

*the digital methods ...*

# Asynchronous Drama Activities

## #1. Short description:



Uses theatre of the oppressed and verbatim theatre.

The first form of theatre aims at developing reaction and intervention impulses against all types of oppression promoted by the theatre of the oppressed. Theatre of the oppressed opens the possibility for dialogue by turning the spectators into spect-actors – able to step in at any point and influence the way the play is evolving. The second form of theatre – verbatim – gives a voice to those who feel not confident to speak and brings to light stories that are harder to share.

Verbatim can include activities with recording one's stories and sharing those with another person, allowing them the opportunity to tell them as if they are theirs. Verbatim theatre is created from real people's words. It is a form of documentary theatre that has been successfully allowing theatre makers to explore different events and themes through the words of people, who partook in those events and are able to share valuable details and insightful comments.

At present times verbatim plays deliver to the audience's attention real, existing situations, whether old or contemporary.

## #2. Educational goals:



To support the process of global education, awareness, intercultural understanding and communication via asynchronous theatrical activities.

## #3. Implementation details:



**Number of participants:** Theatre companies of between 5 and 10 participants from each country.

**Age of participants:** 15+

**Time:** This is a long-term activity, which calls for numerous national and international meetings

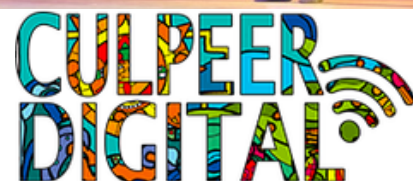
**Attachments:** none.

**Tools:** Zoom access, internet, computer or phone for connection during the live sessions online, prompts for the theatrical activities on sites (chairs, scarfs, paper for notes, hats, etc.), stages where the results from the work can be filmed, video editing skills and software

Photo: Arena Y Esteras, Peru



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# Implementation steps ...

## Step by step with the theatre of the oppressed

Group 1 in country A needs to prepare with cases of oppression or injustice (could be discussed with officials from local authorities or with school administrations, youth clubs, social service bodies, police, etc.), which are considered important to solve or ameliorate. Group 1 brainstorms for such problems and rallies around 1 of them.

Group/s 2 and 3 .. in countries B, C ... view the piece of theatre of the oppressed, do a brainstorming on the problematic topic and change the scenario according to the way they see it being possibly solved or ameliorated. The changed scenario is played out, recorded and then sent back to Group 1 to consider.

As part of a **verbatim activity** monologues or dialogues on personal or social issues can be shared in writing or as audio recordings with other youth, who can return recordings (audio or video) of those, keeping the anonymity of the authors and sticking to the text/content.

Young people from Groups 1 (country A) and 2 (country B) use either their own personal stories or research (following the technique of verbatim) other people's stories and create recorded monologues or discussions – simple audio files.

These files are exchanged and discussed within the groups and new audio versions of the stories are created and exchanged. The groups can afterwards have a zoom call for a facilitated discussion on the topic of exclusion, empathy, etc.

The discussion facilitators should step on the stories presented in the audio files and include satellite issues that are worth considering. There should be a min of one facilitator per country and the online workshop should be prepared by the facilitators' team in order to cover subjects that are valuable for each of the youth groups involved.

Personal stories (could be anonymous again) can be shared in writing or as audio recordings and then be retold by other young actors with allowed interpretation and personal point of view – mix between verbatim and playback theatre.

The difference between this approach and the previous one is personalizing someone else's story and owning it. After the "new" stories are exchanged, the authors of the originals should be asked to share whether they recognize their story in the respective modified version and how they relate to this other person's reality



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# Implementation steps ...

## Info corner:



Group objects example -

<https://youtu.be/6jZ2MV2TnBc>

Freeze -

<https://youtu.be/1EbCy08p4Ko> (a step further from "Complete the image" with actually playing out the new story)

Greet as if -

<https://youtu.be/OJ1M3WEmI8Q> (a variation of walk as if, here the actors are greeting each other as if there are old friends, people who haven't seen each other for a long time, enemies, etc.)

Forum theatre games (including the Columbian hypnosis) -

<https://youtu.be/yQyufs5HVts>

A nice video guide on how to make forum theatre -

<https://youtu.be/ANtkDBd9UNI>

Verbatim exercise 1:

[https://youtu.be/UN\\_iyQxcIJjs](https://youtu.be/UN_iyQxcIJjs)

Verbatim exercise 2:

<https://youtu.be/wOhDkKuv2Jo>

National theatre (UK) -

<https://www.nationaltheatre.org.uk/>  
&

<https://www.youtube.com/channel/UCUDq1XzCYONIOYVJvEMQjqw>

Out of joint theatre company -

<https://www.outofjoint.co.uk>

## Further notes



### Usage:

(c) learning about a topic.

### Sources:

Documentary & Verbatim Theatre:

<https://www.york.ac.uk/arts-creative-technologies/research/tfti/current-projects/documentary/#:~:text=Verbatim%20theatre%20is%20a%20form,thesis%20testimony%20from%20recorded%20interviews>.

Theatre of the oppressed:

<https://www.culturematters.org.uk/index.php/arts/theatre/item/2455-the-theatre-of-the-oppressed>

Photo: Arena Y Esteras, Peru



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