

ENGLISH VERSION OF FORUM THEATRE



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ABOUT US

THANKS FOR INVOLVED PEOPLE ESPECIALLY Jean Pierre BESNARD and Fabienne LIÉBECQ

we focus on hot topics, working out a difficult yet necessary modus vivendi with “the other”. We promote peaceful and respectful dialogue despite of language, cultural, social or geographical barriers.

We want to draw attention to the mechanisms of marginalization on its psychological, social and intercultural level. We want to develop skills to fight social exclusion in a novel and effective way which appeals to young people.

we believe that hot topics must be addressed at schools.

All This (and much more) may be achieved by Forum Theatre – a theatrical debate which forms a part of Augusto Boal's socially engaged Theatre of The Oppressed.

The Theatre of the Oppressed, through the dispositif it implements (exercises, stage, the role of the Spect-Actors...) creates a proper environment to encourage individuals to act here and now, and to use spontaneity and creation to look for new alternatives to the situations considered as blocked, conflictual or difficult. It enables to stage difficult situations with the aim to transform them.

The interactive theatre is a tool to understand the world and its structures; a tool for change that enables to analyze approaches and situations, to imagine and prepare a transformative action in a principle of cooperation, unveiling conflicts and their stakes to make them evolve. For Augusto Boal, the basic principle is: « the liberation of the oppressed through the transformation of the spectator into a protagonist, from object to subject. ».

Forum Theatre is different from the traditional theatre – each spectacle is played a few times while audience goes up the stage in order to replace the actors and investigate alternative scenarios. It evokes objection against oppression, allows to analyse its causes and results, thus mobilizing search for realistic solutions.

A. Boal liked to repeat that forum may be performed everywhere, even in a theatre. Everyone can act, even the actors. Neither acting talent nor experience with theatre are necessary. There is no role to learn, no script to be written. Therefore, forum theatre has nothing to do with time consuming preparation of school performances. There are no decorations, no costumes. A chair, maybe a table are enough.

Why isn't it used in schools? It's high time!

Thanks to erasmus+ grant teachers from 4 countries could test these techniques with maestro JEAN PIERRE BESNARD – French theatre pedagogue with over 20 years of experience - then adapt the method to educational framework and school needs.

The theater forum at school handbook is addressed to teachers of foreign languages, citizenship education, history as well as to counsellors and educators. The proposed exercises can be used during lessons or workshops.

Scenario of a Level A2 language lesson; abuse and violence against women, duration: 90 min

Oppression and abuse directed at women is unfortunately a phenomenon that is still current in most areas of the world, encompassing African countries (circumcision/FGM), the Middle East (religion-based discrimination) and Europe (the glass ceiling and discrimination in the workplace, harassment, the killings of women in Spain). In the context of Black/White Protests in Poland, the topic itself began to have strong political connotations. A friend of mine was afraid to play a video material on women's strikes in Spain due to its time concurrence with the Polish strikes - some could interpret that action as political agitation in the classroom. The Forum Theatre comes to help - it helps to understand and discuss the problem from multiple perspectives and on various levels, bluntly, but without unnecessary entanglements.

Language content

Gradation

Forming proposals

Expressing opinions (exercise and expansion)

Repetition of basic vocabulary (house, city, identity, everyday activities, family, weather, work, interests etc.)

Cultural content

The problem of violence against women worldwide

Notice: The links provided redirect to a detailed description and video demonstrations of the elements mentioned below.

Warm-up: 15 minutes



1. The Biggest Witch In the World (soy la mas grande bruja del mundo)

<https://www.theaterforumatschool.com/blog/warm-up-the-greatest-witch-of-the-world-a2>



2. Machine of a Word - inflection of the verb 'to be able to' (poder, no puedo, no podemos)

<https://www.theaterforumatschool.com/blog/warm-up-the-word-machine-a1>



2. Image of a word - a woman/a man

<https://www.theaterforumatschool.com/blog/warm-up-the-image-of-a-word-a2>



The course of the lesson

0. Theatrical intro (facultative) : 5 minutes;

<https://www.theaterforumatschool.com/blog/intro-the-building-of-a-narrative-scenery>

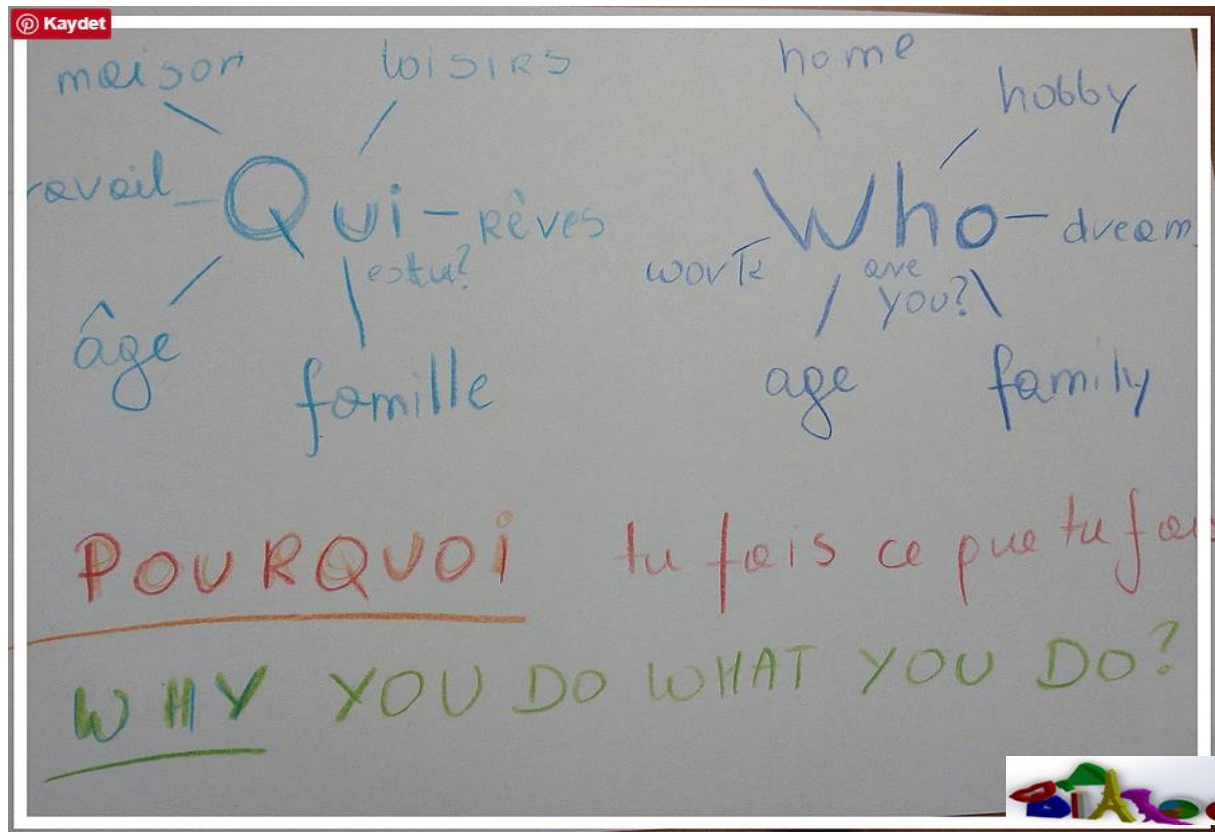
1. As in the entry, theatre of a word - dynamisation (the image of a woman on her knees) - 30 minutes. The students suggest and comment on the proposals raised by other students (Phrases learnt during earlier lessons, such as "I think that...", "I do not agree with the...", "What if..") The last transformation can be given a rhythm through a use of music; Any relevant image inspired by a text from the course book or a picture can be used as a starting point.

<https://www.theaterforumatschool.com/blog/image-theatre-dynamism>



2. The red chair, duration 15-20 minutes;
The students ask questions to the characters.

<https://www.theaterforumatschool.com/blog/hot-chair>



3. Summary of the exercise - a discussion in smaller group and later in the class forum; impressions, opinions - duration: 15 minutes

4 (optional). The description/discussion on how the depiction of oppression has been transformed in other countries or other medium concerning the same topic

Sexual harassment in a bus in Tunisia:

<https://www.youtube.com/watch?v=vOXXRDkSRnk>



Violence in Senegal:

<https://www.youtube.com/watch?v=GBIN5kwnRMI>



Violence on the streets of India:

<https://www.youtube.com/watch?v=JSkIuKqC2pw>



Discrimination in the workplace:

<https://www.youtube.com/watch?v=WUjFYVh0Bes>



5. Homework - a group project, building own images about oppression of women can be suggested, basing on media. The students are to present/dynamise/discuss their images during next class.

Violence, oppression, pain of which the victim is conscious serve as the axis of the theatre of a word. Questions useful in building the image are listed below (it is advised they are written on the whiteboard during the exercise)

What do you desire? Do you have the right to long for it?

Who is preventing you from realising that desire? Do they have the right to deprive you of it? Why do they do so? How?

*** Stage 5 by itself is enough, serving as an example of a realistic change of the situation**

6. Summary of the exercise - discussion in subgroups, followed by a discussion in the larger class forum: opinions, impressions (10 minutes)

7. During the next class the images proposed and created by the class can be combined into a sequence of 3-4 scenes. Mini-dialogues and music can be added; Scenography and costumes are not needed. A mini-play is ready to be shown in the school or, using e-twinning, in any school. Those who have worked on preparing a school plays, knows how much energy and time it consumes - the Forum Theatre serves as an easy, quick, efficient and effective alternative.

8. (optional) - watching a longer (19 min) video at home can be suggested to students. The video has been created during workshops in Morocco. 1 140 389 views on YouTube confirm the current importance of the issue of forced marriages.

<https://www.youtube.com/watch?v=ms7f8t6Z23Y&t=8s>



INTRODUCTION TO THEATER FORUM

In a stark difference from traditional drama performances, in the FORUM THEATRE the audience simultaneously serves as an actor, ie. Can influence the flow of the story by direct intervention and interaction. A particular problem is often staged in the form of a tableau; The participants freeze in meaningful, often exaggerated poses. The tableau is progressively expanded into the form of a short etude, including movement and sound, internal monologues and spontaneous dialogues. The images and scenes shown are aggravating by default, provoking dissent. The dissent is the crux of the matter. During the etude, audience can interrupt and react, stop the flow of events ('freeze-frame'), propose an alternate action to the 'spect-actor', or even enter the stage and take the place of a 'spect-actor'. A single show is performed at least 3 times, including audience's ideas and proposals and verifying each of the scenarios.

A.Boal liked to say that 'anyone can do theatre, even actors. And, forum can be done everywhere, even in a theatre.' No acting skills or experience with theatre is needed. There is no part and lines to learn, no script to write. The

Forum Theatre has nothing to do with the time-consuming preparation of school plays. A chair, possibly a table, and a classroom should entirely suffice. That is why a group of teachers, pedagogues of theatre and didacticians from 4 countries decided to adapt the techniques of the Forum Theatre for use in school. Thanks to the Erasmus+ programme, we will spend the next 3 years testing practical solutions and mapping out efficient and applicative exercises ready to be used in classrooms. Their descriptions (in Polish), illustrated with a short video containing instructions, are available below.

What can be gained from Forum Theatre? A student in a 'mantle of a role' can access a wide spectrum of emotions. They can talk about anxiety, aggression, longing, frustration, without risking exposing themselves and without baring their intimate thoughts. Each of the participants can be both the oppressor and the oppressed. By that, they can better understand what led to their entanglement. A perspective of another, separate human, becomes a physical experience. As an author of many alternative scenarios, the student can follow the mechanisms of exclusion and interferes with their workings. Instead of making rushed judgements, the student creates their own opinion on the matter at hand through a reflection, taking both themselves and others into account. All in all, Forum Theatre provides a safe look at difficult feelings and allows students to express, analyse, and work through them in a structured and constructive manner; It teaches dialogue built on respect and awareness. During the foreign languages acquisition class, Forum Theatre allows students up from intermediate level to express themselves in an authentic and thus motivating and satisfactory way. Their expression is spontaneous, which obviously positively influences the dynamic of the lesson. Thanks to the techniques described in here, and in particular the connection (Forum Theatre is exceptional at realising the potential of para-verbal communication) and the stream of consciousness, the students are able to overcome their language anxiety and, despite limited resources of expression, manifest their beliefs. On the other hand, at the more advanced levels, Forum Theatre allows to break away from the routine of school debates and speeches. By introducing

movement, it provides a vent for the energy of the middle-schoolers, and livens up the tired of impending maturity high-schoolers.

If you are teach a language, social sciences, or are eg. a homeroom teacher, who is willing to try out a simple and efficient tool which:

- makes auto-expression simpler, allows for authentic communication in a foreign language starting from the A1/A2 level;
- Motivates, reinvigorates, structures, widens the horizon of school debates;
- Teaches to be open to others, both cross-culturally and interpersonally;
- Allows to efficiently and safely discuss complex and controversial topics at school;
- Sensitises to human suffering and injustice, mobilises to take action, helps to create real solutions;
- Is a catalyst for deep and enduring change;

Then we very, very sincerely do recommend the FORUM THEATRE at school.

Intro - the building of a narrative scenery

Before the leader of the exercise proposes the image (ie. Arranges the participants) or the topic (the students create the images by themselves), they can use words to, together with the participants, build the tone and the design of the setting, evoking and using their creativity to transform the classroom.

The goal:

- Practice in asking questions
- Practice in describing environments
- Practicing vocabulary connected to sensory perception

The run-through

The possibilities for the leader (be it a teacher or a student) are nearly endless;

Shown below is a sample narrative:

“This story happened somewhere in the Latin America, from what I recall it was (here other participants provide the information, with the leader using gestures to invite them to do so).

The city was..... .

On that day, the house was..... .

The patio in front of the house was..... .

On this particular day, the weather was..... .

One could feel the

Those present there could hear

In the distance..... .

Near the house..... .

On the other side of the gate

Driving on the street, there was a If somebody proposes an answer, eg.

Ice cream salesman, then the leader can use it for further narration, eg. Driving

on the street, there was an ice cream salesman, who on that day has sold many

scoops of Katherine, you bought the ice cream How many scoops?

.....

It was on that day, I think it was, in summer? No, it was

I was standing on the patio.

And then I saw (the described image appears).

* The idea described above does not belong to the repertoire of Forum

Theatre, which places its emphasis mainly on polysemicity and universality; I

borrowed it from the KAVA THEATER from Budapest,

<https://kavaszinhaz.hu/newspectator/> , due to its exceptional usefulness and

relevance to didactic priorities (in learning foreign languages)

WEB FORUM

WHY?

Because inter- cultural competition has a crucial meaning in nowadays' education

1. To start with, the activities can begin with presentation of a video with an image, eventually making the participant recreate it. Next, the image can be:

-made more dynamic

-and/or analysed by the groups when it comes to meaning and context (in a form of discussion or a "hot chair")

FOR THE ENDING, showing a video is an interesting idea, where the underlying image is presented and manipulated by foreign participants. That is a great conversation starter considering divergence between approach towards an issue and universal oppression mechanisms, but also the framework of human strength and kindness.

The film illustrates issues on Brazilian labour market (corruption, discrimination, nepotism...). It occurs on the street, with random by passers taking part

<https://youtu.be/-XXSW1kOUJ8>

[Spectacle de "Théâtre Forum en Image" au Brésil \(Pelota\)](#)



ACTORS' WORKSHOP

Don't forget that while participating in forum theatre we create art and simultaneously learn how to act.

Here is an easy and effective activity, which helps to broaden personal stock of means of expression of the participants, but also to break down stereotypes, mechanization or gesture limitation.

When the etude is ready (image or scene of forum theatre), the host asks the participants to act it in a different (often exaggerated) conventions, e.g. As a western, operetta, Mexican TV series (or an episode of Game of Thrones, cartoon etc.)



FORUM THEATRE

HERE WE CAN SEE EXAMPLE OF AN IMAGE, TO WHICH DIALOGUES WERE ADDED AND WHICH WAS EXPANDED INTO SEVERAL SCENES, CREATING A SHORT STORY

https://www.youtube.com/watch?time_continue=12&v=7LgMFeDa_CE



REJETE DE TOUS arc

MULTIMEDIA

WHY?

CAN IT BE DONE DIFFERENTLY NOWADAYS?

Multimedia may be used at each stage.

1) It is worth to introduce a forum etude with an appropriate documentation (image or scene) beforehand. In the video, students from 4 countries directed a documentary on the topic of migration in local environment. Thanks to their work:

- We were able to base on facts and specific experiences, real and local problems, on a scale of a school project.

- So called “migrant crisis” gained a human dimension, the movies reinstated sole identity and dignity of media statistics or inhuman metaphors (“ wave of migrants”)

2) Videos made on the level of preparations were used during workshops (an interview with a xenophobe made it easier for the participants to impersonate an expand their character)

Video and theatre dialogue during the play was also an interesting solution, which gained depth and expression.

3) Recording of the play allowed for further usage during lessons and for example comparison of reactions towards a given problem in consecutive countries of the project.

4) HERE is the choice of videos depicting topic of migration in Polish socio – economic and cultural context.

The interviews with migrants and the reactions of society. Cross section of reactions and an outstanding interview with a worker of Migration Museum in Gdynia.

https://www.youtube.com/watch?time_continue=2&v=l78jxQ4lSdY



HOT CHAIR

WHY?

THERE ARE TWO AIMS OF THIS ACTIVITY.

1) TO CREATE CHARACTERS IN SUCH WAY, THAT THEIR ACTIONS ARE UNIFIED WITH THE ROLE AND THE INTERACTION WITH THE AUDIENCE IS CREDIBLE AND CONSEQUENT. WE SHOULD REMEMBER THAT FORUM THEATRE IS BASED ON IMPROVISING. FOLLOW THE SUGGESTIONS OF AN AUDIENCE? WHEN? HOW? THIS SHOULD BE A RESULT OF CHARACTERS' LOGIC.

2) REPEAT A BROAD RANGE OF VOCABULARY AND GRAMMAR THOUGHT FROM THE A2 LEVEL.: QUESTIONS, JOB, FAMILY, FREE TIME, PAST, PRESENT, FUTURE... EACH CHARACTER COMES UP WITH THEIR OWN ROLE WITH HELP OF OTHER PARTICIPANTS. IT IS A GREAT ACTIVITY FOR IMPROVING LANGUAGE AND IMAGINATION SKILLS. NOT TO MENTION THE INSIGHT IN THE COMPLEXITY OF HUMAN MOTIVES AND ENTANGLEMENTS.

ON THE B1 AND B2 LEVEL, INSPIRING DISCUSSIONS FROM THE SIDE OF PSYCHOLOGY AND SOCIOLOGY CAN BE EXPECTED. (EXECUTOR/VICTIM ARE BOTH VICTIMS OF THE SYSTEM? TO WHAT EXTENT ARE THEY FREE AND RESPONSIBLE FOR THEIR DECISIONS? ETC.)

HOW?

TWO QUESTIONS ARE WRITTEN DOWN ON THE BLACKBOARD (DEPENDING ON THE LEVEL, IN THE PICTURE THERE ARE QUESTIONS FOR STUDENTS ON A1, A2)

THE STUDENTS WORK IN GROUPS. IN EACH GROUP, ONE PERSON SEATS IN FRONT OF THE OTHERS AND IMPERSONATES A CHARACTER PLAYED IN THE ETUDE. THE REST ASK HIM QUESTIONS INSPIRED BY THE TEXT ON A BLACKBOARD AND TOGETHER TRY TO ANALYSE THE CHARACTER.

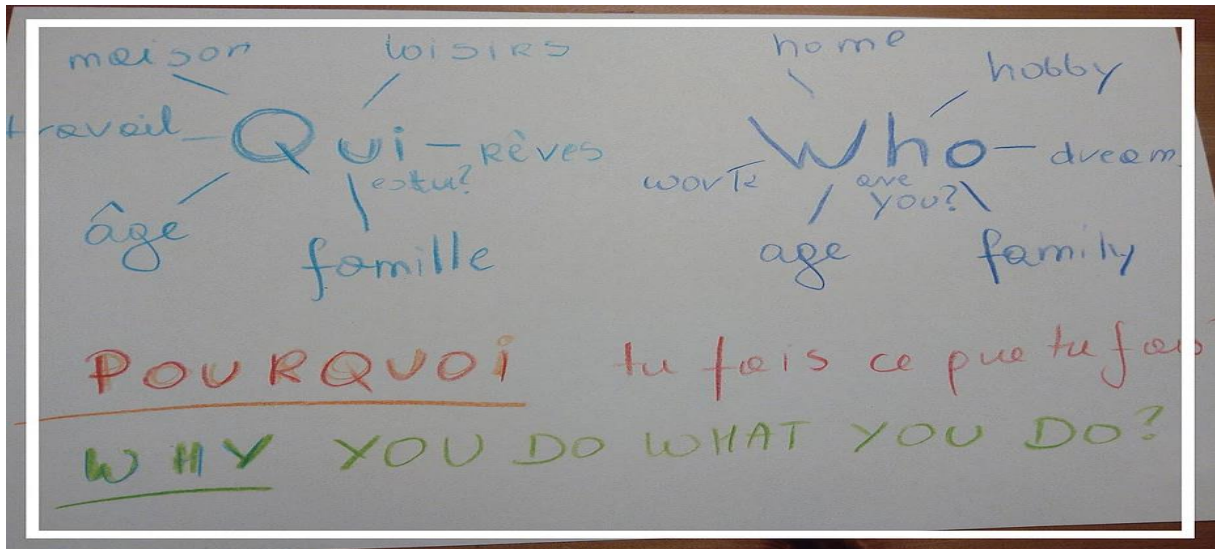


IMAGE THEATRE - EXAMPLE

THIS Video depicts an image created in less than 3 days by a group congregating 6 nationalities, problems with communication (not every student spoke at least English) where instantly followed by frustration and emotions on a scale of the topic discussed (migrant crisis).

https://www.youtube.com/watch?v=BEL6u_1qW7o



IMAGE THEATRE - DYNAMISM

1. The leader arranges people in a way that would reflect the already existing image (an image of a woman with a broom is great for it). The meaning of the scene should not be explained, neither the context nor characters. The depiction should be symbolic (polysemic) in order to make the identification of participants easy and to induce personal connotations and identifications. The recommended image was used in many countries, interpreted by the participants not only as an antagonism rich-poor, man –woman, but also North – South.

2. Dynamism of image in 6 steps. At each point, the linked film specifically illustrates respective stages.

2.1 **OUTBREAK** Participants are asked to indicate, which part of the picture is the most obnoxious, hideous, outrageous for them.

The participants respectively come on stage and/or ask actors to change one gesture.

It would possibly become apparent, that we are moved by different things.

2.2 **IDEAL** Participants consecutively propose an ideal image, perfect order (there are no victims, no offenders). The group tries to reach a consensus.

Discussion. This stage shows that we are a consolidated group, which dreams of changing the reality for better, it wants and it can repair the world.

2.3 **REALITY** The host asks actors to move from the first image (oppression) to the ideal one in slow motion. Questions to the group:

Is it possible? Real?

The presented change is magical, desirable. In reality it is hard to imagine that the executioner would stop harming us by own free wish, and the witnesses or sidekicks would take the side of a victim. Why would they do it? How many victims wait to be saved by the executioner...

2.4 **CONVENTION** The leader asks the actors to transform the image however the characters want to. The victim tries to get free, the suppressor denies, punishes, tightens the custody. Escalation of violence occurs.

Eventually, the victim becomes a suppressor. The host encourages the group to comment on what is going on and to reach some conclusions.

This stage shows the consequences of violence. If we don't stop it, it would have tragic consequences. We can't be satisfied by pipe dreams and waiting for the problem to solve itself. We have to look for real solutions.

2.5 RELEASE The leader asks everyone to propose a change (orally and/or arranging the actors, he can also substitute one of them). The group discusses whether such solution is real and effective. The leader asks the participants: "do you want to do what they offer you to do?" "how would you benefit from that?". The actors test alternative scenarios, the stage becomes a laboratory for changes.

2.6 CONTEXT The leader encourages participants to reflect on whether there is someone who can change the order of action apart from the actors that were introduced. In other words, the scene is inscribed in a broader, social context. The victim can ask someone for help, a friend, police, psychologist, NGO... Someone from the audience may approach the stage and impersonate the missing person/institution. The name of it can be written on the piece of paper.

It is hard to imagine the executioner to help the victim. The only person wanting a change is the victim. The victim can and must initiate the change. It doesn't matter if the executioner is a specific person, a system or an imaginary creature (we are the suppressor), the initiative and rescue are on victims' behalf. That's the moral dimension of forum theatre.

<https://www.youtube.com/watch?v=AxN2HhMyWXg>



https://www.youtube.com/watch?time_continue=3&v=Qz8NRUcakRc



IMAGE THEATRE - FRAMEWORKS

WHY?

- Stimulates body, enables to arise in space, teaches voice emission
- Sensitizes to para-verbal language (gesture, facial expressions illustrate words)
- Learning through experience, emotional engagement in the problem considered, vivid discussion
- Self-development: increased social competence, empathy, bravery, social responsibility
- Stimulates self-expression

At every stage actors can spontaneously inspire image with the word. Considering the emotional load, intimate atmosphere and complementary characteristics of word and gesture, participants overcome language "fear", despite lack of language fluency, they feel understood, they express in authentic, and therefore satisfying manner.

The theatre's framework is violence, injustice, harm that the victim is aware of.

Here are some supportive questions for creating an image (worth noting on the blackboard):

What do you desire? You have a right to desire this.

Who limits you from achieving it? He doesn't have a right to do so.

Why does he forbid it? How?

When the performance is strong, vivid, even overdrawn, the depiction would mobilize the spectators (it's a theatre! It is easy to intensify scenes using music!).

<https://www.youtube.com/watch?v=7CtQZj5m56k>



INTRODUCTION TO IMAGE THEATRE-IN GROUPS

WHY?

This activity develops empathy, teaches how to become sensible towards suffering of other people.

Gives insight and expression of personal experiences.

It is often an inspiration for forum theatre.

If we analyse the picture (see DYNAMISM), it is a great technique to work on yourself, as well as confrontation with own problems.

HOW?

The participants are divided into groups consisting of several people each.

Everyone sculpts other members of a group respectively, to depict oppression.

The “sculptor” introduces himself as a victim. Work in silence. No explanations.

Each scene should be practiced a couple of times, so that everyone can memorise consecutive sequences (e.g. for 5 participants there would be 5 depictions).

Eventually groups present their images. Slowly. Dramatically. Music in the background can be added.

<https://www.youtube.com/watch?v=eHMfCcihAVQ>



Introduction to the forum theatre - in pairs

Why?

This exercise shows the problem victim v. oppressor.

It shows how body language can be tool or a marker of inequality or violence.

It makes one aware of how we unconsciously express ourselves through face expressions or body language.

It enables to relate to own experience (there is no place for jokes as the experiences can be serious).

It is related with empathy and feelings.

It can be carried out in silence.

But it can also be done with speaking (great to revise parts of the body, verbs of movement or the imperative).

How?

In pairs. The first person "sculpts" their oppressor. He or she does not explain who he or she is or has done. Next, the person becomes a victim (scene one).

Change – scene two. Very slowly, as if they were dancing, the oppressor becomes the victim, and the victim becomes the oppressor of the first, and

then, second scene. In the end, both people find a balance: the position in which they feel comfortable and equal.

<https://www.youtube.com/watch?v=VcRv-OT1bbo>



Warm-up: cabs and vampires A1

Blind taxi cab A1 Why? It revises directions, verbs of movement, the imperative. It builds trust in the group. How? In pairs. One person has closed eyes, the second one leads him or her around the room (turn right or left, turn around, go back, slow down, etc.). However, they do not touch each other. The vampire from

Warm-up: The greatest witch of the world A2

Why?

It enables training the grades of adjectives (comparative and superlative).

It is a fun way to sensitise to the problem of weak v. strong.

How?

In a circle. Two participants go inside. Each has to persuade the partner that he or she is the greatest witch/wizard. They can use only this sentence. They can use furniture, their voice, gestures, etc. The circle of participants decide who has won the duel by saying: "You are the greatest witch/wizard in the world".

<https://www.youtube.com/watch?v=e85NzF8PEiE>



Warm-up: parts of the body A1

When? When we want to revise the parts of the body. We want to build trust in the group and make it more dynamic. We want to make the participants used to physical contact. How? In a circle. Or in pairs or in threes. The participants have to touch each other with a named part of their bodies.

Warm-up: parts of the body A1

When?

When we want to revise the parts of the body.

We want to build trust in the group and make it more dynamic.

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How?

In a circle. Or in pairs or in threes. The participants have to touch each other with a named part of their bodies.

<https://www.youtube.com/watch?v=JfmU1Z4O-EQ>



Warm-up: the image of a word A2

Why?

It is a splendid exercise of the lexical field (in the case of A1 and A2.1 it is worth to introduce the vocabulary in advance, e.g. write the group's proposals on a blackboard)

It consolidates the group, creates a community.

Improves voice emission and expression.

It makes the reality more poetic.

How?

The participants create a circle, they face outwards. The leader proposes a word (depending on the subject, e.g. gender violence, drugs, discrimination, global warming or love and respect).

The participants turn to the inside of the circle. They, then, show a face expression which in their opinion illustrates the word.

With no change of the face expressions, the students approach other students with similar face expressions.

On a leader's signal, the participant voices a word or a sentence, which represents the concerned word. He or she can add a gesture, too.

The leader quickly touches many students (the signal). This creates a poetic chorus - an alive image of the word.

<https://www.youtube.com/watch?v=855-jloM05U>



<https://www.youtube.com/watch?v=IQOHR2qXEzk>



Warm-up: the word machine A1

How?

The leader proposes a word (1st film: France from the perspective of a former colony, 2nd film: Poland).

It can be an element of a lesson. The first participant shows a gesture and voices a word or a sentence that he or she associates with the topic. Then, they repeat the gesture as if they were a part of a machine (therefore, the gesture cannot be difficult or tiresome). The leader, then asks the others to join with their own gestures and words. All of them repeat it in one pace. If the first person speed up, the rest speeds up too.

Why?

The exercise enables working on the vocabulary.

It shows the role of gestures and expressions.

It makes the participants less afraid to speak.

It consolidates the group, and it teaches mindfulness and collaboration.

<https://www.youtube.com/watch?v=p1z5q66nfKc>



Warm up: concentration and mindfulness

Why?

It enables to concentrate on another person. It enables to chill out, too.

How?

One person “hypnotises” the second one, who follows the movements of the hypnotiser’s hand.

Variation: 3 persons (showed on a film).

<https://www.youtube.com/watch?v=tjdnVd2fMns>



The contract and warming-up

The contract:

- we do not compete
- we do not judge
- we respect each other
- we are discreet: what happens at workshops, stays at workshops.

The warm-up:

You should carry it out at the beginning of a lesson or workshops. You can also do it before a performance in front of the spectators. Two exercises will suffice. During lessons of a foreign language you can choose them taking into account the material that is currently taught. Hence, you can revise the vocabulary or introduce new words. Every exercise takes several minutes, and it can be freely extended or shortened.

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