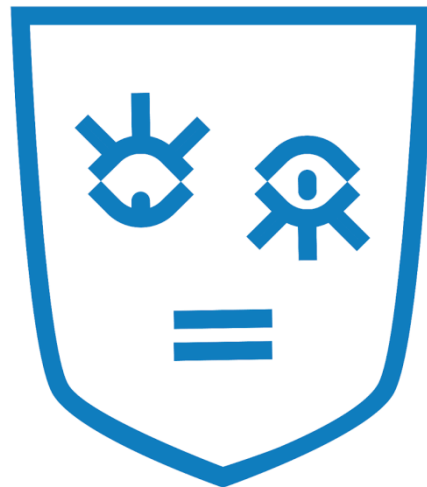


ERA 3.1 “GENDER DRAMA ID”

TRAINER’S GUIDE

**DRAMA BASED TRAINING PROGRAM FOR INCREASING
THE GENDER EQUALITY IN PERSONS WITH INTELLECTUAL DISABILITIES**



GENDER DRAMA-ID

ERASMUS+ KA220-ADU Adult Education



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This TRAINER'S GUIDE is for everyone who feels that art is an inspiration for living.

Make it yours.

Let it grow.

Make **gender equality** happen!

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1. Introduction

Gender issues remain a significant topic under discussion and debate in contemporary society, encompassing a wide range of issues from gender inequality and discrimination to LGBTIQ+ and gender identity. While society has progressed in many areas, challenges persist, highlighting the ongoing need for advocacy, education and policy measures.

One of the central issues in gender discourse is the persistent gender wage gap. Despite all efforts to address this disparity, women continue to earn less than men for performing the same work across many professions. This gap between women and men is due to factors such as occupational segregation, implicit bias, and lack of workplace support for caregiving responsibilities. Closing the gender wage gap requires systemic changes in workplace policies, such as pay transparency, parental leave, and equal opportunity initiatives.

Gender-based violence remains a pervasive problem worldwide, with women and gender minorities disproportionately affected. Domestic violence, sexual assault, and harassment persist despite increased awareness and advocacy efforts. Addressing these issues requires comprehensive strategies that include legal protections, support services for survivors, and education campaigns aimed at challenging harmful attitudes and behaviours.

Intersectionality, the interconnected nature of social categorizations such as race, class, and gender, has become increasingly central to discussions of gender issues. Recognizing the unique experiences and challenges faced by individuals who hold multiple marginalised identities is essential for creating inclusive and equitable solutions.

In addition to these systemic challenges, cultural norms and stereotypes continue to shape perceptions of gender roles and behaviours and play a leading role in perpetuating inequality. Education plays a critical role in addressing gender issues, from promoting gender equality in schools to challenging stereotypes and biases in media and popular culture. By fostering

empathy, critical thinking, and respect for diversity, education can empower individuals to become agents of change in their communities and advocate for a more inclusive and equitable society.

Overall, despite of the progresses accomplished, much work remains to be done. By engaging in ongoing dialogue, advocacy, and activism, individuals and communities can contribute to the creation of a more just and inclusive world for people of all genders. Exploring gender issues through drama activities can be a powerful way to engage participants in thoughtful reflection, empathy-building, and understanding. Drama plays a significant role in exploring, addressing, and even challenging gender issues in society reinforcing mechanism of:

- 1. Representation and Visibility:** Through characters, plots, and themes, drama can depict the complexities of gender beyond traditional binary constructs, thus increasing visibility for marginalised genders.
- 2. Education and Awareness:** Drama can raise awareness and promote understanding among audiences about various gender issues, including gender inequality, gender stereotypes, sexism, misogyny, homophobia, and more.
- 3. Empathy and Perspective-taking:** Watching drama plays can foster empathy by allowing audiences to see the world through the eyes of characters with different gender identities and experiences. This can help challenge stereotypes and biases, encouraging viewers to adopt more inclusive perspectives.
- 4. Critical Analysis and Dialogue:** Audiences may engage in conversations about the portrayal of gender roles, the representation of marginalized genders, and the underlying messages conveyed by the narrative.
- 5. Social Commentary and Advocacy:** Many drama plays serve as a form of social commentary.

6. **Using storytelling to critique societal norms and advocate for gender equality.** By highlighting injustices and calling attention to systemic issues, drama plays can inspire audiences to act and work towards positive change.
7. **Empowerment and Representation:** For individuals who identify with underrepresented genders, seeing themselves represented in drama plays can be empowering. It can also inspire aspiring writers, actors, and filmmakers to contribute to shaping more inclusive narratives.
8. **Challenging Gender Norms:** Drama has the power to challenge traditional gender norms and expectations by presenting alternative narratives and highlighting characters who defy societal conventions. This can help expand the possibilities for self-expression and identity.

Overall, drama is crucial to raise awareness and spark dialogue to promoting empathy and empowerment. By harnessing the emotive and transformative power of storytelling, drama plays have the potential to contribute positively to the ongoing pursuit of equality and social justice. Considering all the previous arguments, the Erasmus+ Program GENDER DRAMA-ID aims to increase the competencies of Persons with Intellectual Disabilities (PID) towards gender equality through a Drama Based Training approach. The **general objectives** of the project are:

1. To develop an inclusive and accessible Drama-Based Training methodology (DBTM) for ameliorating and increasing the knowledge, skills, and attitudinal change of PID towards gender equality, considering their learning difficulties and the specific impact that gender issues have in this collective.
2. To develop a Trainer's Guide for enhancing the implementation of the Drama-Based Training Methodology.
3. To develop a set of Training Materials for PID for enhancing their successful involvement in the training process and acquisition of competences.

4. To develop a Digital Training Tool adapted to Persons with Intellectual Disabilities for the implementation of the Drama Based Training Methodology.
5. To implement pilot training actions for validating the quality of the training program.
6. To increase the awareness of related stakeholders on gender issues and the potential of Drama Based Training.

2. What is Drama Based Training Methodology (DBTM)

Let's begin with a broad definition of drama, which derives from the Greek word *dran*, meaning “to do”. Drama involves actions of significance that are “performed” or enacted. In drama, actions are explored within the dimensions of time and space in a fictional context.

Drama and theatre are forms of storytelling and performance, where actors take on various characters and enact stories before an audience. Drama and theatre are shared experiences for all involved, whether as participants or spectators, requiring a suspension of disbelief as they imagine themselves as different people, in various places, and at various times.

Drama is a framed activity where role-taking allows participants to think and/or behave as if they were in a different context, responding as if they were engaged in a diverse set of historical, social, and interpersonal relationships. This is the source of dramatic tension. In drama, we use our imagination to explore the complexities of the human condition.

The story in drama can range from funny to sad, exciting to scary. Sometimes it is about events that happen in real life, while other times it is about things that are entirely made up or imaginary.



3. DBT Methodology for Persons with Intellectual Disabilities

For Persons with Intellectual Disability, theatre and drama provides unique opportunities for personal growth, self-expression, and social interaction. Drama-based methodologies, when tailored to individual needs, can create a supportive environment where participants can explore their creativity and develop essential skills.

It improves communication skills by encouraging self-expression and developing verbal and non-verbal communication in a supportive environment. Social interaction is enhanced through collaborative exercises that foster teamwork, empathy, and relationship-building, promoting a sense of belonging and social confidence. Performing in front of others increases self-esteem and helps participants step out of their comfort zones. The creative aspects of theater stimulate imagination and encourage exploring different perspectives, boosting critical thinking and adaptability.

Role-play and storytelling contribute to emotional regulation, helping individuals understand and express their emotions, which supports emotional well-being. The physical movement and gestures involved in acting improve coordination, body awareness, and fine motor skills, while cognitive abilities such as memory, attention, and organization are strengthened through tasks like memorizing lines and following scripts. Theater also offers therapeutic benefits, providing a creative outlet for stress relief and fostering resilience and mental health.

This inclusive methodology can be adapted to diverse abilities, creating a welcoming environment where everyone can participate meaningfully. Additionally, it empowers participants to share their stories and experiences, promoting advocacy and breaking down societal stereotypes. Overall, this approach supports personal growth and greater community integration.

Drama reinforces:

Belonging Rights Art Drama Inclusion Fulfillment

3.1. Theatre versus DBT Methodology

Theatre is where drama happens. It is the space where acting and storytelling take place. Actors perform on a stage, which is typically a large platform where the audience can see them, although in contemporary performance, any space can serve as a stage (Schechner, 1973/1994).

Props and scenery are often used to help create the story's setting. In drama and theatre, everyone has a role: actors portray different characters, while the audience watches and enjoys the unfolding story. It is a way for people to come together, have fun, and experience emotions through storytelling and performance.

Drama-based methodology is not as concerned with the learning of theatre-skills, or production. It focuses on the construction of imagined experience (Dice Consortium, 2010).

Drama creates opportunities for participants to explore situations, inviting them to understand how these scenarios unfold and come into being. It encourages participants to shift perspectives in the present moment, identify and sometimes solve problems, and deepen their understanding of these issues.

The focus is on the process: it is a social activity that relies on multiple voices and perspectives, as well as role-taking. It emphasizes general and encompassing tasks over individual interests and enables participants to see things with “new eyes”. This drama-based approach creates opportunities to explore concepts, issues, and problems central to the human condition, and provides space for reflection to gain new insights about the world.

The goal of this project is to cultivate new knowledge about the world, focusing on exploring gender issues and developing practical strategies to prevent gender discrimination. From this perspective, we emphasize providing lived experiences, prioritizing spontaneous, enactive moments over rehearsed performances. This approach allows participants to freely express themselves and enjoy the process without the pressure of delivering a polished final product.

It progresses along an educational continuum, embracing various forms, from simple role-play, closely resembling children's games, to fully structured presentations. However, the focus remains on identifying learning opportunities and organizing them effectively.

In drama, A (the actor/enactor) is simultaneously B (role) and C (audience), through participation and observation in a process of percipience (a process of both observing and participating) (DICE Consortium, 2010).

Drama-based methodologies also hold deeper potential: they use dramatic art to connect the mind with emotions allowing PID to explore and reflect on subjects like gender issues, test new ideas, acquire knowledge, create values, and build self-efficacy and self-esteem.

In drama-based methodologies our engagement is both intellectual and emotional, making learning effective. We aim to transport our care and understanding towards someone and make them experience it, feel it. This is the only way it can be fully integrated into our minds and shape our values.

Drama-based methodologies are empowering, fostering self-efficacy and building self-confidence. In the fast pace of daily life, it can be difficult for everyone, including PID, to reflect on our “self” within a situation or to gain control over our thoughts and feelings. However, when we engage in drama, we develop our “self-spectator”, the ability to become conscious of ourselves in a given situation.

This helps us to take responsibility of ourselves, rather than fear the “other”, which foments prejudice and hatred. DBTM and drama education encourage us to explore how others think and feel. Being able to “step into the shoes” of others fosters empathy, which tolerance and understanding is much harder to come by (Dice Consortium, 2010).

Drama-based training methodology nurtures imagination, tapping into our uniquely human skill to envision both reality and possibility. The former offers safety, while the latter provides freedom. This dialectic frees the mind from the tyranny of the present, imagination in action.

3.2. Useful resources:

The theater-based training methodology is structured around resources such as the following.

- **Multimedia sources**

National Theatre (31st October, 2024) An Actor’s Warm-Up | Part One | National Theatre [Video]. YouTube. <https://www.youtube.com/watch?v=0E9-UHcwgVA>

National Theatre (31st October, 2024) An Actor's Warm-Up | Part Two | National Theatre [Video]. YouTube. <https://www.youtube.com/watch?v=zpmbFqEoCWc>

National Theatre (27th February, 2017) An Actor's Warm-Up | Voice | National Theatre [Video]. YouTube. <https://www.youtube.com/watch?v=CFXqyl4C1J4>

National Theatre (6th May, 2011) Vocal Warm-Up | #3 Opening Up the Voice | National Theatre [Video]. YouTube. https://www.youtube.com/watch?v=7_MvIGKwLh0

Page Clements Warmups and Exercises (7th March, 2013) 5 Minute Vocal Warm Up for Actors & Public Speakers [Video]. YouTube. <https://www.youtube.com/watch?v=Eub7MzfsbdM>

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DICE (2010) Making a world of difference. *DICE Consortium*.
<https://theatreday.org/wp/wp-content/uploads/2017/02/Education-Resource-Consortium.pdf>

Schechner, R. (1994). *Environmental Theatre*. Applause.

Stanislavski, K. (2008). *An Actor's Work*. Routledge.

- **Further reading**

Benedetti, J. (2007). *The art of the actor: the essential history of acting, from classical times to the present day*. Routledge.

Carlson, M. (1983). *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present*. Cornell University Press.

Alan, D. and Alan, M. (2005). *Drama Techniques*. Cambridge University Press.

Wilson, K. (2008). *Drama and Improvisation*. Oxford University Press.

4. Drama Based Training Methodologies – Creative Process

In general, the Gender-Drama creative process is expected to happen in a very practical way and in face-to-face situations. The interaction between a training facilitator and training participants is therefore an essential element of the delivery strategy.

Each gender issue approach contains exercises, to promote:

- Creativity and spontaneity
- Role playing
- Improvisation
- Speech and storytelling
- Movement and nonverbal performance
- Ensemble exercises (i.e., group dynamic, role change, conflict solution)

The chosen methodologies for the GENDER DRAMA ID project are four:

1. Non-Verbal Theatre & Process Drama
2. Forum Theatre
3. Object Theatre
4. Role-Playing and Active Analysis

4.1. Non-Verbal Theatre and Process Drama

Non-verbal theatre is a form of process drama where the primary mode of expression is through body movement and stage positioning. While text and words can be incorporated, they are often presented in varied forms, such as recorded or projected text, or through a narrator's voice. Music is frequently used as a stimulus in non-verbal theatre. This approach can be

particularly effective when working with PID who may have difficulty with verbal communication.

Process drama stands as a dynamic and immersive approach to theatre education and social exploration. Rooted in the theories of drama education pioneers such as Dorothy Heathcote, Gavin Bolton, Cecily O'Neill, process drama transcends traditional performance-oriented theatre by placing emphasis on the experiential journey rather than the final product. Cecily O'Neill explains that 'process drama is a method of teaching and learning that involves students in imaginary, unscripted, and spontaneous scenes [...] it exists through the interactions of students and teachers, and it is framed by curricular topics, teacher objectives, and a variety of Theatrical techniques can make up material students 'personal experiences' (O'Neill 1995 in Staples, 2013).

At the core of process drama is the belief that engaging in dramatic experiences can foster personal and social transformation. Unlike traditional theatre, which centers on scripted performances for an audience, process drama invites participants to enter fictional worlds, assume various roles, and explore complex issues through improvised interactions. It is a collaborative and inclusive form of theatre that values the process of exploration and discovery over fixed outcomes.

Process drama is characterized by several key principles and techniques that guide its practice. These techniques encourage participants to actively engage with fictional scenarios, collaborate with others, and explore real-world issues in a safe and imaginative environment:

- 1. Improvisation and Immersion:** Participants immerse themselves in fictional contexts, assuming roles and engaging in improvised interactions to explore themes and narratives.

2. **Narrative Development and Physical Theatre:** Facilitators provide a framework or starting point for dramatic exploration, allowing participants to co-create narratives and shape the direction of the experience.
3. **Reflection and Debriefing:** Following dramatic experiences, participants engage in reflective discussions to unpack their thoughts, feelings, and insights, fostering deeper understanding and learning.
4. **Emotional Engagement:** Process drama encourages participants to invest emotionally in their roles and interactions, creating opportunities for empathy, perspective-taking, and personal growth.
5. **Inquiry and Exploration:** Participants are encouraged to ask questions, challenge assumptions, and explore alternative perspectives, fostering critical thinking and creative problem-solving.

Process drama serves as a tool for self-exploration, expression, and healing. It provides individuals with a safe, creative space to explore personal narratives, confront challenges, and develop coping strategies, fostering personal growth in a supportive environment.

Process drama often involves exploring sensitive and complex issues, such as trauma, identity, and power dynamics, such as gender issues. Facilitators must navigate these themes with sensitivity and ensure the well-being of participants. It enables individuals with intellectual disabilities to safely recognize and understand various forms of gender discrimination while practicing ways to avoid or address these issues. Process drama is a powerful and transformative approach to theatre education and social exploration.

By inviting participants to step into fictional worlds, inhabit diverse roles, and engage in improvised interactions, process drama fosters empathy, creativity, and critical thinking. It is a

collaborative and inclusive form of theatre that has the potential to empower individuals, build community, and inspire positive change.

Find some useful resources related to **non-verbal and process drama** here:

Farmer, D. (3rd February, 2013) KS1/2 Drama - A Workshop with Cecily O'Neill [Video]. YouTube. https://www.youtube.com/watch?v=zD_3zIYUL7w

MAT UK. (16th December, 2021) Cecily O'Neill: Keynote at the "Dorothy Heathcote Now" conference [Video]. YouTube. <https://www.youtube.com/watch?v=boGWfN1AxFU>

MAT UK. (20th December, 2022) Dorothy Heathcote interviewed by Gavin Bolton [Video]. YouTube. https://www.youtube.com/watch?v=HAEsj_69os4

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Bolton, G. (1984). *Drama as Education: an argument for placing drama at the centre of the curriculum*. Longman.

Bolton, G. (1998). *Acting in Classroom Drama*. Trentham Books.

Heathcote, D. and Bolton, G. (1995). *Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education*. - A comprehensive guide to the Mantle of the Expert approach, offering insights into its theory and practical applications in education.

Prendergast, M., Saxton, J. and Knowles, R. (eds.) (2009) *Applied Theatre: International Case Studies and Challenges for Practice*. Intellect Books. - Offers case studies and reflections on

applied theatre practices around the world, including examples of process drama and non-verbal theatre in diverse contexts.

O'Neill, C. (1995). *Drama Worlds: A framework for process drama*. Heinemann.

Wagner B.J. (1979). *Dorothy Heathcote: Drama as a learning medium*. Hutchinson and Co.Ltd.

4.2. Forum Theatre

Forum Theatre stands as a dynamic and transformative form of theatrical expression, blending performance art with social activism. Originating from the innovative mind of Brazilian theatre practitioner Augusto Boal, Forum Theatre empowers participants to engage in critical dialogue, challenge societal norms, and envision alternatives through interactive performances. In this comprehensive exploration, we delve into the essence of Forum Theatre, its techniques, and its profound impact on individuals and communities worldwide.

Augusto Boal, a visionary theatre director, developed Forum Theatre in the 1960s to democratize theatre and foster social change. Inspired by the works of educator Paulo Freire and influenced by his experiences with political theatre, Boal sought to create a form of theatre that transcended passive spectatorship and encouraged active participation. He founded the Theatre of the Oppressed (TO) as a platform for this revolutionary theatrical practice.

At the heart of Forum Theatre lies the concept of spect-actors – individuals who are both spectators and actors. Unlike traditional theatre, where the spectators remain passive observers, Forum Theatre invites spect-actors to intervene in the performance, offering suggestions, ideas, and even stepping into the roles themselves. This interactive approach transforms the theatrical space into a forum for dialogue, reflection, and collective problem-solving.

Forum Theatre typically follows a structured format, beginning with a performance of a scripted play, known as the ‘oppressed scene’, which depicts a situation of conflict or oppression.

Following the initial performance, the facilitator, or ‘joker’, invites spect-actors to intervene and explore alternative solutions through improvisation. This process, known as ‘forum’, encourages active participation, as spect-actors propose changes, experiment with different outcomes, and engage in critical dialogue with the characters and each other.

Forum Theatre has been employed in diverse contexts, ranging from grassroots community initiatives to educational settings and beyond. Its interactive and participatory nature makes it particularly well-suited for addressing complex social issues, such as gender inequality, racism, and political oppression. Forum Theatre serves as a powerful tool for promoting empathy, conflict resolution, and critical thinking skills among participants. By engaging directly with real-world scenarios, students not only deepen their understanding of social issues, but also develop the confidence and agency to enact positive change in their communities.

In community-based initiatives, Forum Theatre has been used to address a wide range of issues, from urban development and environmental sustainability to healthcare and human rights. By creating spaces for dialogue and collaboration, Forum Theatre empowers marginalised communities to voice their concerns, challenge oppressive structures, and advocate for their rights.

Forum Theatre stands as a testament to the power of art to ignite social change and inspire collective action. By creating spaces for dialogue, reflection, and empowerment, Forum Theatre empowers individuals and communities to challenge oppression, envision alternatives, and work towards a more just and equitable world.

In the context of physical theatre and drama, various techniques of interaction and substitution are used, with Forum Theatre often employed not as a genre but in its applied form—through fragmentary approaches—within mixed genres of drama for vulnerable groups.

Find some useful resources related to **forum theatre** here:

- **Bibliography**

Boal, A. (1979). *Theatre of the Oppressed*. Pluto Press.

Boal, A. (1995). *The Rainbow of Desire: The Boal Method of Theatre and Therapy*. Routledge.

Boal, A. (1998). *Legislative Theatre: Using Performance to Make Politics*. Routledge.

Boal, A. (2001). *Hamlet and the Baker's Son: My Life in Theatre and Politics*. Routledge.

Boal, A. (2002). *Games For Actors and Non-Actors*. Routledge.

Boal, A. (2006). *The Aesthetics of the Oppressed*. Routledge.

4.3. Object Theatre

Object Theatre involves everyday objects that take on new qualities, transforming them into living characters. These objects can be used as they are or modified to bring them to life. They may retain their original properties or serve as characters or symbols within the story. Metaphors, symbolism, improvisation, creative writing, and various theatrical techniques can all be integral to Object Theatre.

This genre emerged with the advent of the avant-garde movement in the early 20th century, where the object takes precedence over the actor. Filippo Tommaso Marinetti (1876-1944) with his 'object drama' wanted to provide an alternative to existing theatre genres.

The object – person/character, theatre of animation of objects (like a puppet theatre) may be affected by the material it is made of, its shape, its colour, its smell, the sounds it can produce,

and by intervening in its appearance with additional materials, that will transform the objects into 'characters' from stories they will create. They will explore the birth of each face - hero, their movement, character, voice, stances, attitudes etc.

The object that will be transformed into a character based on the story can be reconstructed or reconfigured through the artistic and creative interventions of the participants. They can paint it, attach eyes and hair, and creatively use recyclable materials, among other modifications. This approach to creating with recyclable materials offers an intriguing perspective on Object Theatre, highlighting both ecological and theatrical implications.

The theatre of objects can lead to the creation of a story, the production of a play, and other art forms (exercises of observation of the objects that surround them every day and those they invent). Encourage participants to play with the objects and transform everyday life and reality, proposing creative solutions for well-being and cooperation.

Find some useful resources related to **object theatre** here:

- **Multimedia sources**

Grazioli, C. (2009). Theatre of Objects. *World Encyclopedia of Puppetry Arts*.
<https://wepa.unima.org/en/theatre-of-objects/>

Object Theatre Network (17th October, 2013) Paula Zaloom - AHRC Object Theatre Network [Video]. YouTube. <https://www.youtube.com/watch?v=oFTnYtSZs5E>

Beverly Puppet Festival (22nd June, 2020) Create your own OBJECT THEATRE AT HOME with Helenandjohn[Video]. YouTube. https://www.youtube.com/watch?v=Rlx_9bFi9RM

4.4. Role-Playing and Active Analysis

This methodology combines role-playing and active analysis in a dynamic approach for individuals with psychosocial disabilities.

Active analysis is part of the system developed and systematized by the renowned Russian theatre actor and director Konstantin Stanislavsky, who laid the foundations for contemporary acting. This process evolved during the later years of his work at the Opera Dramatic Studio, in collaboration with students and colleagues like Maria Knebel, who subsequently passed this methodology on to future generations of actors, performers, directors, and theatre educators.

Role-playing, as defined by Viola Spolin, the great teacher of improvisational theatre and author of the emblematic book *Improvisation for the Theatre*, is opposed to playing a role and aims at creating a role out of a problem, the artificial imposition of character on self, the subjective response to ‘what is a character’ and using a character to hide behind (Spolin, 1999). Arpit Bawa offers an overview of role-playing, he notes that ‘The Merriam-Webster dictionary (2019) has several definitions for the word ‘role-play,’ such as “to act out the role off,” “to represent in action,” and “to play a role”’. He also remarks, with further reference, that ‘In education, several studies have had varying but similar definitions of role-play, ranging from calling it an experience to referring to it as a pedagogy’ (Bawa, 2020).

In the Gender Drama ID project, we will utilize the qualities of role-playing to first liberate our participants by assigning them specific tasks, and second, to enhance their understanding of gender. Using the common themes between these definitions as a reference, role-play is defined [...], as an instructional method where learners take on the responsibility of representing different character roles, within predefined, often realistic, scenarios.

Taking the freedom that active analysis offers and combining it with role-play, which defines each participant’s goal, we will explore proposed circumstances through consecutive improvisations (etudes).

As a starting point, we will ask seven important questions:

1. Who – namely, who is the person and what are their qualities?
2. Where is the action set – country, city, place, and/or space?
3. When is the action set – year, day, season?
4. With whom is the action set?
5. Why am I in this situation?
6. What do I want to do?
7. What do I do to get what I want – action?

We will begin with silence, then progress to words, and finally to sentences, with the goal of creating either a finished piece or a work in progress.

Initiating the process without words allows performers and participants to express themselves without the constraints of speech. This approach enables individuals with intellectual disabilities to focus on situations and circumstances that relate to their concerns. However, as the work progresses, we will transition to speech and language to articulate our demands.

Find some useful resources related to **role-playing and active analysis** here:

- **Bibliography**

Bawa, A. (2020). 'Role-Play'. In R. Kimmons and S. Caskurlu (Eds.), *The Students' Guide to Learning Design and Research*. EdTech Books. <https://edtechbooks.org/studentguide/roleplay>

Daverty French, S. and Bennett P. G. (2016). *Experiencing Stanislavsky Today. Training and Rehearsal for the Psychological Actor*. Routledge.

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Spolin, V. (1999). *Improvisation for the Theater*. Northwestern University Press.

Stanislavski Konstantin. (2008). *An Actor's Work*. Routledge.

5. Digital Training Platform

As part of the project, we have developed an innovative online training platform that brings together all materials related to Gender Issues and the creation of theatre plays using the techniques previously mentioned. This platform is specifically designed for PID, making it highly intuitive and accessible. It is divided into sections that offer educational materials and interactive challenges, aiming to engage participants even more deeply in the learning process. Additionally, there are editable resources such as presentations, which can be adapted to the specific needs of each group, allowing for the inclusion of more pictograms or visual aids to enhance understanding.

Each training session is divided into three levels, catering to the skills and abilities of the participants. Activities are recommended to be organized progressively, providing alternative forms of participation according to each person's cognitive abilities. Furthermore, the activities focus on sensory inclusion by incorporating props, costumes, music, and sound effects to create immersive experiences tailored to various preferences and sensory needs.

The platform also encourages ongoing reflection and feedback, providing space for participants to share their experiences and insights on the activities. This feedback helps adjust and improve future sessions, ensuring that an inclusive and flexible approach is always maintained, tailored to individual needs.

To explore the **platform** and its **materials**, you can visit [this link](#).

6. Practical application of the methodology

The following section will explain how to implement the methodology designed for working with a group of individuals with intellectual disabilities. This approach has been carefully adapted to ensure the full inclusion and participation of all members, regardless of their cognitive abilities. Specific guidelines will be provided on how to use the materials, organize the activities, and create an accessible and enriching learning environment, incorporating visual, sensory, and dynamic resources that facilitate understanding and engagement at every stage of the process.

Experiential Training Activities (ETAs) will be developed in 5 areas:

Gender Issues in Activities of Daily Living

Gender Issues in Leisure

Gender Issues in Education

Gender Issues at Work Environment

Gender Issues in Relationships

We will work on these areas through **Drama-Based Training Methodology**.

Introduction on the Drama Based Training Methodology

With the provided materials, you will be able to create drama plays. In the following sections, we will explore how these drama-based techniques can enhance discussions on gender issues within Activities of Daily Living, Leisure, Education, Work Environments, and Interpersonal Relationships. Before each methodological segment of the session, a relevant PowerPoint presentation will be shown to support the participants.

6.1. Gender Issues in Activities of Daily Living (ADL)

This section will include themes related to stereotypes encountered in activities of daily living within various settings such as the marketplace, banks, public transport...



Training platform link: [Activities of daily living Archives - Gender drama ID](#)

Trainees will be able to:

- Identify the gender issues in activities of daily living
- Find alternative solutions to face gender issues situations in activities of daily living
- Feel individual empowerment and acceptance

Estimated duration	Training materials/resources
Discussion on gender issues → 2 hours Co-creation of drama play → 8 hours Development of the contents of the drama play performance → 5 hours Reflection/Feedback → 1 hours	<ul style="list-style-type: none"> ● Digital presentations for teaching ● Co-creation of drama play apps <p>Co-creation of drama play about gender issues in Activities of Daily Living - Gender drama ID</p> <ul style="list-style-type: none"> ● Challenges ● Materials for drama play creation <p>Drama-based training Archives - Gender drama ID</p>

6.1.1. Drama Based Training Methodology related to ADL



- Non- verbal Theatre and Process Drama

A discussion will follow about how participants notice and perceive gender issues in Activities of Daily Living, leading them to choose a narrative that can be presented as a scene.

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Examples of some situations we can use during sessions:

1. In a typical family scene, the mother is ironing clothes while the father, son, and daughter watch a show on TV. At one point, the father asks for popcorn, expecting either the mother or the daughter to make it, and they comply.
2. It is an ordinary day in the life of a family. The father goes to work, brings home money, and distributes it among the family members while making decisions on their behalf.
3. The family sits and waits for the mother to serve them a meal. Afterward, she washes the dishes. By the time she finally has the opportunity to communicate and spend time with the family; they are all ready for bed.
4. A small repair needs to be done at home, and everyone expects either the father or the son to manage it. These scenes can also be portrayed in an alternative version where men take on the roles of women. This approach can be comical and enrich the theme for participants as they 'step into the shoes of others.'

- Forum theatre

All the scenes can serve as a starting point for further development in Forum Theatre.

Exercises:

1. A scene is set and performed in front of an audience.
2. The facilitator then invites the audience to watch the scene again, encouraging them to intervene by stepping into the role of one of the characters and altering, for example, the course of the scene through their actions and words.

- Objects theatre

The plays will be structured by combining objects such as a wooden spoon, makeup, razor blades, carpet, and pan. Participants can use these objects as puppets, transforming them into animated objects that become characters within the play. They can also serve as functional

objects, fulfilling specific purposes, or be integrated into the participants' physical and vocal expressions (through words, movements, sounds, etc.).

Based on the group's synthesis, two plays will be structured: one from the female point of view and the other from the male perspective. After both plays are performed, a third play can be created that combines both points of view.

Exercises:

- **Exercise 1**

- **Step 1:** The facilitator introduces the exercise and tells the participants that the aim of the exercise is to create a story inspired by one of the above objects in relation to everyday living.
- **Step 2:** Each participant creates a short story/narrative based on their object. The narrative should be up to 1 min. The exercise could be recorded for future reference in the classroom.

- **Exercise 2**

The participants form a circle and take one of the above objects. The object is passed from one hand to another. Each person uses the object differently, transforming the wooden spoon into a bird, fan, boat, or whatever their imagination creates. This exercise can be repeated with as many objects as available. It can also be an exercise the group can revisit for inspiration. In this exercise, an initial stimulus is provided as a starting point (pretext) using the given objects, which will serve as the basis for an improvisation. The focus will be on exploring different perspectives of viewing and perceiving the object: how do individuals with different gender identities perceive and use it? Participants are invited to improvise, expressing these varying perspectives based on the diverse viewpoints within the group.

Divide participants into two gender groups. All objects will be combined to narrate the same story.

1. The objects will be used as puppets. https://www.youtube.com/watch?v=N6na6_IWfGg

2. The objects will be used as puppets in a shadow theatre.
<https://www.youtube.com/watch?v=Efoa4pjbXtYh><https://www.youtube.com/watch?v=Y5AJmTU66go>
3. The objects will be part of the actors' bodies, and the actors will be telling the object's story by acting the object. <https://www.youtube.com/watch?v=66gnAx9kofk>
4. Use the objects to narrate a story through music and sound – the sound that an object creates can be the music and the rhythm of the piece, and words are not needed to communicate. <https://www.youtube.com/watch?v=66gnAx9kofk>

- Role Playing and Active Analysis

In this section, we will use role-playing to explore gender stereotypes in daily activities. Participants will reflect on how these stereotypes affect tasks like household responsibilities and work expectations, fostering awareness and dialogue about equality.

Exercise:

How old am I?

One participant goes on stage (or into the centre of the circle or a corner of the space) while their fellow participants watch.

The participant informs the facilitator of their age and gender by writing it down on a slip of paper (or whispering it) so that others do not overhear, and then performs a household chore appropriate to their age and gender. After all the participants have performed a chore, they can alternate and create a narrative on what is happening.

6.2. Gender Issues in Leisure

Gender issues in leisure encompass a broad range of concerns related to how societal norms, expectations, and stereotypes influence the way individuals of different genders engage in leisure activities.

Training platform link: [Leisure Archives - Gender drama ID](#)

Trainees will be able to:

- Identify the gender issues in leisure activities and time
- Identify the gender issues for Persons with Intellectual Disabilities during leisure time through drama and alternative perspectives
- Find alternative perspectives on their interests and new ways of having fun in groups
- Feel individual empowerment and acceptance

Estimated duration	Training materials/resources
Discussion on gender issues → 2 hours	<ul style="list-style-type: none"> ● Digital presentations for teaching
Co-creation of drama play → 8 hours	<ul style="list-style-type: none"> ● Co-creation of drama play apps
Development of the contents of the drama play / performance → 5 hours	<p>Co-creation of drama play about gender issues in Leisure - Gender drama ID</p>
Reflection / Feedback → 1 hours	<ul style="list-style-type: none"> ● Challenge ● Materials for drama play creation <p>Drama-based training Archives - Gender drama ID</p>

6.2.1. Drama Based Training Methodology related to Leisure

- Non- verbal Theatre and Process Drama

After presenting the PowerPoint on Gender Issues in Leisure, invite the trainees to improvise a scene where a group of men and a group of women are interviewed about their leisure



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preferences, with one person acting as the interviewer. Encourage them to create situations such as a street interview by a journalist or a setting in a TV studio. In this scene, the men are very talkative, providing detailed responses to the questions. However, when the women are interviewed, they remain mostly silent. One of them attempts to answer but quickly falls silent again.

Examples of questions that the person in the role of the interviewer reads out (this role can also be played by the facilitator):

- How long has it been since you went out at night?
- Have you ever travelled alone?
- Have you gone on a trip with your friends?
- What was the last movie you saw in the cinema?
- What TV series do you follow?
- What food did you choose at the last restaurant you went to?
- What was the last thing you bought?
- How do you get home after a night out with friends (Transportation)?

Change of roles: Ask the participants to switch roles, with the women taking on the parts of men and the men assuming the roles of women. Present various costume elements to the participants. This scene can be comedic while also highlighting the fact that men often go out more than women in many cases.

After the dramatic experience, the facilitator will lead a debriefing session to process emotions, thoughts and knowledge. The facilitator will encourage participants to share their experiences, insights, and questions about the subject, including what it was like for the men to perform women's roles and for the women to take on men's roles.

During the discussion, the participants should connect the themes and issues explored in the process drama to real-life contexts and applications.

- Forum Theatre

The scene depicts a family situation in which the man goes out every night to a bar, a football game, or the cinema with friends who come to pick him up, while the woman stays at home to clean, iron, cook, and take care of the children. The mother-in-law approves of this arrangement.

Exercises:

1. The facilitator asks the audience if they can change some of the protagonists and the situation, questioning whether they think this arrangement is acceptable and how it should ideally be.
2. They can replace the characters of the man, the woman, the mother-in-law, or any of the friends he goes out with.
3. A discussion can then follow about how this scenario reflects real life.

- Object Theatre

The aim of the session/s is to explore the gender issues that arise from leisure. The plays will be structured combining objects such as: sport equipment, cards, magazines, books...

The participants can use the above objects as puppetry, which become animated and can be transformed as characters of a play, or as functional objects, namely as objects that fulfill a specific functional purpose, or as parts of each individual's physical and vocal expression (words, movements, sounds etc.)

Exercise:

- **Exercise 1 Seeing a sport**

- **Step 1:** The facilitator introduces the exercise and tells the participants that the aim of the exercise is to create a story inspired by one of the above objects in relation to everyday living.
- **Step 2:** Each participant creates a short story/narrative based on their object. The narrative should be up to 1 min.

The exercise could be recorded for future reference in the classroom.

- **Exercise 2**

The participants form a circle and take one of the above objects. The object is passed from hand to hand. Each one uses the object differently, so the wooden spoon can be transformed into a bird, fan, boat, or whatever each person imagines. This exercise can be performed as many times, as there are objects. It can also be an exercise the group can return to for inspiration.

- **Exercise 3**

In this exercise, an initial stimulus will be given as a starting point (pretext), based on the given objects, which will serve as the basis for an improvisation focusing on the different perspectives of viewing and perceiving the object: how do people with different gender identities perceive the object? Participants are invited to improvise the perspective of using and perceiving the object, through the different points of view of the people who make up the group.

The two groups are divided. All objects will be combined to narrate the same story.

1. The objects can be used as puppets. https://www.youtube.com/watch?v=N6na6_IWfGg
2. The objects can be used as puppets in a shadow theatre.
<https://www.youtube.com/watch?v=Efoa4pjbXtY>
<https://www.youtube.com/watch?v=Y5AJmTU66go>
3. The objects can be part of the actors' bodies, and the actors will be telling the object's story by acting the object. <https://www.youtube.com/watch?v=66gnAx9kofk>
4. The objects will be used to narrate a story through music and sound – the sound that an object creates can be the music and the rhythm of the piece, and words are not needed to communicate. <https://www.youtube.com/watch?v=66gnAx9kofk>

A football ball, a fan, a deck of playing cards and a backgammon or chess board talk and tell about the people who use them in their free time. They can make stories about where they are played, how they are used, referring to gender issues.

According to the synthesis of the group, two plays can be structured:

- One from the female point of view
- Other from the male point of view.

The two plays will be performed, and a third play can be created that will combine both points of view.

- Role Playing and Active Analysis

This session aims to explore the gender issues that arise from leisure. The plays will be structured by combining their notions of who plays what and attempting to alter those roles. After warming up the voice and body proceed to the exercise 1.

Exercises:

- **Exercise 1:** Seeing a sport

Divide the participants into two randomly grouped teams. By mutual agreement, each team decides which sport they will watch— for example, one group might choose football while the other opts for ice-skating. Once the group reaches an agreement, the first team goes on stage. Participants should engage their feet, necks, whole bodies, and ears to fully immerse themselves in the environment. This is the first step in helping them connect with their surroundings. While the group observes, the facilitator should frequently prompt them to notice the colors, sounds, movements, and the people playing the game.

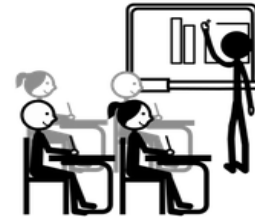
Once the first part is complete, discuss what happened in the sport they watched. Then, the second team goes on stage to repeat the steps. After both teams have observed and discussed the sports they saw, create a scene that explores who watches what and why.

- **Exercise 2:** Seeing a sport

As an option to exercise 1 ask seven questions:

1. Who – namely, who is the person and what are their qualities?

2. Where is the action set – country, city, place and/or space?
3. When is the action set – year, day, season?
4. With whom is the action set?
5. Why am I in this situation?
6. What do I want to do?
7. What do I do to get what I want – action?



6.3. Gender Issues in Education

In this section of the trainer's guide, we will address gender stereotypes in the educational field. We will explore how these stereotypes influence expectations and behaviours within the classroom, impacting both students and teachers. Additionally, we will offer strategies to identify and challenge these biases, promoting a more inclusive and equitable educational environment where everyone can develop fully without being limited by gender norms.

Training platform link: [Education Archives - Gender drama ID](#)

Trainees will be able to:

- Identify the gender issues in education subjects and transactions
- Identify the main areas where their health self-management can be reinforced during education time
- Find alternative perspectives on their interests and new ways of gaining different types of education
- Feel individual empowerment and acceptance

Estimated duration	Training materials/resources
Discussion on gender issues → 2 hours Co-creation of drama play → 8 hours	<ul style="list-style-type: none"> ● Digital presentations for teaching ● Co-creation of drama play apps

<p>Development of the contents of the drama play / performance → 5 hours</p> <p>Reflection / Feedback → 1 hours</p>	<p>Co-creation of drama play about gender issues in Education - Gender drama ID</p> <ul style="list-style-type: none"> • Challenge • Materials for drama play creation <p>Drama-based training Archives - Gender drama ID</p>
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6.3.1. Drama Based Training Methodology related to Education



- Non- verbal Theatre and Process Drama

After the PowerPoint presentation the participants are asked to discuss different situations of gender issues considering education. One of the situations and scenes they discuss will be later improvised and performed. This should be a group process with everyone participating.

Exercise:

- **Version 1:**

Characters: a young girl, her parents, grandmother and neighbours.

A 17-year-old girl announces to her parents that she is pregnant. They tell her that she should stop going to school because now her priority is her child, and it is not proper to go to school with her belly bloated as everyone will gossip about her. The girl is torn between her wish to keep the baby and continue with her education.

- **Version 2:**

A 17-year-old boy announces to his parents that his girlfriend is pregnant. Discuss with the group what could be reactions of the parents, and grandmother. Does he need to leave the school because of this situation?

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After the scene is played out, a group discussion follows about this subject, led by the facilitator.

- Forum Theatre

After the presentation of the theme, and group discussion, it is decided which scene will be practised and be the starting point of the Forum Theatre Intervention.

Proposal for the scene:

- **Characters:** A boy who wants to be a kindergarten teacher, the teacher, school kids.

In a classroom, the teacher asks the teenage students what they want to study. Tom answers that he wants to be a kindergarten teacher because he loves children. The other children in the class laugh at him when he says that.

The teacher tells him to think about another more masculine job because only women become kindergarten teachers.

Men can't be kindergarten teachers, it is a woman's job, because women are more caring and gentler.

After the scene is performed in front of an audience, the facilitator invites the audience to stop the scene when they think it should be stopped and enter the scene to replace one of the characters and thus alter the course of the action. A discussion is led afterwards.

- Object Theatre

The aim of this session is to explore the gender issues that arise from in education. The plays will be structured combining the following materials: books, magazines, tablets, laptop, ballerina shoes, football ball or anything else that you might find useful.

The participants can use the above materials as puppetry, which become animated objects and can be transformed as characters of a play, or as functional materials, namely as materials that fulfil a specific functional purpose, or as parts of each individual's physical and vocal expression (words, movements, sounds etc.).

Exercises:

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- **Exercise 1**

- **Step 1:** The facilitator introduces the exercise and tells the participants that the aim of the exercise is to create a story inspired by one of the above objects in relation to everyday living.
- **Step 2:** Each participant creates a short story/narrative based on their object. The narrative should be up to 1 min.

The exercise could be recorded for future reference in the classroom.

- **Exercise 2**

The participants form a circle and take one of the above objects. The object is passed from hand to hand. Each one uses the object in a different way, so the wooden spoon can be transformed in a bird, fan, boat, or whatever each person imagines. This exercise can be performed as many times as there are objects. It can also be an exercise the group can return to for inspiration.

- **Exercise 3**

In this exercise, an initial stimulus will be given as a starting point (pretext), based on the given objects, which will serve as the basis for an improvisation focusing on the different perspectives of viewing and perceiving the object: how do people with different gender identities perceive the object? Participants are invited to improvise the perspective of using and perceiving the object, through the different points of view of the people who make up the group.

The two groups are divided. All objects will be combined to narrate the same story.

1. The objects will be used as puppets. https://www.youtube.com/watch?v=N6na6_IWfGg
2. The objects will be used as puppets in a shadow theatre.
<https://www.youtube.com/watch?v=Efoa4pjbXtY><https://www.youtube.com/watch?v=Y5AJmTU66go>
3. The objects will be part of the actors' bodies, and the actors will be telling the object's story by acting the object. <https://www.youtube.com/watch?v=66gnAx9kofk>

4. The objects will be used to narrate a story through music and sound – the sound that an object creates can be the music and the rhythm of the piece, and words are not needed to communicate. <https://www.youtube.com/watch?v=66gnAx9kofk>

Example:

Some objects like a book, a newspaper and a tablet converse in a library and talk about the people who use them in their free time. They can make stories about who uses them, how they are used and for what reason, referring to gender issues.

According to the synthesis of the group, two plays will be structured:

- One from the female point of view
- Other from the male point of view.

The two plays will be performed, and a third play can be created that will combine both points of view.

- Role Playing and Active Analysis

This session aims to explore the gender issues that arise from education.

The objective is to raise awareness of the limitations a woman with a disability faces in relation to education. After warming up the voice and the body, proceed to **exercise 1**.

Exercise:

Set the action in the classroom and make an introduction with this video

<https://www.youtube.com/watch?reload=9&feature=shared&v=Od4kLpdW5qs>

and a voiceover reading the poetry "On a Beach of Letters," discuss all the challenges the protagonist had to overcome to continue living with the desire to learn.

"On a Beach of Letters"

On a beach of letters,

I would like to live

*to be able to think
and to be able to write.
Sand of letters,
I am searching
to create my poems
and to simply express
what I live.
A sea of letters.
Serene water,
celestial sounds,
feverish enchantment.
Sail, nothing but sailing,
on that log-free sea,
take possession of the distance;
on that log-free sea
harmonized with oars,
find peace
resting in my body.*

Then the group decides who is narrating and why. They try to jump in that person's shoes. A story is created when the next questions are asked:

1. Who – namely, who is the person and what are their qualities?
2. Where is the action set – country, city, place and/or space?
3. When is the action set – year, day, season?
4. With whom is the action set?

5. Why am I in this situation?
6. What do I want to do?
7. What do I do to get what I want – action?
8. How do others react? What can happen?

6.4. Gender Issues at Work



This section will include themes, associated related, namely, to division of labour within the workplace, any type of abuse related to stereotypes, the wage gap.

Training platform link: [Work Archives - Gender drama ID](#)

Trainees will be able to:

- Identify gender issues at work environments
- Identify the main areas where their health self- management can be reinforced during work
- Find alternative perspectives on their reactions at working environments through drama
- Feel individual empowerment

Estimated duration	Training materials/resources
Discussion on gender issues → 2 hours Co-creation of drama play → 8 hours Development of the contents of the drama play / performance → 5 hours Reflection / Feedback → 1 hours	<ul style="list-style-type: none"> ● Digital presentations for teaching ● Co-creation of drama play apps <p>Co-creation of drama play about gender issues in Work Environemnts - Gender drama ID</p> <ul style="list-style-type: none"> ● Challenge ● Materials for drama play creation

	<p><u>Drama-based training Archives - Gender drama ID</u></p> <ul style="list-style-type: none"> • Other tools improvised fabrics, materials for visual arts and painting, recyclable materials, scenic objects that enhance the theatrical process.
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6.4.1. Drama Based Training Methodology related to Education



- Non- verbal Theatre and Process Drama

Participants should discuss the situations and stereotypes that appear concerning different professions and what is expected from men and women to do and what professions are considered “appropriate”.

Exercises:

A short physical warm up should take place. The participants should move about the room to the sound of music and stop in the moment when the music would stop. They should be given tasks, to walk like a robot, fly like a bird, imagine they are skiing, and move in such a way, or that they are swimming in water. Walking but moving their arms as if swimming. The facilitator should use as many words as necessary to picture the activity and the imagined environment where the activity takes place. A ball should be passed around, thrown from one to the other, and the person who should catch should have his or her name called out.

- **Exercise 1**

Depending on the severity of the intellectual disability, the facilitator should start asking the participants to finish the sentence and write their answers down. A woman cannot be a “a girl” should not work as “a woman should”. Meaning of the sentence?

Each of the participants should have at least one sentence defining the stereotypes of what a woman should be or should not be.

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- **Exercise 2**

The group should first practise walking around with each of them carrying a chair with the music. When the music stops, they should put the chairs down and sit on them quickly.

Next, they should all invent creative ways of putting the chairs down on the ground.

The group should then choose the main protagonist: one woman.

Each of the participants should say the sentence, a girl should not... drive a bus. A woman cannot build a house. They will, why they are saying these sentences, put a chair in front and around the girl, turned upside down, or in different positions, making a kind of obstacle, prison, or web around her. She should just remain standing. In the end she should turn the chairs from her, and speak sentences with the opposite meaning: The girl can drive a bus, women should build a house etc.

The rest of the group should then join in and remove one chair at a time speaking the opposite sentences and freeing the main protagonist. They should end up sitting on the chairs, facing her.

What should follow is a talk back and discussion with the participants and with the audience, part of the group that is watching, what they saw, and how they perceive the situation.

- **Forum Theatre**

After a series of short warm up exercises the group should talk with the facilitator what are the stereotypes for employment for men and women. The characters in the scene include a girl searching for a job, the foreman of the construction site, other workers, and a man on the construction site.

When the roles are assigned to different participants, those playing the workers improvise a scene in which they are constructing a building. Some transport cement using a wheelbarrow, others lay bricks, and some dig. The foreman supervises the work. They should improvise and rehearse a scene in which a girl comes to a construction site and asks to work a job as a builder. The main foreman refuses her because she is a girl. Then another girl comes to ask for a job, again she is refused. Then a man comes, and he gets the job. The facilitator asks the audience if

they believe anything is wrong with the scene. He explains that they can stop the scene at any moment, and when a member of the audience does so, they should choose whose role they will take on.

Examples of scenes you can reproduce with participants:

- **Scene 1**

The scene starts from the beginning with the new person playing one of the roles and changing the course of the action. The scene can be played with another theme, perhaps that a group of women are working in a shop that sews garments for babies. A man comes and asks for a job, but they refuse him, because he is a man and cannot learn to do that job.

Again, the participants should choose one person to replace to change the situation.

- **Scene 2**

A man and a woman do the same job and work for the same time.

It could be something easy, that is to paint a small piece of wood, and start and finish at the same time. One participant who plays the employer comes in and gives out the money but pays the woman much less than the man. (for example, the men get 2X5 euros, but the women get just five euros). The facilitator (in Forum theatre called The Joker), asks the audience to replace one of the protagonists, either the man, the women or the employer, and change the outcome of the scene.

- **Object Theatre**

The aim of this session is to explore the gender issues that arise from work environments. The plays will be structured combining the following materials: uniform, clothes, helmet, briefcases, police badge, handbag or anything else that you might find useful.

The participants can use the above materials as puppetry, which become animated objects and can be transformed as characters of a play, or as functional materials, namely as materials that

fulfil a specific functional purpose, or as parts of each individual's physical and vocal expression (words, movements, sounds etc.)

According to the synthesis of the group, two plays will be structured, one from the female point of view and the other from the male point of view. Then, the two plays will be performed, and a third play can be created that will combine both points of view.

The following exercises will empower the creativity of the participants and enable them to express themselves.

Exercises:

- **Exercise 1**

- **Step 1:** The facilitator introduces the exercise and tells the participants that the aim of the exercise is to create a story inspired by one of the above objects in relation to everyday living.
- **Step 2:** Each participant creates a short story/narrative based on their object. The narrative should be up to 1 min.

The exercise could be recorded for future reference in the classroom.

- **Exercise 2**

The participants form a circle and take one of the objects mentioned earlier. They pass the object from hand to hand, with each person using it in a different way. For example, a wooden spoon can be transformed into a bird, a fan, a boat, or anything else that each participant imagines. This exercise can be repeated as many times as there are objects and can serve as a source of inspiration for the group.

- **Exercise 3**

In this exercise, an initial stimulus will be provided as a starting point (pretext) based on the given objects, serving as the foundation for improvisation. The focus will be on the different perspectives of viewing and perceiving the object: how do individuals with various gender identities interpret it? Participants are invited to improvise from the perspectives of using and

perceiving the object, drawing on the diverse viewpoints represented within the group. The two groups are divided. All objects will be combined to narrate the same story.

1. The objects will be used as puppets. https://www.youtube.com/watch?v=N6na6_IWfGg
2. The objects will be used as puppets in a shadow theatre.
<https://www.youtube.com/watch?v=Efoa4pjbXtYh><https://www.youtube.com/watch?v=Y5AJmTU66go>
3. The objects will be part of the actors' bodies, and the actors will be telling the object's story by acting the object. <https://www.youtube.com/watch?v=66gnAx9kofk>
4. The objects will be used to narrate a story through music and sound – the sound that an object creates can be the music and the rhythm of the piece, and words are not needed to communicate. <https://www.youtube.com/watch?v=66gnAx9kofk>

Objects like a uniform, helmet, and briefcase (or any other relevant items) engage in a conversation, sharing stories about the people who wear or use them. They create narratives about who utilizes these items, how they are employed, and the reasons behind their use, all while addressing gender issues.

- Role Playing and Active Analysis

This session aims to explore the gender issues that arise from work environment.

The objective is to raise awareness of the limitations a woman faces in relation to employment.

Exercises:

- **Exercise 1**

The action is set in a work environment (office, construction site or whichever place you want to address). Persons of the group start doing a job that is pertinent to each environment, for example the secretary types in the pc, the manager tries to create the schedule for a meeting, a handyman comes in to fix the internet, a cleaner comes in to clean the office. After allowing some time for each person to do their 'job', then the facilitator asks the questions:

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1. Who – namely, who is the person and what are their qualities.?
2. Where is the action set – country, city, place and/or space?
3. When is the action set – year, day, season?
4. With whom is the action set?
5. Why am I in this situation?
6. What do I want to do?
7. What do I do to get what I want – action?

The members of the group take turns alternating jobs, exploring how each individual has a different perception of each role. Participants can switch jobs several times, allowing for varied experiences. Afterward, the group engages in a discussion about their insights. Finally, they can create a story that combines the different perspectives shared by the participants.



6.5. Gender Issues in Relationships

This section will include themes related, namely, to everyday routines and habits, and it'll also talk about handling of stereotypes and hierarchy within the family, division of chores in the family, money provider.

Training platform link: [Relationships Archives - Gender drama ID](#)

Trainees will be able to:

- Identify the gender issues in interpersonal relationships
- Identify the main areas where their health self-management can be reinforced during communication with friends and family
- Find alternative perspectives on new ways of managing interpersonal relationships with family and friends
- Feel individual empowerment

Estimated duration	Training materials/resources
Discussion on gender issues → 2 hours Co-creation of drama play → 8 hours Development of the contents of the drama play / performance → 5 hours Reflection / Feedback → 1 hours	<ul style="list-style-type: none"> ● Digital presentations for teaching ● Co-creation of drama play apps <p>Co-creation of drama play about gender issues in Interpersonal Relationships - Gender drama ID</p> <ul style="list-style-type: none"> ● Challenge ● Materials for drama play creation <p>Drama-based training Archives - Gender drama ID</p>

6.5.1. Drama Based Training Methodology related to Relationships

- Non- verbal Theatre and Process Drama



The talk as an introduction to the topic should be first. What are the gender issues when men and women are involved concerning interpersonal relationships?

Exercises:

- **Scene 1**
 - **Characters:** a young girl, men of various ages, women.
 - **The place:** a public place, a shop, a bus

A man in a mixed company is talking about the girlfriends he had. It can also be acted out, so we have the main protagonist, the audience he is addressing, and the acting out of his story.

He appears with different women, acted out, also with costumes, shawls, skirts, etc. They take a walk, the next one, he takes her to the cinema, the next, they go to a restaurant, etc.

The audience of friends congratulate him for being such a successful man in love. Next the similar scene is repeated, but this time the woman is talking about the different boyfriends and lovers she has had. The scenes can also be acted out.

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The audience of friends, both women and men, react badly, accusing her of being promiscuous. A discussion follows.

- Forum Theatre

After a series of short warm up exercises the group should talk with the facilitator what are the stereotypes between men and women in any kind of relationship.

- **Scene**

When the girl appears, all the men comment loudly about her looks, and call out to her. The girl is ashamed and runs out.

After the scene is performed, the facilitator invites the audience to pause it at any moment and replace one of the characters to change the course of the actions.

- **Reverse scene**

To amplify the situation and highlight the problem, we suggest that participants have a group of women stand around while a man enters the room (such as at a bus stop or in a shop). The women will comment on the man in the same way that men often comment on women, making remarks like, 'Hey, beauty!' 'Nice legs!' 'Are you in the mood for a date?' and 'Sway your hips in my direction, love.' While this serves as a comedic exercise, it also provides insight into the experiences women face in their daily lives, particularly in the regions from which the partners are drawn. A discussion will follow.

- Object Theatre

The aim of this session is to explore the gender issues that arise from interpersonal relationships (friends and family). The plays will be structured combining the following materials: flowers, jewellery, cups, chairs or anything else that you might find useful. The participants can use the above materials as puppetry, which become animated objects and can be transformed as characters of a play, or as functional materials, namely as materials that fulfil a specific functional purpose, or as parts of everyone's physical and vocal expression (words,

movements, sounds etc.) Based on the group's synthesis, we will structure two plays: one from the female perspective and the other from the male perspective. Following the performances of these two plays, a third play can be created that combines both viewpoints.

- **Exercise 1:**

- **Step 1:** The facilitator introduces the exercise and tells the participants that the aim of the exercise is to create a story inspired by one of the above objects in relation to everyday living.
- **Step 2:** Each participant creates a short story/narrative based on their object. The narrative should be up to 1 min.

The exercise could be recorded for future reference in the classroom.

- **Exercise 2:**

The participants form a circle and take one of the above objects. The object is passed from hand to hand. Each one uses the object in a different way, so the wooden spoon can be transformed into a bird, fan, boat, or whatever each person imagines. This exercise can be performed as many times as there are objects. It can also be an exercise the group can return to for inspiration.

- **Exercise 3:**

In this exercise, an initial stimulus will be given as a starting point (pretext), based on the given objects, which will serve as the basis for an improvisation focusing on the different perspectives of viewing and perceiving the object: how do people with different gender identities perceive the object? Participants are invited to improvise the perspective of using and perceiving the object, through the different points of view of the people who make up the group.

The two groups are divided. All objects will be combined to narrate the same story.

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the object? Participants are invited to improvise the perspective of using and perceiving the object, through the different points of view of the people who make up the group.

The two groups are divided. All objects will be combined to narrate the same story.

1. The objects will be used as puppets.
https://www.youtube.com/watch?v=N6na6_IWfGg
2. The objects will be used as puppets in a shadow theatre.
<https://www.youtube.com/watch?v=Efoa4pjbXtY><https://www.youtube.com/watch?v=Y5AJmTU66go>
3. The objects will be part of the actors' bodies, and the actors will be telling the object's story by acting the object. <https://www.youtube.com/watch?v=66gnAx9kofk>
4. The objects will be used to narrate a story through music and sound – the sound that an object creates can be the music and the rhythm of the piece, and words are not needed to communicate. <https://www.youtube.com/watch?v=66gnAx9kofk>

7. Project's Team

Our team consists of specialists from various key areas essential to the development of the project, ranging from the inclusion and accessibility of people with intellectual disabilities to training and technological development.

Specialists in intellectual disability and cognitive accessibility:

- FEVADIS (Valencian Federation of People with Intellectual Disabilities)
- HURT (Croatian Association of Occupational Therapists)
- CERCI Lisboa
- EDRA (Social Cooperative Activities for Vulnerable Groups)

Specialists in Drama Based Training methodology:

- NKUA (National and Kapodistrian University of Athens)
- CEDEUM (Center for Drama in Education and Art)

Specialists in web development and training platforms:

- UPV (Polytechnic University of Valencia)

If you are interested in learning more about the methodology used in the project, collaborating on its development, or have any inquiries, feel free to contact us at: tecnicalaboral.fevadis@gmail.com

Training through equality is building a fairer future.

Every step toward gender equity

is a step toward a more inclusive and stronger society.

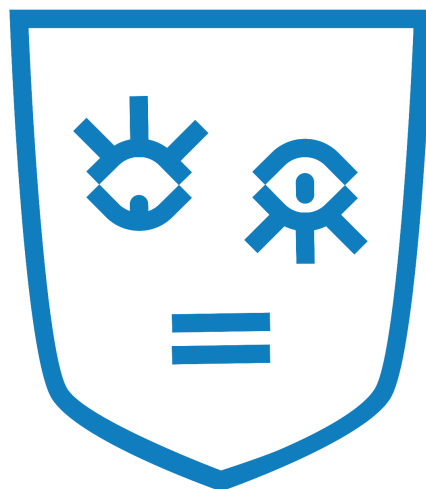
You can be part of the change.



In support of environmental sustainability, we kindly ask you not to print this guide unless absolutely necessary. Let's work together to reduce our environmental impact

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GENDER DRAMA-ID

TEAM

