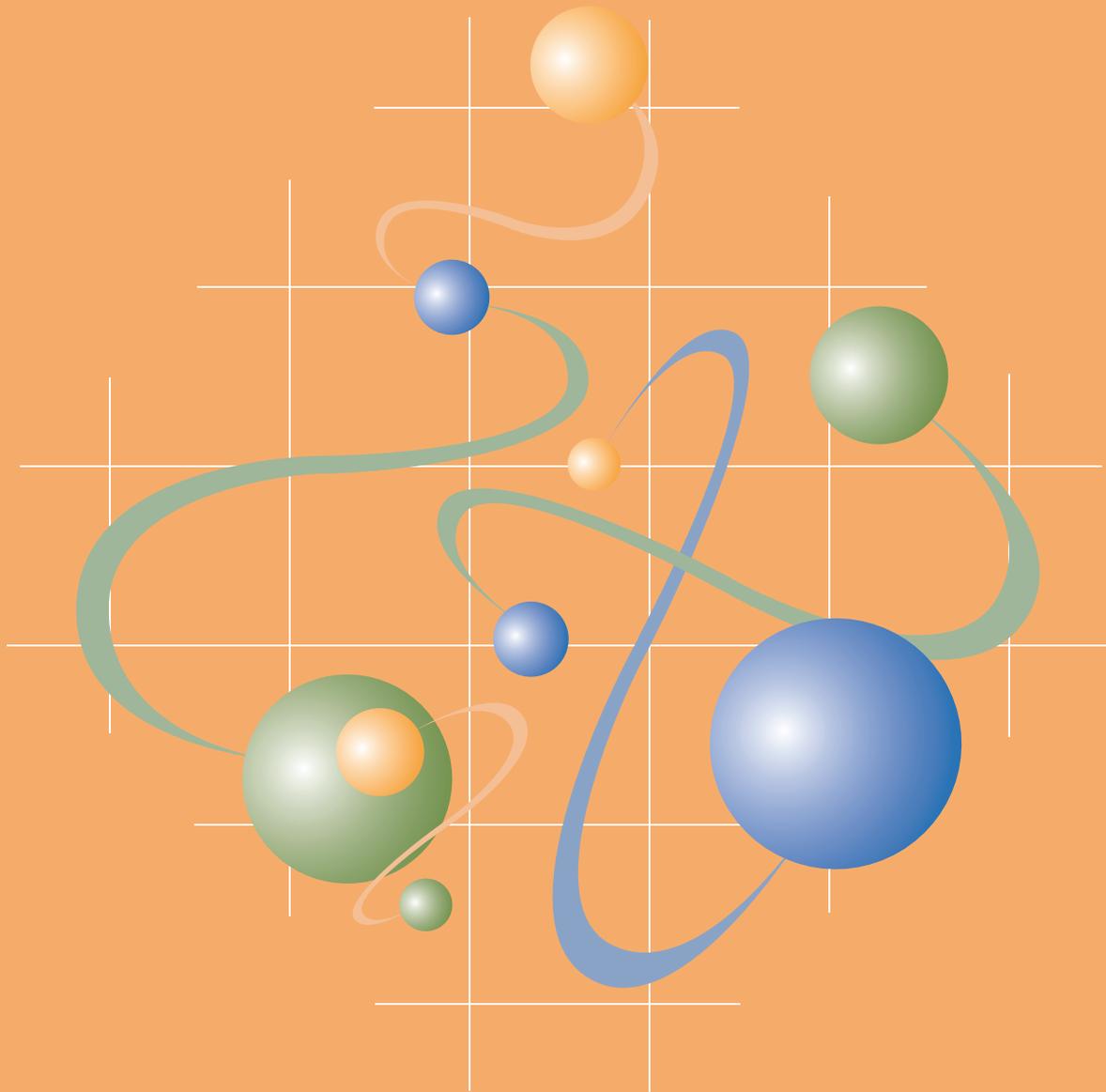


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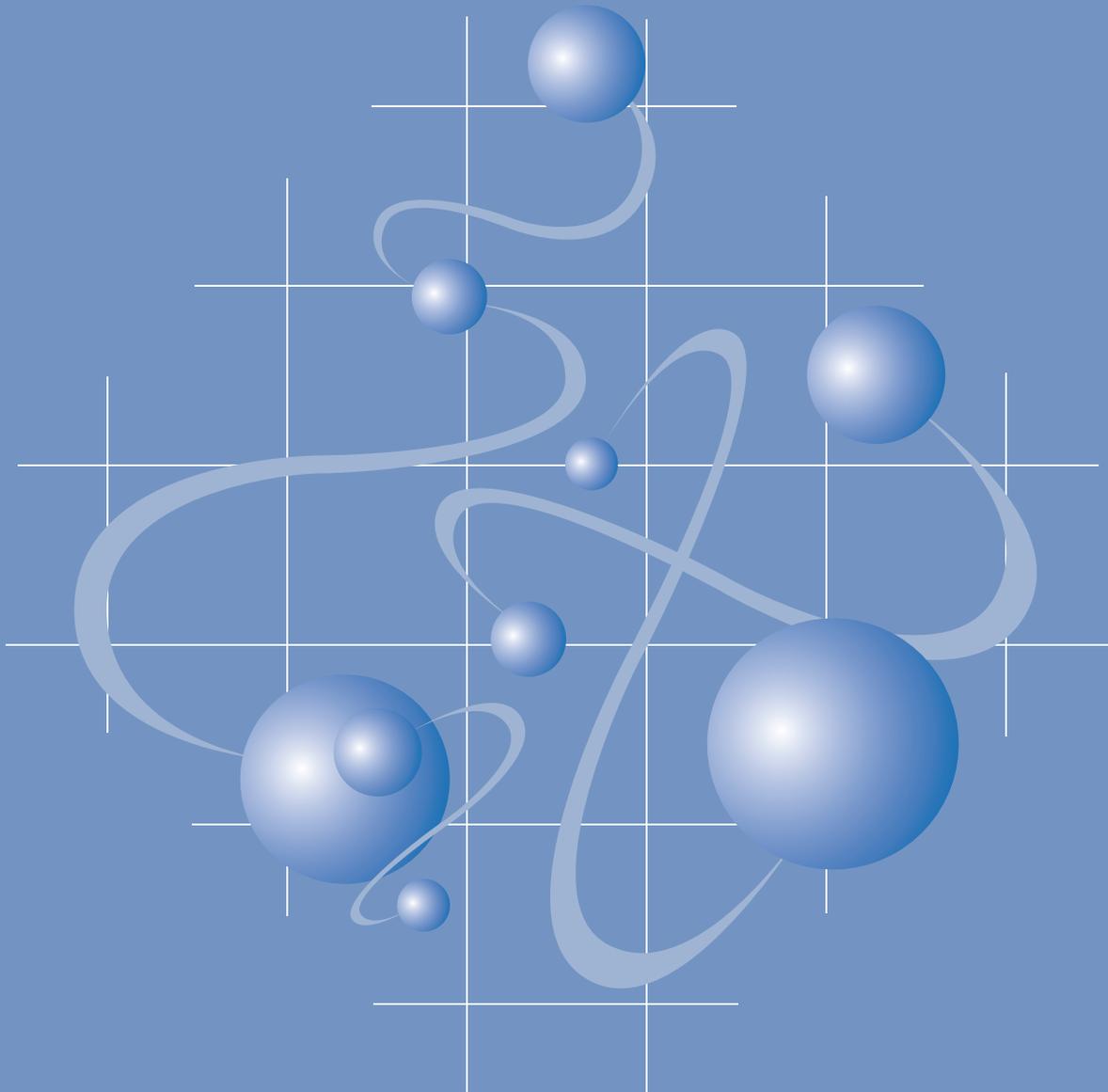
# Theatre-Based Techniques for Youth Peer Education: A Training Manual



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**Youth Peer  
Education Toolkit**

# **Theatre-Based Techniques for Youth Peer Education: A Training Manual**



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The opinions expressed in this document do not necessarily reflect the policies of UNFPA, UNAIDS, USAID, or FHI. The principles and policies of each of the United Nations (UN) agencies are governed by the relevant decisions of each agency's governing body, and each agency implements the interventions described in this document in accordance with these principles and policies and within the scope of its mandate.

UNFPA is an international development agency that promotes the right of every woman, man, and child to enjoy a life of health and equal opportunity. UNFPA supports countries in using population data for policies and programmes to reduce poverty and to ensure that every pregnancy is wanted, every birth is safe, every young person is free of HIV/AIDS, and every girl and woman is treated with dignity and respect.

The Y-PEER (Youth Peer Education Network) Programme has worked since 2001 with country partners to build the capacity of national non-governmental organizations and governments to implement, supervise, monitor, and evaluate peer education programmes to prevent HIV/AIDS and improve reproductive health among youth. The Y-PEER initiative has been spearheaded by UNFPA in partnership with FHI/YouthNet, the United Nations Children's Fund (UNICEF), and others. Y-PEER, launched in 27 countries of Eastern Europe and Central Asia, is now spreading to other regions of the world including the Arab states and Africa.

YouthNet is a five-year programme funded by the U.S. Agency for International Development (USAID) to improve reproductive health and prevent HIV among young people. The YouthNet team is led by FHI and includes CARE USA and RTI International. This publication is funded in part through the USAID Cooperative Agreement with FHI for YouthNet, No. GPH-A-00-01-00013-00.

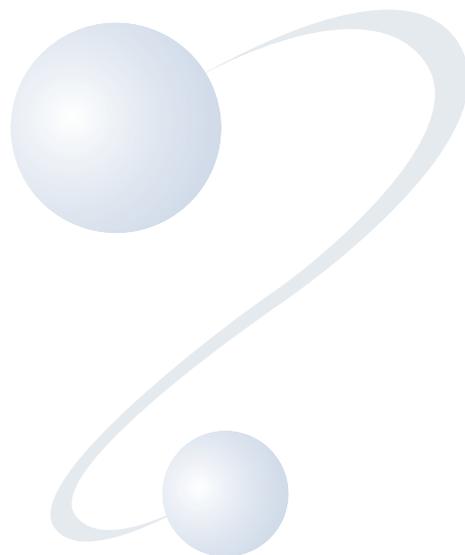
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Y-PEER has been using the techniques discussed in this manual to strengthen Y-PEER activities in Eastern Europe, the Arab States, and Eastern Africa. The authors have re-created the workshops and discussions used with the Y-PEER programme in this manual so that others may benefit from this approach.

Theatre games come from a tradition of being ‘passed on’, and many have been in use for so long that no one could reasonably claim rights as inventor or creator. For these reasons, many of the theatre games and exercises in this manual cannot be credited or referenced in the traditional sense. In addition, the authors have studied with many teachers, attended dozens of conferences and workshops as trainees and presenters, and have therefore borrowed from too many people to accurately name. Many of the actor/educators who worked with the authors shared their favourite games and exercises from their experiences, and the authors invented many exercises included in this manual.

Teachers and schools contributing to the authors’ development include Gail Cronauer, Southern Methodist University, Dallas, TX; Stanley Zareff; TheatreSports USA, New York, NY; Diann Ainslee; Augusto Boal; The Body Electric School; Tisch School of the Arts, New York University, New York, NY; Anne Bogart; Chris Coleman; Circle in the Square Theatre School, New York, NY; Department of Theatre Studies, Emory University, Atlanta, GA; Viola Spolin, teacher and author of *Improvisation for the Theatre*; and Deryck Calderwood, New York University, Program in Human Sexuality, New York, NY. Lastly, the authors would like to thank JLG for patience and support.

## Introduction

*Learning is finding out what you already know. Doing is demonstrating that you know it. Teaching is reminding others that they know just as well as you. We are all Learners, Doers, Teachers.*

– R. Bach

This manual is intended for programme managers and youth peer educators who are interested in adding a theatre component to their reproductive health and HIV prevention activities or in strengthening a theatre component that is already part of a programme.

Theatre in peer education can be used in many ways. Peer educators can weave role plays and scenarios into their usual outreach activities in schools or other settings. Peer educators might also develop a theatre piece to use as the core of a peer education session. Well-developed peer theatre programmes may even take a full-length theatre piece on tour.

The term ‘actor/peer educator’ – used throughout this manual – refers to peer educators who are members of peer education programmes that use theatre as an educational tool. These peers are not ‘actors’ in the traditional sense, as they are performing in a specific type of scene or play with an educational objective to affect knowledge, attitudes, and behaviour. They also are not ‘peer educators’ in the traditional sense, as they are not presenting educational material for their peers through traditional education methodologies.

To be effective, actor/peer educators should receive specialized training in both the theatre arts and peer/health education. Both disciplines must receive equal weight, thereby creating a new kind of educator who can present dynamic messages that engage young people and affect them more powerfully than messages presented either by adults or in a classroom lecture setting. Because these peer educators are drawn from the programme’s target audience, they should reflect the diversity of the audience they are trying to reach in terms of sex, age, ethnicity, geography, etc.

When possible, individuals with experience in the theatre arts should help train actor/peer educators and help develop theatre pieces. Such experts can be found in drama schools and universities, and in local theatre, drama, music, and drumming clubs.

This manual has five sections:

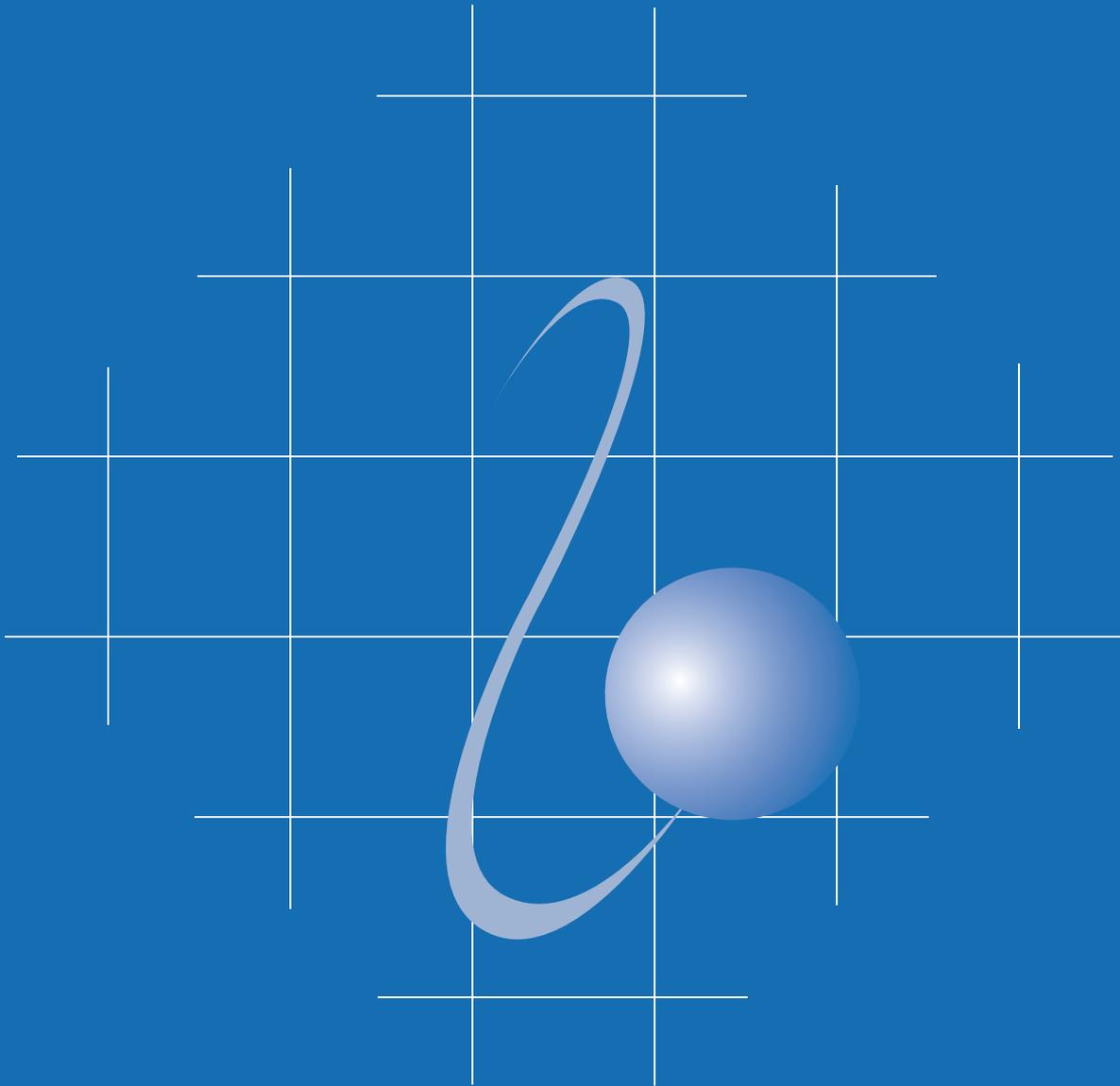
- **Section 1. Starting with the Basics** provides an overview of the historical and theoretical use of theatre in education, makes the case for using theatre as a means to educate young people about reproductive health and HIV issues, and explains the authors' approach to developing improvisational theatre pieces.
- **Section 2. Four Peer Theatre Training Workshops**, the core of this manual, is a curriculum for training actor/peer educators, developing theatre pieces, and practising post-performance debriefings with audience members.
- **Section 3. More Theatre Games and Exercises** provides additional training tools to help improve peer educators' acting and improvisational skills.
- **Section 4. Advanced Peer Theatre Programmes** offers information on building a theatre company, casting and rehearsing theatre pieces, directing, and other issues faced by organizations developing full-length peer theatre pieces and taking them on the road.
- **Section 5. Annexes** includes a list of theatrical terms for peer education, a handout about the stages of adolescence, suggested resources, and sources.

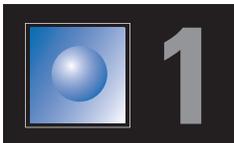
Many of the exercises in this manual originated from theatre practices used in Europe and North America. However, many exercises have also been adapted successfully in developing countries. The manual is designed for adaptation to any cultural context. To successfully adapt the workshops in particular, facilitators should read them in advance and prepare them for the needs of the audience.

As you make your way through this manual, refer as necessary to the supplemental materials and list of terms in Section 5. 

Section 1

# Starting with the Basics





## Starting with the Basics

*Be the change that you want to see in the world.*

– Gandhi

This section is divided into two parts: theatre in education and the building blocks of a peer theatre programme. The first part provides an overview of the historical and theoretical use of theatre in education and public health. It explains how theatre can influence people's behaviour, the need for culturally and developmentally appropriate theatre, the key parts of a good story, and the concept of peer educators as actor/educators.

The second part explains the difference between improvisation and traditional playwriting. It discusses educational objectives and the process of developing the 'who, what, and where' in an improvisational script. The information in this section provides critical building blocks for those who may want to develop theatre activities in a peer education programme. This basic information will be needed for using the more advanced materials in this manual.

### Theatre in Education

What is it about theatre that has captured the interest of people for thousands of years and in every culture? Theatre is an important part of many people's lives, bringing the gifts of entertainment and story sharing to people around the world. Theatre takes different forms in different cultures – Indonesian shadow puppets, Chinese opera, traditional African storytelling and drumming, and fully staged Broadway-style shows. No matter the style of theatre, performances have the potential to create magical and unforgettable moments for their audiences.

The term 'theatre in education' refers to using theatre for a purpose beyond entertaining an audience. This purpose is generally to change the knowledge, attitudes, or behaviours (or perhaps all three) of audience members. In the context of this manual, the goal of theatre in education is to improve young people's reproductive health, to prevent HIV, and to reduce the stigma and discrimination that come with unintended pregnancy or HIV infection.

## **The History of Theatre in Education and Theatre for Public Health**

Theatre has always been a bridge between education and entertainment. From the earliest time, theatre has been used to spread news, share history, or educate people about events outside of their communities.

Recently, the use of drama and theatre arts for educational purposes has undergone a remarkable resurgence. In particular, the HIV/AIDS epidemic has provided a focus for countless dramatic presentations. Television dramas, radio plays, mass media campaigns, comic books, and other imaginative offerings have been used around the world to convey information and influence behaviour. Audience members often relate to characters on stage or in the radio or television drama and are motivated to participate in interactive opportunities for discussing the controversial and sensitive issues of sexuality, intravenous drug use, violence against women, and other health-related topics.

## **Research on the Use of Theatre for Educational Purposes**

There is a growing body of evidence on the utility of theatre in education (see the resources in Section 5). Increasingly, it is seen as a powerful tool for social change. Theatre can strengthen the emotional and psychological appeal of messages and provide a believable and interesting way to explore sensitive issues, particularly with young people. Watching a carefully designed educational show can change the way a person thinks and possibly the way she or he acts. Using theatre as a creative educational tool provides an opportunity to debunk myths, present a balanced view, and influence behaviour. If used effectively, it is an excellent way to present sensitive topics not usually discussed in public, particularly in educational settings. Theatre allows audiences to receive these messages in an entertaining and exciting way. Under the best circumstances and conditions, live theatre can change how people act: It can play a role in leading youth away from risky, dangerous behaviour towards safer, healthier lifestyles.

## **How Does Theatre Influence People?**

At its best, theatre captures people's attention. Even young people bored by school work or bland television programmes are animated by live theatre.

Theatre engages the audience, focusing their attention and actively involving them in an experience. Active involvement means that the audience's emotions, not just intellectual or cognitive skills, are affected. It is this ability to touch emotions that allows theatre to influence attitudes in ways that traditional instruction cannot. However, in order for theatre to change the behaviour of young people, it must do more than simply create an emotional response. It must deliver its messages in a way that youth can understand and act upon.

Hence, theatrical presentations and workshops must be based in educational and behavioural theory. Theatre designed for educational programmes should also have an evaluation component so programme managers can see how theatre is affecting their target audiences.

### Word sense

The use of theatre to educate audiences has many names. In this manual the terms **edutainment** and **theatre in education** are most often used. However, other terms such as **infotainment** and **entertainment-education** are also commonly used in the literature.

## Theoretical Framework

Educational theatre, like other forms of ‘edutainment’, is based on the theories of Albert Bandura. Bandura recognized that people learn how to behave – and how to change their behaviour – by watching other people. In edutainment, actors demonstrate behaviour for an audience. The audience notes the behaviours of both positive and negative role models. Of central importance for the health education aspect of theatre is the transitional model: the character who changes his or her behaviour from risky to safe, demonstrating to the audience that change is possible and that a young person is capable and powerful enough to control his or her own behaviour.

Health-oriented educational theatre also draws on the insights of other researchers and learning theorists (see Section 5 for suggested resources). Research has shown, for example, that adolescents tend to adopt the behaviours of those whom they regard as role models. Because adolescents are often attracted to riskier behaviours – and to those who exhibit them – this insight is particularly useful in the creation of transitional models. Those who provide health education through theatre must be careful to craft characters capable of conveying attitudes that are attractive to young people while also demonstrating desirable behaviours. Successful youth theatre often portrays:

- ‘Hip’ or ‘cool’ characters who wear stylish clothes and use age-appropriate language (for any given community).
- Types of characters who are familiar to the audience. These characters may have succumbed to, or be considering, high-risk behaviours.
- Believable motivations for characters to change their behaviours and avoid the consequences of unsafe actions. For example, a dramatic piece shows how and why characters are converting to safer sex and adopting less risky behaviours.

## **Culturally and Developmentally Appropriate Theatre**

For theatre education to be successful, it must be culturally and developmentally appropriate. Adolescents will not be moved by theatre designed for younger people. Urban youth may require a different vocabulary than youth in rural settings in order for the messages to be powerful and effective.

## **A Great Story**

At the heart of great theatre is a great story, with various elements working together. As with any art form, the success or lack of success of theatre is subjective. One person's idea of a wonderful play is the next person's wasted hour. Below are the elements that contribute to an engaging story:

- The story has well-defined **characters**, with complex, realistic, and relevant relationships that move the story forward.
- The characters experience some sort of **conflict**, which engages the audience.
- There is a sense of **truth** about the story, which is not to say that the story itself is true, but that there is a sense of honesty and believability about it.
- The performance uses **humour**, if appropriate. A story that makes people laugh – at least some of the time – leaves people feeling entertained.

## **Peer Educators as Actor/Educators**

Researchers have found that some of the most effective educational theatre programmes for young people are those designed and acted by young people who have received training in theatre techniques and in peer education in a technical area such as reproductive health or HIV prevention. When theatre-trained peer educators use theatre to communicate with their peers, they can bring enormous power to the messages they wish to share.

## **The Building Blocks of a Peer Theatre Programme**

In the context of this manual, the term 'peer theatre' refers to live, original theatre presented by young people for their peers. (This manual defines young people as those age 10 to 24 years, but you should define them in a way that fits your programme.) Peer theatre is used as a starting point for discussion and communication, enabling the audience members to not only think about the health issues presented, but also to begin talking about them with peers, peer leaders, family, and friends.

## **Improvisation versus Traditional Playwriting**

There are many different ways to develop theatre pieces for peer education programmes. Some take a traditional playwriting approach – where adults or young people write a script about a specific topic and actor/educators perform

the script. This manual, however, focuses on using a different model to develop theatre pieces: improvisation.

Improvisation is a process of creating a scene in the moment without using a script. By its nature, improvisation is creative and immediate. It gives young people control over the creative process and encourages them to use their bodies and emotions, not just their intellect.

One or more scenes developed through improvisation and then recorded can be developed into a script. Thus, the script comes directly from the young people without sounding stilted, as can happen when an adult tries to sound like an adolescent. This is not to imply that bringing scenes from an improvisation to a finished product is easy. On the contrary, the process can be arduous. This manual describes the steps involved in creating scenes and a script and provides a series of workshops to help programme managers create engaging theatre using improvisational techniques.

## How can you teach acting, let alone improvisation?

Many skeptics think one cannot teach acting (or improvisation). Their argument is that since so much of acting involves the actor's emotions and imagination, there is very little that can actually be taught. However, an acting teacher has many roles, such as:

- ▼ assisting the actor in the effective expression and communication of what is in her or his imagination
- ▼ providing a safe environment for the acting student, primarily one in which he or she can feel free to fail, which allows a person to take risks and fully explore the creative process
- ▼ facilitating trust building within the company of actors
- ▼ leading exercises to improve physical strength, flexibility, and relaxation
- ▼ assisting with improving vocal technique

Improvisational acting demands a strong technique in the skills listed above, as well as skills more specific to improvisation such as:

- ▼ learning how to accept 'offers' (lines of dialogue, pieces of a character's backstory, or other elements put into the scene by a scene partner)
- ▼ avoiding stopping scenes 'dead' with simple yes or no answers or statements
- ▼ keeping the scene moving towards the agreed-upon ending
- ▼ looking for ways to do the unexpected rather than the predictable
- ▼ keeping the focus on the characters on stage rather than on other characters
- ▼ letting the focus be on the story and message rather than comedy

No matter what approach a project uses, scenes or plays are never truly ‘finished’. The more you work with the issues, the more you and your actors will learn. You will likely want to go back and revise your material several times because everything can be made better.

### **Specify Educational Objectives**

The educational objectives should be clearly identified prior to working on a scene. For example, if your peer education programme targets young people ages 12 to 14 and seeks to help these young people to delay their sexual debut, you would probably want to educate these young people about how their bodies are changing, explain why they might want to delay their first sexual experiences, and give them some skills to help them be successful in remaining abstinent. These would be your educational objectives.

Reproductive health and HIV-related issues are complex because they involve physical, mental, and emotional health. They also involve relationships with one’s family, friends, and community. When using drama, it is tempting to want to address too much or solve all of the world’s problems with one scene. Instead, keep your work focused and specific.

Well-focused, educational objectives serve as guides for creating scenes. To determine your objectives, work with your team of peer educators to answer these questions:

- Want do you want to say about the health problem?
- What attitudes do you want to change?
- What new knowledge do you want the audience to have?
- How would you like the audience to behave after seeing the scene?

As the theatre piece evolves, it is important to return periodically to the objectives to ensure that you are contributing to your overall goal. One or two educational objectives are usually enough for one scene. If you try to address too many objectives, the piece often becomes unfocused, making the message harder for an audience to receive.

### **Determine Who, What, and Where**

After developing your educational objectives for the scene, determine who, what, and where. These elements provide you with tools to create scenes that are logical and relate directly to your educational objectives.

First, identify **what**, which refers to the conflict or struggle in the scene. Make sure the conflict relates to your educational objectives for the scene.

- What is the scene about?
- What are the opposing forces that create conflict?
- What do the characters want and how do their differing needs cause disagreement or struggle?

Next, create **who**, which refers to the characters in the scene.

- What characters are going to be involved in this conflict? Remember, drama must have logic, or it will not be believable.
- What are the characters' relationships to one another? How long have they known each other? What are the power dynamics in their relationship?
- What are the characters' backgrounds? How old are they? Where are they from? What ethnic or economic groups are represented? (This is also known as a character's backstory.)
- What is each character's point of view about the issue?
- What kind of personal beliefs and values do the characters have about the issue before the scene starts?
- How will these points of view change or not change during the scene?

Be as specific as you can be about all of these facts as you create your scenes. You do not have to finish designing the characters or the conflicts before you begin an improvisation, but you should at least have some general ideas as you begin. Allow your characters to evolve. One thing that should be determined before you start improvising is a character's name. Avoid using the actors' real names in order to protect them from being overly identified with the character.

Now choose **where**, which refers to the location or setting for the scene. Knowing where the scene takes place before you begin helps the actors better understand their roles. Be sure that your locations, like your characters, are logical to your conflict. Your choice of location can also serve to increase the dramatic tension in the scene. For example, if you are doing a scene about a couple negotiating condom use, it may heighten the tension to set the scene in a bedroom rather than at a bar.

### **Improvise, Revise, and Do It Again**

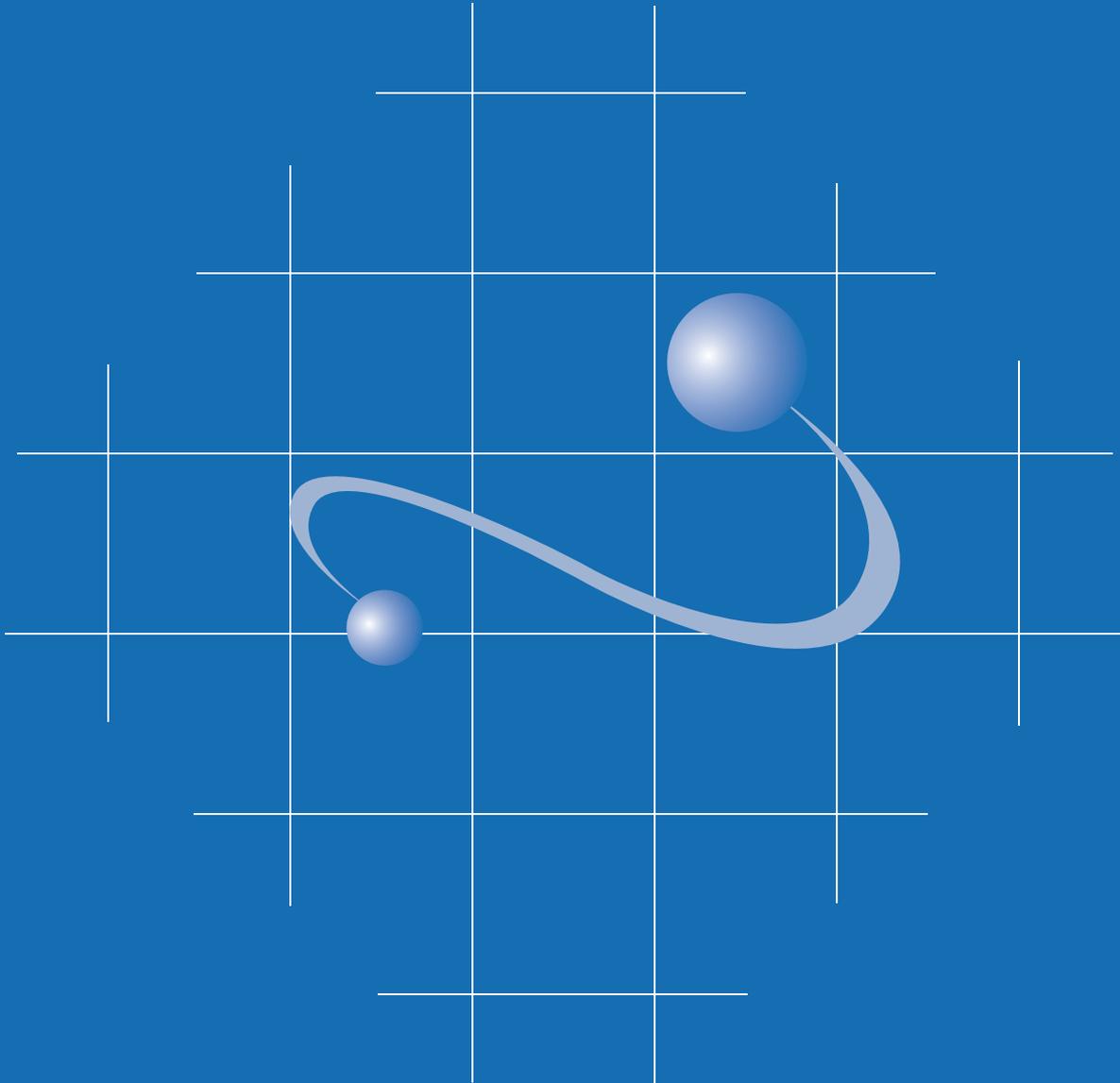
Once your group has brainstormed who, what, and where, make sure everyone is clear about the character names, what happens in the story, and how the scene will end. Now you can start the first improvisation. Each character spontaneously makes up the dialogue of the scene, without any script. Have someone record the scene (videotape, audiotape, or note-taking). When you finish, immediately discuss the scene as a group and identify what you would like to change. Then do the scene again and discuss it. How was it better or worse? What worked this time that did not last time?

Using the who, what, and where process will help create the raw dramatic material for your theatre piece. What you choose to do with the material once it is created is up to you and your team. You may only need one scene for a specific peer education session, or you may want to create a menu of scenes that can be used as part of a one-act play presented in a community theatre or on a street corner. Tie scenes together with music, songs, dance, drums, and monologues. Peer theatre has a lot of potential and flexibility. Use your imagination!



Section 2

# Four Peer Theatre Training Workshops





## Four Peer Theatre Training Workshops

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

The four workshops are:

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

### **Some Tips for Presenting Workshops**

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

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

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

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

### Workshop objectives

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

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

**Time** 3 1/2 hours

### **Materials**

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

## Exercise: Back Rub Circle

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

**Materials** 'Welcome to Zip to Script' flip chart page

### Process

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

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

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

### Closure

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



10  
minutes

### *Training note*

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

## Exercise: Quick Warm-up Circle



10  
minutes

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

To help participants relax, energize, stretch, and breathe

**Materials** None

### Process

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

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

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

### ***Training note***

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

### Closure

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

## Exercise: Energy Circle with Names and Name Game with Rhythms

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

**Materials** None

### Process

Facilitators may choose either of the following name games.

#### Energy Circle with Names

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

#### Name Game with Rhythms

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

### Closure

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



15  
minutes



## Exercise: Overview of Theatre in Education and Ground Rules



15  
minutes

### Objectives

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

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

To agree on a few basic group ground rules

### Materials

Flip chart and markers

#### **Training note**

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

### Process

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

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

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

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

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

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



## Exercise: Pass the Beat

**Objective** To build group cohesion, unity, and focus

**Materials** None

### Process

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

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

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

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

### Closure

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



10  
minutes

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

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

**Materials** None

***Training note***

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

**Process**

Ask participants to remain silent throughout this entire exercise.

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

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

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

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

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

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



## Exercise: **Impulse Exercise**

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

To help participants shed fears of looking foolish

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

**Materials** None

### **Process**

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

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



**10  
minutes**

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

### Closure

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



## Exercise: Mirror Exercise



10  
minutes

**Objectives** To help participants connect with each other

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

**Materials** None

### Process

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

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

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

### Closure

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



## Exercise: Machines

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



10  
minutes

**Materials** None

### Process

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

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

### Closure

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

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

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



## Exercise: No Dialogue Line

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



15  
minutes

**Materials** None

**Process**

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

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

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

**Closure**

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



**Exercise: WWW Line**

**Objectives** To introduce elements of a scene

To raise awareness about the importance of verbalizing key information quickly

**Materials** None

**Process**

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



15  
minutes

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

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

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

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

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

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

### Sample Three-Line Scene

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

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

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

### Closure

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

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



## Topic

## Creating and Evaluating a Scene

### Exercise: Brainstorming Topics and Creating Scenes



15  
minutes

#### Objectives

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

To have participants practise writing educational objectives

#### Materials

Flip chart paper and markers

#### Process

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

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

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

#### Closure

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



## Exercise: Ball Toss

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

**Materials** One rubber ball or similar object to toss safely

### Process

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

### Closure

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



5  
minutes



## Exercise: Freeze Frame One Topic

**Objective** To practise improvising about an issue

**Materials** 'Freeze Frame' flip chart page and markers

### Process

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

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



15  
minutes

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

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

**Training note**

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

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

**Closure**

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



**Exercise: Scene Planning in Small Groups**



20  
minutes

**Objective** For participants to practise planning an issue-related scene

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

**Process**

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

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

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

### Closure

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



## Exercise: Show and Tell Scenes

### Objectives

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

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

### Materials

Flip chart paper, markers, pens, and paper



20  
minutes

### *Training note*

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

### Process

Ask for a team to volunteer to perform their scene.

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

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

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

### Optional: In-Character Question-and-Answer Session

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

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

#### Closure

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



### Exercise: Next Steps

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

**Materials** None

#### Process

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



10  
minutes

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

### Closure

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



## Exercise: Closing Circle

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

**Materials** None

### Process

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

### Closure

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



5  
minutes

## About Closing Circles

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

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



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

### Workshop Objectives

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

To introduce methods for external character development.

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

**Time** 3 hours

### **Materials**

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

## Exercise: What Makes Us Who We Are?

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

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

### Process

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

### Closure

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



15  
minutes



## Exercise: Statue Exercise

**Objective** To help participants channel their emotions into body movement

**Materials** None

### Process

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



20  
minutes

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

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

### Closure

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



## Topic

## Creating a Character



20  
minutes



### Exercise: Writing Exercise – Creating a Character

**Objective** To teach participants how to create a character

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

#### Process

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

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

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

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

### **Training note**

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

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

### **Closure**

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

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



## **Exercise: Character Walk – Physical Exploration**

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

**Materials** None

### **Process**

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



**20  
minutes**

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

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

### Closure

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

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

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



25  
minutes



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

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

To review scene-planning techniques

**Materials** Character backstories

### Process

Ask the pairs to find a quiet area to work.

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

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

### Closure

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



## Topic

## Applying Backstories to Scenes



### Exercise: Perform Scenes Created with Partners

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

**Materials** None

### Process

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

### Closure

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



20  
minutes



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



20  
minutes

### Objective

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

### Materials

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

### Process

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

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

### Closure

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

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



## Exercise: Connect the Dots

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

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

### Process

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

### Closure

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



15  
minutes

## Exercise: Backstories and Facilitation

**Objectives** To review the purpose of backstories

To show how backstories help with facilitated audience discussions

**Materials** Flip chart and markers

### Process

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

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



20  
minutes

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

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

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

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

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

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

### **Closure**

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

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



## Exercise: Closing Circle

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

**Materials** None

### Process

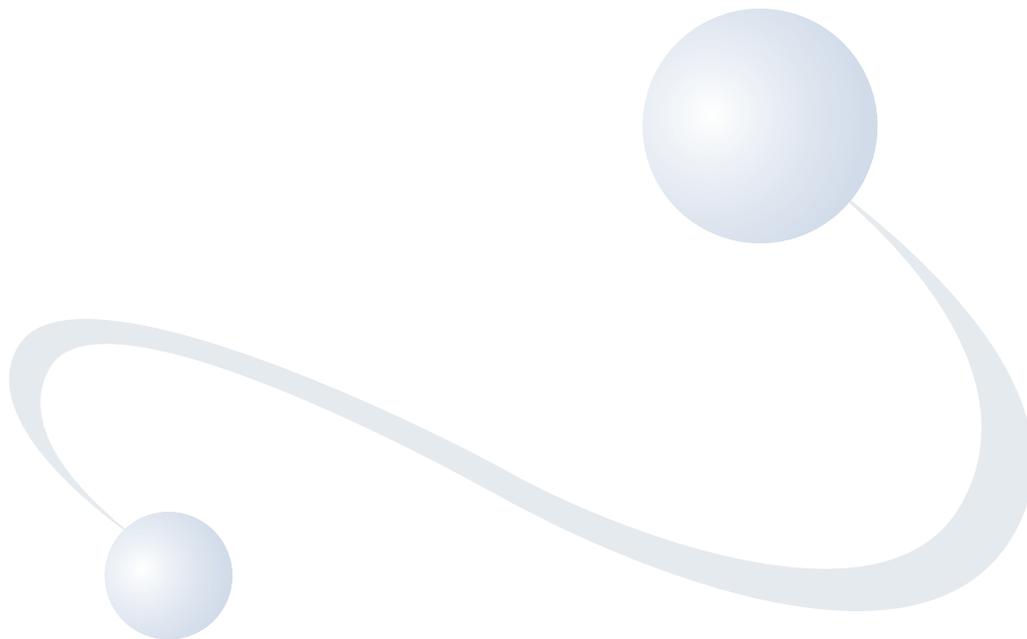
As in the earlier statue exercise, participants should take turns, one at a time, moving into the centre of the circle and creating a statue. This time, participants will make the statue in character – illustrating the character's physical body and emotional state.

### Closure

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



5  
minutes



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

### Workshop Objectives

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

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

**Time** 4 hours

### **Materials**

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

**Training note**

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

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

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

**Objective** To explore and share personal values

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

**Process**

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

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



**20**  
minutes

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

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

### **Take a Stand Statements**

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

### **Closure**

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



## Take a Stand – Other Versions

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

Other versions include:

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

## Exercise: Take a Stand Discussion

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

**Materials** Flip chart and markers

### Process

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

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



20  
minutes

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

### Closure

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



## Exercise: Crossing the Line



20  
minutes

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

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

**Materials** Descriptions for *Crossing the Line*

### Process

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

**Training note**

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

**Descriptions for *Crossing the Line***

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

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

### Closure

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



## Exercise: Crossing the Line Discussion



20  
minutes

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

To help participants understand the potential diversity of peer theatre audiences

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

**Materials** Flip chart and markers

### Process

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

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

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

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

### Closure

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



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

### Objectives

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

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

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



20  
minutes

### Materials

Flip chart and markers

### Process

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

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

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

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

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

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

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

#### Closure

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



Topic

Exploring Adolescent Development



### Exercise: Guided Meditation – Back to Age 13



20  
minutes

**Objective** To help participants remember the stage of early adolescence

**Materials** Questions for the guided meditation (page 53)

#### Process

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

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

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

### **Guided Meditation**

It is early morning and you are just waking up:

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

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

### **Training note**

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

### **Closure**

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



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

### **Objective**

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

### **Materials**

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

### **Process**

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

### **Closure**

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



**20  
minutes**



40  
minutes

## Exercise: Developing Age-Appropriate Messages and Scenarios

### Objectives

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

To explain the difference between effective and ineffective messages

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

### Materials

Flip chart and markers

### Process

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

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

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

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

### Closure

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



20  
minutes

## Exercise: Scene Adaptation – Planning

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

**Materials** Flip chart and markers

### Process

Briefly remind participants of the following points:

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

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

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

### Closure

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

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

### Objectives

To present scene adaptations prepared in the previous exercise

To evaluate the adapted scenes

To discuss next steps in the creative process of scene development

### Materials

Flip chart and markers

### Process

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

#### *Training note*

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

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

### Closure

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



30  
minutes



5  
minutes

## Exercise: Closing Circle

**Objectives** To close the workshop with a ritual

To thank the participants for their attention and involvement

**Materials** None

### Process

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

### Closure

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



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

### Workshop Objectives

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

To review effective facilitation techniques.

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

**Time** 3 hours

### **Materials**

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

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



10  
minutes

### Exercise: Warm-up Circle and Exercises

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

**Materials** None

#### Process

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

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

#### Closure

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



20  
minutes

### Exercise: Characteristics of Facilitation

**Objectives** To identify the key players and their functions in a facilitated discussion  
To explore the factors that make each post-facilitation role important

**Materials** Flip chart and markers

#### Process

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

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

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

## Characteristics of Facilitation

### What is post-performance facilitation?

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

### What makes a good post-performance facilitation?

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

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

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

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

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

## Closure

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





10  
minutes

## Exercise : Sound Toss

**Objective** To illustrate through experience how hectic facilitated discussions can become

**Materials** None

### Process

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

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

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

### Closure

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

Topic

Scene Presentation, Facilitation, and Processing



30  
minutes

## Exercise: Scene Presentation and Facilitation Demonstration

**Objective** To demonstrate an effective post-facilitation discussion

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

**Training note**

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

**Process**

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

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

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

**Training note**

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

**Closure**

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



## Exercise: Post-performance Discussion

**Objectives**

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

To review factors that make facilitated discussions effective



20  
minutes

**Materials** Flip chart with notes taken in last activity and markers

**Process**

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

**Closure**

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



**Exercise: Facilitation Practice**

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

**Materials** Flip chart and markers

**Process**

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

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

**Closure**

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



45  
minutes

## More on Post-performance Facilitation

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

### Topic

### Final Questions and Review

#### Exercise: Facilitation Review

**Objective** To review the major lessons about facilitation

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

#### **Process**

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

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

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

#### **Closure**

Give positive feedback to all the workshop participants.



20  
minutes



20  
minutes

## Exercise: Next Steps

**Objective** To clarify expectations for the future

**Materials** None

### Process

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

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

### Closure

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

## Exercise: Closing Circle

**Objective** To close the workshop with a structured ritual

**Materials** None

### Process

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

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

### Closure

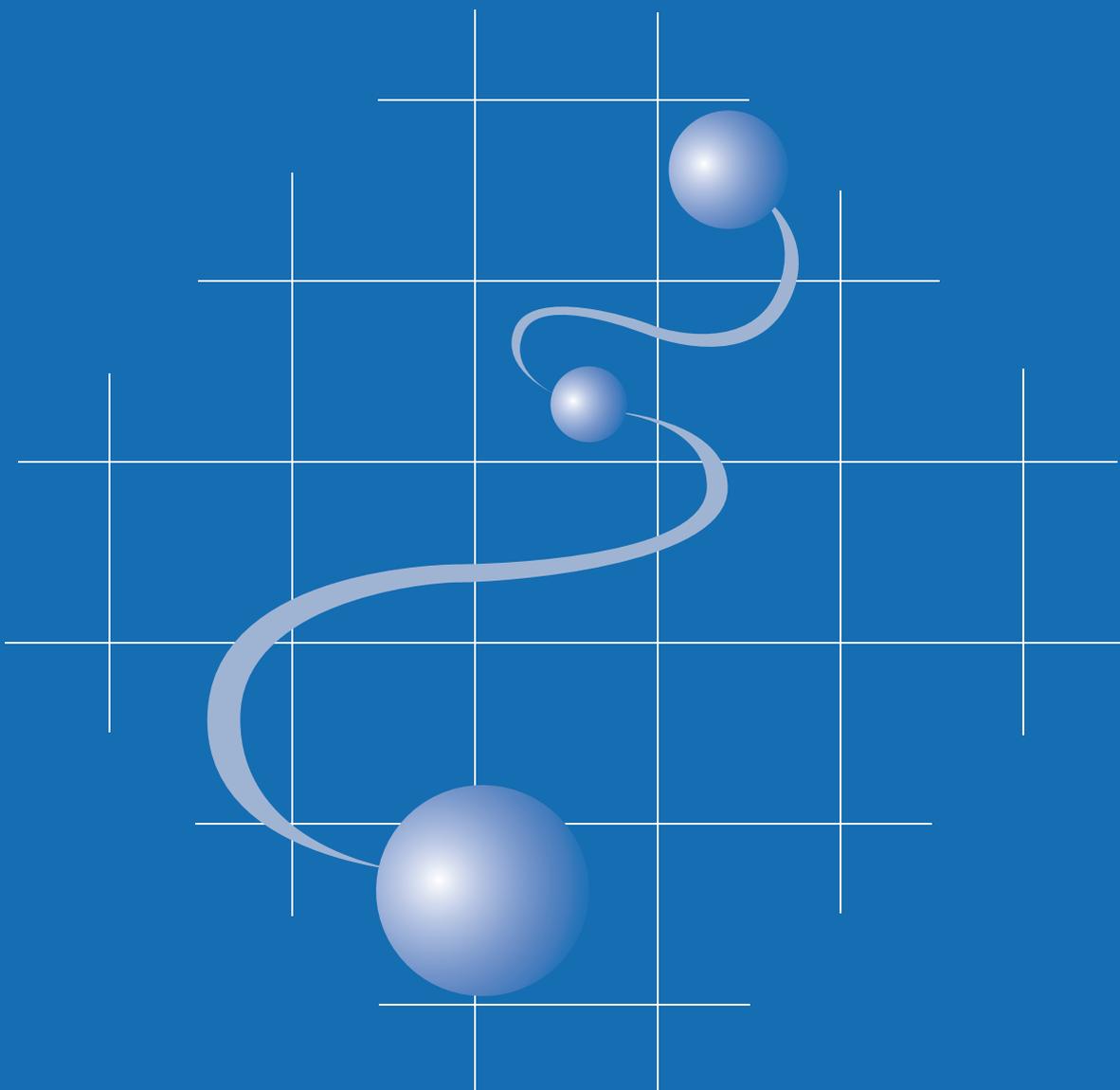
Thank participants for their hard work. Tell them that you and the other facilitators will remain available for comments and questions after the workshop ends.

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

### Training note

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

# More Theatre Games and Exercises





## More Theatre Games and Exercises

*Trust that still, small voice that says, 'This might work, I'll try it.'*

– D. Mariechild

It is important to have a variety of games and exercises from which to draw for training and rehearsals. New games and exercises keep training fresh and provide more options for solving acting problems as they arise. This section includes additional games and exercises that did not appear in Section 2.

These games and exercises are just some of the hundreds of theatre exercises that are used all over the world. They vary in their skills-building objectives. Some are designed to improve acting skills and techniques, while some help actors hone their abilities as improvisers. Other exercises help with both acting skills and improvisation techniques.

There are five categories of exercises in this section:

- trust building
- ensemble building
- observation and movement
- improvisation
- emotional availability

### Trust Building

#### *The Lift*

A player lies on the floor with the group surrounding her or him. Each member of the group is responsible for lifting a part of that player's body. The group lifts the player gradually up over their heads and around the room. Rotate players until all have participated.

#### *The Jump*

The group stands in two lines facing each other, approximately 30 centimetres apart with arms extended and spread to create a 'landing field'. One at a time, players jump from a chair or a table (approximately one metre off the ground) into the arms of the group. **Caution: the group must be sure to cushion the jumper's landing.** Rotate until all have participated as jumpers.

### *The Blind Run*

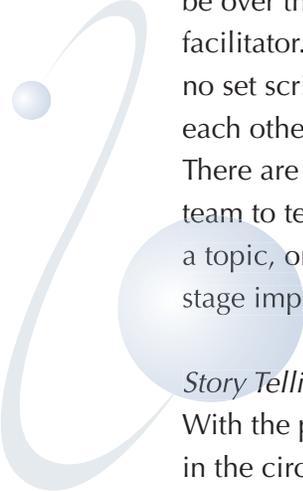
The group lines up across one end of a large room. One blindfolded player runs towards the line of people. The others gently catch and stop the player as she or he gets to them. Rotate until all have participated as runners.

### *The Blind Circle*

The group forms a tight circle around a player in the centre, whose eyes are closed and feet are together. Participants in the circle pass the player in the centre around while she or he completely relaxes and allows the group to move her or him. Rotate until all have participated in the centre.

## **Ensemble Building**

### *One Voice*



Teams of two to four people line up one by one on the stage. Their arms should be over their teammate's shoulders, and they face the other players and the facilitator. All of the members of a team will speak together as one voice, with no set script. The team should speak slowly and try to maintain eye contact with each other. No one player should try to lead – this is about ensemble and trust. There are several ways to play this game. One way is for the facilitator to ask the team to tell a story (the facilitator can determine the topic), speak as an expert on a topic, or answer questions from the group. Another way is to have two teams on stage improvise a scene as two characters.

### *Story Telling I*

With the players in a circle, the facilitator calls out the title for a story. The players in the circle tell that story, with each player saying one word at a time as the story travels around the circle.

### *Story Telling II*

Proceed as above, only a player tells the story up to certain point and passes it to the player to the right, who continues the story until passing it again.

### *Gibberish Story Telling*

Proceed as above, only give no title to the story. A player begins and passes the story as before, only it is spoken in gibberish – no real language is used. At the end, everyone can write down what they think the story was about and compare their ideas.

### *Movement*

A player in the circle shows a physical movement to the player on the right. One by one, each player copies it and sends it on until it gets back to its originator, at

which point the player on the right begins a new movement and sends it around the circle. Variation: Add sound with movement.

### *Zip, Zap, Zop*

The group stands in a circle. The player who starts points across the circle to another player, makes eye contact, and says, 'Zip'. The receiving player points to another person, makes eye contact, and says, 'Zap'. The new receiving player points across the circle and says, 'Zop'. The game continues with the words passed in this order. Players should try to pass the proper word smoothly. This can also be played as an elimination game (i.e., if the receiver speaks incorrectly, he or she is out of the game).

### *Hot Seat*

Three players sit side by side. The players on the left and right are instructed to compete for the attention of the player in the middle by whatever means necessary (within reason and without physically touching the player in the middle at any time).

### *The Huddle*

Have the players stand close together, with their arms around each other's shoulders (called a huddle). Ask them to close their eyes and be silent while you lead them through a minute of deep inhales and exhales. When everyone is relaxed, ask the players to move out from the huddle, continuing to close their eyes and staying physically connected, if they can. Ask them to get a sense of the room. Where are the other players? Where are they in relation to everyone else? Tell them to explore the stillness and the energy of the group. After a few minutes, remove a few players, who can then open their eyes and observe what is happening. To end, have everyone open their eyes and discuss the exercise.

## **Observation and Movement**

### *Awakening*

The players lie on the ground with their eyes closed. Players are told to open their eyes and see the world with new eyes, exploring their own bodies and environment as if for the first time. Gradually, players sit up, stand, etc. This exercise should last at least 30 to 45 minutes.

### *Animal Exercise*

Divide into groups of four or five players. Each player in the group picks an animal they want to become. In this exercise, groups are confined to specific boundaries and, for a designated time, explore their animal and their relationships to other animals in their group. Discuss the exercise and its application to working with characters, etc.



### *Moving through Space*

Participants begin to walk around the room. The facilitator calls out physical states – such as a shift in tempo, heaviness, lightness, larger, smaller, tightness, jerkiness, bubbles, traveling through a cloud, etc. – and the players respond with their bodies as they move around the space.

### *Stillness to Speed*

Ask the players to run around the room at full speed. At a cue from the facilitator, everyone freezes and becomes absolutely still and silent. At the next cue from the facilitator, the group runs again.

### *Tempo Changes*

Divide into groups of five to six players. In clearly defined areas, each group moves continually at the tempo called out by facilitator. ‘One’ is barely moving. ‘Ten’ is as fast as players can move. ‘Five’ is in the middle. The group must find the subtle tempo changes as the exercise progresses.

### *Moving to Music*

The players spread around the room. The facilitator plays different pieces of music while the players explore how that music affects their bodies. After a few minutes, make those movements larger or smaller. Talk about how ‘feeling’ the tempo is related to scene work.

### *Neutrality*

The players spread out around the room and try to find completely neutral positions for their bodies. The facilitator works with the players to find **true** neutral positions. Discuss how anything not neutral makes a statement.

### *Clay Game*

Three players come forward and face the group in a neutral position. Three other players are ‘sculptors’ who take one player each and sculpt their bodies and faces. After a few minutes, the facilitator asks the statues to come alive as characters reflecting their new body changes.

### *Fill in the Space*

The players are assigned the numbers one, two, or three. Working in a defined space and standing in a neutral position, the players fill in the space around them when their number is called. For example, the facilitator will call out, ‘Twos’ and everyone with the number two steps in to fill the empty areas between themselves and other players. Advanced version: The players work on three levels: low, middle, or high. The facilitator calls out, ‘Twos go low,’ ‘Ones go high,’ etc. and the players fill those spaces.

## Improvisation

### *Frozen One-Liners*

The players move freely around room. The facilitator calls out, 'Freeze.' The facilitator goes around room and points to players one at a time, and players describe their frozen positions in one sentence.

### *Statues*

The players work in pairs, positioned back to back. The facilitator calls out a word, feeling, issue, etc. (e.g., love, hate, joy, or sex). Then the facilitator counts to three. On three, the partners turn and instantly create a statue that expresses that word and freeze.

### *Name Dance*

The players have 20 minutes to create a dance piece that uses their entire body to spell their name.

### *Orchestra I*

One player is the conductor. Each of the other players personifies an instrument (e.g., trumpet or violin) with sound and body. The conductor leads the orchestra, using all players in the group.

### *Orchestra II*

One player is the conductor, as above. The players divide into groups of three or four to create an original musical phrase (two or three measures is enough). First, the groups present their 'song' to the whole group, one at a time. Next, the conductor leads the group as a whole, fading groups in and out, going louder and softer, etc. The groups can add movement in the second round.

### *Group Expression*

The facilitator calls out different states of being for the entire group to express themselves (either as a group statue or a moving mass). Some examples of states of being include: powerful, light, expansive, heavy, angry, sad, happy, nervous, or drunk.

### *Three Words*

The players divide into pairs. The facilitator calls out three words or phrases that do not relate (e.g., tree, rice, and school books). Player A has to tell Player B a story using all three words. All the pairings do this exercise at the same time and within a limited timeframe. After the first round, the facilitator calls out three more words, and it is Player B's turn to tell a story, and so on.

### *Word at a Time*

The players work in pairs. The facilitator gives the players a title of a story. Each pair creates the story together, one word at a time (for example, Player A: 'Once', Player B: 'upon', A: 'a', B: 'time', A: 'there', B: 'was', and so on).

### *Third Person Enters the Room*

Two players are asked to improvise a scene and are given a relationship, conflict, location, and time of day. Meanwhile, a third player waits outside the room. She or he has only been told who they are and what information or fact they will bring into the scene. When the facilitator lets the third player in, the players in the middle of their improvisation will have to adjust. Lead a discussion about how the third player affected the scene.

### *Scene in Reverse*

Two players are asked to improvise a scene and are given a relationship, conflict, location, and time of day. The players must play the scene in reverse – starting with the last line, then the next-to-last line and continuing to the beginning of the story.

### *Giving Scene Events*

Two players are asked to improvise a scene and are given a relationship, conflict, location, and time of day. They are also given an 'event'. (For example, the scene is about two siblings whose father is sick with AIDS. One character gets a call from the hospital saying, 'Come to the hospital, your father is very ill.')

By adding an event, the scene takes on added urgency.

## **Freedom and Fun**

Foster an environment of freedom and fun in your training sessions, especially when playing theatre games. For a variety of reasons, some of these games are initially intimidating for participants. The level (or even existence) of intimidation will vary by the individual and by game or exercise and could surprise the participants, even after playing the game for some time. If it has been established that in the workshop or training it is impossible to 'do it wrong', the participant's fear is much more manageable and can be instructive.

Remember to be sensitive to cultural norms regarding touch and other issues, and adjust exercises as needed.

### *The Fairy Tale*

The entire group picks out seven or eight 'elements' to include in a fairy tale or traditional story (e.g., rain, wind, lightening, stampeding horses, falling trees, etc.). Each element should also be given a sound (e.g., clapping hands for rain). Next, the group should be divided in half, with one half planning the story (which should include all the elements), and the other half adding movements for each element (e.g., for the lightening flashing everyone jumps in the air with their arms straight up). After the groups have had a chance to plan and choreograph, bring the groups back together and have the story performed by the first group while the second group acts out the elements.

### *Foreign Movie*

Two players work as 'actors' in a foreign movie while two players act as 'dubbers'. The actors act a scene and the dubbers speak for them.

### *Telling a Lie*

Two players face the group: They are children (siblings or best friends). The facilitator asks a question (e.g., 'John, Susan, how did the dog get painted red?') and the two children share the explanation. One starts, then turns to the other, who continues the story and passes it back, etc. The audience can ask questions at any time. The more outlandish the story, the more fun.

## **Emotional Availability**

### *HASH (Happy – Angry – Sad – Happy)*

Each player counts to ten. As they count, they move through the emotions: happy – angry – sad – happy. (For example, on 1-2-3 they might be happy, on 4-5 they might be angry, on 6-7-8 they might be sad, and on 9-10 they are happy again.) This exercise allows players to explore feelings and emotions. It can be modified to either five or 20 counts, or it can be substituted with lines of monologue instead of counting.

### *Physical Impairment*

This exercise is useful when a player experiences a 'block' in the development of a scene or a particular character. The player is instructed to deliver his or her lines from the scene with some sort of physical restriction (e.g., two cast members hold down the player's feet while she or he attempts to walk and deliver the lines, or several players form a human wall that the player attempts to get through while delivering the lines). **Caution: This exercise should only be used in a group situation where cast members have developed a sense of trust.** The boundaries of the restriction must be simple, non-violent, and clear to the group. The facilitator must monitor them.

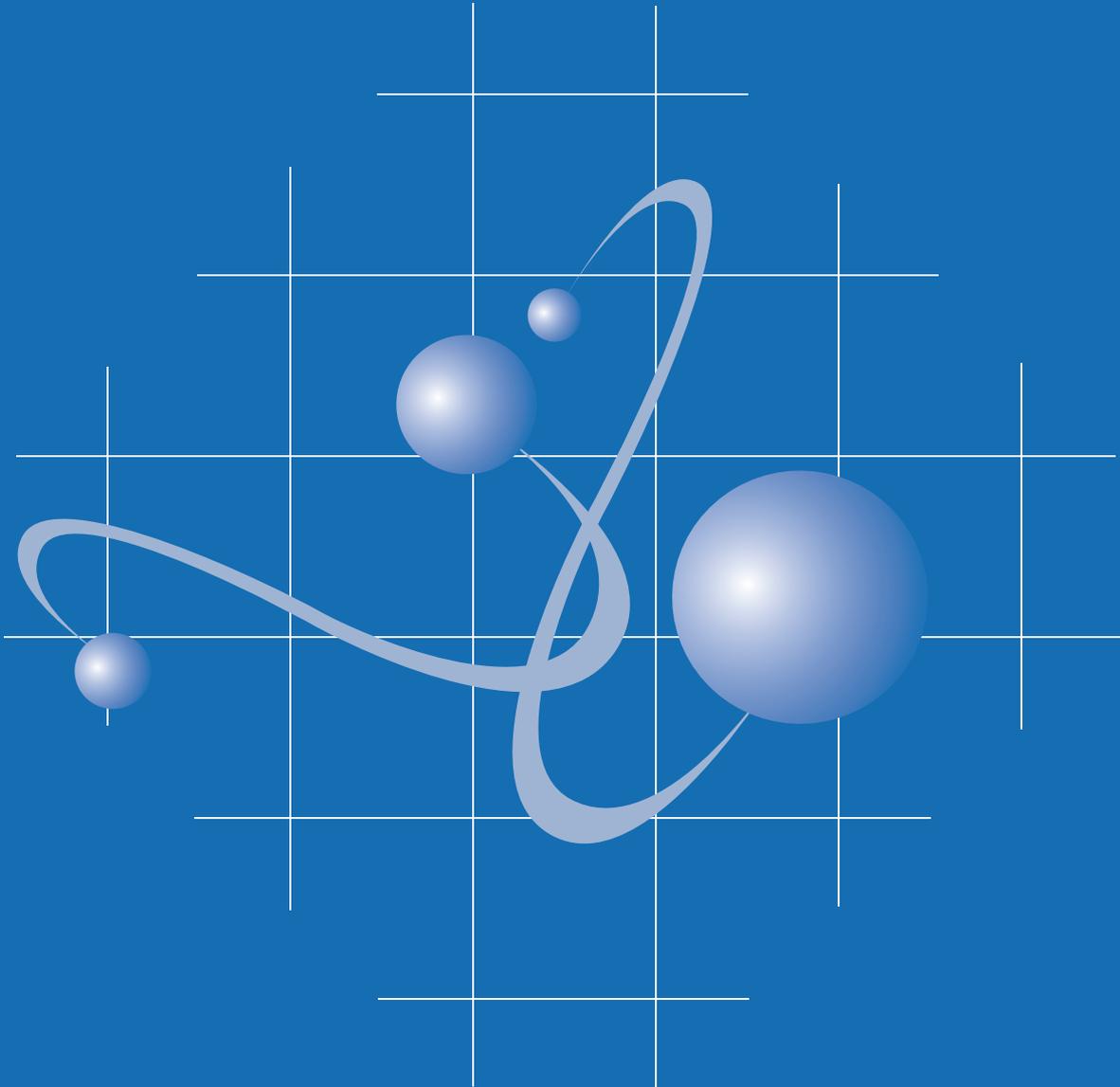
### *Affect the Player*

The players divide into pairs. Each player is directed to elicit a specific feeling or set of feelings from his or her partner, but neither player is aware of the objective of the other (e.g., Player A makes Partner B feel confused, Player B makes Partner A feel elated). Players may be directed to elicit two different emotions from their partner. This exercise is most often done without talking, although actions, sounds, or gibberish may be used. The players are instructed to strongly and actively pursue their objective, while allowing themselves to be affected by the actions of their partner.



## Section 4

# Advanced Peer Theatre Programmes: Forming and Building a Theatre Company





## Advanced Peer Theatre Programmes: Forming and Building a Theatre Company

*Whatever you can do or dream, you can begin it. Boldness has genius, power, and magic in it.*

– Goethe

This section is designed as an introduction and overview of how to build a theatre company. The basic skills covered in Sections 1 and 2 – such as developing educational objectives, creating scenes, and performing them – are pre-requisites for using this section. The section addresses identification of goals and priorities, casting and auditioning, training, rehearsals, scene refinement, logistics and management, and other issues. This section is written for those considering the development of a theatre company, but many of the ideas can also benefit all peer education programmes using theatre techniques.

### Forming a Theatre Group

#### Identifying Goals and Priorities

Before you begin casting and auditioning, you will want to refine your vision of the theatre group you want to develop and the educational goals you have for specific pieces. Think about what you want your show to look like and how you can achieve that goal. Remember that this vision may change and evolve as you work, so remain open and flexible as things unfold. Art tends to take on a life of its own as you surrender to the creative process.

At the outset, it is helpful to be specific.

- What kinds of topics will you cover with your theatre piece?
- Will your cast have input into the content, or does your funding source mandate that you address a specific concern?
- Will you be creating original material or will you have a script provided for you? (The authors of this manual highly recommend using improvisation as a means to develop scripts.)

These factors affect short- and long-term goals, as well as rehearsal planning. For example, if you have no pre-written script – the actors themselves will be creating the material in rehearsal – your initial goals might be to:

- identify the health issue(s) to be covered in the show
- brainstorm the issue(s) using the ‘who, what, and where’ technique



- improvise and refine the scenarios
- work on connecting and strengthening the pieces that result from the improvisation (e.g., adding music, and, in general, giving the show a shape)
- work on backstories and post-performance discussion

Accomplishing these goals will take in-depth planning, organization, and many hours of work over several weeks or months. Also, consider the goals below, which are less concrete but important for a theatre company to work at the highest possible level:

- building trust and unity within the ensemble
- working on physical, emotional, and vocal flexibility
- improving acting skills and techniques
- improving musical and vocal skills

### **Casting Actor/Peer Educators**

Recruiting, auditioning, and casting appropriate actor/peer educators is a major activity for an organization that intends to develop a full-length theatre piece or use theatre as a primary component of a peer education programme.

Programme managers need to consider an array of casting issues based on the demands of the performance piece. For example, will the piece incorporate music or dance? Will performers need to play an instrument? It is important to find an appropriate balance between the need for talented actors and talented peer educators. Remember, cast members will need training in both areas.

Think about the peer education skills the programme requires. Must peer educators be able to write at a certain level? What types of activities will they be required to do in addition to acting?

### **Auditioning Actor/Peer Educators**

If possible and practical, audition young people from the target audience for roles in the theatre piece. Auditioning actor/educators will help you identify those who are most committed to acting and peer education and give you an idea of the range of talent upon which you can draw. Here are a few audition tips to keep in mind:

- Announce the audition in the community (among the target audience) in various ways, such as by attending community meetings, visiting schools, and handing out flyers in the market.
- Be sure the audition space has room for young people to move freely and that it has a table and chairs for staff.
- If you need musical instruments, make certain that they are available and in the room.

- If you can, provide a reception area (preferably with a door that closes) that is separate from the actual audition space. This will allow staff and actors to interact without a lot of background noise.
- Assign an audition monitor to register people when they arrive and to collect contact information. To save time, you may also want to assign an assistant to the monitor to escort individuals in and out of the audition room.

Be respectful of the young people who audition for you, as they might be your future actor/peer educators. Notify them promptly about whether they will be called back for a second audition or if they were chosen for the cast.

## Audition Checklist

- ▼ Be clear about what you are looking for.
- ▼ Think about why you are holding the audition.
- ▼ Determine how many roles are available and how many guys or girls you want to cast. Be open-minded and open to surprises at the actual audition.
- ▼ Find your space, and coordinate your audition dates and times based on space availability.
- ▼ Rent a piano or keyboard, when necessary, if one is not provided at the audition space.
- ▼ Hire an accompanist, if necessary.
- ▼ Publicise the audition with newspaper ads, flyers, and personal visits.
- ▼ Be sure that all publicity materials are thorough.
- ▼ Recruit an audition monitor and assistant monitor well in advance of audition dates. Be sure that they are well trained.
- ▼ Prepare information sheets, audition applications, sign-up sheets, a waiting list, callback slips (optional, but decide ahead of time on your method of asking people to return for additional auditions), signage, and company photos for display. Gather tape, pens, staplers and staples, and anything else you might need for audition day.
- ▼ Decide ahead of time how your staff will communicate with each other during the audition.
- ▼ Take two minutes after each audition to discuss the applicant.
- ▼ Determine how will you communicate with the monitors.
- ▼ Discuss everything in advance in order to alleviate miscommunication and tensions among staff.
- ▼ Be sure that all participating staff are clear on arrival and departure times, meal breaks, and any other procedural details.

Now, have a great time. You're ready!

## **Training the Cast in Peer Education/Health Education**

Make certain your cast members receive training on the health topics they will be addressing. Although this manual does not contain a training module for youth peer education in reproductive health and HIV/AIDS, there are many that are available, including the *Training of Trainers Manual* in this toolkit series. If your organization does not have expert health and peer education trainers on staff, seek help from organizations in your community that do.

## **Train the Cast in Peer Theatre**

Section 2 is designed to help you and your actor/peer educators attain your goals. The exercises assist with long-term skills building, and many of the activities should be regularly incorporated into your rehearsals, special training sessions, retreats, and other scheduled training events.

Your actor/peer educators will have different levels of experience, skill, openness, and willingness to take risks. This variety among the actor/educators is actually a gift, as they will mentor one another and learn from what each has to offer.

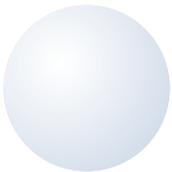
## **Building a Theatre Company**

Assuming you have a great cast, you now need to determine short- and long-term goals to make your vision a reality. Thinking in short- and long-term time frames can help you to manage things in a logical order and not become overwhelmed with an urge to do everything at once. Remember, creating and refining material is a process that happens over time. Some tasks need to be accomplished now and others will not be done for six months or even a year.

## **Rehearsal Overview**

Perhaps the most important aspect of building a theatre company is your approach to good, solid rehearsal planning and preparation. In order for rehearsals to be effective, it is important to create a safe, dynamic, energized, and fun space. Let it be the actor/peer educators' space, because the more comfortable they feel there, the more open they will be to creativity.

It is the responsibility of the director and other staff to set the tone for rehearsals. The director should help everyone to feel safe to try new things, to fail, to succeed, and to play. Humour is an essential tool. The director must create an atmosphere where there is no right or wrong, no pass or fail. The director must also help the group find the balance between a fun, open atmosphere and a rigid, overly disciplined one. People should arrive on time, leave on time, get the work done efficiently, and still have a good time.



## Rehearsal Logistics

Keeping in mind that actor/peer educators have other responsibilities – jobs, school, families, and extracurricular activities – reflect upon the following questions:

- How much rehearsal time can you realistically expect from the cast each week?
- How much rehearsal is too much rehearsal?
- How much is too little?

Before making major decisions, you should consult the cast. Generally, two rehearsal sessions per week is about right in terms of time commitment, balance with actor/peer educators' schedules, and the time needed to get the work done. It may take a couple of months to determine if this is enough or too much time.

The key to success is structure. Young people need and thrive on structure as much as they may seem to resist it. If you establish a structure for rehearsals that is consistent, almost ritualistic, you will be amazed at how much is accomplished.

### Compensate, If Possible

Consider paying your actor/peer educators for rehearsal time and their transportation to and from rehearsals, if it is possible. Or, find another way to compensate them. You are expecting them to arrive at a specific time and perform a specific task – they should be paid for it, if the budget allows.

## Rehearsal Warm-up, Games, and Exercises

A warm-up activity focuses energy and motivates actor/peer educators to work. There are many ways to do this – consult Sections 2 and 3 for exercises that will help get the actor/peer educators moving. The important thing is to start each rehearsal with a group activity that warms up the body and voice, energizes the cast, gets them focused, and serves as a ritual. The ritual helps to define the space as 'group space'. It will also let everyone know that the rehearsal has begun.

After the warm-up, shift into a series of theatre games and exercises. Allow 30 to 45 minutes per rehearsal for this type of work, enough to play at least three or four different games. Alternate between exercises that are physical and those that

are more cerebral. Listed below is a sample plan for one 45-minute session of games and exercises (the games are described in Sections 2 and 3).

Zip, Zap, Zop (5 minutes)

Pass the Beat (3 minutes)

Grid Walk – Mask Removal (10 minutes)

Mirror Exercise (10 minutes)

Machines (12 minutes)

### **Scene Creation and Development**

The largest part of the rehearsal time should be devoted to developing and refining the performance piece(s). Creating a new scene from improvisation and taking it to performance level requires concentrated work and must progress in stages.

After the actor/peer educators create new scenes, have the group reflect on the scenes. Without this reflection, a scene may never improve. Answering the questions below can help evaluate the effectiveness of a scene.

- How well does the scene address (fulfil) the educational objectives?
- Is the scene (including characters and conflict) relevant to the target audience?
- Is the scene age appropriate?
- Is the language appropriate for the audience age and culture?
- Is the language too 'trendy'? Will the slang be outdated soon?
- Is the language gender biased?
- Does the scene contain a blend of humour and conflict?
- Does the scene convey a message without being preachy or judgemental?
- Is the scene interesting and engaging to watch?
- Does the scene raise awareness, inform, educate, build skills, and call for new behaviours?

Keep asking these questions as the scene evolves. Do not be afraid to stop a scene that is not working, even if you have worked on it for a long time.

Now invite some people outside your group to watch the piece and tell you what they think of it. This is an excellent way to know if what you created meets your goals. Feedback and modification are very useful, so do not be afraid of criticism.

Once you have created your scenes, evaluated them, and improvised again and again, it will be time to 'set' them, which means to write them down as scripts. Once you have performed them for a month or so, you will have a better sense of what needs to be changed to make them more relevant for your audiences.

## Some Things to Watch

- ▼ Be careful not to put too many characters in one scene. Scenes can easily lose focus if they are overcrowded.
- ▼ Watch out for 'fight scenes' or other confrontational scenes. They can easily turn into shouting matches, which limits their educational value.
- ▼ Check the length of your scenes. Usually, less is more.
- ▼ Avoid having characters speak too many words. In real life, we use few words. Behaviour tells the story – sometimes a much more interesting story.
- ▼ Do not be afraid of humour.

### **Humour and Dramatic Tension – Finding the Right Balance**

Find the appropriate balance of humour and dramatic tension, whether presenting a single scene or an entire show made up of several scenes. Humour is an effective tool for many reasons. It can help the audience relax, and as they relax, they will be more open to your message. Humour, especially if used early in a presentation, can improve an audience's focus and attention, as well as prepare them for more dramatic interactions later. If you have used humour effectively, you will have 'earned' a dramatic moment later, and most audiences will respond more favourably to the drama than if no humour had been used at all.

But, humour must also be used selectively. Although humour might be effective in a scene about sexually transmitted infections, it is not appropriate to use humour when dealing with an issue such as date rape. Each group and its leaders need to look carefully at the presentation as it develops. Continue to evaluate the emotional balance of your work.

### **Creating the Flow of the Show**

The 'flow' or 'arc' of the show refers to its highs and lows, tempos, and emotional peaks and valleys. In simple terms, an arc is a beginning (the characters start at point A), a middle (they go on some kind of journey in the scene, which creates some kind of change), and an ending. While the end need not resolve the scene, something needs to have happened that has changed or will change the lives of the characters.

## Company Business and Closing Circle

You could use approximately 15 minutes at the end of the rehearsal to conduct any business. This could be asking for announcements from the cast, discussing the rehearsal schedule, or providing information about upcoming performances or trips. This company meeting time is important, even if it is devoted to an informal check-in. It is part of the bonding process.

To close the rehearsal, have the group form a circle and finish with a closing circle ritual. A closing circle should be something very simple, such as having everyone do two foot stomps and a clap or three finger snaps and a breath, sing a song, or even do meditation. The closing circle can change with each rehearsal and be led by a different actor/peer educator each time. The important thing is to do something that brings the session to a close so that everyone does not just drift away.

## Direction



This manual does not discuss how to direct theatre. If you do not have theatre experts on staff, try to get some who will help your group. This need not be expensive; many local universities or colleges have directing students who will appreciate the opportunity to work on an outside project. A local or regional theatre company may have someone with directing experience who will either volunteer or agree to help for a small fee. The ideal, of course, is to have a brilliant, creative, inspiring full-time artistic director who will work tirelessly and selflessly for the programme. However, while you are searching for this person, hire consultant directors and refer to the section below for a few basic, yet helpful, tips to help you refine your material.

## Basic Directing Tips

- One of the functions of the director is to help with the focus of the scene, that is, to help determine which character(s) should have the audience's attention at any particular moment. An effective method for establishing focus is through staging, or 'blocking'. Blocking is where and how actors move on stage. By using movement, stillness, positions on stage, and relationships between characters, you can create not only focus but also dramatic tension. Ask yourself, if you were forced to use no dialogue, how would you tell the story using only visual elements?
- Another role of the director is to make sure that the scenes (and, indeed, the entire show) have an arc (as described previously). The director is the critical third eye, watching the arc, making sure that the journey is clear, focused, logical, and believable. Related directly to the arc is the central event of every scene – the key action of the scene. Everything in the scene leads to this key

moment. Everything after this key moment is changed because of it. There are, of course, many other 'moments' within a scene; a director is there to help focus the scene.

- A director ensures that the piece has a good balance in the use of humour and dramatic tension and makes final decisions regarding how humour or drama work with various topics.
- The director must work with the cast to ensure that the piece is believable and repeatable. Pieces should not be improvised on stage in front of an audience. They are meant to be performed over and over again. While there will be subtle differences in every performance, what makes theatre art is that it imitates life. It is rehearsed dialogue that has been so finely crafted that we perceive it to be real.

## Long-Term Goals

After you have begun performing your show and feel it is effective for your audience, you can begin accomplishing some long-term goals. These goals will vary with every company, but something worthy of consideration is double (even triple) casting your actors. This means that your actors can cover for each other in different parts in the event of illness or other conflicts. Time must be devoted to rehearsing actors in various roles. Eventually, you can teach your actors that no one actor 'owns' any one role. An actor may create a character or a scene, but this type of theatre emphasizes the ensemble, in which the entire group owns all of it.

Other long-term goals may include scene revisions and re-writes, adding new scenes for topics not yet covered, improving facilitation techniques, revising dance numbers, or adding new songs. Each company will have different long-term goals. It is important to keep rehearsing. Meeting regularly as a group will keep you tightly knit both as a theatre company and as a 'family unit'.

Above all else, be flexible with your plans. Yes, have goals and objectives, both short- and long-term. Yes, have a plan. But be willing to discard that plan, especially if something amazing is happening. If a scene is really succeeding, do not stop it because your agenda says you have to work on something else. Later on, you will be glad you did.

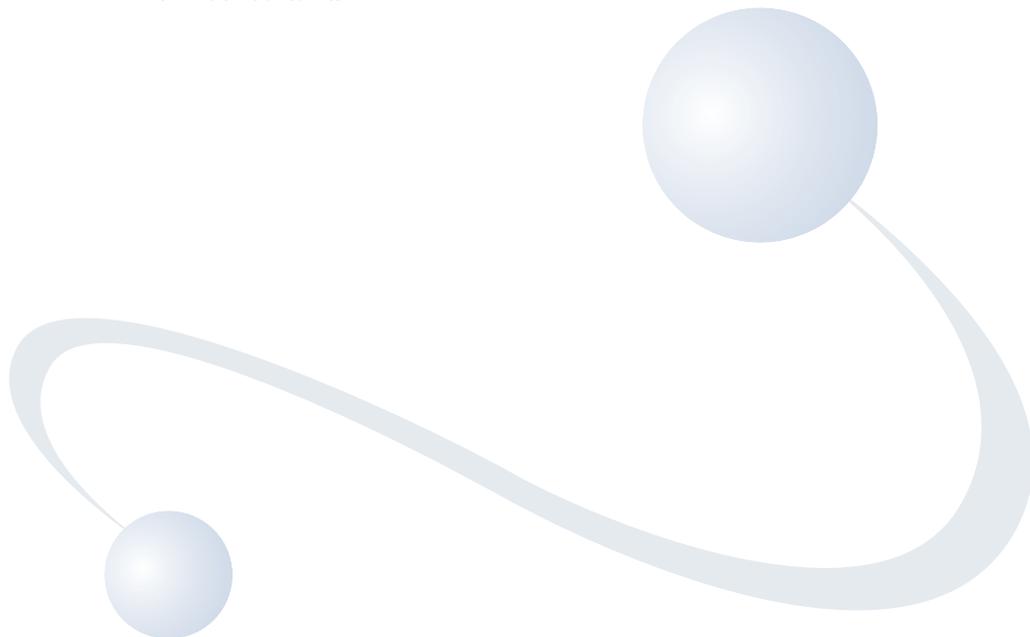
## Maintaining Quality

It is tempting to think that once you have a scene or performance piece ready, rehearsed, and set to go that you can relax and all will go as planned every time. Unfortunately, this is never the case. Actors change, staffing changes, information included in the scenes is updated or changed to reflect new and emerging issues and statistics, scripts get lost, or updates are not recorded. The executive director, the artistic director, or the person in charge of the overall vision and quality of your theatre company or peer education programme should regularly and rigorously review the scenes, performances, and facilitated workshops. Quality can deteriorate over time if someone is not directly responsible for it.

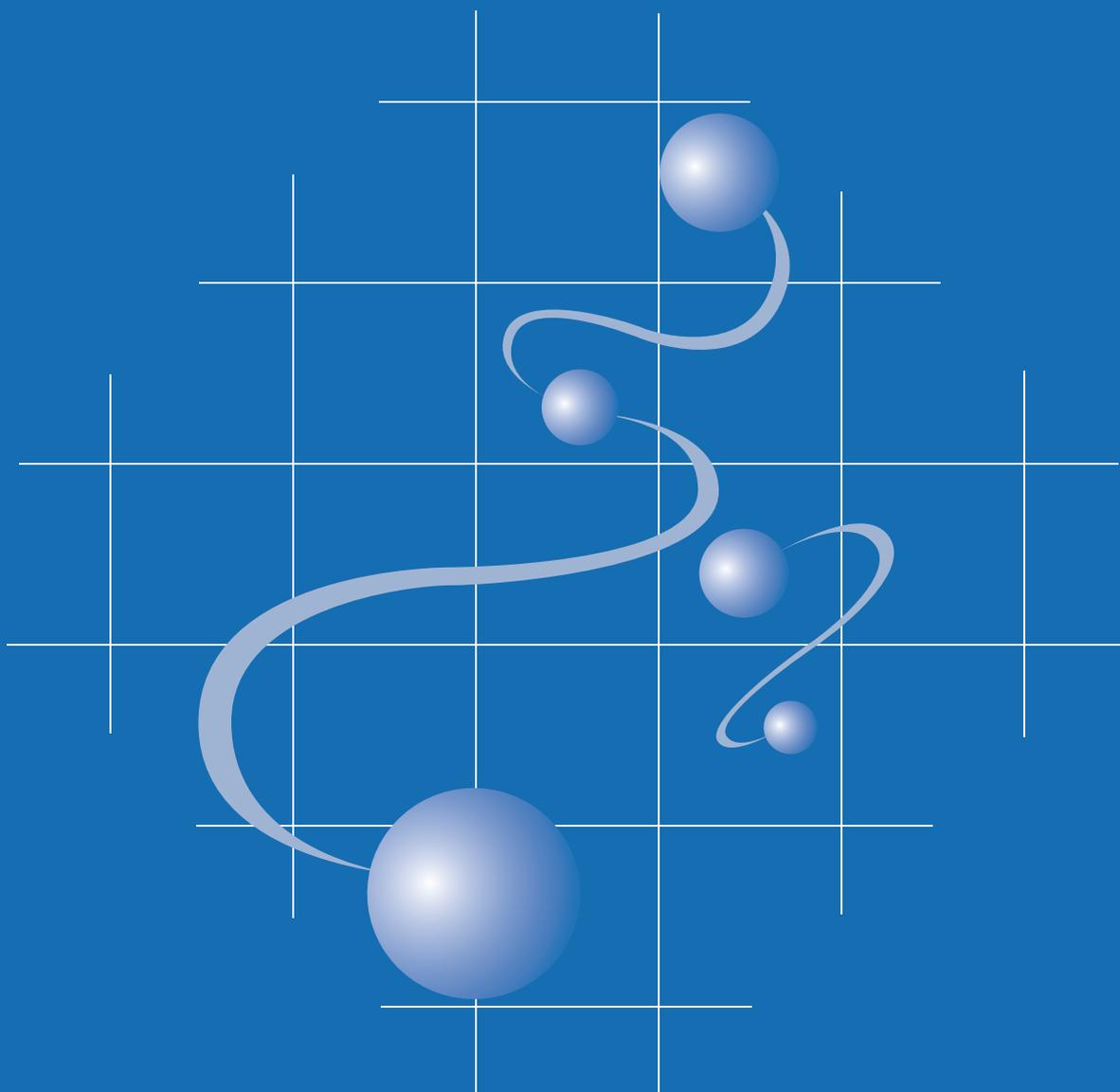
### Music and Dance

The use of original music and dance can be very effective in youth peer education theatre. Music can be utilized in many innovative ways: to create an emotionally engaging opening number, to connect scenes, and to enhance the message and emotional level during the performance. When using music, schedule regular music rehearsals within the larger rehearsal time.

Like music, dance can add to your scenes. Dance can be a powerful tool, but creating meaningful pieces requires much rehearsal time and professional help from consultants.



# Annexes



Many of the terms listed below are common, and their meanings are well known. However, trainers involved in peer theatre have adapted some of these terms as follows.

<b>Actor/peer educator</b>	An individual who participates in creating scripts using improvisation, performing as characters in those scenes for the peer audience, and remaining in character for facilitation. Actor/peer educators receive intensive training in theatre and improvisation techniques, as well as in health topics.
<b>Age-appropriate</b>	Something that is relevant, comprehensible, engaging, and logical to a group of people who are of a similar age. In creating an age-appropriate scene, consider not only the age of the target population, but also the level of development and experience (life experience, sexual experience, etc.).
<b>Backstory</b>	The character's background, as created by the actor/peer educator. The backstory includes every character fact revealed in the script, as well as more facts that are not included in the script. Backstories should be details about a character's family, living situation, personal likes and dislikes, daily activities, etc.
<b>Blocking</b>	Stage movement (i.e., where a character walks on stage, when and where they sit, stand, etc.), normally set by the stage director. Actors traditionally mark their blocking in their scripts and learn it just as they do dialogue.
<b>Culturally appropriate</b>	Something that is relevant, comprehensible, engaging, and logical to a group of people who are of similar ethnic, racial, or other culturally defined background or experience.
<b>Educational objectives</b>	Well-conceived educational goals for theatre-based educational interventions (role plays and scenes). Educational objectives are created specifically to affect knowledge, attitudes, and behaviour (e.g., to raise awareness about different pregnancy prevention methods).
<b>Facilitation</b>	Another term for an interactive, moderated, post-performance discussion between the actors and the audience.

<b>Facilitator, trainer, leader, coach, programme manager</b>	Interchangeable terms referring to the supervisors of peer education or peer theatre programmes. Leadership is often divided among youth and non-youth in peer education programmes. This manual generally uses ‘facilitator’ when referring to the leader of post-performance discussions. The other terms are used for heads of programmes, workshop leaders, and other individuals filling leadership roles.
<b>Gesture</b>	A physical movement using a part of the body. This term also refers to group movement, as in dance, or an emotional moment during a play (e.g., the angst-ridden gesture).
<b>Improvisation</b>	In simplest terms, acting without a prepared script. Actors can learn tools to improve their improvisational skills, and groups often follow a prepared outline when improvising a scene. But, there is never a memorized script if it is to be classified as improvisation.
<b>Impulses</b>	Best defined as spontaneous urges. Most people learn to suppress their impulses in daily life. However, they are invaluable tools for actors.
<b>KAB</b>	Knowledge, attitudes, and behaviour. Educational interventions should increase knowledge, affect attitudes, and impact behaviour in a positive way.
<b>Kinaesthetic energy</b>	The mostly invisible energy stimulated by body movement and tensions, which connects, penetrates, and holds together all of life. Tapping into this energy is the goal of many of the theatre games and exercises contained in this manual.
<b>Message</b>	The broad, overarching learning goal for scenes and presentations. The broad message determines the specific educational objectives (e.g., young teens need to know that they can feel good about waiting until they are older to become sexually active).
<b>Neutral</b>	A body position that is in alignment and not leaning on one leg or another, with relaxed shoulders and arms and the head not aimed at the floor or tilted. Finding one’s neutral body is important because any other position can indirectly tell a story or distract the audience.
<b>Off-book</b>	Memorization of the script. A director will set a date when all actors should have the script memorized (or, off-book).

<b>Role play</b>	A simple scene between two or more people, usually performed in an educational setting by trainers, peers, or members of the audience. Role plays are often unrehearsed or minimally rehearsed. They are often used to teach communication skills and problem solving.
<b>Scenario</b>	Another word for 'scene'. A complete scenario will have some form of exposition, a complication (central event or conflict), and a resolution. Many scenarios, however, end well without a resolution.
<b>Stage directions</b>	Agreed-upon terms used by actors, directors, dancers, designers, and other theatre practitioners to refer to stage areas and to instructions relating to stage movement. The centre area is centre stage, the actor's right is stage right, his left is stage left. Towards the audience is downstage, and away from the audience is upstage. For example, to move to one's right and away from the audience, the actor would be directed to 'cross upstage right'.
<b>Target audience</b>	The audience the programme intends to reach. A target audience may be a narrow- or a wide-ranging demographic. Effective peer education interventions are tailored for the target audience.
<b>Theatre-in-education</b>	Theatre that is used as a tool for any kind of educational purpose.
<b>WWW</b>	The abbreviation for the factual elements used to build a scene: the who (characters and relationship to each other), the what (the conflict, the major action) and the where (the location). Establishing these facts at the beginning of an improvised scene will propel it forward.

These guidelines reflect general stages in adolescent development. Sexuality education and HIV/AIDS approaches should be tailored to be culturally as well as developmentally appropriate.

### Early adolescence

#### Young people may be:

- beginning to struggle for independence from parents and families
- starting to reject direction from parents and other authority figures
- feeling frustrated by their continued dependence on adults
- placing greater importance on their relationships with peers (primarily of the same sex) and peer influence
- admiring of older teenagers and celebrities
- beginning to test their value systems and becoming concerned about the difference between right and wrong
- interested in gender roles and how males and females are supposed to behave
- concerned and self-conscious about their physical and emotional changes
- concerned with the question, 'Am I normal?'
- forming positive or negative self-images based upon physical development and characteristics
- beginning to be romantically or sexually interested in others

#### Tips for developmentally appropriate peer education:

- Early adolescence is a good time for providing education about sexuality since it can help teens become informed and knowledgeable before most are sexually active.
- Young adolescents need information about the changes that occur during puberty and about their emerging sexuality. But this information often makes them feel uncomfortable and self-conscious. As a result, they may laugh, become embarrassed, or behave inappropriately.
- They need to know that adolescent development varies widely and that the changes and new sexual feelings they are experiencing are normal.
- Group discussions can help to reassure younger adolescents that they are not alone.
- Same-sex education is often an effective way to explore some of the more embarrassing material.
- Like all youth, younger adolescents respond best to education that offers them options and helps them learn how to think through the decisions they face.
- Younger adolescents are likely to look up to older peer educators as role models and value the education and advice they provide.
- Younger teens respond well to active learning through games and activities rather than lectures.
- Younger teens tend to respond best to concrete, rather than abstract, discussions.

## Middle adolescence

### Young people may be:

- highly self-conscious and absorbed with the physical changes and intense emotional and sexual feelings that characterize this period
- feeling insecure and experiencing feelings of low self-esteem
- feeling a strong need to be accepted by and attractive to peers
- experiencing frequent feelings of loneliness and isolation
- beginning to question values they used to take for granted
- testing limits (their own and those imposed by others) and taking risks
- feeling invulnerable and immortal
- forming close relationships with same-sex peers
- focusing on the present rather than the future

### Tips for developmentally appropriate peer education:

- Middle adolescents may still need information on puberty, but they are less concerned at this point with physical changes than they were in early adolescence. Middle adolescents are more interested in information on pregnancy, relationships, sexually transmitted infections, contraception, homosexuality, safer sex, etc.
- Middle adolescents respond well to exercises on values clarification and decision-making, as well as to discussions that give them a chance to explore their own opinions and those of their peers.
- Middle adolescents are not as likely to look up to peer educators, but they are influenced by the actions and attitudes of their peers. When peer educators exhibit comfort in talking about condoms or sexuality, it can positively influence their peers' attitudes toward safer sex.
- Group discussions can help alleviate feelings of isolation.

## Late adolescence

### Young people may be:

- concerned about decisions and their possible long- and short-term consequences
- less vulnerable to peer influence and more secure and confident in who they are
- interested in intimacy and love relationships
- altruistic and idealistic, concerned about the world and other people
- able to think more abstractly and exhibit philosophical and existential concerns about the meaning and purpose of life

### Tips for developmentally appropriate peer education:

- Older adolescents may have received some factual information about sexuality, pregnancy, and disease prevention. While they may need to hear this information again, they are now more likely to prefer exercises and discussions about the decisions and choices they face.
- Since they are able to think abstractly, older adolescents enjoy discussions about more philosophical matters, such as gender stereotypes.
- Older adolescents generally respond well to peer educators and admire them for making an effort to help others protect themselves.
- Older adolescents may want to become involved in advocacy for sexuality education and related issues. Such involvement can contribute to positive behaviour change.

Source:

Berlin C, Schnee E. Unpublished peer education materials based on developmental stages identified by Jean Piaget and Erik Erikson.



Note: all resources, except for the books under 1. *Theatre Materials*, are available for free unless otherwise noted.

## 1. Theatre materials

The books below provide basic information on theatre techniques useful in peer education.

### **Contaminating Theatre: Interactions of Theatre, Therapy, and Public Health**

MacDougell J, Yoder PS (eds.). Northwestern University Press, 1998.

### **The Development of Africa Drama**

Etherton M. London and Hutchison, 1982.

### **Games for Actors and Non-Actors**

Boal A. Routledge, 1992.

### **Improv! A Handbook for the Actor**

Atkins G. Heinemann, 1994.

### **Improvisation for the Theatre**

Spolin V. Northwestern University Press, 1963.

### **Improvising Real Life: Personal Story in Playback Theatre**

Salas J. Kendall/Hunt, 1993.

### **Learning through Theatre: New Perspectives on Theatre in Education**

Jackson A (ed.). Routledge, 1993.

### **Theatre for Community, Conflict and Dialogue: The Hope Is Vital Training Manual**

Rohd M. Heinemann, 1998.

### **Theatre in Search of Social Change**

Epskamp K. CESO, 1989.

### **Theatre of the Oppressed**

Boal A. Theatre Communications Group, 1985.

## 2. Guidelines on peer education/youth participation

### **European Guidelines for Youth AIDS Peer Education**

Svenson G, et al. (eds). European Commission, 1998

This Europeer (the European peer education network) publication provides guidance on setting up, running, and evaluating AIDS peer education projects for young people. The first two chapters examine the benefits and limitations of the peer education approach. Available in English, French, German, Greek, Italian, Portuguese, Spanish, Swedish, and Czech. Available online at: <http://www.europeer.lu.se/index.1002---1.html>, by mail at: Department of Child Health, Church Lane, Heavitree, Exeter EX2 5SQ, UK, or by e-mail: [europeer@exeter.ac.uk](mailto:europeer@exeter.ac.uk)

### **Guide to Implementing TAP (Teens for AIDS Prevention)**

Advocates for Youth, second edition, 2002

This step-by-step guide aims to help adults and teenagers develop and implement a peer education programme on HIV/AIDS prevention in schools and communities. It includes plans for 17 sessions with suggested activities and descriptions of ongoing projects. Available online at: <http://www.advocatesforyouth.org/publications/tap.htm> or by mail at: Advocates for Youth, 2000 M Street NW, Suite 750, Washington, DC 20036, USA

### **How to Create an Effective Peer Education Project: Guidelines for AIDS Prevention Projects**

Family Health International, nd

This document provides practical guidelines for planning and implementing a peer education project and creates awareness of potential difficulties. Available online at: <http://www.fhi.org/en/HIVAIDS/pub/guide/BCC+Handbooks/peereducation.htm> or by mail at: Family Health International, Attn: Publications, P.O. Box 13950, Research Triangle Park, NC 27709, USA

### **Peer Approach in Adolescent Reproductive Health Education: Some Lessons Learned**

UNESCO Asia and Pacific Bureau for Education, Thailand, 2003

This booklet focuses on research on the impact of peer education in promoting healthy behaviour among adolescents, synthesizes field experiences, and offers guidelines to enable policymakers and programme implementers to adopt or adapt appropriate strategies in their own settings. Available online at: <http://unesdoc.unesco.org/images/0013/001305/130516e.pdf>

### **Peer Learning**

Harey M. UK Youth, second edition, 2000, £11.00

*Peer Learning* is a popular resource that provides tools with which to train young people to run a peer learning programme. It offers clear guidelines and a flexible structure that can be used across differing levels of participation by young people in many settings. It is suitable for work on a range of participative topics such as crime, democracy, and citizenship. *Peer Learning* contains action points, session plans for recruitment and training, basic and key skills activities, and follow-up ideas. It can be

used in combination with *Yes Me!*, the book for young peer educators (see 4. *Training Manuals*). Order online at: <http://www.ukyouth.org> or by mail at: UK Youth, Kirby House, 20-24 Kirby Street, London EC1N 8TS, UK

### **Peer to Peer: Youth Preventing HIV Infection Together**

Advocates for Youth, 1993, US\$4.00

This resource for programme planners and youth workers examines the rationale and research behind the peer education approach to risk reduction, with a focus on HIV prevention. It outlines in detail successful model peer education programmes. Available online at: <http://www.advocatesforyouth.org>

### **Peer, An In-Depth Look at Peer Helping, Planning, Implementation, and Administration**

Tindall, JA. Accelerated Development, revised edition, 1994

This book focuses on peer counselling and how it can have an impact upon some of society's problems. It is aimed at those who are responsible for planning, implementing, and administering peer-helping programmes. Available by mail at: Accelerated Development, 1900 Frost Road, Suite 101, Bristol, PA 19007-1598, USA

## **3. Research**

### **3.1. General research**

#### **Peer Education and HIV/AIDS: Concepts, Uses, and Challenges**

Joint United Nations Programme on HIV/AIDS, Best Practice Collection, 1999

This brochure discusses the peer education theory and presents a literature review and the results of a needs assessment carried out in Jamaica in April 1999. Available in English, French, and Spanish. Available online at: <http://www.unaids.org>, by mail at: UNAIDS, 20 Avenue Appia, CH 1211 Geneva 27, Switzerland, or by e-mail at: [unaids@unaids.org](mailto:unaids@unaids.org)

#### **Peer Potential: Making the Most of How Teens Influence Each Other**

National Campaign to Prevent Teen Pregnancy, 1999, US\$15

Three research papers highlight the positive effects of peer influence in teenagers' lives and warn about ways peer influence can also be harmful. They also offer some important guidelines for programme developers and policymakers to make the most of the peers' potential. Order by e-mail at: [orders@teenpregnancy.org](mailto:orders@teenpregnancy.org) or by mail at: The National Campaign to Prevent Teen Pregnancy, 1776 Massachusetts Avenue, NW, Suite 200, Washington, DC 20036, USA

#### **Summary Booklet of Best Practices**

Joint United Nations Programme on HIV/AIDS, 1999

The booklet describes 18 projects aimed at young people. The main objectives are to:

- promote sexual health
- empower young people with life skills
- reduce the risk of HIV/AIDS infection

- prevent risk of violence, abuse, and entry into the sex trade
- build a peer support network
- reduce discrimination towards people living with HIV/AIDS
- assist young people in continuing their education and ensure long-term social and economic security for the participants

The majority of the projects include peer education. Available in English and French. Available online at: <http://www.unaids.org>, by mail at: UNAIDS, 20 Avenue Appia, CH 1211 Geneva 27, Switzerland, or by e-mail at: [unaids@unaids.org](mailto:unaids@unaids.org)

### **3.2. Monitoring and evaluating programmes for and with young people**

#### **Learning to Live: Monitoring and Evaluating HIV/AIDS Programmes for Young People**

Webb D, Elliott L. Save the Children, 2000, £12.95

This is a practical guide to developing, monitoring, and evaluating practice in HIV/AIDS-related programming for young people, based on experiences from projects around the world. It focuses on recent learning about peer education, school-based education, clinic-based service delivery, reaching especially vulnerable children, and working with children affected by HIV/AIDS. Condensed version in English and Portuguese available. Available online at: <http://www.savethechildren.org.uk> or by mail at: Save the Children, 1 St. John's Lane, London EC1M 4AR, UK

### **3.3. Research tools**

#### **The Narrative Research Method – Studying Behaviour Patterns of Young People by Young People**

World Health Organization, 1993, order no. 1930054, 8 Swiss francs/US\$7.20

This research tool has been extensively used to understand behaviours, including sexual behaviour, among young people in the context of their cultural realities. A core group of young people is brought together to develop a representative story depicting behaviour in their community. The story is then transformed into a 'questionnaire', which is administered to other young people in the districts to be investigated. The findings of this participatory methodology can be used to develop local or national plans of action to promote adolescent health and health information products, in which the core group may become involved as facilitators. Available in English, French, and Spanish. Available online at: <http://www.who.int> or by e-mail at: [publications@who.org](mailto:publications@who.org)

## **4. Training manuals**

### **4.1. Peer education training manuals**

#### **The Crunch: Negotiating the Agenda with Young People. A Peer Education Training Manual**

The Health Education Board for Scotland, 1997, £20

This manual describes the context in which peer education has developed, offers a theoretical framework to support the development of peer education work, and offers practical guidelines for good practices. The manual illustrates theory and practice using examples of drug, alcohol, and

tobacco education. However, the guidelines can be applied to any form of peer education. Available by mail at: Fast Forward, 4 Bernard Street, Edinburgh EH6 6PP, UK or by e-mail at: admin@fastforward.org.uk

### **Know the Score**

UK Youth, 1999, £17.95

Drug education is the focus of this peer education resource. Designed to be used as a preparation programme for peer educators, this publication includes:

- hints and tips on the strengths and challenges of peer drug-education work
- training manuals that can be photocopied and used to train peer drug educators
- activities that peer educators can use or adapt to increase other young people's awareness about drug issues
- different ways to evaluate peer drug-education initiatives
- case studies of two different peer drug-education projects

Available online at: <http://www.ukyouth.org> or by mail at: UK Youth, Kirby House, 20-24 Kirby Street, London EC1N 8TS, UK

### **Peer Education: A Manual for Training Young People as Peer Educators**

Book 1: Peer education: an introduction

Book 2: Training peer educators (15 training sessions in five modules)

Book 3: HIV/AIDS and sexuality (training sessions)

Murtagh B. National Youth Federation in association with the Health Promotion Unit, Ireland, 1996, Euro 13.00

These three manuals provide information, guidance, and models for peer education projects in youth services. All manuals draw on actual field experience. Book 1 is designed to clarify the concept of peer education and includes guidelines on evaluating peer education. Book 2 provides five modules for use in the general preparation and training of potential peer educators. Book 3 provides two modules: one for training HIV/AIDS peer educators and one to help them reflect on aspects of sexuality. Available online at: <http://www.nyf.ie/>, by mail at: National Youth Federation, 20 Lower Dominick Street, Dublin 1, Ireland, or by e-mail at: info@nyf.ie

### **Together We Can: Peer Educator's Handbook and Activity Kit**

Jamaica Red Cross HIV/AIDS Peer Education Project, 1995

This manual is for teenage peer educators working in HIV/AIDS and STI prevention. Includes activities for managing risk situations, assessing personal values, and developing skills in condom use. Available online at: [http://www.gysd.net/doc/resources/TWC\\_InstructorManual.pdf](http://www.gysd.net/doc/resources/TWC_InstructorManual.pdf) and [http://www.gysd.net/doc/resources/TWC\\_ActivityKit.pdf](http://www.gysd.net/doc/resources/TWC_ActivityKit.pdf), or by e-mail at: jracs@mail.infochan.com

### **Yes Me!**

UK Youth, 1996, £12.00

This easy-to-follow self-development programme enables young peer educators to acquire the understanding and skills needed to run a peer learning group. Yes Me! is divided into six broad

sections: getting started, getting others talking, tackling health issues, working with groups, planning tactics, and doing it for real. Yes Me! contains 23 sessions for young people to work through individually or in a group. A popular and long-standing title, Yes Me! explores topics such as non-verbal communication and group dynamics and encourages young people to plan projects systematically and to evaluate their own qualities and strengths. Available online at: <http://www.ukyouth.org/resources>, by e-mail: [publications@ukyouth.org](mailto:publications@ukyouth.org), or by mail at: UK Youth, Kirby House, 20-24 Kirby Street, London EC1N 8TS, UK

### **Y-PEER: Peer Education Training of Trainers Manual**

UNFPA and FHI/YouthNet, 2005

This second edition of the original Y-PEER training manual (2003) expands the content to cover a global audience with additional handouts and training materials. It includes an overview of conceptual issues, a six-day suggested training curriculum, a sample peer education session on HIV/AIDS, 20 participant handouts, and annex material (resources, exercises, and more). Available online at [www.unfpa.org](http://www.unfpa.org) or [www.fhi.org/youthnet](http://www.fhi.org/youthnet) or for inquiries, by e-mail at: [y-peer@unfpa.org](mailto:y-peer@unfpa.org) or [youthnetpubs@fhi.org](mailto:youthnetpubs@fhi.org)

## **4.2. Related training manuals**

### **Action with Youth, HIV/AIDS and STDs: A Training Manual for Young People**

International Federation of Red Cross and Red Crescent Societies, second edition, 2000

This manual is intended for youth leaders who wish to develop an HIV/AIDS health promotion programme among young people. It includes basic information on HIV/AIDS and the impact of the epidemic, guidelines for programme planning, and ideas for educational activities and community projects. Available in English, French, Spanish, and Arabic. Order online at: <http://www.ifrc.org/publicat/catalog/order.asp>, by mail at: International Federation of Red Cross and Red Crescent Societies, PO Box 372, CH-1211 Geneva 19, Switzerland, or by e-mail at: [jeanine.guidera@ifrc.org](mailto:jeanine.guidera@ifrc.org)

### **AIDS: Working with Young People**

Aggleton P, Horsley C, Warwick I, et al. AVERT, 1993

This training manual is intended to be used with young people age 14 and over in youth clubs, training schemes, and schools. It includes exercises and games introduced by background text that gives an overview of the medical and social aspects of AIDS as well as advice on HIV/AIDS education. Available online at: <http://www.avert.org>

### **Exploring Healthy Sexuality**

Jewitt, C. Family Planning Association UK, 1994

This manual is aimed at youth workers with little training in sexuality education. Order by mail at: Family Planning Association UK, 2-12 Pentonville Road, London N1 9FP, UK

### **Games for Adolescent Reproductive Health. An International Handbook**

Program for Appropriate Technology in Health, 2002

This manual fuels the imagination of educators with tips on getting started; 45 games that are fun, easy-to-use and educational; guidance on creating your own games; and ready-to-use card sets. Available online at: <http://www.path.org/publications/pub.php?id=676>

### **Gender or Sex, Who Cares?**

de Bruyn M, France N. IPAS and HD Network, 2001

This resource pack, which includes a manual, curriculum cards, and overhead transparencies/handouts, provides an introduction to the topic of gender and sexual and reproductive health (SRH). Available online at: [http://www.synergyaids.com/documents/3858\\_060602\\_GenderBook.pdf](http://www.synergyaids.com/documents/3858_060602_GenderBook.pdf)

### **It's Only Right. A Practical Guide to Learning about the Convention of the Rights of the Child**

United Nations Children's Fund, 1993

This guide is intended for youth group leaders and teachers working with young people ages 13 and older. It offers a range of activities that will help children get to know their rights and to help them plan action on rights issues. Available in English and French. Available online at: [http://www.unicef.org/teachers/protection/only\\_right.htm](http://www.unicef.org/teachers/protection/only_right.htm)

### **Life Planning Education: A Youth Development Program**

Advocates for Youth, 1995, US\$60

This is a training pack with interactive exercises on sexuality/life-skills education for young people ages 13 to 18. It is designed for use in schools or other youth settings. Available online at: <http://www.advocatesforyouth.org/publications/lpe/> or by mail at: Advocates for Youth, 2000 M Street NW, Suite 750, Washington, DC 20036, USA

### **A Participatory Handbook for Youth Drug Prevention Programs: A Guide for Development and Improvement**

U.N. Office on Drugs and Crime and The Global Youth Network, 2002

This tool for youth groups is aimed at identifying issues of concern relating to substance abuse. Available in English, Chinese, French, Spanish, Russian, and Arabic. Available online at: [http://www.unodc.org/youthnet/youthnet\\_youth\\_drugs.html](http://www.unodc.org/youthnet/youthnet_youth_drugs.html)

### **Primary Prevention of Substance Abuse: A Facilitator Guide**

World Health Organization and the U.N. Office on Drugs and Crime, 2000

Available online at: [http://www.who.int/substance\\_abuse/activities/global\\_initiative/en/primary\\_prevention\\_guide\\_17.pdf](http://www.who.int/substance_abuse/activities/global_initiative/en/primary_prevention_guide_17.pdf)

### **Project H – Working with Young Men to Promote Health and Gender Equity**

Instituto Promundo, 2002.

This manual covers five topics: sexuality and reproductive health, fatherhood and caregiving, violence to peaceful coexistence, reason and emotions, and preventing and living with HIV/AIDS. Each topic

contains a theoretical section and a series of participatory activities to facilitate group work with young men between the ages of 15 and 24. Available in Portuguese, English, and Spanish. Available online at: <http://www.promundo.org.br/controlPanel/materia/view/103> or by e-mail at: [promundo@promundo.org.br](mailto:promundo@promundo.org.br)

### **Right Directions: A Peer Education Resource on the UN Convention of the Rights of the Child**

Save the Children in association with The Guides Association, UK, 1999, £4.99

This guide helps young people think about their rights through a range of fun and lively activities based around the UN Convention of the Rights of the Child. The 40 activities cover a wide range of important youth issues such as bullying, discrimination, poverty, homelessness, health, and self-expression.

Available online at: <http://www.savethechildren.org.uk>

### **Working with Street Children. A Training Package on Substance Use and Sexual and Reproductive Health, Including HIV/AIDS and STDs**

World Health Organization, 2000, order no. WHO/MDS/MDP/00.14

This comprehensive training package was developed for street educators (and others involved in programmes for street children) and contains two parts:

- Ten training modules provide information on the problems street children may face and essential skills and knowledge educators need to function in a dynamic environment on the street.
- Trainer Tips, a manual that provides ideas on how the subjects can be taught, includes information on selected topics, and gives options that could help the trainer or educator in adapting local needs and resources.

Available online at: [http://www.who.int/substance\\_abuse/activities/street\\_children/en/](http://www.who.int/substance_abuse/activities/street_children/en/) or by e-mail at: [publications@who.org](mailto:publications@who.org)

### **Young People and Substance Use: A Manual**

Monteiro M. (ed.). WHO and Mentor Foundation, 1999, order no. 1930151, 30 Swiss francs/US\$27

This easy-to-use guidebook helps health workers who do not have extensive training or sophisticated resources produce educational materials. Particular attention is given to the needs of street children.

The manual illustrates many ways to engage young people in the design, use, dissemination, and evaluation of educational materials. Order by e-mail at: [publications@who.org](mailto:publications@who.org)

### **100 Ways to Energise Groups: Games to Use in Workshops, Meetings and the Community**

The International HIV/AIDS Alliance, 2002

This is a compilation of energisers, icebreakers, and games that can be used by anyone working with groups in a workshop, meeting, or community setting. Available in English, French, and Spanish.

Available online at: <http://www.aidsalliance.org/sw7452.asp>

## **4.3. Training manuals on counselling (not specifically peer counselling)**

### **Counselling Skills Training in Adolescent Sexuality and Reproductive Health. A Facilitator's Guide**

World Health Organization, revised edition 2001

This guide is designed to help facilitators conduct a five-day training workshop on counselling skills in adolescent sexuality and reproductive health. The training described in the guide combines basic information about sexuality, reproductive health, and the principles of non-directive counselling with training in specific interpersonal communication skills. Available online at: [http://www.who.int/child-adolescent-health/New\\_Publications/ADH/WHO\\_ADH\\_93.3.pdf](http://www.who.int/child-adolescent-health/New_Publications/ADH/WHO_ADH_93.3.pdf) or by e-mail at: [cah@who.int](mailto:cah@who.int)

## 5. Resource guides

### **Annotated Bibliography about Youth AIDS Peer Education in Europe**

Svenson G, et al. (eds). European Commission, 1998

Available online at: <http://webnews.textalk.com/europeer.youth/>, by mail at: Department of Child Health, Church Lane, Heavitree, Exeter EX2 5SQ, UK, or by e-mail: [europeer@exeter.ac.uk](mailto:europeer@exeter.ac.uk)

### **Resource Guide for Sex Educators: Basic Resources That Every Sex Educator Needs to Know About**

Huberman B. Advocates for Youth, 2002, US\$10

Available online at: <http://www.advocatesforyouth.org/publications/ResourceGuide.pdf>

## 6. Other resources

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Rollnick S, Miller WR. What is motivational interviewing? *Behavioural and Cognitive Psychotherapy* 1995;23:325-34.

Silverstone R. *Training Guide for Mental Health Professionals*. New York: Sex Information and Education Council for the United States (SIECUS), nd.

## 7. Journals

### **Xcellent. The journal of peer education in Scotland**

Published by Fast Forward Positive Lifestyles Ltd., subscription: £10 per year

This journal, produced three times a year, promotes the development of peer education in the

field of health, shares good practice, provides a forum for debate, and publicizes useful resources and forthcoming events such as training courses and networking opportunities. Order by mail at: Fast Forward Positive Lifestyles Ltd., 4 Bernard Street, Edinburgh EH6 6PP or by e-mail at: [admin@fastforward.org.uk](mailto:admin@fastforward.org.uk)

## 8. Useful websites

### **<http://www.advocatesforyouth.org/>**

Advocates for Youth deals with issues of young people's sexual and reproductive health internationally and provides information, training, and strategic assistance to youth-serving organizations, policymakers, youth activists, and the media.

### **<http://www.avert.org>**

AVERT is an international HIV/AIDS charity with useful statistics, information for youth, news, recent updates, and resources on homosexuality.

### **<http://www.europeer.lu.se/index.1002---1.html>**

Europeer is Lund University's and the European Union's resource centre for youth peer education in Western Europe. It focuses on the health, development, and empowerment of young people.

### **<http://www.fhi.org>**

Family Health International works on improving reproductive and family health around the world through biomedical and social science research, innovative health service delivery interventions, training, and information programmes.

### **<http://www.goaskalice.columbia.edu>**

Columbia University sponsors this youth-friendly, funny, and educational question-and-answer Internet health education programme.

### **<http://www.hsph.harvard.edu/peereducation/>**

This site contains resources for peer education, including training tools, standards, and lesson plans developed through a project between Harvard University School of Public Health and various South African government agencies. Featured is a six-volume series called *Rutunang: Standards of Practice for Peer Education on HIV/AIDS in South Africa*, by Charles Deutsch and Sharlene Swartz.

### **<http://www.ippf.org>**

International Planned Parenthood Federation (IPPF) is the largest voluntary organization dealing with issues of sexual and reproductive health. It hopes to promote and establish the right of women and men to decide freely the number and spacing of their children and the right to the highest possible level of sexual and reproductive health.

**<http://www.iwannaknow.org>**

This is the American Social Health Association's sexual health information site for young people.

**<http://www.nitestar.org>**

Nitestar is the Theatre-in-Education/Theatre for Social Change programme housed at St. Luke's Roosevelt Hospital in New York, New York, USA. The programme uses theatre to assist young people in clarifying the health and social challenges they face, changing unhealthy attitudes, and developing healthy behaviors.

**<http://www.savethechildren.org.uk>**

Save the Children is the leading British charity working to create a better world for children. It works in 70 countries and helps children in the world's most impoverished communities.

**<http://www.siecus.org>**

The Sexuality Information and Education Council of the United States (SIECUS) promotes comprehensive sexuality education and advocates for the right of individuals to make responsible sexual choices.

**<http://www.teenwire.com>**

Planned Parenthood's sexual education site features many articles written by and for young people.

**<http://www.unaids.org>**

Joint United Nations Programme on HIV/AIDS (UNAIDS) brings together the efforts and resources of eight United Nations system organizations to help the world prevent new HIV infections, care for those already infected, and mitigate the impact of the HIV/AIDS epidemic.

**<http://www.unfpa.org>**

The United Nations Population Fund (UNFPA) supports developing countries, at their request, to improve access to and the quality of reproductive health care, particularly family planning, safe motherhood, and the prevention of STIs, including HIV/AIDS.

**<http://www.unicef.org>**

The United Nations Children's Fund (UNICEF) works with partners around the world to promote the recognition and fulfillment of children's human rights. Within this site, go to: <http://www.unicef.org/programme/lifeskills.html> for extensive information on life skills-based education.

**<http://www.unodc.org/youthnet>**

The Global Youth Network is an initiative of the International Drug Control Programme of the United Nations Office on Drugs and Crime (UNODC). The Global Youth Network aims to increase youth involvement in developing drug abuse prevention policies and programmes.

**<http://www.youthclubs.org.uk>**

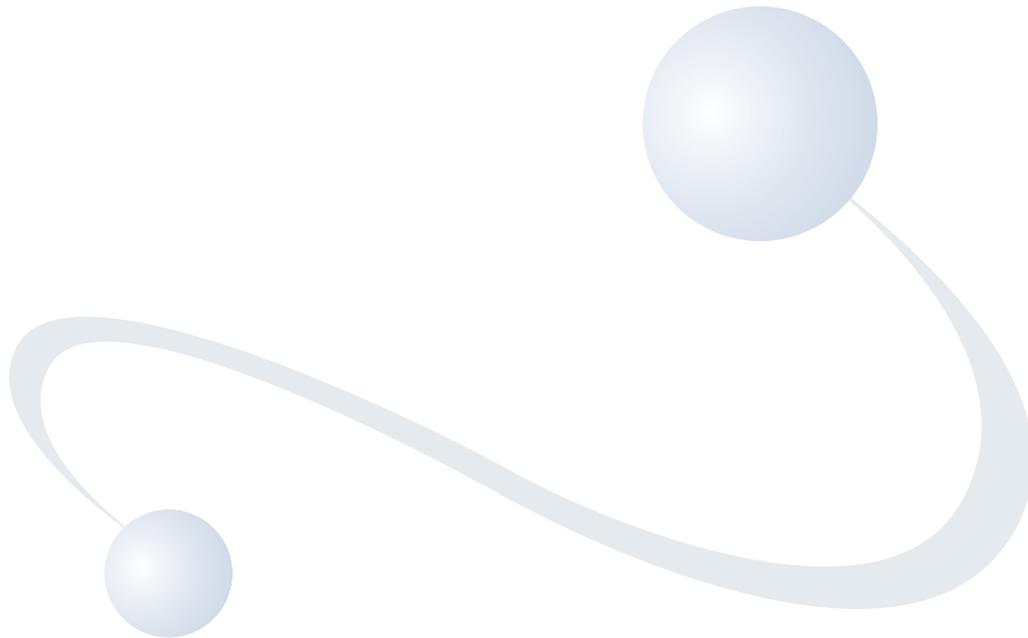
This British network supports and develops high-quality work and educational opportunities for all young people.

**<http://www.youthhiv.org/>**

YouthHIV, a project of Advocates for Youth, provides a website created by and for HIV-positive youth and HIV peer educators. The purpose is to provide a safe and effective website offering sexual and mental health information, community support, opportunities for advocacy, resources and referrals, and online peer education.

**<http://www.youthpeer.org>**

The Y-PEER (Youth Peer Education Network) Programme builds the capacity of national non-governmental organizations and governments to implement high-quality peer education programs in Eastern Europe, Central Asia, the Middle East, North Africa, and East Africa. The website includes links to more than 25 country-specific sites and provides resources and communication tools.



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