

VALUE THEATRE MANUAL

THEATRICAL
ACTIVITIES FOR
EUROPEAN
VALUES



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INTRODUCTION

Welcome to the manual for teachers and educators on how to instill European values through improvisational theater and a box of theater techniques and activities.

Improvisational theater is a form of performing art that focuses on creating in the present moment, allowing actors to adapt to any situation and generate a wide variety of possibilities. This type of theater is ideal for fostering teamwork, creativity, empathy, and communication, essential values for a more united and cohesive Europe.

In this manual, we will explore how to use improvisational theater as an educational tool to instill European values in students of all ages and levels. Additionally, we will present a box of theater techniques and activities that include improvisation games, body expression exercises, acting techniques, and group activities that can be adapted to any educational context.

The purpose of this manual is to inspire teachers and educators to use improvisational theater as an effective tool to promote European values, promoting a more active, participatory, and playful education. With this approach, we hope to contribute to the development of a more cohesive and united Europe, based on shared values and mutual understanding.

Objectives

We wish to promote the European Union values through school education by empowering teachers and pupils with the tools to make those values effective and practical.

Among some of our key objectives are:

- Stimulating teachers to acquire content knowledge about values and knowledge about learning and teaching these values.
- Acquisition by teachers of value-related skills and learning how to help students reflect, enter into dialogue with others and develop democratic skills.
- Support teachers in dealing with controversial issues, in particular, by offering collegial support and profound expertise on the content involved.
- Provide teachers with possibilities to experience the values of the European Union themselves, as well as value teaching and learning processes, in local, national and international settings.
- Identifying core European values and learning goals for students in a cross-curricular way.
- Detecting opportunities and dangers for students during the learning process of common European values.
- Making students as well as all teachers aware of the need for developing and exemplifying common European values.
- Creating effective tools to be used in by teachers and educators to motivate and engage their students with core values.
- Creating theatre plays led by teachers to be enacted in schools by students for the entire school community.
- Awareness of opportunities that common European values will bring to future generations.
- Development of materials based on the box of values to implement exercises and games.

Methodology

The project activities will achieve the aims of the project, through the teachers and students motivation to learn more about European core values. The Europe Plus Project intends to promote common European values through schools by enacting the values (in a cross-curricular way), through theatre plays and the box of values, a tool to implement European values in schools by means of games and practical exercises aimed at the students. This will lead our students to reach the key goals of our project, helping them to feel part of Europe and learn about the core values Europe promotes.

Train the Trainer is a methodology that is specially designed to help trainers, in this case teachers, to improve their skills for training others. In this course, you will understand the various functions and techniques that you can use to maintain the interest of your students and to motivate them. With this methodology teachers demonstrate that they:

- have developed the skills necessary to design and deliver teacher training sessions and courses;
- have developed their understanding of the key issues in planning and delivering training courses;
- have developed an understanding of good practice related to observation and feedback to course participants;
- have identified the strategies needed to further develop as trainers

Partnership


Forum para la Educación y el Desarrollo (Spain) 

Colegio Bilingüe Adharaz (Spain) 


I&F Education and Development (Ireland) 

De la Salle College (Ireland) 

Istituto Comprensivo Statale "Sperone-Pertini" (Italy) 

Prism Impresa Sociale (Italy) 

Stowarzyszenie SEDA (Poland) 

Zespół Szkół i Placówek Specjalnych (Poland)  Zespół Szkół i Placówek Specjalnych w Krakowie


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Purpose

The purpose of this handbook is to assist teachers to develop skills and abilities to help pupils and parents in the process of acquiring common and core European values. The aim is to develop students' critical thinking both during and at the end of the play, as well as its importance for the students' future.

Critical thinking is considered as the ability to analyse and evaluate the consistency of reasoning, especially those statements that society accepts as true in the context of everyday life, such as fake news, especially relevant nowadays due to their proliferation and rapid viralisation. As the philosopher Francis Bacon said, “critical thinking is to have the desire to seek, the patience to doubt, the fondness to meditate, the slowness to affirm, the readiness to consider, the care to set in order, and the hatred of all kinds of imposture”. Critical thinking helps us to discern between mediocre and brilliant arguments, to distinguish valuable information from expendable, to dismantle prejudices, to find well-founded conclusions, to generate alternatives, to improve communication and, in short, to be masters of our thinking and act accordingly.

Although it is a cognitive activity closely related to reason, the purpose of critical thinking is action-oriented and is applicable to any aspect of our daily lives, including problem solving or decision-making, so its sphere of influence ranges from personal to work-related. In this manual the teacher will find tools based on theatrical techniques that can be put into practice with their students in order to achieve the objectives of the project. The 4 groups of values and their sub-values will be worked on through specific practical activities. The structure of these activities will be as follows:

- Activity name
- Subvalue assigned
- Short summary of the story/activity
- Objective
- Target group
- Number of participants
- Duration
- Material
- Support of digital tools
- Process

What is a value and why it is important

What is a value

Human values are a set of universal principles by which most people live. They guide us in knowing how to conduct ourselves in order to live harmoniously in the community and to evolve together. These values are not determined by culture, religion, time or any other conditioning factor. They are innate to the human being, enduring in time and transferable to any place in the world. Human values encompass all those actions that are considered to be correct, and are therefore also related to moral values, which are those that regulate the conduct of individuals.

When human values are put into practice, they generate good actions that have a positive impact on society, can be transcended over time and encourage individuals to give greater relevance to what is really important. Human values are important because they contribute to the betterment of society and bring dignity to the individual. Unfortunately, there is currently a crisis and loss of human values that affects humanity in a negative way due to the selfish, hateful, cruel and violent way in which social relations are observed.

Why are they important

Human values are the pillars of humanity. That is why it is so important to educate children in values. It not only helps them to become better people, but also capable of relating to others and behaving correctly at all times. An education based on human values will give them security, confidence, strength, and they will know what to do and what to expect from others. They will develop without major conflicts and become adults who will make this planet a pleasant place to live in. Humanity needs people who not only care about themselves, but also want to do their bit for society. The importance of having values and applying them in everyday life is necessary for every person. Because values are part of us. They mark what is right or wrong for each of us.

And, therefore, they condition the relationship we have with those around us. They are a source of satisfaction and fulfilment and provide us with a guideline for formulating personal or collective goals and purposes. Because they reflect our most important interests, feelings and convictions. The importance of having values is such that when we are consistent with them, we feel powerful, confident, strong and motivated. Being consistent with our values gives us the energy we need to visualise our goal and go after it. We see clearly and act with total focus. These values are also the basis for living in community and relating to others. They enable us to regulate our behaviour for collective well-being and harmonious coexistence. Each person, according to his or her experiences, constructs his or her own sense of values. Although we are all taught, for example, that honesty is something desirable, and, although we all accept it as true, the interpretation we make of this value and the meaning we find in our lives will be different for each one of us.

VALUES

Equality

is the equal treatment of persons by an agency, state, corporation, association, group or individual without regard to race, sex, class or other plausible circumstance of difference or, to put it more practically, the absence of discrimination of any kind.

Human Rights

those are the rights that we basically have because we exist as human beings; they are not guaranteed by any state. These universal rights are inherent to all of us, regardless of nationality, gender, ethnic or national origin, colour, religion, language or any other status.

Human Dignity

means that an individual feels self-respect and self-worth at the same time as being respected and valued. It implies the need for all human beings to be treated on an equal footing and to be able to enjoy the fundamental rights that derive from them.

Democracy

is a type of state organisation in which collective decisions are taken by the people through direct or indirect participatory mechanisms that confer legitimacy on their representatives.

THE VALUE THEATER

Theatre in Education allows students to explore challenging social scenarios and vulnerable emotions in a safe and supportive environment. Performances can help to develop empathy for the experiences of others and explore diverse perspectives.

Dramatic expression involves people as a whole and establishes active interpersonal relationships, conducive for encounters and communication. It is a privileged occasion for cooperative work and the promotion of basic moral attitudes such as respect, dialogue and responsible participation. Working in groups and, above all, in teams, fosters sociability and makes them aware of their position among their peers. They have the opportunity to establish or modify it, initiating behavioural changes that the game facilitates. From a very early age, by carrying out a common project, they understand the importance of each task and the usefulness of respecting the rules. They have to conquer a place without invading others, they learn to cooperate, they develop a collective awareness...

The voluntary transition from “my” to “ours” is surely one of its most human, affective, lasting and consistently educational aspects. The assumption of other roles plays a decisive role in the growth of moral judgement. Placing oneself in a role other than one's own is the stance that allows one to weigh the demands of others against one's own and offers an enriching and lively opportunity for confrontation of viewpoints.

The moral aspect of dramatic practices can also be situated in that it offers the possibility of feeling, thinking and being in infinitely more varied ways than those we have been assigned and commonly use. It helps us to know ourselves better, to be more permeable and, perhaps, more disposed to solidarity.



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KEY ELEMENTS FOR FUTURE TRAININGS

How to use this manual

In this manual, teachers will find examples of well-researched and carefully resourced EU-values-based theatre activities for the younger generations, as well as preparative exercises, which attempt to integrate models of drama teaching in the school framework. The European dimension of this manual, due to the collection of practices from the four countries involved (Poland, Spain, Italy, and Ireland) provide drama approaches that will engage and motivate a wide range of secondary school learners: dramas and values that are, simply, worth experiencing in a secondary school environment.

Each of the selected activities are designed to give very detailed step-by-step guidance to the teachers and workshop leaders facilitating the drama work. However, we would like to stress that the tasks and instructions are not intended to be prescriptive. We hope that teachers and facilitators will make the proposed actions their own, tailoring the work to suit the needs and learning styles of their students – and this may well mean wandering ‘off-text’! Similarly, the units are designed to enrich, rather than replace any existing curriculum.

Building rapport with the participants

Building rapport with your students begins with you coming from a place of empathy. Since we all have started new courses in our life (academic, performative arts, language, technical training, etc.), we may relate to the frustration that students often feel when learning a new topic or starting a new venture. Try to never forget how much they are giving, how hard they are trying. Encouragement and appreciation goes a long way. You may ask personal questions where appropriate, ask for their perspectives, to create a friendly environment where they can share their likes and dislikes, and where you could try to incorporate some of their preferences into the lessons. Remember also that a lot of fun and smiling helps and a good dose of energy is definitely required. When you show it, you are able to transfer it to your participants, who will feel more at ease with themselves during the activities.

Needs analysis of your students and constant consultation with them are also key elements to build rapport and to boost their learning. Of course, how much information can be gathered may depend on the learner's age and level. To wrap up, key elements for the facilitator are:

- Bring in your personality
- Get to know your students
- Smile and be friendly
- Personalise the lesson/activity/workshop
- Give encouragement and praise
- Chat to students before/after an activity
- Encourage learners to get to know each other
- Encourage learners to share their ideas
- Facilitate a conversation on the meaning of the activity

A word on neuro-didactic

For learning, two elements are essential: the brain (more precisely, the cortex) and neurons. From a neurobiological perspective, learning entails the establishment of neural networks in the cortex through the bridging of connections between neurons (cf. Moravcová & Maďarová 2016: 636). Neurodidactics, the branch of neuroeducation that is concerned with applying new knowledge about the brain and cognition to the teaching-learning process, agrees that every learner learns in a different way and that education can be truly successful if learning is approached in a brain-friendly way as the first criterium. Many factors (either innate or acquired) contribute to the learning process:

- Affective factors, defined by the emotions towards the teacher, the topic, previous motivation, personality.
- Social factors, experiences that the learners made in their sociocultural surroundings
- Cognitive factors, for example learning styles and learning traditions.

When it comes to an effective and sustainable way of learning, using knowledge in a variety of different settings is more important than the mere concept of “acquiring knowledge”. The rate of learning can vary based on the factors the learner experiences in the specific moment. As a result of experiences, the brain changes its own properties. Among the factors that promote learning is novelty, as a means to use a varied teaching approach that involves more student activity. To incorporate novelty into your lessons/activities, you need to foster:

- Humour and laughter: In general, laughing gives the body more oxygen to use. When we laugh, more oxygen enters the bloodstream, better supplying the brain with fuel. Additionally, laughter triggers the release of endorphins into the blood, which results in an endorphin surge. The body, in fact, naturally produces endorphins to relieve pain and to make us feel good, to make the moment alive, both physically and mentally. The frontal lobes of the brain are also stimulated by endorphins, which improves attention span and degree of focus. The fact that laughter regulates body functions is another advantage. Humour lowers stress, modulates pain, lowers blood pressure, eases muscle tension, and strengthens immune defenses, according to scientific research. All of these outcomes are desirable and have positive psychological, sociological, and educational effects. Since the human brain is designed to enjoy laughter, it is always a good idea to begin with a humorous passage (like a joke, pun, or story). Another desirable effect is that humour creates a positive climate, after all, students spend a lot of their everyday time together as a group and thus need to find ways to help these increasingly diverse student classes get along. People connect when they laugh together, and a sense of community develops. All of those factors work to create an environment that is favorable to learning. Additionally, laughing improves memory and recall. We are aware that laughter produces positive feelings, which increases the likelihood that students will remember what they have learned and be able to recall it in the future (cf. Saraa-Zawyah et al.: 2013).

Movement: Movement is important when it comes to our bodies and learning. More than 20 minutes of prolonged sitting causes our blood to begin to collect in our feet and seats. When we stand up and move around, we circulate that blood again. There is approximately 15% more blood in our brain in a minute. Actually, standing instead of sitting helps us think more clearly. In general, especially in secondary schools, students spend too much time sitting in class. Find strategies to get students moving, particularly when they are verbally practicing what they have learned.

Workshop students must feel physically safe and emotionally secure in order to focus on the activities and their benefits. Teachers can thus promote emotional security in the workshop (and this could be extended to the classroom) by establishing a positive climate that encourages students to take appropriate risks in a safe way. Since the amygdala of the limbic area is heavily involved in processing emotional learning and memory, when students feel positive about their learning environment, endorphins (feel good chemicals) are released in the brain. They produce a feeling of euphoria and stimulate the frontal lobes, so that the learning experience becomes more pleasurable and successful. Conversely, if students are stressed and have a negative feeling about the learning environment, cortisol is released, thereby activating defence behaviours such as flight (absence), fight (argue), freeze or fear. To ensure a positive classroom climate you need to:

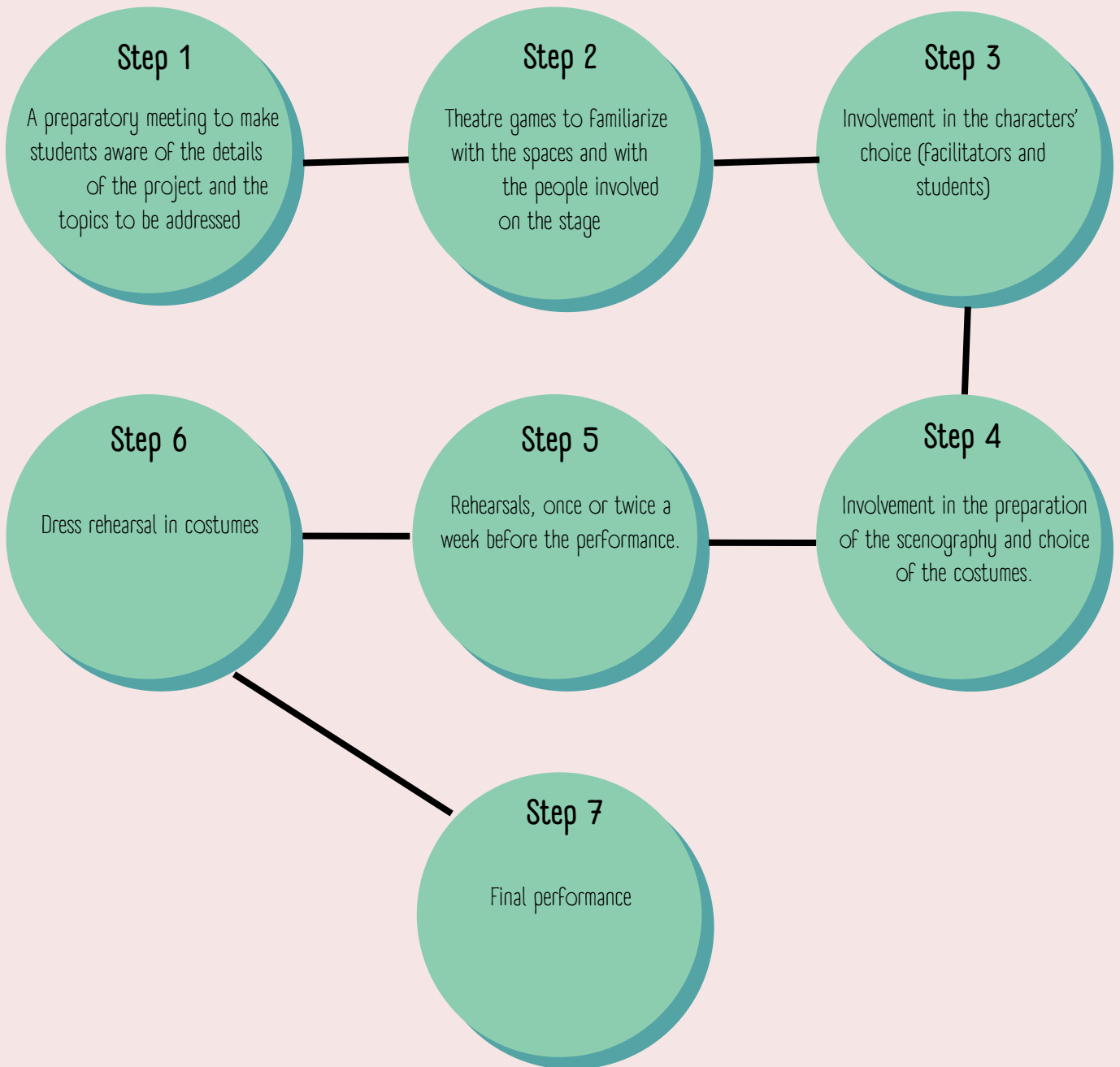
1. promote positive relationships among the students so they are kind to each other, listen to each other, and respect different viewpoints.
2. cultivate a positive relationship with all your students so they feel you not only care about their academic success but also care about them as individuals.
3. develop and reinforce workshop/classroom norms and rules that are simple, clear, and provide a physically and emotionally safe learning environment.

Equality

Activity 1: Guess Who?

Short summary of the activity	Behind a huge white sheet, students' shadows that do not reveal their sex, will perform actions with objects. The audience will guess who they are and what they are doing. The answers will show how often we are influenced by prejudices
Objective	To make students reflect on gender diversity and prevent unconscious biases that are part of everyday life
Target group	Teenagers 10-12 years old
Number of participants	10
Duration	15 minutes
Material	A sheet (dimensions vary according to the width of the stage), 3 spotlights, 8 signs on which the actions performed by the students will be listed, one action for each sign, double-sided tape to hang the signs on the cloth/sheet, microphone, PC, doll, military uniform, chef hat, soccer ball, pans, makeup brush set, eyeshadow tablet, leg warmers or any other prop/tool/object that may be representative of a specific gender

Process



ACTIVITIES

Phase 1: Facilitators/teachers briefly introduce themselves and inform the students about the topic and project implementation. Before starting with the specific activities, the facilitator asks each student to introduce themselves in a dynamic way, placing themselves in front of the other classmates, saying their name and making a gesture that, in some way, represents them (a dancer can take a dance step, a soccer player simulating a dribble, a swimmer imitating a stroke, a volleyball player mimicking a dunk, or they may choose a movement from their hobbies).

Phase 2. Games: There are 3 different games:

Game of walks (15 minutes): Everyone standing on the stage or in the room. The students start walking, trying to fill all gaps in the stage/room. While walking, they follow the facilitator's instructions, who may ask, from time to time, to walk imagining that a thread "pulls" different parts of their body: the nose, the chest, the shoulder, one hand, and one foot. The facilitator may also give examples of representative persons (a dancer, an athlete, an old person, a tired person, an optimistic person, etc.) to have the pupils absorb more the realisation of the pulling thread. The pupils do not speak. The aim of the game is to become familiar with one's own body and the limits imposed by the stage and by the facilitator's instructions.

Game of Music (15 minutes): The students gather and the facilitator tells them to walk, occupying, once again, the entire stage space. The music will start, and the students will have to walk according to the musical rhythm until the music stops. At that point, everyone will have to remain "frozen" until the music starts again, alternating fast and slow rhythms, depending on the melody. The aim of the game is to become familiar with one's own body and with the physical space of others, the limits imposed by the stage and the rhythms of the music.

Game of Movments and Expressions (30 minutes): The students are seated in front of the stage and now they are the audience. One at a time, they will extract tickets from a container, previously inserted there by the facilitator. The tickets indicate movements to be performed and/or expressions to be repeated (peeking, watching in amazement, looking with fear, laughing, getting angry...). Without saying a word, the student who takes the stage will have to mimic what is indicated and the students/audience will have to guess the meaning of the expressions. The aim of the game will be to gain self-confidence, overcome shyness.

Phase 3: Students, in line with their feelings and inclinations, will establish which roles to portray and will begin to identify their own character and the actions they will perform. The facilitator may provide examples but has the key role to give the participants the possibility to discuss on their own and to choose themselves. The purpose is to enhance students' autonomy and give them the possibility to take decisions and create.

Phase 4: Students will be involved in setting up the scenography. They will establish, together with the facilitators, how to fix the sheet to the ceiling as if it were a sort of fixed curtain; they will be able to choose where to place props and to take place on the stage; they will establish the distances between one actor and another in relation to the gestures to be made and the shadows to be cast on the cloth. The purpose of sharing is to increase the students' autonomy and give them the opportunity to express their creativity.



Phase 5: Facilitators will schedule meetings, lasting about three hours to rehearse before the final performance. Each rehearsal will start with one or more games (walking game, music game, movement and expression game). At the end of this phase, students, after taking the objects useful for the individual performance, will take their places on the stage, behind the curtain. The characters cannot be changed, and no one will have to exchange their objects with anyone else on the stage or perform with someone else. Students will remain still until the presenter makes her entrance and begins to introduce the performance. After greeting the audience (the students not directly involved in the performance), the teacher/facilitator will begin to describe, one by one, the movements of the shadows, without giving any kind of gender indication (for example " loves to rock the baby and during the day thinks a lot about him", " looking at him while the baby smiles thinks there is no one in the world but him; "training comes first, running on that green field and chasing the ball, dodging anyone who tries to steal it, and scoring a goal is priceless" and so on). At this point the presenter will ask the audience "who" performed the action that she has described, and which the actors have mimed behind the cloth. The presenter's assistant takes the stage with one sign at a time and, according to the audience's answers, places it in the corresponding shadow with double-sided tape, previously prepared behind each sign. It will be important that the signs are positioned in such a way that, they won't be covered by the actors when they step out of the shadows and finally reveal their gender.

These activities are useful to gradually accompany the students to the final performance. They will also contribute to the "final reflections".

Phase 6: The day before the performance, students will stage what they have learned during the rehearsal days. The aim is to reduce anxiety and fear before the performance.

Phase 7: The students will perform by putting into practice what they have learnt during the activities and the rehearsals.

STRUCTURE OF THE PLAY

Characters

Character	Gender
Rock a baby	Man
Work on the PC	Woman
Marching and Saluting	Woman
Dance	Man
Play Football	Woman
Cook	Man
Speak with a microphone	Woman
Make Up Bride	Man

Introduction/explanation of the play

Behind a huge white sheet, students are backlit by spotlights to cast their shadows on the sheet. To make the physical differences at least visible, the students will be placed at irregular distances from the lights. The location must allow equal shadows to be cast. Each "shadow" has objects and/or performs actions, for instance:

1. to rock a baby.
2. to work on the pc
3. to march and give the military salute
4. to dance
5. to play football
6. to cook
7. to speak with a microphone
8. to make up a bride

While the "shadow" is performing, the presenter (a student) intervenes, briefly describes a scene, and addresses the audience asking them to identify the gender of those who perform the action he/she describes. When the audience replies, the presenter or a supporting pupil will place signs (MAN/WOMAN, BOY/GIRL) with the answer on the cloth/sheet (with paper tape, or by simply lifting them), in correspondence with the shadows. At the end of the performance, the shadows will reveal their identity by positioning themselves in front of the cloth and it will be discovered that the answers given by the audience reveal, in most cases, that they are influenced by the preconceptions of society. Each shadow, which has become real, will reflect aloud on the role played.

Specifically,

1. to rock a baby; MAN (he is a worker and will say how long he has been waiting for the end of the shift to go home and cuddle his child)
2. to work on the pc; WOMAN (she will say she studied hard to make her dreams come true and eventually become the manager of a company)
3. to march and give the military salute. WOMAN (she always had the dream of wearing a uniform to fight in defence of the rights of one's country)
4. to dance; MAN (since he was young, dancing was the only thing that made him feel free)
5. to play football; WOMAN (the adrenaline she feels on the pitch when she scores is something that makes her feel alive)
6. to cook; MAN (experimenting and creating new dishes is the expression of his art and of himself)
7. to speak with a microphone; WOMAN (pursue a goal and make history)
8. to make up a bride; MAN (colours and shades make him feel like a painter in front of a canvas)

Best period for the activity

March-April

Conclusion

This activity promotes individual and group well-being, facilitates dialogue between peers and builds bridges to develop the meaning of community and reflect on social privilege that we often take for granted. It affects opinions towards equality and freedom from discrimination, offers opportunities for personal growth, enhancement of one's expressive style on different occasions, awareness of one's communication style in non-verbal language, listening and empathy, managing emotions and maintaining communicative effectiveness.

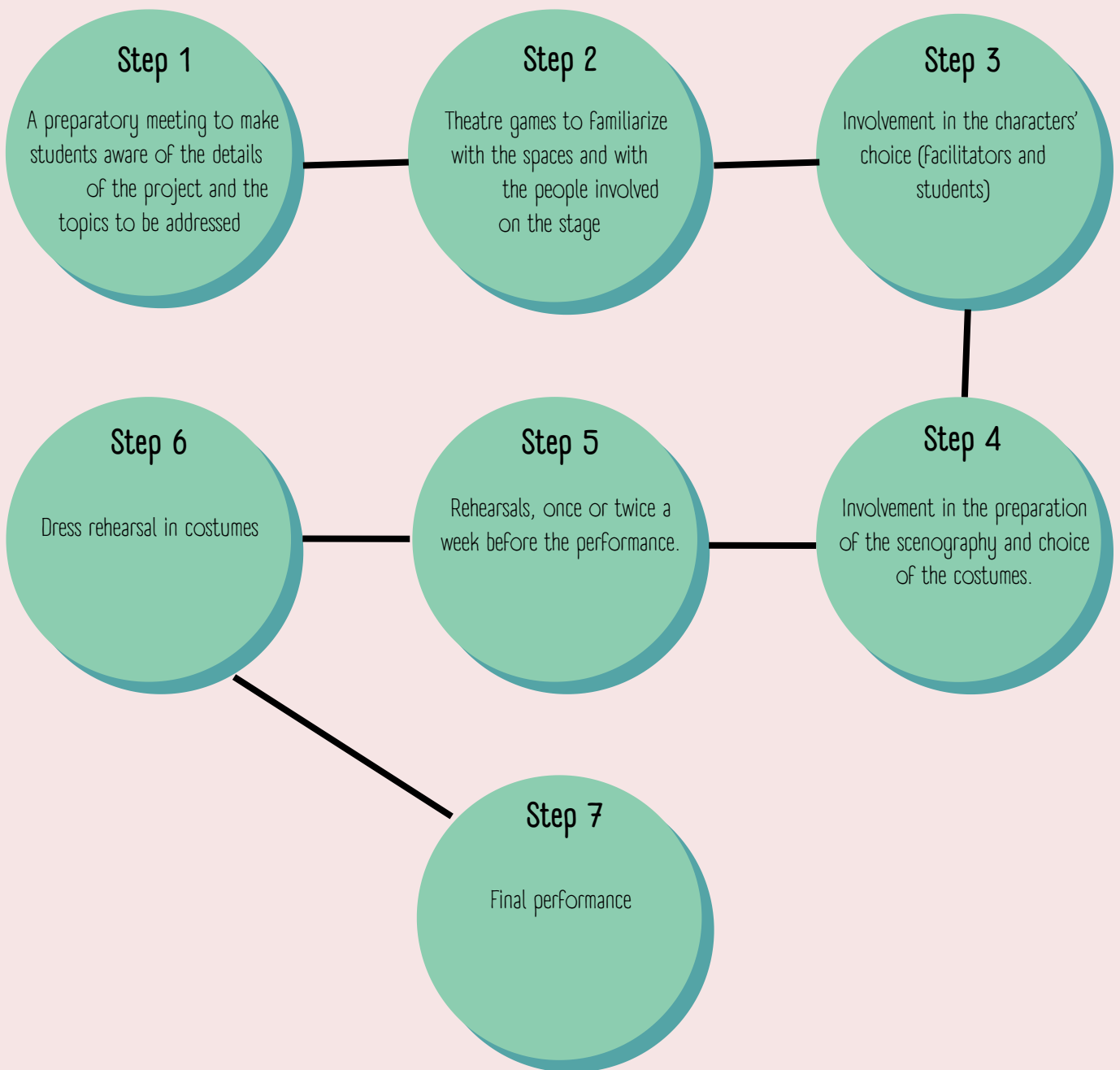
Activities to be carried out after the play

- In a newspaper look for an article where the protagonist is a woman and analyse the language/words used. Do the same with an article where the protagonist is, this time, a man. Compare and discuss.
- Look for proverbs and sayings that hide prejudices.
- In class, do simple exercises to develop critical thinking skills. An example is the Circle of Viewpoints which invites students to express different opinions about a topic. For example, choose and print an image of a man who is ironing (this is just an example) and ask the students to imagine being that man or his sister or a friend of his. According to the person they want to be, ask them to explain in detail how they feel looking at the image. Discuss in the group.

Activity 2: Nouvelle Cuisine

Short summary of the activity	The activity describes a family in which roles and habits are traditional and handed down over time. A boy and a girl through the news or even just observing, are interested in shaping their future without following patterns imposed by society
Objective	To reflect on gender equality and equal opportunities from childhood to maturity
Target group	Teenagers 10-12 years old
Number of participants	15-20
Duration	15 minutes
Material	Interactive whiteboard, table, chairs, cutlery, toys, iron and ironing board, armchair, computer, tablet, newspaper, planets, cake, 2 bedside tables.
Support of digital tools	Computer, interactive whiteboard

Process



ACTIVITIES

Phase 1: Facilitators briefly introduce themselves. They inform the students about the topic and project implementation. Before starting with the specific activities, the facilitator asks each student to introduce themselves in a dynamic way, placing themselves in front of the other classmates, saying their name and making a gesture that, in some way, represents them (a dancer can take a dance step, a soccer player simulating a dribble, a swimmer imitating a stroke, a volleyball player mimicking a dunk).

Phase 2: There are 5 different games:

- **Game of Walks (10 minutes):** Everyone standing on the stage or in the room. The students start walking, trying to fill all gaps in the stage/room. While walking, they follow the facilitator's instructions, who may ask, from time to time, to walk imagining that a thread "pulls" different parts of their body: the nose, the chest, the shoulder, one hand, and one foot. The facilitator may also give examples of representative persons (a dancer, an athlete, an old person, a tired person, an optimistic person, etc.) to have the pupils absorb more the realisation of the pulling thread. The pupils do not speak. The aim of the game is to become familiar with one's own body and the limits imposed by the stage and by the facilitator's instructions.
- **Game of Music (10 minutes):** The students gather together and the facilitator asks them to walk, occupying, once again, the entire stage space. The music will start, and the students will have to walk according to the musical rhythm until the music stops. At that point, everyone will have to remain "frozen" until the music starts again, alternating fast and slow rhythms, depending on the melody.
- **Game of Movements and Expressions (20 minutes):** The students are seated in front of the stage and now they are the audience. One at a time, they will extract tickets from a container, previously inserted there by the facilitators. The tickets indicate movements to be performed and/or expressions to be repeated (peeking, watching in amazement, looking with fear, laughing, getting angry...). Without saying a word, the student who takes the stage will have to mimic what is indicated and the students/audience will have to guess the meaning of the expressions. The aim of the game will be to gain self-confidence, overcome shyness.
- **Mirror Game (10 minutes):** The students are divided into pairs. A student will have the role of mirror, the other one being mirrored. Sitting on the ground, with a slow and relaxing musical background, the students will have to look each other in the eyes and the "mirror" will have to replicate the exact movements of those in front of them. The movements must be slow. Facial expressions will also be important. Rather than aiming at the exact replication of the movements, the game aims to focus on the importance of trust that passes through the gaze intended as a "mirror of the soul" and a means of deep communication.
- **Sculptor game (10 minutes):** To gain confidence, the students are divided into pairs; each pair chooses a place in the space. One is the 'sculptor' and the other is the 'statue'. The former uses the body of his/her partner as a "statue" to be molded. All sculptors can mold "their work" by placing the "statue" in any position they wish, the "statue" must go along with the movements the sculptors envisage, accept their decisions, and not oppose them. At the end, the sculptors give their work a title. All the sculptors sit down and, in turn, unveil the title and describe their work of art, which has to remain still, motionless, on the stage. The students then reverse the parts and the game is repeated.

Phase 3: Students, in line with their feelings, and inclinations and by listening to the suggestion of the facilitators, will establish which roles to play and will begin to choose their own character and the actions they will stage. The purpose of sharing ideas is to enhance students' autonomy and give them the possibility to choose and create.



Phase 4: Students will be involved in setting up the scenography. Materials will be found at school or the students/teachers will be asked to bring some objects from home. Students will have the possibility to choose where to place any props, also to add or delete any of them. After playing some of the games (Game of walks, movements and expressions game) to become familiar with the stage, they will better understand how to move on it, where to place themselves on the stage, and the time frame for the performance. They will receive support and suggestions by the facilitator/teacher and the students not directly involved in the performance. The purpose of sharing is to increase students' autonomy and give them the opportunity to express their creativity.

Phase 5: Facilitators will schedule meetings, lasting three hours to rehearse before the final performance. These activities are useful to gradually accompany the students to the final performance. They will also contribute to the "final reflections".

Phase 6: The day before the performance, students will stage what they have learned during the rehearsal days. The aim is to reduce anxiety and fear before the performance.

Phase 7: The students will perform by putting into practice what they have learnt during the activities and the rehearsals.

STRUCTURE OF THE PLAY

Characters

A man



A woman



4 girls



A boy



Male student



Female student



Introduction/explanation of the play

On the stage, one bedside table on each side of the scene. In the living room, a little girl is playing sitting on the floor with dolls and pots; at the same time, behind her, a boy sitting at a table is playing with toy cars, an airplane, and a microscope. The mother is ironing, the father works on the PC. The Interactive whiteboard is on and the nouvelle cuisine advertising is broadcast. The girl goes to her mother and together they clap their hands in time to the sound of music, mimicking the advertising gestures. At a pre-decided clap (it could be the 3rd or the 5th), another girl enters the scene at another pre-decided clap, 2 more girls join in, smiling at the others.

When the News starts, the girls go away without showing any reaction; the mother and the daughter go to the kitchen and start preparing dinner.

The father, up to that moment absorbed in his activity, sits in an armchair and focuses on the news; the boy also directs his gaze toward the kitchen. The little girl after taking the cutlery, brings it to the table. At that precise moment, the news is talking about Samantha Cristoforetti and the girl decides to peek at the TV. She becomes absorbed.

Some male and female students enter the scene and, mixing with each other, they create a living curtain, composed of two mixed groups. The groups head towards the boy and the girl (one each) at the same time, "accompanying" them towards their own dreams. The curtain closes or the lights are switched off. (This will depend on whether the performance takes place in a theater or in a room). When the curtain opens or the light turn on, the father and the mother are "frozen" in the previous scene, but the girl plays



with the planets and the boy brings out a cake. Together they have a snack and laugh. In the background, through an interactive whiteboard, that will represent a television, a student will show pictures of his/her hypothetical future: pictures of a boy who is now an adult and manages his staff in the kitchen of a famous restaurant (Rubio?), and a girl who is inside a spaceship (Samantha Cristoforetti?), a picture of a famous film maker, of a famous singer or others. Encouraged by the possibility of choice and the realization of their dreams regardless of gender, the public intervenes, approaching the two bedside tables and rummaging through images that represent the "dreams in the drawer", to choose their future.

Best period for the activity

March–April

Conclusion

This activity promotes individual and group well-being, facilitates dialogue between peers, develops the meaning of community and reflects on the privileges and possibilities that some people have, and some people do not have in society. It offers three levels of reflection:

1. Predestination (if you are a woman, you can only do certain jobs; if you are a man the possibilities are broader)
2. Unhinging the preconception of "I can't do it" (communicated within the performance by the act of peeking)
3. Possibilities offered by the community.

In addition, the activity offers opportunities for personal growth, enhancement of one's expressive style on different occasions, awareness of one's communication style in non-verbal language, listening and empathy, managing emotions and maintaining communicative effectiveness.

Activities to be carried out after the play

- In a magazine analyze the role of a woman in advertisements.
- Analyze the role of man too. Compare and discuss.
- Read the story of women that in history have reached political, economic, and social success in fields usually occupied by men.

Activity 3: Glasses

Short summary of the activity	In their home a boy and a girl rummage in a box and remove old or broken objects. Among them, there is a puppet/toy with a broken arm. The boy and the girl continue playing, involving the puppet/toy with the broken arm.
Objective	To make people reflect on inclusion and diversity often seen as a limitation. Any object or person even with an impairment or not perfectly intact can continue to live, even if in another form.
Target group	Teenagers 10-12 years old
Number of participants	2-3 (or more participants in groups of 2-3)
Duration	15 minutes
Material	Cardboard box, broken objects, a bag/backpack/luggage or soft toys, broken CDs, an old shoe, crooked paperclips, an empty Nutella jar.
Support of digital tools	Computer, interactive whiteboard

ACTIVITIES

Phase 1: Facilitators briefly introduce themselves. They inform the students about the topic and project implementation. Before starting with the specific activities, the facilitator asks each student to introduce themselves in a dynamic way, placing themselves in front of the other classmates, saying their name and making a gesture that, in some way, represents them (a dancer can take a dance step, a soccer player simulating a dribble, a swimmer imitating a stroke, a volleyball player mimicking a dunk).

Phase 2: There are 3 different games:

"The Identity Sun" (20 minutes): A Get to know each other activity where participants are asked to write down in the rays 8-10 traits that they consider most important for who they are (values, characteristics etc.). After they fill it in, they are asked to go around the room and see which ones are similar to one another. In the ones that they find similar, they are asked to write the name of the person/people that they share it with. After the end of the round, there is a debriefing activity in which the topic of identity is discussed, as well as the experience that the participants had with finding things in common with the others.

Cultural shock: decentration through images (30 minutes): The facilitator puts up pictures (covered) in a room, relatively far apart from each other. Each picture represents a person or a group of people from different cultures, practicing different habits that are usually criticized by the mass population. Then, to begin, the facilitator reveals all the images in the room and asks the participants to observe them and to go stand under the picture that has shocked them the most either in a positive or in a negative way. Then the facilitator asks who would like to share with the rest of the group the reason why they chose the picture and to answer the following questions: "Please, objectively describe the image. What do you see?", "How does the picture make you feel? Write down your emotions", "What values does the picture tackle?". Followed by a debriefing on how our values influence the level of cultural shock; how difficult it is to be objective and observe without prejudices; and to accept the differences.

The 5 words (30 minutes): Ask the participants to individually identify and write down 5 words that represent a concept (ex. Tolerance, Gender, Diversity, Community). All steps of 5 min. Ask the participants to pair up with somebody. Pairs need to select 5 words out of those identified by the two pp and have them privately discuss and motivate why. Ask the pairs to join another pair. The 4 pp groups need to select 5 words out of those identified by the 2 pairs, with motivation. Repeat with 8 pp groups if possible. Finally, write down on the board the final 5 words per group. Have everybody discuss and decide on which 5 words to keep as the final decision.

Phase 3: Students, in line with their feelings, and inclinations and by listening to the suggestion of the facilitators, will decide which roles they will play and begin to create their own character. The purpose of sharing is to enhance the autonomy of the students and their freedom of choice. They will begin to choose the objects and decide how to transform them and the actions they will stage. The purpose of sharing ideas is to enhance students' autonomy and give them the possibility to choose and create.

Phase 4: Students will be involved in setting up the scenography and in the choice of costumes. They will have the possibility to choose where to place any props and will be able to choose where to take their place on the stage. Right from the beginning they will rehearse on the stage and familiarize themselves with the spaces, the objects, and the actions to be performed (e.g., how many steps to take on the stage, how to walk diagonally, how to sit on the stage in the direction of the audience, let objects slide on the stage so that their positions are appropriate for the final part of the scene). The purpose of sharing is to enhance students' autonomy and give them the possibility to express their creativity.

Phase 6: The day before the performance, students will perform what they have learned during the rehearsal days. The aim is to reduce anxiety and fear before the performance.

Phase 7: The students will perform by putting into practice what they have learnt during the activities and the rehearsals.

Phase 5: Facilitators will schedule meetings, lasting three hours to rehearse before the final performance. Rehearsals, once a week, twice a week during the week before the performance.

Three-hour meetings are scheduled in which all or some of the preparatory games planned for this activity will take place and the scene will be performed, while students not directly involved in the scene will play the role of spectators. Two of the three starring students (a boy and a girl) will reach the stage and take their places in such a way as to be clearly visible on the stage next to a box, which must be large enough to allow the third student (it does not matter whether it is a boy or a girl as long as, on stage, he/she has an arm in plaster) to lie supine inside the box and to be able to get out easily when the two actors pick him/her up, treating it as one of the many broken objects inside the box. Students should practice sliding objects across the stage, modulating the intensity of the throw and should be gentle when the object to be handled is the third actor. Rehearsals will be carried out several times so that the students can achieve sufficient confidence to cope with the stage and the audience and mastery in handling broken objects. These activities are useful to gradually accompany the students to the final performance and relax them. They will also contribute to the formulation of the 'final reflections'.

STRUCTURE OF THE PLAY

Characters

- A boy and a girl
- Other participants, hidden behind the audience
- The audience

Introduction/explanation of the play

On stage, a girl and a boy rummage inside a huge box, inside which there are broken objects:

- ragged, soft toy
- broken glasses
- old shoe
- paper clips
- Nutella jar
- Broken CD
- a child with plaster on right arm

When the children find these objects, they eliminate them, convinced that they are of no use and move them away from them, letting them roll across the stage in the direction of the audience.

The last object, the boy or the girl pulls out, is the child with the plastered arm that is pushed badly away, as any other object, leaving it sadly to the side of the stage/room. Having no more objects to pull out, the children become angry and remain on stage puffing and with their arms crossed in a sign of dissent.

Gradually, from the audience, little boys and girls being part of the project even if not directly involved in the performance approach the stage, picking up the objects from the discarded ones and together they decide to use them to make something else. They will transform the objects by using materials they already have in their pockets (candy, necklace and so on.)

- unravelled soft toy (candy)
- broken glasses (necklace)
- old shoe (plant)
- paperclips (bracelet)
- Nutella jar (lamp)
- broken cd (painting)

The new, perfectly usable objects will be donated to other children.

- The child with plaster on the arm (he/she may orally dictate something to the computer, yet we suggest involving the whole group of participants in the decision of his/her reflection).

Best period for the activity

March–April

Conclusion

This activity will promote individual and group well-being, facilitate dialogue between peers and build bridges to develop the meaning of community and reflect on privileges and possibilities that some people have, and some people do not have in society. It affects opinions towards equality and freedom from discrimination, offers opportunities for personal growth, enhancement of one's expressive style on different occasions, awareness of one's communication style in non-verbal language, listening and empathy, managing emotions and maintaining communicative effectiveness.

Activities to be carried out after the play

Learning about the history of people with disabilities or simply with dyslexia, for example, through readings, videos, or film, and participation in the Paralympic Games and experiencing a disability

TIP FOR THE FACILITATORS/TEACHERS DURING ANY THEATRE ACTIVITIES

After phase 2 facilitators/teachers can spend 15 minutes for “Reflection Time” to discuss difficulties and emotions during the activities by asking the following questions:

- How was the activity for you?
- How well did you think the group worked together?
- What kind of roles were there in the group? Who took the role of the leader?
- What could have been done differently?
- What do you think you've learned from this activity which can be applied in future activities?

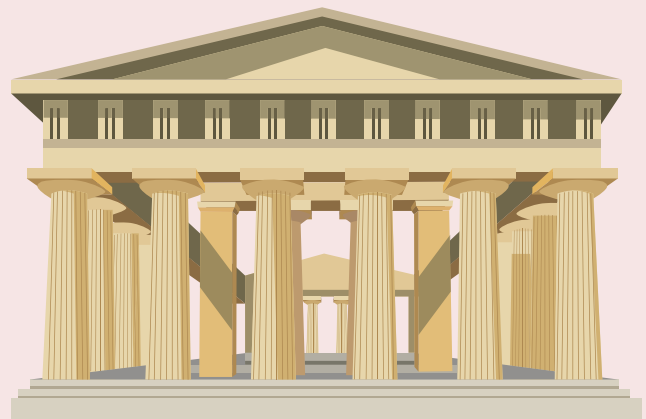
Games: the duration of the games may vary depending on the number of games you decide to play, the time available and the difficulties encountered during the activity.

DEMOCRACY

Justice and Freedom

For the **material** for this activity, you will need period costumes, a microphone for the narrator and curtains for the stage. It should be noted that this activity will be accompanied by the **support of digital tools**, in particular there will be music and sound and the aforementioned microphone. Regarding the **process** to be followed, it will be carried out as follows:

- Inquiring about Ancient Greece and its socio-political organization.
- Identifying common characteristics between democracy in Ancient Greece and today's one.
- Learning key notions of theatre.
- Learning how to use voice and non verbal communication
- Selection of Characters
- Play



Current issues could be tackled by this play. For instance, a reflection on how it is very common that students face unfair situations at school with their classmates. The aforesaid play could help connect their normal, “irrelevant” situations with the “very important” issues their characters in the play face. This may aid students to add some perspective to their normal lives and see that some unfair not noticed situations must be seen as relevant ones.

Structure of the play

Characters

Narrator	Family of Sparties	Hiereiai	Members of the Gerousia
Anyone	<ol style="list-style-type: none"> 1. Lagus (m)- father 2. Cleanthes (m)- older brother 3. Eneas (m)- uncle 4. Petre (m)- younger brother 5. Helena (F)- mother 6. Clio (F)- grandmother 7. Iris (F)- middle sister 8. Selene (F)- cousin, Eneas daughter 	<ol style="list-style-type: none"> 1. Daphone 2. Penelope 3. Cassandra 4. Larissa 5. Calypso 6. Rhea 	<ol style="list-style-type: none"> 1. Jerome 2. Hector 3. Myron 4. Cleon 5. Procopius

Introduction

Groups are introduced by the narrator. The narrator also summarises the setting, especially the historical Introduction background of the play. Then the characters present their issues to the audience.

Family of Spartiates: while they talk they say their names and their family relation to make it obvious who they are. They will present their audience with the following problem: the adult males are called to the popular assembly for electing the new Eforos (five magistrates elected every year by the popular assembly of Spartans and by the Gerousia). They are giving some opinions on some of the candidates. Lagus, being extremely subjective, does not respect everybody's opinions, while his mother, Helena, who cannot vote, is an example of respect. Iris, the middle sister, follows her father's steps and attitude, but her uncle corrects her in a very kind way.

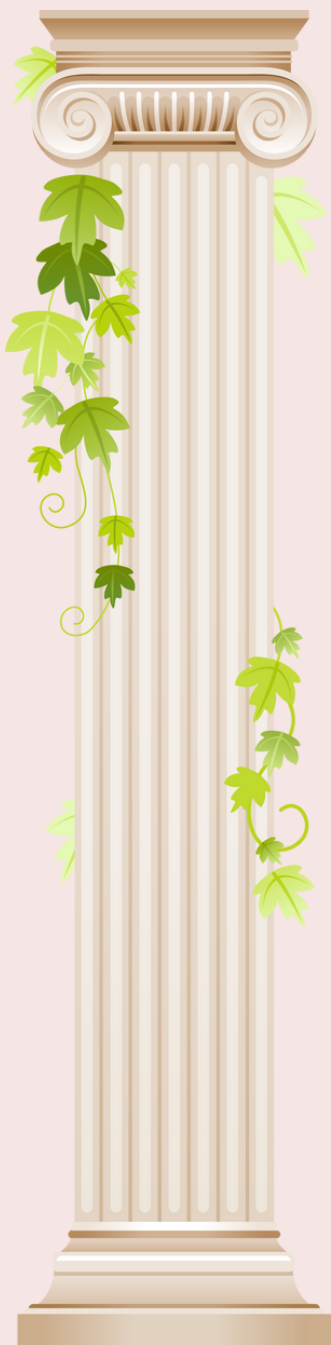


Hiereiai: the priestesses enter the scene calmly and sophisticatedly. They are speaking about a huge, beautiful temple nearby which was recently built. They are talking about the possibility of moving there instead of staying in Sparta. One of them, Larissa, raises the question that it may not be possible to move there due to the lack of priestesses in Sparta and because their Superior Priestess wants control over all of them and in the nearby area it is not hers to overlook.



Members of the Gerousia: they enter the scene talking quietly and almost imperceptibly. Little by little they start talking louder and let their audience know their issue: they are talking about the same elections the family of merchants was talking about, but since their status is higher, their attitude is cautious and secretive. They are planning a manipulation of the elections by persuading people in the Agora to elect for the candidates they support.

Knot in the play



Family of merchants: in their home, many merchants and foreigners are assembled to trade with them since their house is extremely big and they own crops and livestock. On some occasions these merchants have entered their property and have stolen several of their chickens and vegetables. They feel that they are not supported by their government since there is no law which protects them. They talk about how unfair this situation is and how they can convince the popular assembly to persuade the new candidates to change the situation. In the middle of this conversation, two of the members of the Gerousia approach and start their manipulation plan. Hierelai: They are chatting calmly about their Superior Priestess and how she does not respect people's individualities when another two of the members of the Gerousia approach and do the same. They try to persuade them by convincing them that their candidates will provide exactly what they want: a change of Superior Priestess.

Conclusion

The Popular Assembly takes place and everyone together in the scene argues about who to vote for the Eforos. The members of the Gerousia have done a very good job in the Agora as quite a lot of people call the names of the candidates they have been promoting secretly and who are not the best for Conclusion Sparta. However, nobody has noticed that Selene and Cleanthes have been spying them since they approached their family in quite a suspicious manner. So Selene and Cleanthes speak: they let everybody know the plot and how these candidates are not the best for their people. They use respect, freedom, open-mindedness and justice in their speech, so they convince more and more Spartans. Finally the Eforos are elected and the best candidates chosen.

Activities to be carried out after the play

The play may lead some further activities:

- Debate: Is Democracy Alive?
- Mini Play made by students: How to Implement Democracy When There Is No Freedom. They will carry out an inquiry about democracy and its characteristics, the history of it and how it is presented in our daily life in our country. Then, they will invent a country and create a mini theatre in groups of 4 or 5 where they show the lack of freedom and justice in their invented country.

HUMAN RIGHTS

Activity 1: Pantomime, Go to the better side

Trends in contemporary education lead to changes in the forms and methods of teaching. Therefore, we must become a guide and partner for the student. The child's right to individuality, activity and spontaneity should be a priority for teachers. Elements of drama and theatre as working methods supporting social and moral development of children are one of the best ways to introduce them to better understanding the values which are promoted by the European Union. The performance is a reason to talk with kids about personal matters, various characteristics of social relations and ethical values. Working on the performance allows you to name, understand and consciously show emotions. The theatre teaches us to read the movement and to express human feelings and emotions. It is also a very good tool for the development of emotional intelligence.

Nowadays not many people are really conscious about how depression and other emotional problems that children have to cope with can affect their motivation of education and how strongly it can restrict their joy and happiness in life. It is a huge problem and that's why we want to point it out by creating our performance focusing on the right to education .

The pupils involved in the play have a speech impediment or no verbal communication at all. Music, facial expressions, movement will give us unlimited possibilities to express what is the most beautiful, but also what is the most difficult and what needs to be dealt with.



Target group	Pupils of primary school, age 9-14
Number of participants	9 pupils on the stage, 3 pupils on the screen
Duration	10-15 minutes
Material	costumes, ladder, violin, ball, book, paints and paintbrush, plastic screen, jumping rope, red balloon, colorful powder, etc.
Support of digital tools	Multimedia screen, speakers, youtube resources, parts of music
Process	<ol style="list-style-type: none"> 1. Creating scenario 2. Creating soundtrack of the play 3. Workshops with pupils: how to express feelings, how to show emotions by movements and gesture connecting to the music, train in gospel dance. 4. Preparing scenography and costumes 5. Rehearsal 6. Recording video of the play 7. The performance with the audience

Structure of the play

Characters

Angel	The girl in white
5 children	With names on the back (Example: humiliated, ridiculed, offended, isolated, lonely, etc)
3 children	With masks on their faces
3 children	On the screen

Introduction

The world is full of darkness, among the children of school age, some of them are humiliated, ridiculed, offended, isolated and they feel a lot of loneliness. The play is going to show them a world on the bright side of life where they have the right to education, right to beliefs, right to be happy and right to play with their school friends. The acting without words will be supported by music, body movements and facial expressions.

Knot in the play/explanation of the activity

Main hero of the play – the girl in white – is observing children mired in bad emotions caused by bad experiences in school. They are very deeply depressed, they are not even able to play, go to school or enjoy their childhood. Children in masks are a symbol of darkness in life and they cover them like a black curtain. The girl in white wants to change this sad situation and in a magical way tries to create a new image of those who are the reason for that depressing situation. She invites them to the better side of life where they can practice their right to education without any difficulties: they can learn, paint, read, play instruments, do sporting activities. Finally, all of our heroes dance the gospel song together showing that all of them have right to belief.

Scenario "Go to Better Side"

Scene 1

The music (Jan A.P. Kaczmarek – Evening), the girl in white stands in the middle of the stage, she slowly wakes up and looks around, her facial expressions and gestures express curiosity and amazement. Her attitude harmonizes with the dynamics of the music. She is calm and slowly approaches the ladder. She sits on the top step. The girl watches what is about to happen. The music fades away.

Scene 2

Suddenly, a terrifying sound comes from the speakers (Straszne dźwięki / Scary Sound Effect). There are clashes in the music. There is an atmosphere of terror and fear. After a shrill scream, figures in black cloaks appear on the stage. They have inscriptions on the cloaks: ridiculed, isolated, offended, lonely, humiliated. You can see the sadness, fear and despair on their faces. Through the movement and gestures they show these emotions. At the end of the scene, the characters fall to the floor and freeze on the stage. Silence falls.

Scene 3

There are calm sounds (Havasi-Storm). After a while, the intensity of the music changes to a more violent one. You can feel the anxiety. Three figures in masks enter the stage slowly, one at a time. They are a symbol of bad emotions. Depressive states that young people often experience. Through movement and gestures, these characters express interest in those "frozen" in the middle of the stage. The masked figures take a black piece of cloth and lay it down on the actors. They come to a stop on the right side of the stage. They have three body positions. Actors have their arms crossed; above the head, on the chest, a sit cross-legged pulled under the chin. The music fades out gradually.

Scene 5

A short film appears on the screen in the back of the stage. School students express their rights:

I have the right to education.

I have the right to have fun.

I have the right to joy.

I have the right to be happy.

I have the right to develop my talents.

I have the right to be in the group.

I have the right to believe.

Finale

The actors on the stage line up for a gospel dance. The music sounds (Israel& New Breed – You Are Good). The students clap and the whole body express only joy and positive emotions.

Scene 4

The music is getting louder and louder (Jan A. P. Kaczmarek – Goodbye). The girl in white, who watched what happened on the stage, calmly climbs down the ladder and walks around the stage towards the masked figures. One by one, she disenchants them by pouring coloured powder on them. The characters drop their masks and a smile appears on their faces. Together, they approach the people lying under black cloth. They take the material off them. These characters stand up. Walking around the stage, they set their backs to the audience, showing their subtitles. After a while, the girl in white invites three people who were previously wearing masks. She shows them a different world full of colour; toys, books, balls, music instruments, everything related to the education of each child. She asks one character with a gesture, to come back for those who stayed on the dark side of the stage. One child walks up to the people lying on the stage and sprinkles the colourful powder on them. She takes the black cloaks off them. They go to the coloured part of the stage. They play and learn together. The music fades and they freeze in motion.



Conclusion

The idea of that performance is connected to the problems of kids who attend our schools, children who have various problems with their development, emotional and social relations disability. Some of them have speech impediments and verbal communication problems. The performance we propose can reinforce their understanding of abstract concepts of the European Union values especially the right to education. That's why we have chosen the pantomime method from all the drama possibilities.

Activities to be carried out after the play

- The play gives a good opportunity to work with pupils with special education needs for longer and encourage them to artistic activities, for example: creating art pictures or drawings of a "colourful world", making different options of exercises about emotions – how to recognize them, talking with children about depression and how to deal with it.



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HUMAN DIGNITY

Activity: Respect in sport, drama and dialogue

Short summary of the activity	<p>New student in school enrolls in the school Rugby Team. Team mates are not happy when he is picked for an important game. The opposing team gives the new boy a hard time also. A particular incident occurs whereby the new boy is treated very unfairly. His teammates respond by supporting him and encouraging the other team to be more understanding. Both sides realise they have been wrong in their treatment of the new boy and realise that they have been harsh. They apologise.</p>
Objective	<p>To promote an understanding of respect and inclusivity To create an awareness of the right to be included To develop an understanding of acceptance of our differences</p>
Target group	9-14 Age
Number of participants	20
Duration	15 minutes
Material	Script, minor props - Rugby ball
Process	Brainstorm of values, Development of script, Assignment of roles, Rehearsal

STRUCTURE OF THE PLAY

Characters	New Boy Team Opposing Team
Introduction	New boy in school Meeting The Coach Meeting The team
Knot in the play	When the new boy is treated very unfairly in an incident, his own team and the opposing team realise that they have behaved in an unjust way and that by fostering an atmosphere of respect, they can move towards a better understanding and appreciate each other's differences.
Activities to be carried out after the play	Review of the themes portrayed in the play Apply these values (inclusion, respect, acceptance of differences) to their everyday lives e.g. how can we nurture these values and apply them? Accepting our differences and celebrating our uniqueness. Write a poem or short story relating to the values. Design and create a poster promoting respect, inclusivity and celebrating difference.

Images of the theatrical representation



Scenes 1 and 2: Adam receives news that he has been accepted into a new school.

He is introduced to his new class. He has a chat with the rugby coach. He explains that he is enthusiastic but has not got a lot of experience playing. The boys on the team are not happy with Adam's lack of experience.

Some of the players are defending him.

They point out that they need to give him a chance.

Everyone has to start somewhere.

Scene 3: The picking of the team on match day.

It is an important game. Players are out sick. The team is down a few players.

Adam is picked to play in the important match.

Some of the team players are not happy.

Scene 4: Adam's team lost. It was a fair game. These things happen.

Scene 5: As is customary at the end of any match, players from both sides line up to shake hands.



Scene 6: A player from the opposite team slaps the rugby ball from Adam's hands.



Conclusion: Adam's teammates defend Adam. They realise that although they have lost the match, Adam is still part of the team and should be treated with respect. They try to reason with the other side in a non-violent manner. They give a speech about how 'respect' in any sport is vital. They outline that even though there can be disappointments and anger, disrespecting each other is not the way forward.



INDICATORS

	ITALY	SPAIN	IRELAND	POLAND
PERFORMANCES	3	1	2	1
STUDENT AUDIENCE	65	20	35	30
TEACHERS	7	3	12	20
PARTNERS	40	0	10	10
STUDENT PARTICIPANTS	23	20	23	11
GROUPS	1	1	1	1
EXTERNAL PERFORMANCE	0	0	0	3
INTERNAL PERFORMANCES	3	1	2	2

PHOTOS OF THE PLAY

Italy



Spain



Poland



FINAL CONCLUSION

In conclusion, the report highlights the importance of values such as equality, human rights, human dignity, and democracy in theatrical activities. Theater can be a powerful tool to promote these values in society, as through art and storytelling, spaces for reflection and dialogue on important topics related to social justice and equality can be created.

It is essential that theater creators and producers commit to using this tool responsibly, ensuring that their works and activities promote positive values and contribute to advancing society in terms of equality and justice. This can be achieved through careful selection of stories and themes, responsible representation of characters and situations, and active inclusion of different perspectives and voices in the production.

In summary, the inclusion of values such as equality, human rights, human dignity, and democracy in theatrical activities can be a powerful catalyst for positive social change. It is important for theater creators and producers to commit to using this tool responsibly and effectively to promote a more just and equitable society.