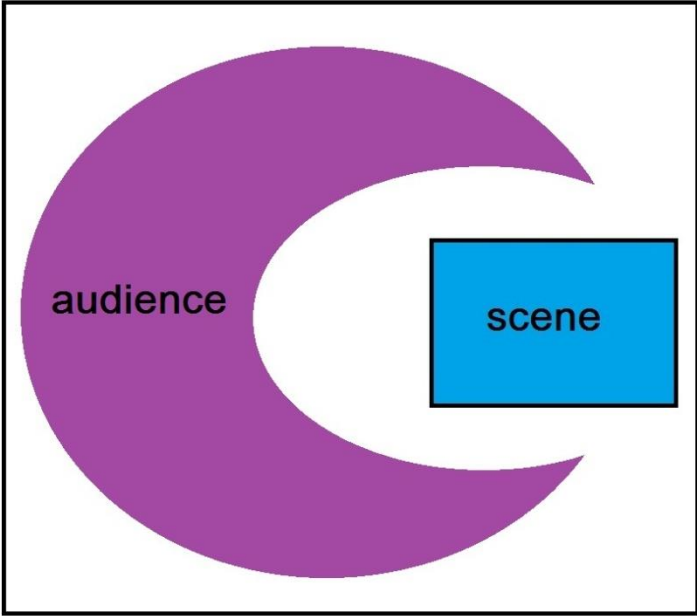
noises from the surrounding atmosphere can become a problem. If there are not theatre halls which can be rented for the training, a ForProve Theatre can take place in standard halls with some main features:

- At least 20 square feet big with at least 10 square feet open space where the actors and audience can play
- With chairs for the audience
- The podium for the actors is not necessary
- With good acoustics, so that everyone can hear
- No too formal atmosphere

5.1. ForProvePractical Suggestions About The Environment: Scene

<p>Practical Suggestion 1</p>	
<p>Practical Suggestion 2</p>	

<p>Practical Suggestion 3</p>	
<p>Practical Suggestion 4</p>	

<p>Practical Suggestion 5</p>	
<p>Practical Suggestion 6</p>	

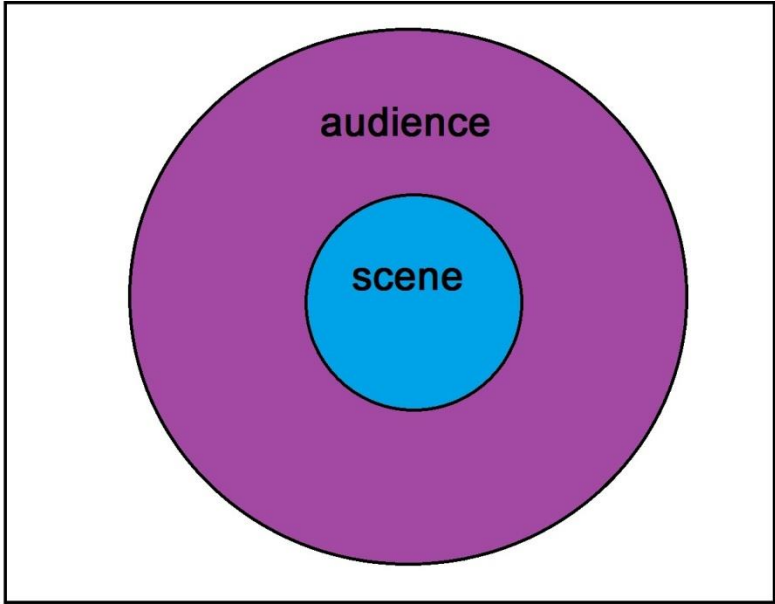
<p>Practical Suggestion 7</p>	
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Table 1: ForProve Theatre Scenes: Practical Suggestions

6. Materials

The new method does not require special materials. If the actors or audience decide, they can use whatever they want to but it is better to use imaginary environment.

7. Organizers

The organizers of the ForProve Theatre training course have to be people with managerial skills and experience in the field of organization of events. They should also have theatrical, pedagogical, or therapeutic strong motivation and drive. They should be either educators, pedagogues, actors, therapists, community members, or leaders with group management skills and emotional management capacities, great empathy and high emotional intelligence. All this, would be a must in order to be able to understand the convenience of the course and the ways it may affect and produce a positive impact in any given local community. The organizers should have their own pedagogical, therapeutic or artistic take, or all three together as an inspiring vision behind the organization of the event in order to communicate with the people involved.

Chapter 2: The Process of Work: Main Characteristics

There are two very important issues when the development the group that will work using ForProve method starts. The first one is the community where the performance will take place and the second one is the people who will present the performance.

The process of work should always have in mind the participants with their specific characteristics. The exercises used for practical work should include physical and sensitive ones, exercises for pair work and group work, as well as for improvisation and reflection. The facilitator plays the most important and leading role in the process of work. During the work people learn from each other and the facilitator should understand who has characteristics of a leader, who needs to be led, who has difficulties working in a team, who is a team player, who has artistic talent and imagination.

ForProve method techniques are very flexible and are developed with the main purpose of inclusion. It is very important the people who work with this method to know that there are no standards to be covered. They should also know that their aim is to create such an atmosphere that all the participants to feel secure and to know that their contribution, no matter what it is, is valued and important. This is the atmosphere for building trust where the group works together as a creative and dynamic unit.

The place where the group works is important but not essential. It is not necessary to be a theatrical studio or stage. Any place big enough to get together all the participants so they can feel comfortable and secure is a good one. The trainer/facilitator is the person who is responsible for choosing the place so that all

the participants to be able to express and develop their skills and potential during work.

The trainer/facilitator is not the person who keeps the order and makes the participants work but the one who spots everything that leads to disorder. What happens should be constantly discussed, the participants should know that they can express themselves freely, they can estimate their feelings, they can share, and they can refuse to participate if they notice uneasiness.

The working sessions should be free but following some basic rules:

- The working group is good to be between 12-15 people. Any number less than 12 and more than 15 should be carefully considered by the trainer/facilitator.
- It is good there to be a gender balance. But it is facilitator's decision to consider it depending on the problem that will be discussed. For example, if the topic is violence against women the participation of men should be well-thought.
- The average age of the participants determines the type of activities that will be used.
- The working space should be enough for everyone to feel at ease. The best option is big empty space, preferably without furniture. It is also important there to be no mirrors because they can suppress creativity.
- Participants' comfort and security is a priority.
- Working schedule is important. Everyone should know the working scheme and the duration of the gatherings.
- Individual approach to work. Sometimes if anything works somewhere it does not mean that it works everywhere anytime.

- No one is obliged to do activity/ies if he does not want to.
- The facilitator should be flexible and have in mind that he works with different people in different mood, self-restrictions and inclination to work.
- The warm-up before work is essential. Each activity should begin with warm-up. It is a psychological and biochemical process by which a person prepares himself for a particular activity. The warm-up activities are used for the creation of an equal start-up base for all the participants – to prepare their bodies, to create the connection between thoughts and body, to increase trust, spontaneity and creativity between the participants.
- There should be warm-up activities of various character (see Practical activities) – feeling and touching, hearing and listening, sensitivity, watching and seeing, waking up the memories of feelings.

1. Identifying The Problem

Choosing the topic to be presented is a process. It is a two-sided process which should be a result from mutual knowledge. The first step of this process is analyzing the existent relations and problems in the way they are defined in any member of the group. If it is possible, the facilitator is good to speak face to face to anyone because in this way people will be more sincere and open. This way of communication also helps facilitator to develop closer relations, even friendly ones, with some of the people.

Next step lies in trust building. Trust is may be the crucial factor for presenting the problem. During the discussion, the group may decide to leave what has already been prepared and completely change the approach. Any experience is welcome, useful and successful although different.

The facilitator should withhold himself from taking decisions on behalf of the group and to be only the person who supports. It is especially valid when the group is deciding what problem to be presented. In this case the facilitator should rely on his intuition to spot the moment of tension in the group. It is also important to observe the creativity of the group. All the ideas originated during the common reflection should be written down and remembered because they may come up again during the working process.

ForProve method is a supporting tool for overcoming crises, for breaking taboos, for suggesting decisions but not forcing the audience suffering catharsis.

The problem that is going to be presented has to fall into the following criteria:

- **Relevant** – to be real, punctual, specific, sharp
- **Reliable** – to be closely connected to people so that they can take it as a real one
- **Undecided** – waiting for its decision, actual and leading to change in the existing situation
- **Acceptable** – originated as a consensus reached by the people from the group
- **Presentable** – to be suitable for presentation
- **Acuteness** – to be addressed directly to the community so they can accept it as a real one
- **Frequency** – is it a temporary problem or it a permanent one
- **Achievability** – is the solution of the problem achievable
- **Actuality** – is it an actual problem

- **Number of people affected**

The problem could be defined by the help of various methods which the facilitator and the group may use based on their personal choice and acceptance. There could be brainstorming, drawings, discussions, modeling, face-to-face interviews (personal or group ones), storytelling. The obstacles at this stage could be connected to the harmonization and agreement on the different suggestions so that a decision to be made on the problem that will be presented. It is likely the group to be split and serious debate between the members to take place which can lead to an emotional imbalance of the group. So, it is very important unreasonable discussions and conflicts to be avoided because only in this way results will be achieved. It is up to the group to find the best possible way of dealing with conflict situations.

A good way of avoiding useless and unfruitful discussions is when the facilitator helps the group to focus on a well-defined problem so they can seek decisions for it. However, the facilitator should be patient and wait for all the members of the group to share and present their ideas. Then he can suggest the problem to be presented briefly at the stage as an improvisation and if it works, the final decision to be made. The moment of improvisation is very subtle as there should be enough space for all the members to take part in. The improvisation is also necessary to avoid exclusion of people who have had different opinions and suggestions to participate. It is also very important not to use the word “theater” much because for some people it may sound a bit discouraging as they are not actors. So, pointing at improvisation is always a good idea.

The process of choosing a problem should follow the principle of “my problem” to “our problem”. This means that everyone represents own problem and after that the people start gathering around some when they finally reach the last decision of whose problem to be presented.

How may the problem be chosen and developed in few steps?

- The facilitator starts with a warm-up activity during which everyone is alone with himself not talking to anyone. It could be simple walk in the room, sitting somewhere, looking through the window. The condition is that everyone should think of a personal or social problem that bothers them. When the problem has occurred is of no importance. What is important is the problem still to be actual and unsolved.
- The facilitator gives the task to everyone to illustrate the problem they have chosen. It could be by drawing, by improvisation, by images.
- After the individual presentation, the facilitator invites the members to form groups with similar problems presented. If there are no similar problems the grouping could be done randomly. The good size of a group is 3-6, depending on the number of all the participants.
- In the newly formed small groups each member shares his problem. It is possible before sharing; the members to try to guess what the problem is having in mind the illustrations. Then the sharing starts followed by a discussion and final decision which problem will be presented as a group one.
- Presenting the problems of all groups by improvisations, illustrations, sculptures. Each group decides how to present the consensus problem. The other groups comment what they see, how they interpret it, how they name it.
- After seeing the problems of the small groups all the participants should decide on which problem to be presented and worked on.
- The problem should be of importance of all the participants.

- The problem should be real.
- The problem should have possible decisions.
- The problem should be developed further in a plot and then played out.

2. Plot

Before starting working on the plot the trainer/facilitator should assure himself that the group has been united and they have gathered around and agreed on a common problem that will be presented. At this stage the role of the trainer is very important as he should motivate, facilitate and help the group to present the chosen problem in the best possible way.

The preparation of the plot starts with an intensive improvisation on the chosen topic. The methods of improvisation could be physical or verbal. The most important is the trainer/facilitator to encourage imagination and participation of all the participants and to list down all improvisations. Everyone should improvise on the topic without any fear that their improvisation may be considered stupid, useless or not applicable.

After the initial improvisations, the selection process should start. On each suggestion/improvisation should be paid enough attention so that to be decided if it will be applicable enough for the future plot. The decision on which improvisations will be worked on later should be an agreed one and carefully considered.

Three are the most often used starting point for developing the plot. Of course, these three points should not be considered as the only ones. Each group and trainer may use whatever starting point they think will be suitable for putting the beginning of the plot. Out of the selected improvisations the starting point is chosen, as there could be different approaches.

- **A topic or a problem is the starting point**

A concrete topic or a problem could be developed into a situation, a plot and characters to be created. The group is allowed to use as many sources as there will be needed. For example – personal experience, media sources, interviews, observations, storytelling.

- **A character/person is the starting point**

Using this approach the group starts the development of the plot around a concrete character. The group develops the character by investigating its inner world, behavior, personal conflicts, external conflicts, actions.

- **A dialogue is the starting point**

The dialogue is of dramatic importance for the plot. Even an overheard conversation can catch our attention and lead to the beginning of the plot. When the work starts it could be influenced even by the rhythm of the dialogue, the pauses, the voice, the gestures. It is a good idea the dialogue to be recorded so that to be listened by all the participants for better getting the shades and nuances.

Once the plot is developed the participants can step forward to the development of the characters. Here also comes the improvisation. Improvising on the developing of the character there should be given answers to the following questions:

- What is the character doing when he is alone?
- What is the character doing when he is with other people?
- What is the character saying when he is alone?
- What is the character saying when he is with other people?
- What other people say about the character?

- What is the attitude of the other people to the character?
- How does the character react to other people?
- How do other people react to the character?

After giving answers to these main questions, as well as to others that are considered as important, it could be said that it has been developed a real character. The improvisation helps for the physical development of the character, as well as on the decision what kind of methods to be used for the physical presentation. The development of the character continues during the rehearsals and all the participants is good to take part in the process.

3. Rehearsals

When the problem that will be presented is finally agreed on, the improvisation work on the plays starts. Having in mind that the people that will work on the play are not professional actors there should be found a way the emotional message to be delivered in the best possible way.

The members of the main group are the actors, the joker, the facilitator and all the people that support the group.

The actors are the people that perform the play. They have to suffer the big pressure overcoming their own fears and problems presenting a real problem that could be a part of the lives of the people in the audience.

The Joker plays an essential role in the whole process. Besides knowing the problem in details, he should be fully acquainted with the characters of each of the heroes and think over strategies of involving actively the audience in it.

The facilitator is the person who facilitates the process of developing the play by analyzing the problem and improvisation. The process of developing the play includes improvisation of the scenes and analyzing the actions. The parts that need

to be amended are determined, the change is being done and the scene is played in the new version. The plot is worked out in this way till the group decides that the results are acceptable for all the members.

The dynamics during the development of the play is facilitator's responsibility too, which means that he should look at the play through the eyes of the audience. His responsibilities also include props, sound and light effects.

During the rehearsals, the work is the most intensive and the most emotional. On one hand, it is the development of the play and on the other hand it is the inner fight of the actors how they will look like in front of the audience. The facilitator should be ready to react adequately to the problems of emotional, technical, personal and external problems. The problems that may also appear could be connected to the quitting of some of the actors, the joker (a serious problem), the specifics of the hero/es, the participation of people with different disabilities.

The role of the facilitator is very important during the rehearsals as he is the person who leads the actors to get acquainted with their bodies, emotions and feelings by suitable exercises for improvisation, games, ice-breakers. The preparation of the actors is of crucial importance. Each moment of the actor on the stage, each gesture, the location, the distance between the actors and props, each detail is important. Besides with their bodies, the actors play also with their voices so special attention should be paid to the articulation, pronunciation, the power of the voice, the diction. These all is a part of the clear understanding by the audience and later of its intervention.

What is more, the facilitator should prepare the actors for the situations that may arise during and after the performance. The actors have to be able to present their heroes in different situations that may come out after the intervention of the audience. The actors should stay logical, to react adequately to the intervention of the audience mostly when the audience is trying to change the hero completely.

During the rehearsals, the actors should have the possibilities to practice and investigate different predicted situations that the audience could create. It is good to try to change heroes, reactions, influences.

Last but not least it is very important the Joker to practice different situations, to decide what type of questions to ask, how to provoke and motivate the audience to interfere, how to manage with the suggested changes, how to work with the audience, how to understand it.

In order the play to be clear and acceptable for the audience the heroes should be determined with their names, costumes, manners, behavior. It will be good if each hero has a particular trait to be distinguished among the rest. This does not apply to the Joker as he has a special role and is the connection between the audience and the actors. So, he has to declare his special position in the play.

4. The Performance

The day of the performance is the climax of the whole working process on the developing of the play. All the people engaged in the performance should have in mind that the people who will come to see the play have no or little idea what will go on. They are expecting active actors and passive spectators and could be surprised of what they are involved in. So, when the audience is taking their seats the atmosphere should suppose something non-formal.

It is absolutely necessary people to be convinced to take active part in the performance. And here comes the Joker who has to play the most important role. Before the performance, the Joker presents to the audience the rules of the activity, what will go on during the performance, how the audience can take part in the performance and how the actors have chosen the topic of the play (optional). It is very important the problem to be clearly defined for the audience by the Joker and be presented in a way so that different decisions to be suggested.

The Joker should have been prepared in advance. After the ending of the play he asks the audience if they agree with the interpretation of the problem, if they accept actors' behaviour and the suggested decisions. If the audience does not agree and has other ideas the play starts again and the spectators can change it. The role of the Joker is very important as he not only leads the people but should tell them that they are in the position of changing the presented into the way it could be. In the second performance of the play the spectators take part when they would like to present their own different decision. They shout "stop", the actors stop the play and the spectator points the moment he would like to continue the play and take the place of the actor. The rest of the actors adjust to the new situation. The actor that has been replaced can give some tips or help the spectator to realize his idea. The rest of the actors try to oppose to the new situation and do their best to convince the spectator (the new actor) to withdraw his idea. The point of the oppression is not to discourage the spectator but to show the audience how difficult it is to change the situation and show that a person should be very strong and persistent till the achieving of the final goal.

Meanwhile the spectator can decide that his suggestions and decisions are not right and even useless so he will go back to his seat and the play continues till the moment another spectator wants to change something. It could happen one more spectator to go to the stage to support the first one. And here comes the Joker again who should observe and stimulates the spectators to participate in the play. The audience can take the place of any actor. At one time, all the actors can be replaced by spectators so at the end a completely new play could appear.

5. Method, Activity, Time and Recommendations

The method will include many warm-up games so that the audience and actors will feel comfortable taking part in the process of creation. There will be strict time limitations because if the process takes too long, the audience and actors will get tired and bored and therefore will not do their job correctly. Moreover, the boredom can decrease the level of the learning process. The main recommendations are as follows:

- To minimize or eliminate the boundary between the spectator and the actor.
- To allow each person to take part in the representation, regardless social position, race, age or mental or physical limitations.
- To be careful not to make the too high professionalism to withhold the public from intervening. Not to make the new kind of theatre too professional in order to encourage people not to be afraid to try it. There should be both professionals and amateurs.
- Although this kind of theatre should not be too professional, professional actors are welcome because they can act out every kind of social situation even if they have not experienced it.
- Attention towards a “poor theater” is recommended, where the used set does not determine the quality but instead the goodness of what happens on stage.
- To address contemporary themes and personal stories so the participants can be involved. Personal experiences have to be the basis for the play to create a positive participation of actors and audience, but they should not create a negative feeling or rejection. The stories should come from the public itself or shared experiences.
- The settings where the representations take place should allow both a good number of spectators and enable focus on the event. The plays can be held in a

hall where the atmosphere is not too professional and there is enough space for the play.

- The public should be able to stop the performance at any time or ask the facilitator/trainer to do so as soon as possible so that they can add something or change the play.
- The usage of materials/props has to be optional depending on the concrete play and the participants should not be asked to come with prepared materials.
- There are various activities that can be included but some principles have to be followed:
 - The participants should take part without being afraid to fail.
 - The participants should be open to other people's ideas.
 - A play can take a long time but it is important to be careful that the participants do not get tired. Time must be controlled in order not to be too long and “boring” for the audience or even for the actors.

6. Games, Warm-Ups and Ice Breakers.

The most famous games, warm-ups and ice-breakers that can be used in ForProve theatre can be found in the Improv Encyclopedia, in the ForProve Theatre Methodology, etc. They have to be selected according to the needs of the participants and the main topic of the ForProve Theatre course.

Chapter 3: ForProve Theatre Training Course

1. Parts of ForProve Theatre Session/Workshop

- **Part 1- Ice-breaker-** A typical workshop of Forprove Theater begins with exercises and games that aim at ‘breaking the ice’ and warming up the participants. Apart from the ice-breakers, this part includes acting techniques that will help the participants in the scenes. This part of the workshop is very energetic, fun and creative and prepares the environment for the following up trainings and exercises.
- **Part 2- Brainstorm session-** All participants need to think about social situations they have faced and been impressed by. Each person needs to come up with his/ her own social situation. 5-10 min are given to think about a situation in this part of the exercise. After that each person needs to visualize his/her situation by one move (pretend to be a status showing what the situation is). ‘Statues’ that look similar to each other are combined in a group. It is advisable to have 2+ groups. The participants discuss in their group what the individual situations are. They need to come up with example of 1 social situation per group.
- **Part 3- Basic scene warm up-** The groups play the scenes using the social situations they have come up with. The facilitator can also suggest social situations to be played in a scene. The facilitators needs to have 3-5 prepared social situations. All of the groups have 10-15 minutes to prepare their scenes. Each group is given 10 min to play their scene.
- **Part 4- Acting basic scenes.** Each group acts the scene they have created. Each scene ends up with a discussion from the whole group.

- **Part 5- Choosing the “Big Scene”.** The most dynamic social situation that is acted is chosen by the group and then the facilitator chooses the actors and the parts they will play in. He also enriches the scene with additional elements (or scenes) with the help of the group.
- **Part 6- Rehearsals.** The actors start acting the scene and the audience can always stop the scene and change it. There are not time limitations in this part. At the end the group discusses and comes up with a ready play.
- **Part 6- The “Big Scene”-**The duration of this scene is between 15 - 30 minutes. The rehearsal of the scene can be done from 1 to 3 times. During the rehearsal anybody can stop the scenes and become actors and develop the scenes or make them different. The public can become actors and therefore the actors can be changed. During the final scene, the audience cannot interfere or stop the scene but can act the scene again after it has finished.

2. Example of a ForProve Theatre Course by Days

Each one of the days of the training will start with about 50-60 minutes session of warm-up games, followed by one hour of drama techniques and games. Each one of the days will finish with a discussion and reflection on the activities done during the training. The training will last 5 days: 8 hours per day which will include 3 coffee breaks- 2 breaks for 15 minutes, 3 break for 30 minutes and a lunch break for 1 hour. It will start at 9 a.m. and it will finish at 5 p.m. The ForProve Theatre Training Course can be modified depending on the needs of the participants and the main topic of the training.

Day 1	
Time	Activity
09:00- 10:00	Introduction, Warm- ups
10:00- 10:15	Coffee break
10:15- 11:30	Drama techniques for non-professionals
11:30- 12:00	Coffee break
12:00- 13:00	Improvisations- first steps
13:00- 14:00	Lunch break
14:00- 14:30	Brainstorm session- different social situations which have to be solved
14:30- 14:45	Coffee break
14:45- 15:45	Improvisations about the selected social situations
15:45- 16:30	Discussions about the situations
16:30- 16:45	Evaluation of day 1 with questionnaires filled in by the Moderator, Joker, participants and evaluator
16:45- 17:00	Questions and answers, final words and closing of the meeting
Day 2	
Time	Activity

09:00- 10:00	Warm- ups
10:00- 10:15	Coffee break
10:15- 11:45	Drama techniques and improvisations
11:45- 12:15	Coffee break
12:15- 12:45	Brainstorm session and improvisation session- different social situations which have to be solved
12:45- 13:30	Improvisations about the social situations
13:30- 14:30	Lunch break
14:30- 15:15	Discussions about the social situations and selection of the most important one
15:15- 16:00	Improvisations about the selected social situation
16:00- 16:15	Coffee break
16:15- 16:30	Evaluation of day 2 with questionnaires filled in by the participants, Moderator, Joker and evaluator
16:30- 17:00	Questions and answers, closing of the meeting by the Moderator
Day 3	
09:00- 10:00	Warm- ups
10:00- 10:15	Coffee break

10:15- 11:45	Drama techniques and improvisations
11:45- 12:15	Coffee break
12:15- 13:30	Improvisations of the “Big scene”
13:30- 14:30	Lunch break
14:30- 16:15	Final decisions about the “Big scene”- dividing the roles (15-30 minutes), acting the scene once by the actors without interruption (15-30 minutes), discussion about the scene (15-30 minutes), acting the scene with interruptions- anyone can stop and make changes (15-30 minutes), taking the final decisions what the scene will be
16:15- 16:30	Coffee break
16:30- 16:45	Evaluation of day 3 by the Moderator, Joker, evaluator and actors
16:45- 17:00	Final words, closing of the meeting by the moderator
Day 4	
09:00- 10:00	Warm- ups
10:00- 10:15	Coffee break
10:15- 11:30	Rehearsals of the “Big scene”- from 3 to 5 times
11:30- 12:30	Lunch break
12:30- 13:00	Warm-up games with the facilitator and the audience

13:00- 13:15	The facilitator will give instructions to the audience- to watch the scene very carefully and without interruption
13:15- 13:45	Acting the “Big scene” in front of the audience
13:45- 14:15	Discussion of the scene between the audience and the moderator
14:15- 15:00	Re-acting the scene by the actors- the audience will tell them what to change (up to 3 times)
15:00- 15:30	Re-acting the scene by the audience with the help of the Joker (up to 2 times)
15:30- 15:45	Coffee break
15:45- 16:15	Discussion about the scene and the problem- everybody will take part
16:15- 16:55	Evaluation of day 4 by the actors, Joker, Facilitator, audience. The actors, Facilitator, Joker, evaluator and audience will fill in a questionnaire (15 minutes) and there will be a focus group only for the audience (30 minutes)
16:55- 17:00	Closing of the session, final words by the moderator
Day 5	
09:00- 10:00	Warm- ups
10:00- 10:15	Coffee break

10:15- 11:45	Lecture about Entrepreneurship (or the main theme of the course)
11:45- 12:00	Coffee break
12:00- 13:00	Entrepreneurship- practical exercises, problem-solving
13:00- 14:00	Lunch break
14:00- 16:00	Evaluation of the whole training- in-depth interviews with the participants, Joker, evaluator and Moderator about the training
16:00- 16:15	Coffee break
16:15- 16:30	Evaluation of day 5- the actors, Facilitator, Joker, evaluator and audience will fill in a questionnaire.
16:30- 16:45	Questions and answers
16:45- 17:00	Final words by the Moderator

Table 3: Schedule for a ForProve Theatre Course

- **Day 1- General acting practices and warm ups, ice breakers (physical and mental games, acting exercises).**

On this day, the facilitator will introduce the actors to each other, tell them about the training and what they have to do and start with ice-breaking games. They will also play games for improving and developing their drama techniques. There will be one facilitator, one Joker and 5-10 actors.

Firstly, the facilitator will give the group information about the training then he/she will lead the group and tell them what to do. The Joker will do the warm-up exercises together with the participants so that they start trusting and accepting him/her.

The facilitator will tell the participants to make a circle and introduce the participants (together with the Joker) by telling each one of them to say their name and a few things about themselves. After this, the facilitator will show them 3-5 ice-breaking games (the number of the games depends on how fast the participants will start feeling comfortable) for getting to know each other. The ice-breakers in this part of the training will be aimed at remembering each other's' names and facts about the other. Moreover, the participants will start feeling more comfortable and relaxed.

- **Day2- Basic scenes- all kind of social situations.**

On this day the actors with the help of the Joker will start creating different kinds of social situations and the problems they see in them. They will be divided in groups of 4-6 people per group and each one of the group will deal with different social problems and create a scene. The duration of the creation of the scenes will be 40-50 minutes. They will act the scene in front of the other groups which will stop the scenes and improvise. Each scene will be 10-

15 minutes long. After every scene, there will be a discussion about the main problem and ways of solving it which will be 15-30 minutes long.

After this process the group will decide which social situation they want to act in front of audience and start developing the main scene. They will discuss this 30-45 minutes.

- **Day 3- The “Big Scene”.**

The actors will develop the whole scene by improvisations, stopping of the scenes and re-acting. At the end of the day they will have a developed main scene which will be shown in front of the audience on the next day.

- **Day 4- Acting the “Big Scene” in front of audience.**

After watching the scene, the audience will tell the actors what to change in the scene and the actors will start re-acting the scene the way the audience wants them to. After this, the audience will re-act the scene. This session will end up with a discussion and reflection on the main problem in the scene.

- **Day 5- Reflection on the training course, evaluation and lectures.**

On this day, the participants will discuss the training as a whole, what they have learned and what the strengths and weaknesses of the method are. After this, there will be lectures about different techniques that can be used in ForProve Theatre by trainers.

Chapter 4: Doubts and Questions

1. Is it necessary a concrete decision to the problem to be found?

The most important is to start a discussion on the problem and this discussion will be the beginning of the solution and in some cases a part of the solution.

In some of the cases the problem is very complex and it is not possible the audience to be able to solve it due to different reasons – political, depending on the authorities. The most important is the audience to be involved in the discussions and sharing different views and opinions. In this way people get aware that the change is in their hands.

2. Should the actors be a part of the community?

When the actors are a part of the local community it is easier for them to understand and present the local problems and needs. In this way, the discussions, the feelings and the experience will stay in the community.

When the actors are not a part of the local community the problem could be presented better. The members of the local community get feedback from the actors that are not oppressed by the local problem. What is more, the actors are not under some stress to perform in front of their family, neighbors and close friends.

3. Is it necessary in the main group to be a professional actor/s?

Definitely the work with professional actors will improve the quality of the play. But here the most important is a hot social problem to be presented and this can be done better by people directly suffering or living in the problem. A balance between the theatrical and social dimension is the best option. However, the most important is the group to be created by creative, flexible and ready for experiments people. They

should be sensitive and sympathetic and to be fully aware that their aim is to support the audience in the decision-making process.

4. Should there in the main group new people to be involved after the initial selection?

The trust between people is something very fragile and at the same time it is the most important in the development of the group. One of the roles of the trainer/facilitator is to create the group dynamics and to observe all the processes happening in it. The group is developing at different levels but each member should be aware of everything happening. In this sense, the inclusion of new people should be a common decision of the group.

At the same time the possibility of someone leaving the group is real so that is why there has to be clear decision how new members are accepted.

5. Should the problem that is presented be real, with real heroes or the play can a story based on an existing problem?

Usually a real social problem is presented by real heroes with real names because the idea is the problems to be depicted as they are. But the actors should be very careful as they have to solve the problem not to generate a new one/s.

6. Should the Joker be a professional actor or a member of the community?

It is good to be a professional but of little importance. What matters is the Joker to be as much close to the requirements described in the part of the Joker as possible. It is also important the Joker to be acquainted with the group dynamics as well as to avoid all the actions connected to manipulating the audience and the actors. The Joker should facilitate the discussions and obey ethical norms.

The Joker does not decide anything alone, but he knows everything. So, the best Joker is the one who has good moderating and facilitating skills.

7. When is the end of the performance?

When all the people from the audience give their suggestion how the problem could be solved and at the end the amended play is presented.

8. Can humor be used in the play?

It is very risky. But using this approach we create a vent for the stress. The audience finds a shelter in the comic scenes and in this way, they vent the dramatic stress which is the best psychological mechanism for self-defense. So, humor could be used in ForProve Theater only as an irony to put emphasis on a particular hero or situation.

Part 2- Practical Approach

PRACTICAL SUGGESTION (I):



Start thinking of a real-life problem that you have had to endure. Think of a specific situation in which you lacked the strength, or the support, or the vision, to come out with a solution and in which you were overwhelmed by outer circumstances. Do not try to see what “you could have done” but the problem in itself... what was the problem? What did really happen? Try and explain it to yourself as if you were somebody else... that real-life problematic situation is the raw matter with which ForProve can start its work.

What to do if ... you think: “I have had no problematic situations in my life...” If this is the case, there is a great chance that you are in denial about the hard stuff in life... there are, however, people who think that “everything is just fine” ... If this is your case, a difficulty you are facing in regards of this workshop is precisely your lack of a “difficult life situation” of your own.

FORPROVE IS A HANDS-ON METHOD FOR REAL-LIFE SCENARIOS

1.1. How the ForProve Method benefits you and your students:

The ForProve method requires you to relax as a teacher / monitor/ group leader into the innate wisdom of each and all participants of the course to be able to express themselves about the problems that they think are crucial in their life. **Active listening** and **unconditional acceptance** of others will be a main skill for you as a monitor/ teacher/ group leader.

Your foremost task will be to create an atmosphere of trust and to help the group move from one phase of the work to the next one. Warm-ups and fostering a safe and respectful atmosphere will encourage self-expression. Participants will express themselves freely. The absence of a written script makes of debating and sharing core activities within the course for groups to rehearse problematic life situations.

YOU	THE PARTICIPANTS
<ul style="list-style-type: none"> ✓ Will apply and manage a new and exciting method ✓ Will develop active listening and unconditional acceptance of the participants' experiences ✓ Will be aware of and foster interpersonal emotional intelligence skills within the group ✓ Will invite and manage debate amongst the participants ✓ Will invite new views and understanding on complex life situations of the participants. 	<ul style="list-style-type: none"> ✓ Will learn and apply a new and exciting method ✓ Will share real-life problematic situations ✓ Will feel safe while sharing their own real life problems ✓ Will get the opportunity of sharing and debating with others ✓ Will get the opportunity to view different alternatives to their own difficult situations.

1.2. Foundations of the ForProve method:

A thorough description of the ForProve method has been offered in the “ForProve Methodology” manual. An important item to keep in mind is that the main inspiration source of **Forum Theater** is the “**Pedagogy of the Oppressed**” of Brazilian educator **Paulo Freire**. The focus on conflict and oppression is essential to identify that which needs to be overcome (the problem) and later, the ways to overcome it that will appear as the ForProve workshop goes on. The focus of the method, though, is not on quickly finding “a **solution**”, but on rehearsing various ways in which a solution can be found.

The method will be taught in a dual format: distance learning (by resorting to the manual and guide of the ForProve Methodology) first, and face-to-face learning during the residential course. You can read this guide first or the manual, as you like. This GFPTM will also offer you visual and audiovisual materials that can inspire you getting familiar with the ForProve methodology (see the references’ section).

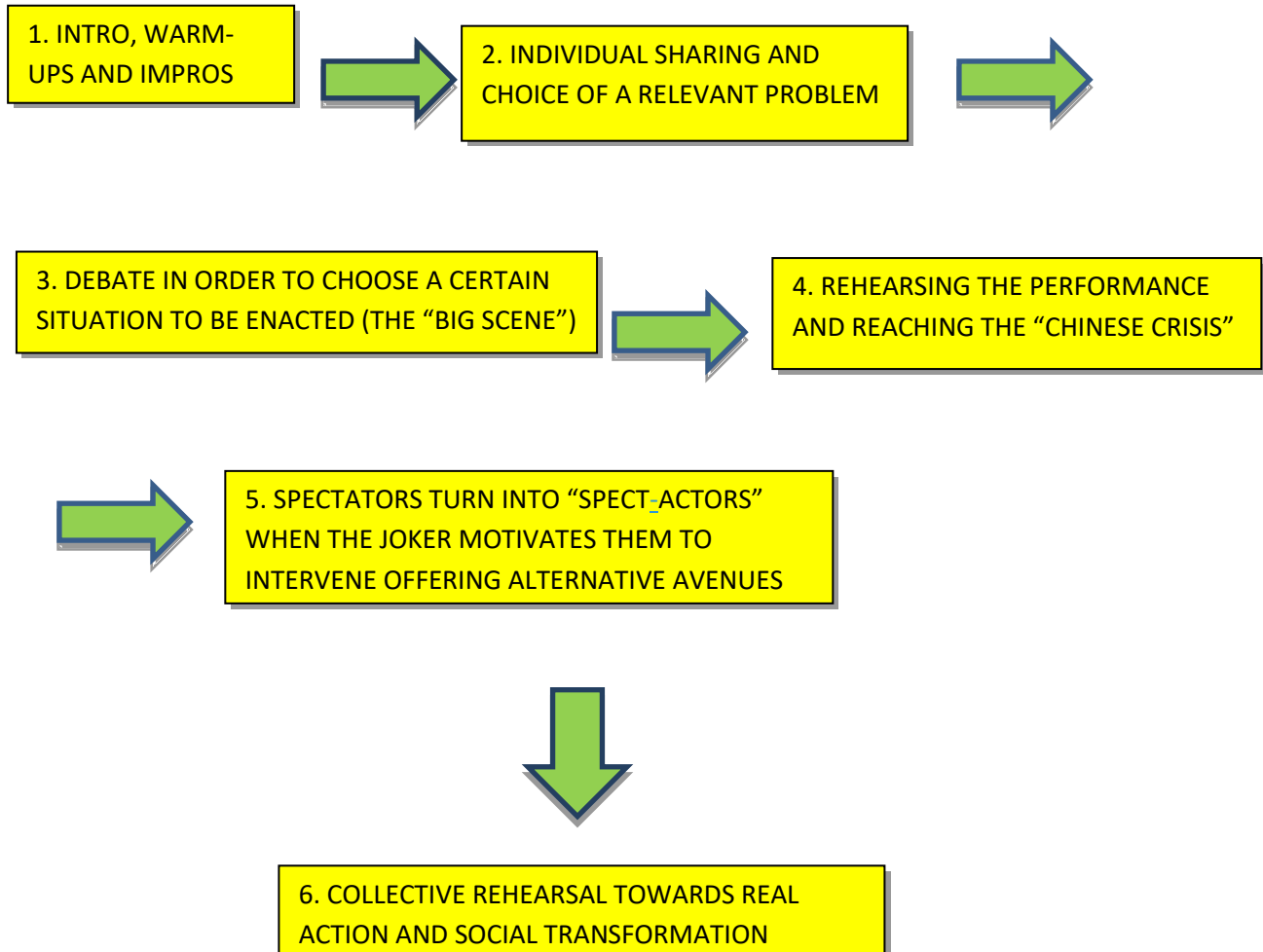
In a way, both, Forum and **Improv theater** can be pretty “bare” in the sense that props are optional and that no specific materials are actually required. The visual aspect of the performance is purposely neglected since the aim is not “artistic” but social. We, on the contrary invite you to use any supports that you please, graphic supports, art materials, etc. since we want to encourage the usage of as many **intelligences** and skills on the participant’s side as possible.

The warm-ups and theatrical improvisations will create the atmosphere by which individual participants will share what they think and feel is an important problematic situation in their lives connected with the area at work (professional life, job quest and entrepreneurship, etc.).

Participants will share a personal life problem of their own, and later debate to pick one of those situations to be enacted by the group. Debate is then an important activity to foster too. The situation to be rehearsed will be chosen amongst all the situations forwarded by the group. The group could decide to rehearse more than one situation in two groups, depending on the duration of the course.

During the rehearsals, a certain point of top danger and opportunity both for the protagonist will be reached at (what **Augusto Boal** called the “**Chinese crisis**”). When the audience is included, after the first rehearsals, the **Joker** (a dynamic character, often, but not always you; the group leader), will question and motivate the audience to participate.

The Joker will take it up to himself to turn the audience into “spect-actors”, by motivating them to intervene offering alternative ways to deal with the problem. When the spectators turn into actors and actresses, there is a general rehearsal that aims at real action and social transformation. The **collective rehearsal** of the play is the goal here. To sum it up in a visual way:



PRACTICAL SUGGESTION (II):



Do not rush through the various phases of the workshop. Specify the timing for each task and stick to it. At the same time, you must "read" in the participants' rhythm if your timing is right and be ready to modify it. Let the participants decide who plays which role.

What to do if... your students are lagging behind and complaining that they have not gotten enough time to fulfil the task they have been appointed with? ...NEGOTIATE! Ask them how much time they think they need to get their task done. See if the extra time they ask for is reasonable / feasible. Remember: if you are a reasonable leader you will get reasonable responses from your trainees.

2. LEARNING OUTCOMES

2.1 Regaining one's own voice



We have said it above; the basis of Forum Theater is found in the pedagogy of Paulo Freire, the educationist and philosopher of education for whom the foremost aim of education was to encourage the oppressed to find his or her own voice, to regain his or her own strength in order to be able to liberate himself or herself. So, this type of work has an individual and a social transformative dimension to it. When the oppressed finds or regains his or her own voice, he or she is meant to change the world he or she lives in. For a young person starting his/ her professional life it can mean finding the strategies to materialize their dreams.

Nowadays, in education and training of trainers, **emotional intelligence** is (luckily) gaining terrain. Terms such as “**assertiveness**” and “**resilience**” are becoming household knowledge and educators understand the importance for these to be fostered in every kind of training. When we do not find our own voice in front of a given life situation, it means that we did not find the way to be assertive or resilient.

ForProve is a method that will empower its participants to say it loud and clear: all of us have been and are oppressed at times or all the time... ForProve will develop an atmosphere of collaboration amongst participants that will make it possible for everyone to express themselves.

PRACTICAL SUGGESTION (III):



As the moderator, you will have to help the participants choose life problems that are related to the area of entrepreneurship, leadership and career design in order to get to the “big scene”. The problems need to have a practical dimension and possible practical solutions. For this sake, the situations in which somebody actually did something to somebody are better than those in which - for example- something was perceived to be an aggression but there was no actual aggression. Remember: each and every sharing needs to be valued and respected as somebody’s life experience.

What to do if... one or more participants are not able to come up with real situations related to the domain of entrepreneurship / professional life? It is quite likely that this may happen when working with young people, since it is very possible they believe that they have had no exposure to this domain of life. They will need coaching and careful understanding of their other colleagues’ experiences; they may have struggled as well looking for a part-time job, writing a CV, or sharing their life’s expectations with adults around them... who knows? They may have had the experience but they do not realize it... you will need to act as an eye-opener if this is the case!

2.2 Self-knowledge and social awareness

There is no such thing as an isolated individual. I may pretend for it to be so, but the coffee I had this morning was harvested by somebody and the vehicle he used to do so was fueled by somebody’s petrol... you see where this is going, right? Yes, **interdependence!** All of us carry our society’s values in ourselves as well as the

entire history of humankind... when we change as individuals we change our personal history and also the history of our family, of our country, and of the entire humankind.

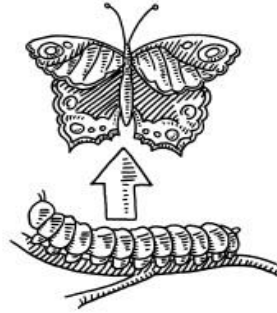
In order to carry on the role of moderator / leader of this workshop, a basic skill you will need to have at hand is readiness to confront and be confronted with **critical thinking**. In an ideal world, there would be no need to talk about “social transformation”. The issues that the participants will mention will be proof of it. Be ready to be surprised by the various experiences of the participants, and by their individual styles of critical thinking. Be ready to accept all of these.

The other skill you'll certainly need is emotional intelligence. Daniel Goleman, the well-renowned author of *Emotional Intelligence* (1995) placed emotional intelligence as the foremost type of intelligence and even as the basis of our very intellectual functioning. Emotional intelligence has two aspects, according to him: intrapersonal intelligence and interpersonal intelligence. We know ourselves by knowing others, and we know others by knowing ourselves.

By participating in this workshop the participants will change and so will you... are you ready to be changed? It may well be worth it for you to ask this to yourself before embarking on this experience. Even if you we are more seasoned or well-experienced we keep on changing by contact with others. A good leader will allow himself to be transformed by the interaction with his “crew”. We have the expectation that this workshop will be “individually and socially transformative”. What about us, trainers and educators... are we ready to be changed?

PRACTICAL SUGGESTION (IV):

Afterwards, you can ask yourself what social transformations you think are important in order to promote youth entrepreneurship and leadership.



Before we start, it is good that you ask or remind yourself -if you already know this- of what areas of your own individual life you would like to see transforming...

What to do if... you have not given thought to such things before this moment? It may be the time of your life in which you need - at least for the sake of this workshop - to start finding your own opinion on these matters. This is why this guide may be a useful tool after all... so, you may as well start thinking about all this... what can you lose?

2.3 Sense of belonging to a community

When ForProve is to be applied, as it happens with Forum theater, there will be need of a certain target audience and a certain **community** that benefits from the organization of the workshop. The selection of the workshop's place will be tied to a certain community anyway: a certain area of a city and to a certain target audience... maybe unemployed young Muslim women? Maybe over-fifty-year-old men? Maybe Roma youth?

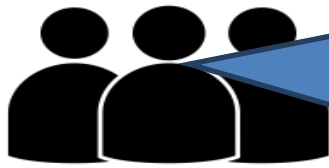
In the present case, our target is youth planning their start into the professional / business arena from various countries... the values and common or similar life

situations they share create - in the context of a workshop - a community between participants. More so, if they come from the same city area or region. The moderator will have to help this sense of community “emerge”. His / her skills to foster debate and sharing and encourage commonalities to appear, will be very much needed at some times and not that necessary at other times.

The aim of ForProve is double; individual and social, thus, the community aspect is essential to it. Philosopher Henri Bergson wrote that, us humans, are quite alike bees, wasps and ants, since we live in large, clustered, complex and hierarchical communities ... what do you think?

Community is also that space and people which we consider “ours”. When planning a ForProve workshop the community factor will have to be seriously evaluated: a clear purpose will have to be established; which specific community does this workshop target? At the same time, a **learning community** will be put in place within the course, where knowledge is shared and **constructed** as if a “**collective intelligence**” was at work in it.

PRACTICAL SUGGESTION (V):



Stop for a second, take a breath and reflect about this: what is it that you consider your community? Is it the city or the city area where you live? The building where you live in? Your acquaintances and family? People with your same eye color? ... try and write a list of all the actual communities you belong to. Afterwards, write a list with all the communities to which you would like to belong to. Compare your answers with somebody else's. What do you see?

What to do if... you or your participants think or feel that there is no community that represents you or them or that you or them feel attached to or part of? If such is the case, the community of the free spirits is already your natural home... see what we mean?

3. TOOLS AND POINTS OF VIEW

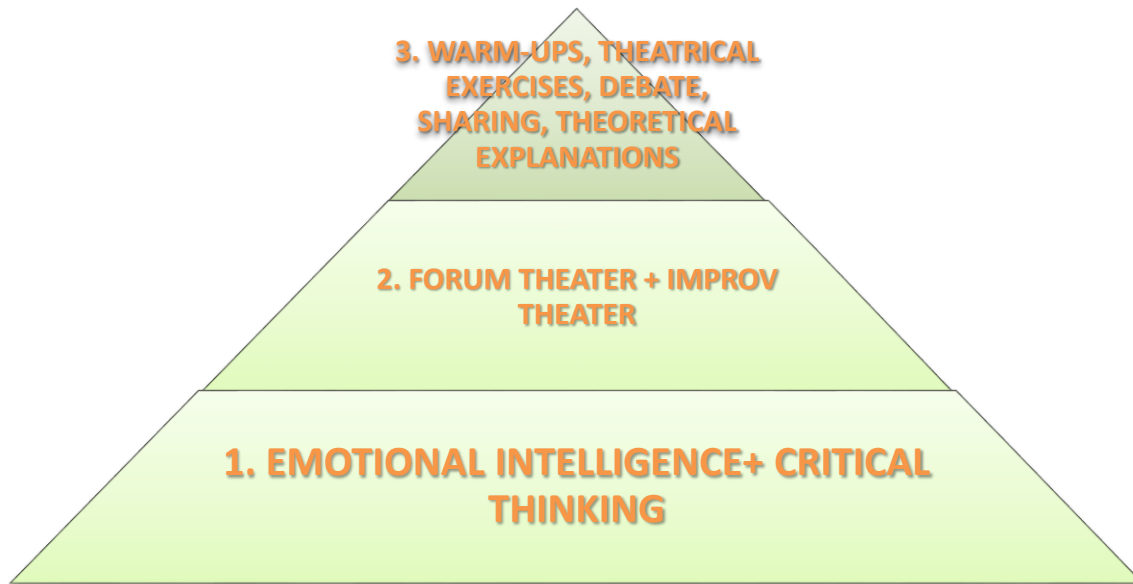


3.1 “How” and “what for” we do this or that

We can call “tools” certain techniques or even theoretical approaches when we refer to them in an instrumental way. Tools are those elements which are used towards an aim. Rather than talking about “tools” per se, we would like to talk about how things are going to be done in ForProve (what is the ForProve attitude like), what will happen in a ForProve session (an addition of techniques coming from Forum and Improve theater), through what this will happen (Ice-breakers, warm-ups, debating, sharing sessions, theatrical exercises, theoretical explanations... and many others) and finally, where this will lead us (the purpose or “what for” that is the performance of the Collective rehearsal. It involves increase in individual self-knowledge and steps towards social transformation as its effects). Note the primacy

given in this graph to the “how” above the “what”. See below our “How and What Pyramid”:

4 COLLECTIVE REHEARSAL (IN CONNECTION TO A SPECIFIC COMMUNITY AND SUBJECT)



The “How and What Pyramid”

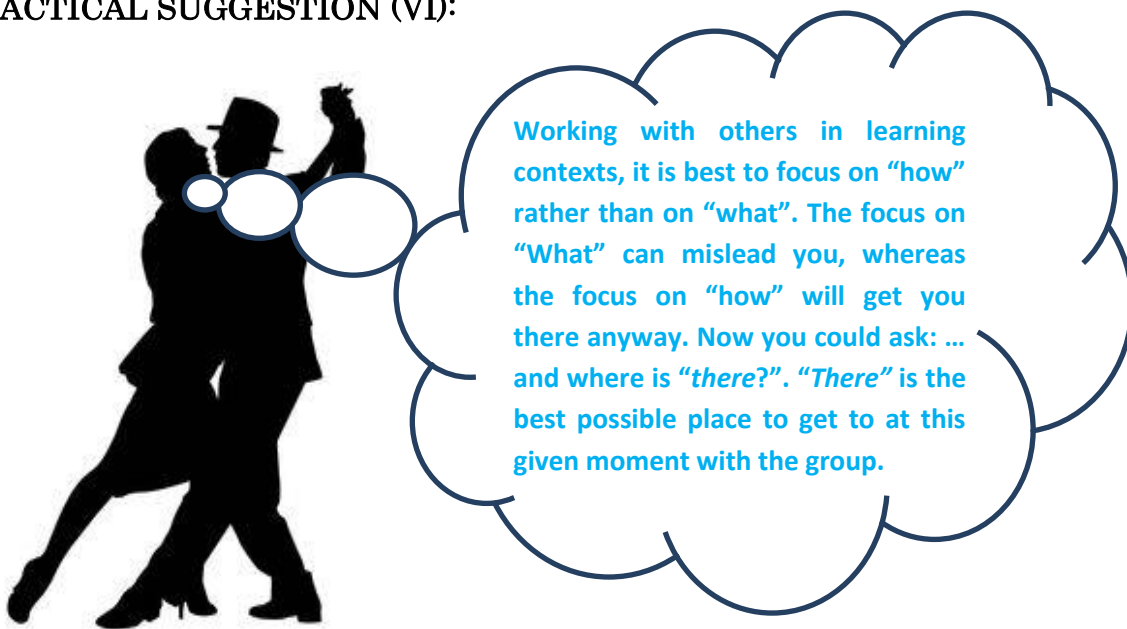
1= **How** “things” will be “done” during the workshop (the “teaching and working style”). The attitude; it involves as well a certain ideological choice about education: active, interactive, inviting debate and self-enquiry, cooperative and capable and willing to cater to individual needs. Realize the priority given on this pyramid to the “how” -as its basis- rather than to the “what”.

2= **What** is going to be “done” (a blend between Forum and Improve theater, targeting youth entrepreneurship).

3= **Through what** techniques and practices the contents are going to be delivered and experienced.

4= **What for** this workshop is organized; the aim, purpose, or finality. In this case, to lead it to a collective rehearsal shared by actors and spectators (turned to “**spect-actors**”) aiming at individual and social transformation while targeting a certain group and a certain community.

PRACTICAL SUGGESTION (VI):



What to do if... you did not get the thing about why the “how” is more important than the “what”? You may read something on Gestalt therapy, or ask some Gestalt practitioner about this, you may also flash back onto some moment in primary or secondary education in which a teacher tried to explain something to you which you did not get at first; but when he or she started singing, making faces, or drawing

silly puppets on a paper; you immediately realized what the teacher meant... the “what” was the same, but the “how” made all the difference for you.

4. TEACHING METHODOLOGY



4.1 The learning relationship:

This ForProve experience is like any other educational experience in which there is a so-called “teacher” and a so-called “learner”. Pedagogy has long invited us to see and consider the previous knowledge and intrinsic wisdom in the learner (Socrates, Plato, Rousseau, Shri Aurobindo, Jean Piaget, etc.). So, the consideration of the learner as an “empty pot that needs to be filled up”, is long discarded. Once this is granted, what are we supposed to do with the learner’s previous knowledge and personal experiences?

The moderator, in the ForProve workshop, is a person in a coordinating / activating role that will learn from others too. The moderator’s focus is going to be applying the sequence and aims of the workshop, but **ALL THE INVOLVED WILL LEARN FROM ALL**. The participants are expected to follow the moderator’s instructions and to cooperate with him / her. The difference in approach here is that all learn.

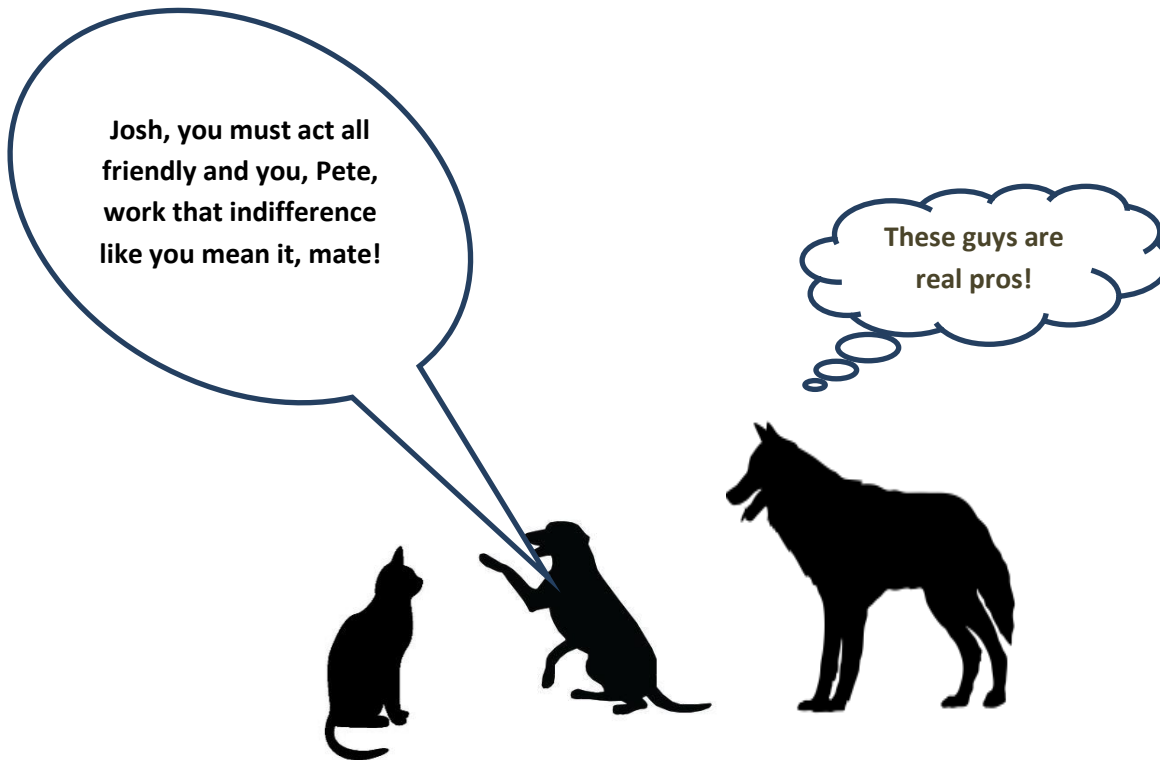
Each participant's personal knowledge is valued to contribute to the common endeavor of getting to the collective rehearsal.

The moderator creates and manages learning opportunities and the participants give themselves to the experiential frame offered by the workshop and by their reacting and interacting within the techniques suggested by the moderator. The moderator will also unavoidably learn from the situations created and the activities undertaken. So, even if this workshop is meant to teach one specific technique called "ForProve Theater", more than "teaching" or "learning" what we have here is a shared experience within a well-defined yet flexible frame in which there is mutual teaching and learning.

Remember: all relationships, including the educational ones, are based on an emotional bond; make sure to establish it and take good care of it.

PRACTICALSUGGESTION (VII):

REMEMBER: A GOOD TRAINER IS A LONG-PRACTICED TRAINEE!



What to do if... you or one of your trainees find it hard to appreciate what others do, or to convey it to them? All of us are and have been in learning positions. If you think your training as a group leader is completed for times to come, you may be in for a great disappointment: learning is life-long and ongoing in each and every field of life! Learning to appreciate others is an essential part of becoming a true leader. Start speaking up about others' beauty and wisdom; this will make you beautiful and wise!

4.2 Creating a climate towards ForProve learning

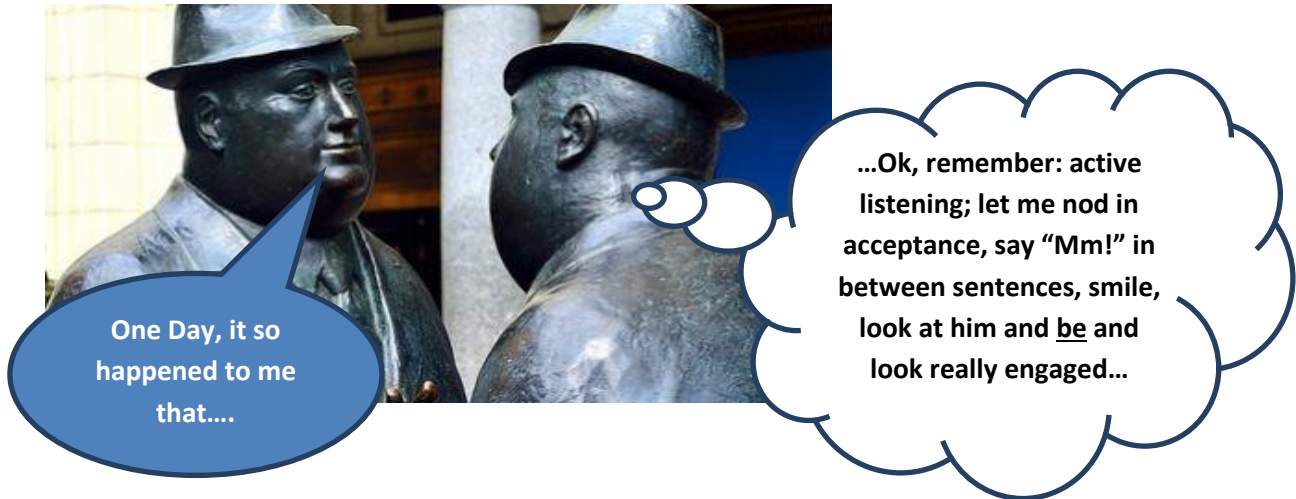
The appropriateness of the warm-ups and ice-breakers and your capacity to motivate and welcome others into the working space of the ForProve training are going to determine the success of the workshop. Your theoretical knowledge will make no great difference, but the degree of emotional intelligence you invest in the course certainly will.

Invest as much time as needed in creating an atmosphere of mutual knowledge and sharing (the “bond”). Here comes something that is most important and that needs to shine through each idea that your participants will share with the others during the workshop: **each person has his or her own history**, his or her own narrative, if you will. All of us have our own “**script**” with which we have lived and with which we have grown up. In another person’s narrative, there is the key of how he or she interacts and what motivates him or her. Listen to that narrative and you will get the respect of the group as its leader; not just for your right explanations, but for a right attitude of active listening and respect towards others. No matter how horrid, terrible, sad, immoral, or joyful, another person’s experience sounds to you, that is his or her narrative; it is the place he or she comes from... make sure others in the group understand that too. Consider putting in place a **confidentiality agreement**... In short: **“what happens in the course stays in the course!”**.

REMEMBER:

- Prepare engaging warm-ups and ice-breakers to help participants know each other.
- Apply emotional intelligence to all training situations (be empathic and attentive to everybody's needs...).
- Be curious about others' histories and stories and make that curiosity contagious.
- Apply active listening.
- Make sure whether a confidentiality agreement between participants is needed or wanted (it often is).

PRACTICAL SUGGESTION (VIII):



What to do if... what somebody is sharing is not interesting to you? This may happen and there is no reason for which you should feel bad because of this. At the same time, there is no reason for which your partner should be made uncomfortable... what to do? Give always a chance to what your colleague is saying. If you have a question, ask it; it may change the dynamics of the exchange. If you have listened and can't listen anymore, say politely so: "Now I am not able to keep focused on what you are telling me, but I thank you very much for sharing this with me". In a group, there is always somebody who demands more attention than the others... You, as the leader, need to make sure everyone gets their share.

4.3. How to deliver the theoretical part of the method?

We have perhaps too boldly indicated above that your mastery of the theory will not necessarily "make a difference" by contrast to the emotional intelligence that you put in place. This is said not to diminish the importance of the theoretical aspects, but to stress the practical nature of this workshop. At the same time, nowadays

information can be easily found on the Internet; so, more than many facts about the history of Forum and Improv theaters, you will need to convey the basic principles of the ForProve methodology.

A clear selection of the basic concepts that you want to bring home during the workshop should be made. If you want to make a list of basic concepts, we advise you to have a look at the glossary (p. 32). There isn't much theory that you'll need to expound on, really, and you can direct your students to the references' section of this guide or to other sources in their own languages too. Sharing the basics and finality of the origin of ForProve, of Forum Theater and what Improv theater is about, along with the names of Paulo Freire and Augusto Boal, will be just fine.

You will have to certainly tell participants how ForProve works and focus on the basic concepts and terms for each phase of the workshop. This means that "theory" can be an ongoing activity and can be delivered "in installments". Realize that you will have many discussion and brainstorming moments during the workshop. The beginning of those moments is also a good opportunity to share a "theory pill" about ForProve.

The aim of the workshop is a collective rehearsal, so, realize that "theory" or "theoretical knowledge" during the workshop is going to be not only something that you will share with others, but something that all are going to share with all... it is the group's construction. So, *collective intelligence* is going to be at work, here! In the context of the workshop, the collective rehearsal is the topmost expression of this.

PRACTICAL SUGGESTION (IX):

FOCUS ON CONSTRUCTING KNOWLEDGE RATHER THAN ON IMPARTING KNOWLEDGE... AND YOU'LL SEE!

Guys, what is “collective intelligence”?

I read it is a way of maximizing the cognitive capacities of a group...



Indeed, but I like better George Pór's point of view: according to him, collective intelligence leads to higher complexity and harmony...

Actually, according to Atlee, collective intelligence is found in the person and in the environment around her too.

What to do if ... somebody refuses to cooperate in a certain activity? People may go through situations in which they feel physically limited or emotionally challenged ... and this can stop them. As the group leader, you must realize that even if we are trying to foster “team spirit”, people have the right to step back and watch “from the bench”, so to say. Make sure you approach the person to ask how she or he is doing. The person may not be ready to tell you at that moment what she is experiencing, but will surely appreciate your “emotional know-how”. Sometimes, people’s silence

or stepping back is their way to participate. You will need to learn to realize when such is the case.

4.4. Giving and receiving feed-back

Giving and receiving feed-back can be a hard experience for some. Getting to tell somebody you work / train close to what you really think about what he or she does, can be a tough experience to some of us... Why should it be so? Well, our basic fear in any social context is to do or say something that may isolate us; this is one extra reason for which feed-back mechanisms within a group will need to be well established to avoid a sense of being left out. So, here comes the first rule about providing feed-back:

1. **Feed-back should not be about what the person is, but about what the person does.**

So, how and when to give feed-back? The timing matters and the space matters too, choose a quiet time and secluded place for feed-back that you think may be delicate - this may happen if there has been an incident or a difficult or painful situation. Often, this will involve a good deal of emotional management from your side. You can be more casual if everybody is going to get feed-back and if this is understood by all. Here comes the second rule of feed-back:

2. **You need to always ask permission of the person to give her feed-back: “Can I give you feed-back?”**

As a group leader, you would do well in asking yourself (as we did on the form on page number 4: “what type of feed-back I would like to receive?”): “How is feed-back going to be applied during the workshop?”. There are going to be questionnaires to assess how the session was like every day for the participants, but as a moderator

you will have to be ready to give and receive oral feed-back from the participants at the end of the sessions and / or during them.

Moreover, you will need to assess their body language and see that all are engaged, motivated and ready to contribute. If this is not the case, it may be worth asking “how is everybody feeling?” (which you can do anytime anyway) or you may as well throw in an energizer. People may also try and get your feed-back as the group leader; be ready for it and (here comes the third rule):

3. Always be positive; even when dealing with a negative fact or situation.

PRACTICAL SUGGESTION (X):

THINK OF ONE TIME WHEN YOU RECEIVED FEED-BACK IN A WAY THAT YOU FOUND OFFENSIVE OR THAT UPSET YOU. CLOSE YOUR EYES AND TAKE A COUPLE OF DEEP BREATHS. VISUALIZE THAT SAME SCENE WHILE CHANGING IT INTO A NEW SCENE IN WHICH YOU GET FEED-BACK IN A WAY THAT MAKES YOU FEEL COMFORTABLE, CARED FOR AND CONNECTED. TAKE YOUR TIME. TAKE A DEEP BREATH ONCE THIS IS DONE AND OPEN YOUR EYES... HOW DO YOU FEEL?



What to do if... you (or a participant) got some feed-back that made him or you feel **emotional**? If you have felt emotional and would like to talk about it, but not at that very moment, say so: “I feel emotional right now and I may tell you later about what is going on with me...” If you felt emotional at what somebody said and you feel like sharing it then, why not? At the same time, realize that expressing your personal emotion at times should not have the priority over the participants’ opportunity to express themselves. If a participant is feeling emotional, offer your support and ask what he or she needs ... a small break may be useful too!

5. LEADING A FORPROVE TRAINING



5.1 General indications towards leadership development

Whatever you consider your strengths and weaknesses as a moderator / group leader; they conform your leading style. See what the other monitors and trainers do during the course; luckily there is a variety of those in this course. Watch them at work... what do you think are their personal strengths? And their weaknesses?

All of us have “blind zones” (a weakness that others may see about each one of us, but that we ourselves cannot point at). What would your blind zone as a group leader be? This workshop is, in a way, a training of trainers; do you see yourself as a trainer in some aspect? Yes? No? Not yet? A good trainer is basically a leader.

Think of the times in which you have been a successful spontaneous leader of any type of project. It could be at school, or with your family and friends, or at a social or volunteering organization you belong to or collaborate with. It could be during an outing with your friends ... were you the one reading the map? Getting directions

from locals in another language? Were you the one that found berries that were ripe and ready to be eaten?

There are some areas in which we are natural-born leaders; in other areas, we need to learn and train to become one. Yes, as said above, a trainer is a long-time experienced trainee! What caused what you did to be successful? What did not help? What are the specific things that you did? What did you take care of? And how did you do it? Did you take it all up? Did you organize others, or did you encourage others to become specialized leaders themselves?

These are leadership aspects that you may like to consider in order to start discovering what type of leader you are. Remember: this workshop is to train you in a theatrical technique so that you can train others in it later on. This technique aims at producing a social and emotional effect on our future trainees. Those are going to be young people in courses you will take care of and your leadership skills will help them develop their own (by developing their self-knowledge, assertiveness, resilience and empathy). These qualities will help them in their professional and personal life. True leaders assist in the creation of other true leaders.

PRACTICAL SUGGESTION (XI):



Remember the trainers you have had so far in your life; try and write down one list with one quality for each one of them that you admire. Tick the ones that you already have. Make another list with the qualities that you still have to develop. Look at both; this is where you are at now, not where you will stay forever. Make sure your future trainees understand this point; all of us are in perpetual motion.

What to do if... things are really not working between you and the group? Such situations do happen at times... you cannot please all the people all the time... neither will you like or be liked by all. Why, we humans, gel with some and not with others is very fine and mysterious biochemistry. If the entire group though, was upset or unhappy with you, there may be for sure something you have not “read” correctly in their behavior, or some important piece of information about

their needs which you may have overlooked. It may be worth asking yourself what you could do differently... If it is already too late, put that experience in your “what-not-to-do- list” for future trainings and drop it; life goes on!

5.2 Strategies and individual / group emotional management

Realize that the moderator of the course has to be moving from various group settings; the work starts with the class group (all participants together) and continues with the smaller groups (in session 2) that will play the situations amongst which the Big Scene will be chosen. Even when you work with smaller groups there are going to be class group debates and discussions; so, the moderator will have to be adapting from one setting to the other.

Finally, there is the Big Scene group and its interaction with the spect-actors; that is managed by the moderator along with the Joker (remember the moderator may act as the joker sometimes). These various changes of group setting involve for the moderator to be able to guide and contain the group’s energy while catering to individual needs.

The moderator then, is not working with only one group but with various groups often at the same time; which means there is a need for being versatile and flexible... how to do it? Up to this point, this GFPTM has been pointing at various things that can support you in the emotional management of the group and its individuals. To sum it up, here you have a brief list of what can help:

- **Giving enough time to warm-ups and to knowing each other.**
- **Being aware of all while considering individual and special needs.**
- **Inviting others to think and share about their own opinions.**

- **Accepting other people’s life narratives; embracing others’ stories with unconditional acceptance.**
- **Allowing oppressions to be named. Putting problems at the basis of the work and not rushing towards solution-finding.**
- **Applying both, emotional intelligence (empathy, active listening...) and critical thinking (triggering questions...).**
- **Invite collective intelligence through discussion, debate and the rehearsals.**
- **Being focused on the “how” while managing the “what”.**
- **Considering the need for a confidentiality agreement.**
- **Empowering others by pointing at their strengths.**

PRACTICAL SUGGESTION (XII):



No list of emotional management techniques works better than regularly practicing its contents.

What to do if the group does not look interested or if it acts divided in “clicks”? It may be the case that not enough time has been devoted to mutual knowledge and ice-breakers. If this has not been done the emotional bond between team members and between team members and you may not yet be well established. Stop everything and start again from the beginning, that is never a problem but a sure investment!

6. DON'T STOP NOW



6.1 How do I check that I am doing alright? Assessment criteria and self-evaluation resources

The first thing that is going to tell you if you are doing alright is your own gut feeling; some call it “intuition”; for us it is something really organic ... you’ll feel it in your body; if you are not doing alright you will not only have questions in your head about it (some of us are of the worrying type and will have those questions unnecessarily anyway) but you will feel it physically with some sort of uneasiness.

The best way to know if you are doing alright is to watch the group: first of all, look at the group and ask yourself these three questions: **“what does the group look like?”** Close your eyes then and ask yourself: **“what does the group sound like?”** And last but not least, keeping your eyes closed one more time ask yourself: **“what does the group feel like?”**. Remember your answers and then, answer this: **what would I like the group to look like, sound like and feel like?**

Write your three answers down. These are your personal quality standards for the group as its leader. If your standards and what the group actually feels, looks and sounds like are too far apart, you may be doing something wrong (or you are too demanding and should reassess your standards).

Usually, trainees are very transparent and if something does not work they will point at it. Basically, since there is a closing session at the end of each course day, you can and should touch bases with everybody to find out what they are feeling and if the course is up to their expectations. If there is any difficulty or problem which you cannot solve immediately, you should note it down and take time to consider it and come up with a solution if that is possible.

If it is not possible to solve it quickly enough, you should inform the group about it. Maybe the collective intelligence will find what you on your own can't. Besides, you must not and cannot have all the answers; your job is rather to coordinate or encourage an efficient and emotional intelligent collective search for answers. There are also going to be evaluations done at the end of each session. That feed-back will inform you too of what you can / should improve.

It is good as well to be in touch with some mentor or more experienced moderator who can be informed of how things are unfolding and give you feed-back regularly. Being mentored by the right person can be a great experience in any and every field. At the same time, you must remember that there are always things that won't work as you expected them too.

PRACTICAL SUGGESTION (XIII):

Think of all those teachers, monitors and role models you have had or still have around you. If you were to get a mentor to support you in the workshops you will conduct in the future, who would that be?



What to do if ... you do not identify somebody whom you can ask for help and guidance as a new trainer? There is always somebody who is going to be approachable; write a possible mentors' names' list down and please, open your mind! Many people with whom you have had little or no contact would accept a truly motivated person as a mentee or would be glad to sit down with you to give you advice if your attitude is the right one... take your chances!

6.2 WHAT HAPPENS IF THINGS DON'T GO AS EXPECTED?

There can be a variety of problems. In fact, in human groups, anything can happen. Most likely, in ForProve, things can go wrong if any of the following happens:

- **If there is an expectation or a demand for a too professional theatrical approach (ForProve is non-professional).**
- **If the moderator fails to listen and allow people to express their own life problems as they want to.**
- **If the problems selected are not actual and/or without possible solution.**
- **If the moderator does not follow the sequence (see p. 10) of the ForProve work.**

Although as Boal (quoted by Woodson) said:

"In each country, people have to adapt the method to their own culture, their own language, their own desires and needs. Theatre of the Oppressed is not a Bible, not a recipe book: it is a method to be used by people, and people are more important than the method".

- **If the moderator does not prevent participants from taking a quick and easy solution path at the Big Scene.**
- **If the joker fails to trigger the audience to become spect-actors.**

Basically, it is not possible that things go always "as expected"; managing human groups is no exact science, and this is precisely what is its charm. You will need to hold on to your own expectations of perfection and accept and expect the unexpected.

Either in emotional management, management of the ForProve sequence, or in overall time management, a moderator can have various strengths and weaknesses... that is never a problem. The problem would be not wanting to be aware of specific difficulties or not wanting to do what is possible in order to find a solution.

Problems are anyway the raw matter for ForProve, as conflict is “the father of all things”, (as Greek philosopher Heraclitus wrote) and conflicts need to be acknowledged and worked out. It is when things do not go as expected that we see we have room for improvement. What happens when things do not go as expected? **You and others get a chance to grow.**

PRACTICAL SUGGESTION (XIV):

When was the last time you avoided a conflict? Was it wise doing so? How did you feel about it? Did it serve you and others? Did it serve you and others grow? Did it serve somebody's oppression to end?



What to do if... some group members have too strong a professional approach about theatrical techniques? As we have seen above, this may act as a true deterrent to the group's progress with ForProve. You may need to remind your people that the aim here is not Art, but Life ... if somebody needs a more technical explanation you may well refer them to the Greek philosopher Aristotle who defined "Art" as "the imitation of nature" (or "life" for our own interest). It may sound a bit bombastic, but in ForProve we are not just "imitating life"; we are "creating new life" as we empower people for their future lives.

7. EVALUATION

This was all. We hope you found this guide helpful, or at least not boring. As you see, this GFPTM does not limit itself to ForProve Theater in a way; as it deals with the pedagogical implications of using theater with some further educational purposes too. We hope again, that this was interesting to you. Here, you have an opportunity to go back in your mind to what reading this guide has helped you with:

- Something that I have learned:

- What I have found most interesting:

- What I did not like at all:

- I would need a section on ...

HAVE A GOOD FORPROVE WOKSHOP!!!

8. ANNEXES

8.1 Case stories

Forum Theater has been applied to various settings of oppression and tried with a wide range of populations and in many countries. On the references, you will find the article written by Elizabeth Woodson (2012) describing her experience with homeless women in a shelter and their evolution while attending (or not attending) the Forum Theater sessions she organized as a volunteer. This is evidence of the “efficacy of Theatre of the Oppressed in helping homeless women deal with the emotional wounds and chronic oppression they have experienced. The method empowered these women by highlighting their innate abilities”.

Since the focus of Forum Theater is on empowering individuals; social populations that have been emotionally and / or physically battered have great potential to benefit from it. Woodson concludes (p.53): “Through Boal’s games and skits, many of these women have found new hope in their futures and in themselves”.

Forum theater has been used in societies in turmoil, such as Iraq, by Dough Paterson, who recounted his experiences (2008) in his book “Three Stories from the Trenches”. Currently, the theater association of Barcelona (Catalonia) “Forn de TeatrePa’tothom”, is organizing periodically workshops to empower youth and women from deprived sectors of the society. They have also organized a school moms’ group in the city of l’Hospitalet and do permanent fundraising to finance Forum Theatre for youth at risk. They target racism and social injustice through their performances too.

Forum Theater has been also rooted in India for long time. India is a land full of social imbalances where the association “Jana Sanskriti” has worked to empower

peasants from the most impoverished areas. These are but few examples in a true ocean of groups and associations all over the world.



Performance of the association Jana Sanskriti

8.1 References & further reading

About Augusto Boal, Theatre of the Oppressed and Forum Theater:

- A Theatre of the Oppressed Glossary

<http://tophiladelphia.blogspot.com.es/2011/12/theatre-of-oppressed-glossary.html>

- Augusto Boal's Forum theater for Teachers (games and exercises)
<http://organizingforpower.org/wp-content/uploads/2009/03/games-theater-of-oppressed.pdf>
- Theater of the Oppressed, a Tool for Social Change (bullet point summary)
<http://orccamericorps.weebly.com/uploads/1/3/0/4/13042698/theateroftheoppressed.pdf>

By Augusto Boal:

- Augusto Boal, Forum Theater, Harvard -2003 <https://youtu.be/I71sLJ-j5LE>
- Augusto Boal: Games for Actors and Non-actors
<http://orccamericorps.weebly.com/uploads/1/3/0/4/13042698/theateroftheoppressed.pdf>
- Augusto Boal: Theatre of the Oppressed
<https://mellonseminaremotions.wikispaces.com/file/view/Boal+Agusto+Theatre+of+the+Oppressed.pdf>
- Boal workshop exercise - The Ball <https://youtu.be/7SkAZBMN5qY>

Specific examples of Forum theater workshops and associations:

- An example of Forum Theater <https://youtu.be/NbYx01re-ec>

- “Associació Forn de Teatre Pa’tothom”:
http://www.patothom.org/proyectos_sociales_teatro.html#bompas
- Forum theater for educational purposes <https://youtu.be/n1Gdz8Bkx8A>
- Jana Sanskriti International Research and Resource Institute
<https://voiceofjsirri.wordpress.com/2015/08/12/welcome-to-jsirri-2/>
- Theater of the Oppressed: Empowering Homeless Women
[file:///C:/Users/Anand/Downloads/63-475-1-PB%20\(1\).pdf](file:///C:/Users/Anand/Downloads/63-475-1-PB%20(1).pdf)

About Improv theater:

- Improv Encyclopedia <http://improvincyclopedia.org/>
- Improv exercises http://www.iesa.org/documents/activities/iesa-sp_improvolympic_handout.pdf
- Improv exercise in “Whose Line is it Anyway” (“Scenes from a hat”)
<https://www.youtube.com/watch?v=TEdqqWBBUVU>
- Improv in “Whose Line is it Anyway” (Full Episodes on You Tube)
<https://www.youtube.com/watch?v=ZOHGdt0UgrU&list=PLuj-14z7ltT4qbjJ7kzMjfZ-nN13yjsHu>
- Some Improvisations and Drama Warm-ups
<http://www.childdrama.com/warmups.html>
- Top Ten Improv exercises (based on the TV program “Whose line is it Anyway?”) <https://bluechat.io/list/top-ten-improv-games>

Online articles on various subjects:

- Active listening <http://www.skillsyouneed.com/ips/active-listening.html>
- Giving and receiving feed-back <https://www.entrepreneur.com/article/219437>
- Sounds that help during conversations <http://sciencenordic.com/mhm-and-other-sounds-help-conversations>

8.3 Glossary

In this glossary, you have terms that you may use with the participants, and others that are for you to keep in mind as moderator to be. As a trainer, you need to be aware of certain concepts that your trainees do not even need to hear about unless you choose to or need to. We have selected and underlined the terms that we consider you would need to use and explain to your trainees in the context of a ForProve workshop.

We hope that you find this useful! You have another great glossary in the references' section posted by the "Philadelphia Theater of the Oppressed". We advise you to take a look at it as well.

- **Active listening**: being present and conveying it by body language while interacting with somebody.
- **Assertiveness**: emotional quality that involves being able to put one's need forward without needing to be aggressive.
- **Augusto Boal**: creator of the Theater of the Oppressed inspired by the Pedagogy of the Oppressed of his friend Paulo Freire
- **Collective intelligence**: capacity of a human group to act as a single brain.
- **Collective rehearsal**: the final aim of a Forum Theater performance, in which the audience turn to spect-actors.
- **Community**: the target audience of the Forum Theater (or ForProve) performance.
- **Confidentiality agreement**: during workshops, very personal situations can be worked with. A collective agreement not to divulge any of it outside of the group should be considered.

- **Constructed**: knowledge is not unique and monolithic; knowledge is diverse and multifaceted; this is what ForProve as a technique banks on: solutions, action and liberation are a collective construction.
- **Critical thinking**: a blind, hedonistic or passive acceptance of the ways in which society works would not serve the purpose of ForProve. An attitude of questioning what things are like around us is needed
- **Chinese crisis**: in Forum Theater, it is the moment of the performance in which the protagonist (the oppressed) facing its antagonist (the oppressor) meets with maximum opportunity and danger at once.
- **Emotional intelligence**: in the “Multiple Intelligences’ System”, the one devised to both relating to ourselves (intrapersonal emotional intelligence) and to others (interpersonal emotional intelligence).
- **ForProve**: new social theater method that emerges from a synthesis of Forum and Improv theaters.
- **Forum Theater**: it is part of the Theater of the Oppressed created by Augusto Boal.
- **“How” above “what”**: the priority of the “how” above the “what” comes to us inspired by Gestalt Therapy; in which the cause for a neurosis (the “what”, or “why”) is not considered to be as important as how it is experienced by the person who suffers it.
- **Improv Theater**: Improvisation theater, based on improvisation techniques.
- **“Intelligences”**: (see “Emotional Intelligence”)
- **Interdependence**: there is no such thing as an isolated human being; thus, our actions and changes affect others and this is why social change is possible; because of this inherent interconnection between us, humans.
- **Joker**: in Forum Theater, it is the character who has as its main function to motivate the audience to turn into spect-actors at the collective rehearsal.

- **Learning community**: any group of people having a shared training or educational aim, start working like one (see above “Collective Intelligence”).
- **Moderator**: the leader of the ForProve and Forum Theater process.
- **Organizer**: the people or association that asked for the course to be organized; they are the people with a demand that is community- oriented and that will justify the aims of the workshop.
- **Paulo Freire**: Brazilian educator and philosopher; creator of the pedagogy of the Oppressed that inspired the theater of the Oppressed and Forum Theater.
- **Pedagogy of the Oppressed**: its aim is to return the voice to the oppressed ones so that they become the protagonists of their own liberation process.
- **Resilience**: quality based on having the emotional strength and capacity to endure and overcome life’s adversities.
- **Script**: neither Forum Theater nor Improv theater use any script. This term is used here in a psychological way referring to each person’s history.
- **Solution**: the focus of ForProve is to empower the participants into finding personal development that can help them be more resilient and do the needful to disclose their professional future; not necessarily to find one specific solution for it.
- **Spect-actors**: once the audience is involved by the Joker in the collective rehearsal, it has the power to go on stopping (“freezing”) the play and come to the scene to make the changes they think necessary towards the liberation of the protagonist.
- **Transversal skills**: in education, it refers to core abilities or skills that are developed and that are useful simultaneously in diverse areas or activities. For instance, during the entire workshop, developing one’s intrapersonal and interpersonal skills is a transversal skill.

- **Unconditional acceptance**: according to the psychologist Carl Rogers one of the three qualities (along with genuineness and empathy) that a person needs in order to grow. For us here, it refers to the capacity that the moderator needs to have in order to be able to accept each participants' story without judgment.