

Playing
migration
narratives
Forum - Theatre
for change

(from MiGreat! project)



MiGREAT!

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Table of contents

Introduction	2
A – Method	4
B – Guidelines	6
C – Scripts developed in the MiGreat!	11
Giolli (Italy) forum theatre script: “Final destination”	17
Elan Interculturel (France) forum-theatre script 1: “Dix! Ten!”	30
Elan Interculturel (France) forum-theatre script 2: “It’s not the truth”	34
Efa London (U.K.) forum-theatre script: “At A&E (Emergency Department) and at the pharmacy”	39
Nytott Kör (Hungary) Forum-theatre script: “Have you seen... ?!”	44
Project References	54

INTRODUCTION

1) Why this guide?

The MiGreat! project brought together four partner organisations to study, explore and exchange experiences related to dominant narratives around migration.

The key idea is that changing negative narratives is very important if we want to overcome racism. This is explored in more depth in The MiGreat! Project Guide.

Within this framework we offer two main tools that are designed to counter racism through the creation of counter/alternative narratives:

- Creative approaches to changing the narratives on migration through visual tools (Handbook 2)
- Playing Migration Narratives: Forum Theatre for Change (Guide 3)

2) Who is this toolkit for?

- language facilitators/teachers
- organisations involved with migrant/refugee welcome and support
- anti-racist and human rights activists
- school teachers with mixed classes
- anyone in contact with migrants or interested in anti-racism or migrants' rights

3) How was the guide developed?

It was a participatory and experiential process:

- Project partners shared their practice and different methods through videos
- We held two trainings on Theatre of the Oppressed (T.O.), where we developed our methods through experimentation and exchange of experiences
- Each partner involved undertook their own experimental project in Theatre of the Oppressed in their own context, supported by Giolli as more expert in T.O., with guidelines and suggestions
- Giolli created a draft and all partners contributed with cross-reading.

4) How to best use it?

We suggest reading the The MiGreat! Project Guide first, to understand this toolkit in context. We feel it's important to understand the wider issues around racist anti-migrant discourse, as explored in the Project Guide, before selecting which tools to employ in your context. , After that, you may wish to consider your aims and context and explore "Visual tools" if you are familiar or adept at visual tool creation, or this "Playing migration narratives" if this will work best for you. Alternatively, you may decide to explore a tool that is new or less familiar, to expand your repertoire.

A note on vocabulary: Giolli, in our T.O. practice, usually distinguishes between '**method**' and '**technique**'.

We use 'method' to describe broader aims, ethos, process, focus, the attitude, the key points, etc. while we use 'techniques' to refer to tools used within a process guided by the method.

It is like having a hammer (technique) and using it randomly or following a method which suggests how to handle it, when to use it, with which people, for which goals, with which rhythm and time, etc.

Therefore, this guide begins by explaining the **method**.

The guide has 3 sections:

A a **methodological section** where you can find a structure to create a process, a strategy for using theatre against dominant narratives, as well as an explanation about why you might preferably choose to use T.O. instead of other theatre methods

B **guidelines** and suggestions on different ways to use Theatre of the Oppressed and different techniques that can be useful and on how to adapt them for working on narratives

C **scripts** created during the "MiGreat!" project by the four partners, as a (non-exhaustive) real-life example of how to make concrete the first 2 sections (A and B). These scripts are suitable for ForumTheatre plays, so the suggested technique is the Forum Theatre but, as explained, we could also use other techniques from the T.O. method

A – METHODOLOGICAL FRAMEWORK PROCESS PLAN

The methodological plan laid out in this section follows the usual process used in Theatre of the Oppressed with a group of oppressed people, but we have adapted it here for use in work that includes narratives.

It is important to question what ‘a group of oppressed people’ means. In Italy, for example, we created the script with Italian people and not people with a migrant background, therefore the group were ‘supportive’, rather than ‘oppressed’ people. Other partners made a different choice. Therefore, it is important to consider which group we want to work with as a group affected by the dominant narrative.

We divide our process into seven different stages/phases when leading a group to investigate narratives.

Phase	Description	Tools
A	Analysis (within your team) of the context, the field, the group, the participants and issues involved.	Discussion, brainstorming, reading research and data...
B1	Community building, creation of the group and “de-mechanization” ¹ , with the group of participants.	Choose between Boal's exercises or other tools/approaches compatible with the method and the goal.
B2	Searching the dominant narrative and creating the theatre elements use in	Use images, metaphorical games, discussions, adapted Boal exercises, newspaper articles, photos, short TV recordings, social media posts, etc. Based on what emerges choose whether to focus on ² . a- Newspaper-Theatre b- Image-Theatre c- Invisible-Theatre d- Forum Theatre e- Legislative-Theatre f- a mixture of the above or a combination of two.

¹ We use this to mean a dissolution or relaxation of the bodily, emotional and mental rigidities and blocks of the participants. Basically, getting people into a place where they are more open to change. This is helpful for the next stages.

² Newspaper-Theatre and Invisible-Theatre lend themselves more to counter-narrative, while Legislative-Theatre-is strongly oriented towards the creation of alternative narratives. Image-Theatre-and Forum Theatre are somewhere in between.

Phase	Description	Tools
B3	Searching for alternatives or counter-narratives.	You can use the same tools as in B2 or build up a nurturing play to stimulate the audience (in the phase C).
C	Public action e.g. Forum Theatre, Invisible-Theatre action in public space or similar.	Decide if and how to hold a public exhibition, who to invite, etc. based on the group and what has emerged as a piece of work / product. If it is a Newspaper-Theatre, Image-Theatre or Forum Theatre show, decide whether to do it indoors with invitations or in public places with casual audiences or in other places. The Invisible-Theatre must always be implemented in public places. The Legislative-Theatre is a complex process that alternates various phases ³ .
D	Debriefing (within your group of participants).	Take a moment to evaluate the public action; this can be done with simple discussion or using images or other exercises compatible with the maieutic method.
E	Closing the process: reflect about the process, take into account the emotions that the process brought up, bringing closure. ... with all the people involved.	Do an evaluation of the process with the group of participants and with your team. Moreover, if necessary, do it with the possible stakeholders, first separately and if necessary, also together. At this stage ask what future actions can be implemented or imagined to have an impact on reality.

³ See also the section "References"

B - GUIDELINES and SUGGESTIONS for building a script on counter- narrative or alternative-narrative

A Theatre of the Oppressed script is typically written for Forum-Theatre, but could also be used for Image-Theatre, Newspaper-Theatre, the Invisible-Theatre, or involve the process called Legislative-Theatre.

In regards to our theme, we found Forum-Theatre very useful, but other techniques are also particularly stimulating (see box about Newspaper-Theatre).

Within the participatory and dialogical methodology of T.O., the script is not created by the playwright or the director, but by the group with whom one works. Within the methodology laid out in this guide, we recommend that it is created with a group made up of activists and people with migrant backgrounds. Of course, it is also possible to define the plot and the scenes with the group and then to fix the dialogues with a theatre/playwright/dramatist expert, in order to improve the effectiveness of the play; in this case make sure the actors could say what was written in a spontaneous way, as the risk with a written script to be adopted is to have a mechanic acting, with non-passions.

Therefore, only for an educational choice, we also give the scripts and indications to go towards its construction, thinking of the readers as promoters of counter-narrative or alternative narrative projects. But please take in account your own context and do not apply what is written, mechanically.

How can T.O. contribute to changing narratives around migrants and migration?

There are at least 4 possible tracks for using T.O. and we invite you to choose between them, based on what suits your group, the moment, your context and the available opportunities:

1) A campaign based on Forum-Theatre, developed with a group of migrants and activists.

Developing a campaign together can surface group members' problems and create awareness and knowledge of underestimated or previously hidden aspects of their situation and condition. This process can also reveal shared problems and experiences between migrants and 'natives', opening up the possibility of finding more general shared goals. Those goals may flatten other divisions and demonstrate the need for a common front.

Example: some years ago, Giolli intervened in a multi-cultural housing estate experiencing internal conflict. By staging, after many interviews with residents, a piece that expressed the problems of the building showed that there were several points in common between young / old, married / unmarried, italians / foreigners.

A dozen proposals were then collected from the mixed audience of residents, which united them around common objectives. This approach led to a change in the perception of the foreigners amongst the residents born in Italy, as more similar to them than they thought and as potential allies for tackling common problems.

Finally, a counter-narrative Forum-Theatre play that is part of a campaign brings a critical element that is part of the same campaign, strengthening it and being strengthened by it. For more see the suggestions for the structure of the Forum play.

2) To use Forum-Theatre in a Legislative-Theatre process.

Legislative Theatre is a long and complex process where, at its core, a pool of mixed people (target group of oppressed, activists, experts in law and others in T.O.), called "metabolic cell", collect the proposals coming out from several Forum-Theatre sessions and transform them into proposals for laws to be submitted to the suited level of policy-makers.

In this case, the Forum-Theatre play is a tool for exploring/discovering/elaborating law proposals; the narrative dimension can be an important element to focus on as proposals or an element to take into account in elaborating proposals.

3) A session of Forum-Theatre to present to the public.

In this case there is not a process as in the two cases above, but only a punctual event, where we decide to debate an oppression but considering also the narrative level; therefore, not simply to face the difficulties a migrant can have in renting an apartment, but also how the dominant narrative affects this research.

This was the case in the MiGreat! project as we had some individual sessions of Forum-Theatre, just to test how to incorporate narratives, but not a long-term process like in example 1 and 2.

Due to the brevity of the intervention in this 3rd case, the impact on reality and on people is limited.

4) A campaign based on counter-information and Newspaper-Theater.

Over Forum-Theatre we could imagine a campaign where we'd like to use Newspaper-Theatre that is specifically focused on media communication.

It can deconstruct adverse news and widespread rumours, highlighting the partiality of the mass-media and common sense.

The technique involves collecting a series of news items from the media (this can include social media), dividing it into negative (fake, manipulative, partial...) news to criticise and positive/balanced news.

Techniques are then applied to the negatives to complete them (if necessary), demystify them (if necessary), contextualise them, etc. highlighting media manipulation.

The classical series of "11 techniques"⁴ is used to create a counter-narrative more than an alternative vision, but the insertion and use of positive and dissonant news can also contribute to an alternative narrative.

Example: foreigner robbed by native, foreigner defending against robbery, foreigner rescuing a native who fell into the river, story of concrete collaboration among diverse people, etc.

⁴ Boal, Augusto, Theatre of the Oppressed, Routledge

Theory and technique of Forum-Theatre

This toolkit focuses primarily on Forum-Theatre as this was the technique that proved most suitable across a range of contexts for the other partners within the MiGreat! project.

How to build up a Forum-Theatre play

To build a Forum play linked to narratives, we should develop our competences as trainers/Jokers, in two main areas:

The model

If we use Forum-Theatre to de-construct the dominant narrative in terms of counter-narrative or alternative narrative, we must pay attention to the structure of the model: the question we ask, the texts, the visions to be brought out, the characters, etc. Regarding characters and dialogues, for example, the dominant narrative and possible alternative narratives must emerge, including moments of clash between the different narratives, on which the public will then work.

Therefore, the model should foresee two levels: a typical story (the interaction oppressor/oppressed, as a specific episode) AND the narrative context made up of mass-media, social media, vox populi and clichés.

Finally, the model may contain little-known information that deconstructs myths or problematizes data (*Do migrants weigh on the economy? Due to the brevity of the intervention in this 3rd case, the impact on reality and on people is limited. Do foreigners create criminality? And didn't mafias exist before?*), and giving some positive examples of coexistence. We suggest not to put too many alternatives in the play, as Forum is not a didactic tool to teach people how to think; the counter and alternative narratives should emerge from the interaction with the audience.

The Joker

In conducting the Forum, the Joker aware of narratives must:

- bring out the cultural and narrative elements of the oppressed and the oppressor, inviting the audience to take them into account in the strategies presented;
- ask questions about strategies, as is usually done in Forum Theatre, but also about the

elements of the dominant narrative that are found in the oppressor's words and how to fight them;

- invite people not to limit themselves to verbally challenge the oppressor's narrative, but to use also action-based strategies;

- if moments of clash between narratives are already present in the model, the joker can invite the audience to stand/have a position and bring arguments in favour of alternative narratives, to enrich and develop them.

One of the techniques that can be used is "Stop and think"⁵; it can help to bring out the implicit narratives of the characters, what they think and what is conditioned by the narratives (both in the oppressed and in the oppressors).

It is also possible to use a technique called "Rainbow of desires"⁶ to visualise the narrative elements that emerge from the oppressed/oppressor interaction.

⁵ Boal explains this rehearsal technique in "Games for actors and non-actors" Routledge, London, 1992; see in "References".

⁶ See in "References" Boal's book "Rainbow of desire", Routledge, London, 1995

C - SCRIPTS on narratives about migrants and migration

We aim at creating the theatre process in collaboration with the group itself, so it's a shared, emergent enquiry and not determined by the experts. As T.O. aims at empowering oppressed people, it would be contradictory to decide for them what is the right script. It should be a co-construction as in a Freirian approach⁷. The objective is indeed to develop a theatre script about narratives, it is not simply to create a Forum-Theatre play as usual; we want to create such a Forum since our goal is to change the dominant narratives and develop alternative ones.

In fact, Forum-Theatre can be used as a way to test actions carried on stage by spect-actors and aiming to tackle or change the dominant narratives. Even though in a Forum play we focus on the oppressed, the ideas and strategies for change can come also from different roles in the play.

Here we present some examples of what narratives are useful in a Forum-Theatre, as emerged by our 4 experimentations.

Examples of dominant narratives:

We give here just some sentences often heard in Italy, to be used as dominant narrative, but of course a more in-depth analysis should be carried out before starting the creation of a Forum-Theatre script.

- ✓ Migrants come to Italy because “we”, Italians, are too good and open, “they”, the migrants, know that in this country you can cheat, evade the laws, because the left parties and Catholic Church protect migrants.
- ✓ “Other” migrant people escape from countries where there is misery, corruption and war, but the fault, the cause of these situations are the rulers and ruling class of the country, and of the citizens who are lazy and do not want to work.
- ✓ Many foreigners are criminals or soon after their arrival they become criminals, they steal our goods, our women, do illegal trafficking and kill innocents.

⁷ Freire, Paulo, *Pedagogy of the Oppressed*, Bloomsbury Academic, 2018

- ✓ Nigerians, Chinese and those from the East have created a new Mafia. Above all, Moroccans are drug dealers and have no intentions to work at all.
- ✓ Those who work, often steal the jobs of Italians because they accept lower salaries, accept worse conditions, thus they put our achievements as workers at risk. They compete unfairly with the Italian workers.
- ✓ Moreover, a lot of migrant people do nothing, stand in the public square together, speak in their own language, drink and harass people, especially girls.
- ✓ Some streets are not liveable for these reasons, they have pushed the Italians out of public spaces.
- ✓ Many of them are arrogant, they raise their voices, protest, and do not want to integrate.
- ✓ Many do not want nor try to learn Italian, especially women and the Chinese people.
- ✓ Arabs are the worst, they are extremists, sometimes terrorists, and in many case their religion is intolerant, it places women in a state of subordination as we did centuries ago.
- ✓ Their culture is not compatible with our tolerant and democratic values.
- ✓ In Italy there are too many foreigners, too many enter illegally and no one, apart from a former right party (LEGA), does something to stop them. It is because they are possible “votes” or sources of income for cooperatives, NGOs and other so-called non-profit entities.

Examples of counter -narrative

- ✓ Migrants come to Italy to escape from intolerable situations.
- ✓ Italians are not inherently “goodist”, but believe in solidarity, as everyone should act towards those in greatest need.
- ✓ Statistics show that there are not more criminals among migrants than among other populations.
- ✓ The contribution to the pension system by migrants is meaningful and if they return to their countries of origin, they will not even benefit from it.

Examples of alternative narrative

- ✓ As above, but more organic; an alternative narrative proposes not only conflicting data and different opinions but, for example adds a description of what we have in common, positive and personalised facts, experiences of integration, a vision of positive integration in the future. It is possible to emphasise the positive and mutual benefits more than

responding to attacks.

- ✓ E. g. Azura moved with her two daughters to Hungary from Iran, because as a woman she “felt oppressed” in her home country, and she wanted to raise her daughters in a society where they have equal opportunities. Azura, originally classical Persian music teacher, now works as a babysitter and pays her rent every month. She is learning Hungarian and her daughters are in school. We present their story through a theatre play...

TEMPLATES FOR A FORUM-THEATRE SCRIPT

Here is a template the four partners used during our experimentation; we mixed improvisation and writing, to produce the final versions.

Taking into account all the key elements listed here can help to avoid unconsciously following the classic Forum play process without the narrative focus.

CONTEXT

Where the Forum will take place.

Who is the organiser and what are his/her reasons?

Size and type of foreseen audience.

Central question of the play.

OPPRESSION

Describe and analyse the oppression you want to stage in theoretical terms, based on the actual literature, research, etc.

Who are the main oppressed and oppressor and why do they behave in this way?

STRUCTURE OF THE PLAY

Based on the previous data, choose the right dramaturgy (one scene or more; one protagonist oppressed or more; realistic style or other ones, etc.).

NARRATIVES

In this case, since we apply Forum to narratives, we suggest to include these items in the script, in order to highlight the narratives:

For the dominant narrative:

something that emerges from the process of Forum-Theatre building which can be:

- sentences/slogan and the key message they convey (like: "they are invading us! They threaten us" / invasion);
- images (ships full of migrants);
- contents (security, Otherness, health, employment, competition for resources. . .);

- processes (daily confirm of stereotypes in the usual interactions);
- mechanisms/strategies (populist political speeches, stereotypes on mass-media, fake news on social media and strategies to spread them...);
- characters: populist and far-right leaders, mass-media journalists, social media moderators/providers/groups, influencers, “average” person conditioned by the dominant narrative.

For counter-narrative

- sentences/slogans and the key message we want to convey (like: They are not invading us! They escape from bad conditions; they have the right to be protected... / welcoming);
- images (migrants at work, or assistance or...);
- contents (the same as dominant);
- processes (responding to each specific attack/fake news/rumours...);
- strategies/mechanisms (anti-racist campaigns, exposing fake news, etc.);
- characters: Human Rights and anti-racist activists, migrants leaders, alternative radio/blog/TV/newspaper journalists, social media moderators/providers/groups.

For alternative narratives

- sentences/slogans and the key messages we want to convey (like: migrants enrich our societies, identity is not fixed forever, there are good experiences of integration... / openness, surprise...);
- images (migrants in daily life as us, positive experiences...);
- contents (not following the racist agenda);
- processes (creating new stories without responding, point by point, to the dominant narratives);
- strategies /mechanisms (telling other stories, describing new situations or best practices not known, etc.);
- characters: any type is possible, depending on the specific narrative.

In the script, the 3 narratives can be expressed:

- in dialogue among characters;
- with a narrator making the core of the narrative explicit;
- reading a newspaper or social media post in the scene;
- as a monologue from a character;

- with invisible voices like in the “Cops in the head technique”⁸;
- with a song/dance;
- else to be invented!

CHARACTERS

Main characters with distinct biographies according to whether they are oppressors, oppressed, victims, witnesses, allies, other roles.
Identify will and counter will for each character.

PLOT

Summarise the plot of the play, keep a bad ending.

DIALOGUE

Describe the steps, with the main dialogue and description of non verbal communication if important, objects, and costumes.

PROPS AND OTHER MATERIALS NEEDED

List all the objects and equipment needed.

⁸ It is one technique from Boal's book, Rainbow of desire, Routledge, London, 1995.

SCRIPTS DEVISED AS PART OF THE MiGreat! PROJECT

GIOLLI (ITALY) FORUM THEATRE SCRIPT: "FINAL DESTINATION"

CONTEXT



The Forum Theatre session took place on February 18th, 2022, in one of the halls of Villa S. Ignazio in Trento, Italy. The show titled "FINAL DESTINATION" is the result of a workshop held by Ms. Maria Grazia Ruggieri (trainer) with thirteen people, lasting 12 hours (6 appointments) in which only people of Italian origin participated.



This group formation is due to the difficulty that we encountered in involving people with migrant backgrounds.



On the basis of the opportunities that we had to meet some of them, we felt that the main barrier to participation was mainly due to the high level of precarity in which they live. This would also have prevented some of them from participating in such a demanding process within a short time span. In fact, the people with whom we managed to get in touch often had difficulties in managing work, personal needs, as well as reaching the places where the meetings would have taken place. We recognised and worked within these constraints. Moreover, we believe that it is our task to report it as a significant aspect of the project in order to reflect on the phenomenon of migration within this territory.



Several strong themes and different stories emerged during this process. With participation and consensus, we chose the story, built the characters and immersed ourselves in the theme.

Thanks to Chiara (coordinator) and Laura (Giolli's intern) we had the chance to deepen the central observation/limit that characterised our work: *how to stage the story in which a black person is the main character, without black person in our workgroup? With no black actors at all? And also: who is the oppressed and who is the oppressor?*

We shared the reflection with the group, acknowledging on the one hand that this is a challenge, but on the other that we feel we are all involved in the oppressive mechanisms generated by the dominant narrative (as our exemplary episode demonstrates), certainly not all in the same way and with the same degree of power or room to manoeuvre to make interventions and bring about transformation. This is precisely why we want to say that the story of "FINAL DESTINATION" concerns all of us.

Before viewing the show and the consequent Forum, the public had the opportunity to meet the staff of the project for a presentation and a preparation for the experience.

The invitation was extended by Giolli Cooperative to many of the participants that have already come into contact with the project in recent years: more or less formal schools of Italian for migrants, organisations and associations engaged in the reception and solidarity of people with migratory backgrounds, migrants who participate in Italian conversation classes or discussions with anti-racist activists, friends and acquaintances who are sensitive to, and active on, the issue of opposing the dominant narratives (including the group that participated with us in the process of creating IO2).

No more than forty-four people were expected in the room due to issues related to the respective "Covid-19 rules."

The main theme of the show concerns the general discomfort caused by the presence on a train of a black person without a ticket.

OPPRESSION

Mamadou, the character who boards a train without a ticket, is oppressed by an economic and social situation that leads him to choose between food/survival and a ticket for public transport.

Carla, the character who accidentally finds herself on a regional train that is slower and dirtier than expected is oppressed not only by the situation but also by dynamics that are incomprehensible to her and that prevent her from travelling on time and serenely, dynamics which do not even remotely belong to her world and to what she is used to seeing or hearing "in first class".

The ticket inspector is faced with a series of difficulties: making herself heard, doing her job well, having to guarantee a good service to everyone and not being able to guarantee it... She commits an extreme act: she targets the black person with no ticket, throws one of his shoes off the train. Only later she realises what she has done and, having no tools to manage the situation, uses money (which the black needs) to solve everything.

The other passengers are oppressed by their life situations, by scenes of verbal or physical violence they do not want to see, by the rampant injustice or by the impossibility of finding spaces of reconciliation.

Each person is the victim of an oppressive situation generated by the dominant narrative that allows it and that enables it to be perpetuated, but surely the position of power of the ticket inspector (Alessandra) prevails over that of Mamadou. Because she is sustained by a dynamic that makes it possible for her to take strong action against the weakest person, she throws the black's shoe off the train. The question for us and for the audience is *"would she have done the same thing if Mamadou had been white?"*

STRUCTURE OF THE SHOW

The performance is structured as follows:

PROLOGUE:

a recorded audio with participants' contributions extracted from newspaper articles, social media posts or *vox populi*.

SCENE:

the scene is divided into three parts (three train stops):

1. presentation of the characters and the reasons why they are on the train,
2. arrival of the ticket inspector and her request for tickets,
3. throwing of the shoe and its consequences.

EPILOGUE:

an audio clip describing, through a dialogue on the phone, the proposal of a specific training course for railway employees on the management of problematic situations with foreign passengers. We know, from the account of a group that engaged in monitoring the Brennero/Verona train route (which is remarkably busy with passengers who are undocumented or in very difficult situations), that the railroad employees responded that they did not need a course to understand or handle the situation, but that they "just wanted the police".

The style is realistic. On stage there are seven actors (5 passengers and 2 ticket inspectors)

and a voice-over that in the first phase introduces the characters and then marks time by announcing train stops.

NARRATIVES

In this case, as we apply Forum-Theatre to narratives, we find these elements included in the script:

for the dominant narratives:

newspaper articles reporting themes such as "they are just a cost to the community", "it's easier for immigrants to find a job", "insolent and arrogant passengers", "they play dumb", "creepy presences", "only the law of the jungle applies to these people."

for the counter-narratives:

themes brought up by certain characters: "slacker/he must be tired", "they are all the same/they are not all the same"- "law of the jungle/inhuman behaviour"- "I'll make a video and post it on social media/don't make any videos, delete them now."

for the alternative storytelling:

other characters suggest solving the issue with solidarity, or they try to lower the tone to better understand what the problem is, or they propose to pay for the black's ticket so that the train can restart and everyone can travel more peacefully. At the end of the scene, the seriousness of the ticket inspector's action is underlined, as if to imply that it could backfire on her.

The epilogue suggests a more systemic approach to the problem, a broader analysis and a training that also tackles the difficulties of those who perform the function of train inspection.

In the script, the three narratives are expressed both by the characters and by projected images and supporting audio through which the entire audience is immersed in the "soup" of the dominant narrative.

CHARACTERS

Mamadou (passenger)	Andrea
Vincenzo (passenger)	Vincenzo/Giovanni
Ivan (passenger)	Corrado
Carla (passenger)	Rebecca/Elisa
Anna (passenger)	Angela/Sonia
Alessandra (ticket inspector)	Elisabetta/Nadia
Colleague (ticket inspector)	Marco



Mamadou: 23 years old, from Gambia, lives in Verona. He's returning from Bolzano where he visited some friends. He wants to get home, but he's not disturbed by the delay. He wants to rest because his head is full of worries and thoughts. He does not have a train ticket.

Vincenzo: 35 years old, from Verona, lives in Trento where he works as a professor. He is going to visit his parents in Verona. He wants to finish

grading his students' papers on time and spend a pleasant evening with his parents. He needs to concentrate. He wants to do the right thing to bring more fairness to the world, and this is what he would want to transmit to his students.

Ivan: 35 years old, from Val di Sole, lives in Trento. He is going to a job interview in Verona. Disillusioned and cynical, he has no special interests or relationships that satisfy him. He is angry and lashes out at whoever is the weakest. He wants to make a good impression, but he can't manage to do so. He is not independent, has no job and lives with his mother.

Carla: 45 years old, from Milan, lives in Milan. She is returning home from Austria where she attended a company meeting and where her son/daughter lives and works. She wants to be successful and maintain a high standard of living. She earns a lot and works a lot. She can't devote herself to her affections, in fact she's divorced, her child is far away and her new boyfriend in Trento might as well not exist. She wants all the poor to disappear from the face of the earth, and for herself she wants to stay in a clean and beautiful environment.

Anna: 50 years old, from Trento, mother of two, lives in Ala with her entire family. She is going to Verona to visit her sister Luisa. She wants softness and serenity to be in everything, she wants justice and honesty. She is afraid of conflict and violence. She does not want to get involved in situations where someone is suffering. She wants to pay for Mamadou's ticket not so much out of generosity as to prevent the situation from becoming dangerous and the tension from rising.

Alessandra: 35 years old, ticket inspector. Reserved, but proud of her job. She didn't want this job at first, but she passed the public exam and now she loves it. She is afraid of not being good enough. She wants to stand up to men.

Colleague: 55 years old, family man, does not love his wife and is happy to be away from home for work. He has no interests; he just wants a quiet life. Whenever he can he uses foul language towards women and foreigners, and he usually does at the bar with his male friends.

PLOT

The regional train n. 1822 Brennero/Verona n. 1822 is running late.

The passengers getting on at the Trento station are agitated and unhappy, some are calmer. Mamadou is a young Gambian man who was already on the train from Bolzano. When the ticket inspector asks him for his ticket, he says he doesn't have one, but he can't buy one nor pay the fine because he doesn't have any money. He resists the inspector's insistence to make him get off the train.

The tension in the carriage increases because the train won't restart unless the young man gets off. A lady offers to pay the ticket for him, but this only makes things worse. Not knowing what to do, the inspector throws the young man's shoe off the train, closes the doors and restarts the train.

At the destination station (Verona) the young man protests because he wants his shoe, and the conductor gives him 50 Euros out of her own pocket so that he disappears from her sight. Two passengers and the colleague see the scene and react in amazement.

DIALOGUE

Each character occupies a defined space in the scene. Those expressing the dominant narrative are more in the foreground, but further away from Mamadou.

Mamadou in the final moment when he receives the 50 Euros is hunched over while the ticket inspector towers over him (she is standing over him).

The oppressors and their allies are more numerous.

The possible allies of the oppressed are always present, but they speak very little.

Each character has an object that identifies them, nothing too elaborate.

PROLOGUE

The audience enters the room and takes a seat.

The chairs (n. 44) are arranged in rows of two, with aisles between the groups of chairs, to allow free movement of the actors. The chair layout should resemble the seating on a train.



AUDIO

Train station sound effects and crowd of people talking in the background, from which PHRASES or SLOGANS typical of the dominant narratives emerge. They refer both to train situations and more generally to the presence of foreign people in our city.

The actors and actresses walk briskly back and forth through the vacant aisles, monitoring the situation. Every so often they ask a random person in the audience if they have a ticket.

Any negative or surprised answer is followed by a loud-voiced remark to their colleagues such as "THIS ONE DOESN'T HAVE A TICKET!" or "NO TICKET HERE EITHER!" or "THEY COME IN, SIT DOWN... AND THEY DON'T EVEN HAVE THE TICKET!" or "DO THEY HAVE A TICKET OVER THERE? BECAUSE HERE THEY SURE DON'T!"

This dynamic ends when the entire audience is seated.

"The controllers" will exit while saying "PLEASE TURN THE CHAIRS AROUND, THE SHOW IS THIS WAY" (towards the screen and stage).

The audio volume gets turned up.

VIDEO

Newspaper headlines, posts, writing on walls, etc. typical of the dominant negative narratives about migrants and migration are projected on the screen.

SCENE 1 - THE TRAIN

Slowly, the following characters/passengers arrive on the platform (proscenium line) and stop: IVAN-CARLA-MAMADOU-VINCENZO-ANNA

OFFSTAGE VOICE: *The 4.25 pm regional train number 1822 from Brennero to Verona is delayed by 17 minutes".*

All the characters react simultaneously to the announcement with gestures and words. After a few seconds they all freeze in the position they are in, and one by one they come alive and perform their presentation monologue.

The Offstage Voice (OV) calls the characters one by one and gives their personal information, then they come to life.

OV: Mamadou, 23 years old, from Gambia, lives in Verona. He's returning from Bolzano where he visited some friends.

MAMADOU: *I got on in Bolzano... maybe I'll get home later. No problem. I heard the delay... but I must get to Verona. It's ok. I sleep...*

(Goes to his train seat. The chairs are already in place behind the characters.)

OV: Vincenzo, 35 years old, from Verona, lives in Trento where he works as a professor. He's going to visit his parents in Verona.

VINCENZO: *Oh man... okay, 17 minutes isn't much. Maybe I'll let my parents know that I'll be a little late or I'll ask if one of them can pick me up at the station. Better yet, I'll wait a moment, maybe the train will catch up. I have to finish reading these student papers anyway.*

(Goes to his train seat. The chairs are already in place behind the characters.)

OV: Ivan, 35 years old, from Val di Sole, lives in Trento. He's going to a job interview in Verona.

IVAN: *Great! Trenitalia never fails... how disgusting! Shitty trains! I knew I should have gone by car! The one time I have an appointment and I want to travel quietly with no issues... I'll be late for the interview like a loser! I'm posting this online right now!*

(Goes to his train seat. The chairs are already in place behind the characters.)

OV: Carla, 45 years old, from Milan, lives in Milan. She's returning home from Austria where she attended a company meeting and where her daughter lives and works.

CARLA: *Noo. WHAT?! I can't believe it! I have a connecting train in Verona! I knew I shouldn't have taken this regional train... I've been on the road since 6 o'clock this morning! You leave from Austria, stop over in Trento at Claudio's (and it would've been better if I hadn't)! I have a call at 6pm, what can I do? Take it from this cattle car?!*

(Goes to her train seat. The chairs are already in place behind the characters.)

OV: Anna, 50 years old, from Trento, mother of two, lives in Ala with her entire family. She's going to Verona to visit her sister Luisa.

ANNA: *I'm actually getting on at the next stop... hopefully the train won't be too late! My dear sister Luisa took two hours off work just to see me! Maybe I'll call her and explain. Anyway, I'll stay tomorrow as well so we have time. Let me pop over to the newsstand then...*

(Exits. She will come back after the first stop in Ala Avio to take her seat.)

All the passengers have taken a seat. Ivan is making videos and mumbling. Carla is talking on the phone and complaining. Vincenzo is reading. Mamadou is sleeping.

OV: *The 4.25 pm regional train number 1822 from Brennero to Verona is leaving from platform 2 with a delay of 19 minutes.*

Two characters speak loudly and can be clearly heard emerging from the general background noise:

IVAN: *"ITALY SUCKS!" "LOOK AT THIS STATE!" "HERE IS HOW TO GET TO AN INTERVIEW WITH NO STRESS, HUH"*

CARLA: *"I HAVE NO IDEA WHICH CLASS I ENDED UP IN!" "I'M GOING TO ASK FOR A REFUND" "YOU HAVE NO IDEA OF THE SMELL HERE"*

SCENE 2 - THE TICKET

The two ticket inspectors (to one side) close the doors and divide the areas each one will monitor: the colleague exits, while Alessandra enters and approaches the passengers to check their tickets.

ALESSANDRA: *Good afternoon, tickets please (to everyone)
(to Vincenzo who is reading) Sir? Ticket please?*

Vincenzo apologises and looks for the ticket. In the meantime Alessandra glances eloquently at Mamadou who is sleeping with his bare feet resting on the seat in front of him. At the same time Ivan takes his foot off the seat in front of him and prepares the ticket on his smartphone. Vincenzo hands over his paper ticket.

VINCENZO: *Here it is.*

ALESSANDRA: *Thank you.*

VINCENZO: *Thank YOU*

(and goes back to reading, although he will often be interrupted and disturbed by the commotion that follows)

Alessandra sees that Mamadou is not yet ready to give her the ticket so she continues with Ivan.

IVAN: *Here is my ticket! He is tired, you know? He's sleeping... maybe someone should wake him up outside!*

ALESSANDRA: *Thanks for the ticket, don't worry, I'll take care of the rest. Alessandra goes towards Carla who is in front of her*

CARLA: *(aggressively) How many minutes late is this train?*

ALESSANDRA: *(keeping calm and in a low tone of voice)*

We left Trento 19 minutes late, but we hope to make up for this delay. Can you show me your ticket, madam?

CARLA: *I hope so too, because I shouldn't have taken the regional train... I have a connection in Verona and an important call at 6:00 p.m. (in the meanwhile Carla hands Alessandra the paper ticket), will we at least arrive by 6:00 p.m.? Can you guarantee it?*

ALESSANDRA: *(returning the ticket) We'll do our best, we all want to get to Verona on time.*

Alessandra goes back to Mamadou, leans over him and begins to gently touch his knee to wake him up, he starts to move and pulls himself slightly up.

In the meantime Ivan and Carla exchange some jokes:

IVAN: *They'll do their best, did you hear that? Just like at the end of a job interview, when they tell you "we'll let you know"... then tough shit!*

CARLA: *Yes, indeed, this situation is absurd... (her phone rings and she answers)*

Ivan begins to film himself while mumbling and also frames Carla who is behind him. She signals him to lower the camera and not to frame her... while she continues to talk on the phone. We will not hear the voices; this is a counter scene action. In the foreground Alessandra and Mamadou return.

ALESSANDRA: (raising her voice) *Sir, hey? Ticket! Ticket! Do you understand? Do you have a ticket or not!?*

MAMADOU: (very calmly) *I have no ticket. I get to Verona now.*

ALESSANDRA: *No, there are other stops before Verona, what can we do?*

OV: *Next stop Ala Avio, Ala Avio.*

Alessandra and her colleague are standing at the doors, they open them, look left and right for a moment. The colleague nods to close the doors again, but Alessandra says

ALESSANDRA: *wait, there is someone who has to get off.*

She energetically goes back to Mamadou. The colleague stands by the doors, with no particular reaction.

ALESSANDRA: *So, what's it going to be? Do you understand that you have to pay the ticket or pay the fine?*

MAMADOU: *Why the fine?*

In the meantime, Anna enters the scene from the other side (she gets on the train at the Ala Avio station and sits down in a seat very close to the scene).

ANNA: *What's going on? (asking everyone but no-one in particular). Doesn't the boy have a ticket? (everyone nods with their own intention) From here to Verona... can I pay for his ticket, madam? This would solve the situation and no one gets upset?*

ALESSANDRA: *Listen, don't you start creating problems too! Please, madam! We have enough problems already, don't you think?*

ANNA: (insisting) *But...*

IVAN: *Sure, why not, let's pay for his ticket too! And how about coffee? Shouldn't we also buy him a coffee?*

CARLA: *Besides, this won't solve anything, the train is running late already, and now we've wasted another 5 minutes because the train won't start until this guy gets off. Does this seem normal to you?! (to Anna who is petrified and stops in her tracks).*

The colleague reaches Alessandra while she is raising her voice and telling the black person that he has to follow her and get off the train otherwise he will call the police... Ivan films the scene and underlines OFF THE TRAIN and POLICE.

COLLEAGUE: *Alessandra, another 30 seconds then we have to leave the station. . .*

ALESSANDRA: (to her colleague) *Yes, you go ahead, I'll take care of this.*
(going back to Mamadou) *Are you coming or not?!*
(she grabs one of the boy's shoes) *Now you follow me, put on your shoes and get off the train, understood? Come on...* (she heads towards the doors) *The train has to leave this station, understood?*
(she goes back one step and sees that the boy is not following her, she heads for the open doors, throws out his shoe then closes the train doors).

No-one sees her throwing the shoe.

SCENE 3 - THE SHOE

ANNA: (to Vincenzo) *But... excuse me? Did she take away the boy's shoe? Where did she go now?*

Anna froze with her ticket in her hand. She looks around and everyone seems to have gone back to their business.

MAMADOU: (sits up straight and looks down) *Where is my shoe?*

VINCENZO: *We'll see, when she comes back we'll ask her...*

Alessandra comes back and walks towards Anna for the ticket. Anna hands her the ticket.

ANNA: *But... excuse me? Did you take away his shoe?*

MAMADOU: (to Alessandra who is facing away from him) *Excuse me...(insists) Excuse me... madam? Where is my shoe?*

Alessandra at this point turns around and faces him.

ALESSANDRA: *your shoe is off the train, at the train station where you should have gotten off yourself!*

Everyone understands what has happened... reactions and comments...

MAMADOU: *What station? My station Verona?*

ALESSANDRA: *With no ticket, you can't go to Verona.*

MAMADOU: *Also, with no shoe now... give me my shoe*

ALESSANDRA: *give me your ticket*

MAMADOU: *shoe!*

ALESSANDRA: *ticket*

MAMADOU: *shoe!*

ALESSANDRA: *ticket!*

MAMADOU: *shoe!*

Everyone freezes in their position.

OV: *Next stop Verona, Verona. Final destination.*

After the announcement, everyone starts moving again as if nothing has happened.

Ivan and Carla get off quickly from one side, while Mamadou, Vincenzo and Anna get off from the other side.

Mamadou bends down to put on his one remaining shoe. Alessandra arrives and observes him looking down from above him... she calls him and he answers from down below.

ALESSANDRA: *Hey... listen (she takes a €50 bill from her purse/bag/pocket and hands it to the young man) ... Take this*

MAMADOU: *(looking up to her) what? What do you want?*

ALESSANDRA: *Take it... (nodding toward the bill) take these and go!*

In the meanwhile, her colleague has arrived and is staring on in disbelief.

MAMADOU: *(still bending down, takes the money, looks at it, then stands up) Ok (quickly puts the money in his pocket and exits)*

COLLEAGUE: *Did you just give him €50 out of your pocket? Are you stupid or what?*

VINCENZO: *Oh well, maybe you're upset now, if you want, we can give a contribution, a hand, I know it must seem all very serious to you now.*

ALESSANDRA: *Leave me alone! What do you know? Do you know that it's become impossible for us to do our job?!*

ANNA: *(trying to express a logical perspective) Yes, but... you threw that black person's shoe off the train!*

COLLEAGUE: *Yes, of course... with those people the only rules are the rules of the jungle!*

Each of the four remaining characters freezes in an image (emblematic of their role).

One at a time the characters leave the scene, in this order:

1. Vincenzo; 2. Alessandra; 3. Anna; 4. Colleague

EPILOGUE

Empty scene. An audio begins.

AUDIO

Someone is suggesting a course for railway employees in regards to problems and conflicts of this sort with passengers. This suggestion gets rejected, the reason being that for these kinds of conflicts the ticket controllers only want the police to intervene.

PROPS AND OTHER NECESSARY MATERIALS

Chairs

Costumes

Symbolic accessories of the characters

Images to project

Audio records.

ELAN INTERCULTUREL (FRANCE)

FORUM-THEATRE SCRIPT 1 : "DIX! TEN!"

CONTEXT

The Forum Theatre took place on 9th October 2021 as part of a two-day introductory course on the Theatre of the Oppressed, held at Elan Interculturel's office at **24 Quai d'Austerlitz 75013 Paris**.

This theatre workshop is part of the MiGreat! project, with the aim of promoting alternative discourses on migration, in order to fight against discrimination towards migrants and/or refugees.

The course was organised by Clara, Mariana and Hugo, members of the association Elan Interculturel.

During these two days, we counted eleven participants, including people with a migration background.

OPPRESSION

Xenophobia can be defined as "a strong feeling of dislike or fear towards people from other countries"⁹.

In France, on average each year, 1.4% of people aged 14 or over (i.e. about 700,000 people) report having been subjected to racist, anti-Semitic or xenophobic insults or slurs, and 0.2% (i.e. about 124,000 people) to threats of this nature¹⁰.

Along with xenophobia, discrimination based on language is also very important in France. The word "glottophobia" was coined around 2015 by professor and sociolinguist Philippe Blanchet, from the University of Rennes 2. Here is his proposed definition:

"Glottophobia is the process of excluding or stigmatising someone for the practice of a language that is not highly valued (patois, dialect, Creole, regional language, etc.), or for the local or socially marked practice of a common language, through the phenomena of accent, pronunciation, prosody, etc. Glottophobia thus restores to linguistic discrimination its full social and political dimension, in that it affects individuals (speakers) and not languages."¹¹

Linked to all these concepts, there is a transversal class discrimination, knowing that people from wealthy backgrounds adopt the standard accent more easily. The working classes are

⁹ <https://www.oxfordlearnersdictionaries.com/definition/english/xenophobia>

¹⁰ <https://www.interieur.gouv.fr/Interstats/Actualites/Racisme-xenophobie-et-discrimination-en-France-que-nous-enseignent-les-procedures-enregistrees-par-les-forces-de-securite-Interstats-Analyse-N-15-Mars-2017>

¹¹ <https://cursus.edu/11838/glottophobie-la-discrimination-linguistique>

thus doubly discriminated against because of their popular accent and their local accent.

STRUCTURE OF THE PLAY

The play was performed on a stage, with many extras, a protagonist (the oppressed) and an antagonist (the oppressor).

This was done in a realistic style, based on a true story.

NARRATIVES

Dominant narratives:

Migrant people do not speak French and do not make any effort;

Migrant people do not understand the codes of French culture.

Question: how to improve the situation of the oppressed? How do we give him more power?

Counter narratives proposed by the spect-actors:

Using the phone, Google translation, the character suggests the baker to write but the baker makes no effort and does not want to try to write.

Another participant takes the place of a passer-by, enters the bakery and translates what Ferdous says to the baker, allowing communication between the two.

CHARACTERS

Ferdous a migrant person (main character). He arrives very happy with many dreams, but encounters many difficulties/barriers: integration, language, Parisian culture.

Baker a French person who works in a bakery.

Compatriot a person of the same origin as Ferdous who works in a fruit and vegetable shop.

PLOT

Ferdous is a migrant person who has just arrived in France. Ferdous is a double migrant: he is from Bangladesh, he has lived in London, and has recently arrived in France. He does not speak a word of French. While shopping, he decides to go to a bakery to buy some food. However, he comes across a French baker who is not very motivated to talk to him.

In this scene, we can see the rejection of the Other, the non-acceptance of difference, of the Other, facts that are common in society. Indeed, many migrant people often feel rejected because they do not speak the same language as the host country, or because they do not express themselves well, or because of their status as foreigners, and this can produce many

barriers. The individual story shared with the group is a small part of a systemic problem related to a hierarchy of languages, and to discrimination by origin, race and class.

Ferdous can therefore be seen as the oppressed and the baker as the oppressor. The scene begins with Ferdous going to the bakery to buy food after shopping. The baker who does not want to make an effort to understand Ferdous. There is a lack of empathy towards a person in need. The baker imposes a language barrier between herself and Ferdous.

DIALOGUE

SCENE 1: AT HOME

The baker enters the scene and talks to herself:

Another day of work at the bakery. I hope I have a peaceful day!

(Movements indicating that she is preparing her breakfast)

Oh, I'm almost out of coffee. I'll put it on my shopping list and stop at « Cherprix » on the way home.

(Opens a newspaper, drinks her coffee and reads it aloud)

October 23rd, Wednesday, Paris

Eric Zemmour says: *"In France, as in all of Europe, all our problems are aggravated by immigration: schools, housing, unemployment, social deficits, public debt, public order, prisons, professional qualifications, hospital emergencies, drugs."*

(The character sighs)

In fact... it's getting worse and worse! We cannot take in all the misery in the world! Well, come on. I'll be late

SCENE 2: FERDOUS AND THE BAKE

THE BAKER: (preparing the window, cleaning the counter)

FERDOUS: *Hello*

THE BAKER: *Bonjour?*

FERDOUS: *Hello*

THE BAKER: *Bonjour?*

FERDOUS: *Hello, one piece of bread please*

THE BAKER: (raises her shoulders, no reaction)

FERDOUS: *This one! How much please?*
(pointing to the baguette)



THE BAKER: *Dix euros* ("ten euros" in French) (showing the baguette)

FERDOUS: *What does it mean "Dix"*

THE BAKER: (showing her hands and counting) *1,2,3...10. "Dix" euros ce n'est pas compliqué* ("it is not complicated" in French)

FERDOUS: *What is "Dix" I am hungry, I don't understand Madame*

THE BAKER: *Pour la dixième fois, c'est "dix"! "dix"! for the tenth time, it's "ten"! "ten" in French!* (gesturing with her hands in an aggressive manner)

FERDOUS: *Sorry I do not understand... Ok, bye*

THE BAKER: *Bye*

FERDOUS: (leaving the bakery) *What is this thing called "Dix"? "Dix"? I'm hungry*

Leaves angry and hungry in total incomprehension of the language.

This is followed by a scene at the market during which Ferdous meets a compatriot.

He offers Ferdous some free food and even a place to live.

However, Ferdous completely refuses the offer.

PROPS AND OTHER MATERIALS NEEDED

A table or counter to separate the baker and customer. Items that symbolise the bread and others products that are being sold.

ELAN INTERCULTUREL (FRANCE)

FORUM-THEATRE SCRIPT 2: "IT'S NOT THE TRUTH"

CONTEXT

The Forum Theatre took place on 9th October 2021 as part of a two-day introductory course on the Theatre of the Oppressed, held at Elan Interculturel's office at **24 Quai d'Austerlitz 75013 Paris**.

This theatre workshop is part of the MiGreat! project, with the aim of promoting alternative discourses on migration, in order to combat discrimination against migrants and/or refugees.

The course was organised by Clara, Mariana and Hugo, members of the association Elan Interculturel.

During these two days, we counted eleven participants, including people with a migration background.

OPPRESSION

According to the latest report by the organisation *Défenseur de droits*, "in metropolitan France, real or supposed origin is the second most discriminatory criterion after gender: 11% of individuals declare having experienced one or more discriminations due to origin or skin colour over the last five years."¹²

Also, according to this report, the discrimination experienced by people of immigrant background is part of systemic racism. Systemic racism is less about violence or burning crosses than it is about everyday decisions made by people who may not even consider themselves racist because of unequal power relations and the existence of historic oppression in society.

Systemic racism persists in our schools, offices, justice system, police forces and elsewhere. This issue is explained by the fact that when white people are in most decision-making positions, people of colour find it hard to get fair treatment.

STRUCTURE OF THE PLAY

The play was performed on a stage, with many extras, a protagonist (the oppressed) and an antagonist (the oppressor).

It was done in a realistic style, based on a true story.

12

<https://www.defenseurdesdroits.fr/sites/default/files/atoms/files/rap-origine-num-15.06.20.pdf>

NARRATIVES

Analysis of the second scene between the association and Marta

Dominant narratives:

Migrants want to take advantage of the social security system in France

Migrants lie in their files to receive state aid

Question: how to improve the situation of the oppressed? How do we give more power to Marta?

Counter narratives proposed by the spect-actors:

(1) Participant taking Marta's place: *If I sign there will be legal consequences, I want to talk to your legal guardian*

(R.A): *I am the leader here.*

Participant taking Marta's place: *I am calling the police*

In addition, dials the police number: *Yes, I am calling about a false statement.*

(2) Attempt by another participant who takes Marta's place: *Sir I am afraid, can you correct the file, you are here to help me*

Participant goes to find an ally: a lawyer or the representative of an association. Explains the scene to him. The lawyer then asks for a new file to be created.

(3) Attempt by another participant who takes Marta's place: *What is your name?*

(R.A): *My name is Martin.*

Participant taking Marta's place: *Martin, OK? I know you have a lot of work to do but Martin, can I be on first-name terms with you? Are you OK with all this? What do you think?*

(R.A): *Well, no, I do not agree, but...*

Participant who takes Marta's place: *So, you do not make the decisions? So, we can make a petition to fight against this injustice with your support and other people in our situation.*

CHARACTERS

Marta

thirty-year-old Ivorian woman with two children. She is applying for asylum in an association, and she does not have much confidence to express herself.

The President of the Republic

a man who makes an announcement on migration highlighting more rigid policies regarding the treatment of foreigners in France.

The representative of the Prefecture

(R.P.)

in charge of giving answers (positive or negative) to asylum seekers.

The representative of the Association

(R.A.)

in charge of managing the asylum application files. The person who fills in the files and presents them to the prefecture.

PLOT

Marta is a migrant woman who comes from the Ivory Coast. She arrived in France two days ago with her two daughters. She goes to an association that deals with asylum applications to make one.

However, she is confronted with a man who makes false statements about her in her asylum application file, but she is afraid to speak out in front of this authority to show her disagreement.

The man in charge of the file (in the Association) is also under the governance of the Prefecture, which gives him the guidelines to follow for the processing of asylum applications. The Prefecture representative advises the association member to ensure that the minimum number of applications is accepted so that a minimum number of asylum applications are validated. In order to do so, the association's representative changes several pieces of information in the file of the persons accompanied, adding false / detached information, and without any agreement from the users.

In this story, we can see many issues such as misrepresentation, psychological oppression and systemic oppression. These scourges are reflections of problems in today's society. Indeed, many migrant people who are unable to act find themselves in situations where they are deprived of their will, often due to false declarations made by the agencies in charge of their files. This oppression is perpetuated from level to level, as the agencies are often under the governance of other agencies, and therefore only do what they are asked to do and not necessarily what they want to do.

Therefore, we could say that Marta is the oppressed in this story. The oppressor is the representative of the Association, and, indirectly, the Prefecture. In other words, the man in charge of processing the case is both the oppressed in relation to the Prefecture and the oppressor in relation to Marta.

DIALOGUE

SCENE 1 - THE PRESIDENT

The President of the Republic makes an announcement about a policy of tighter immigration controls, a reduction in reception capacities as well as structures for receiving migrants in the context of the recent 'crisis'.

THE PRESIDENT: *We have reduced our reception capacity from 36,000 to 20,000 and the reception structures will have half the budget compared to last year.*

SCENE 2 - THE ASYLUM APPLICATION

MARTA: *Hello*

(R.A.): *Hello Madam*

(Pulls chair for her to sit down, a table separates the two characters)

MARTA: *Thank you I am very tired*

(R.A.): *Are you pregnant?*

MARTA: *No, I have two girls*

(R.A.): *How long have you been in France?*

MARTA: *I arrived yesterday*

(R.A.): *All right. And where are you staying?*

MARTA: *I sleep on the streets; I come here to ask for asylum because the situation in my country is very serious.*

(R.A.): *What country do you come from?*

MARTA: *Ivory Coast, I arrived yesterday and I want to have asylum to give my daughters a better future. In my country, I was working as a teacher.*

(R.A.): *In any case, you can't work with an asylum seeker status, the certificate we give you won't allow you to. So now, we are going to give you what we call initial reception, consisting of accommodation plus a sum of money depending on the criteria.*

MARTA: *Euh Ok...*

(R.A.): *I will make a phone call and come back to you to sign the papers...*

MARTA: *Eh Ok*

(R.A.): *What's your name?*

MARTA: *Marta*

(R.A.): *All right. Please wait a moment. I will be back in a few minutes*

The representative who leaves the room and makes a call:

Yes, I have a person on hand, newcomer...

(R.P.): *You heard the president right. We are not in a position to deal with all the files. Please ensure that the minimum number of applications is accepted so that a minimum number of asylum applications is validated. You know how to proceed.*

(R.A.): *OK, good*



(R.A): (talking to himself before returning to the room with Marta)
So, for this file, I will say that she arrived more than 90 days ago, she comes from the Ivory Coast, and she has five children.
R.A. enters the room, fills in a sheet of paper, ticks boxes.
Can you sign here, please?

MARTA: *Can I read first?*

(R.A): *Ok if you want but you don't need to read anyway, I've already filled it all in for you, you don't need to get tired, eh?*

MARTA: *Euh..., but..., uh..., I do not understand because here it says that I have five daughters, and I do not have five daughters, but two. And here it says I'm a sportswoman but I'm a teacher.*

(R.A): *Yes, but madam, you are not going to teach me my job, that is what you said and anyway you have to adapt to the system.*

MARTA: *But that is not what I said, you wrote other things and I cannot sign, it is not the truth.*

(R.A): *The software is already filled in, I can't change it...*

MARTA: *Sir, I cannot do that, I cannot sign that.*

(R.A): *It is up to you.*

MARTA: *Bye*
Leaves in incomprehension, disappointed and worried about her future.

PROPS AND OTHER MATERIALS NEEDED

A table for the speech of the president, and a table and chairs for the scene in the Association's office.

EFA LONDON (U.K.)

FORUM-THEATRE SCRIPT: “AT A&E (EMERGENCY DEPARTMENT) AND AT THE PHARMACY”

CONTEXT

Developed by two English for Action ESOL Classes

These scripts were written based on the stories and experiences shared by migrant women living in London who participated in the Erasmus+ MiGreat! project through their ESOL classes in 2021-22.

OPPRESSION

In both plays the oppression takes the form of discrimination against a migrant. In the first play a migrant mother is treated disrespectfully by a doctor who underestimates her knowledge and understanding of medicine and seeks to undermine her. The second play presents the case of a migrant customer at a pharmacy who is refused service by a pharmacist on the grounds that the customer doesn't speak fluent English.

STRUCTURE OF THE PLAY

AT A&E

The scene is divided in three parts

1. The migrant mother waiting to see the doctor
2. The exchange between the mother and the doctor
3. The doctor speaking with a nurse

AT THE PHARMACY

There is one scene. A migrant customer enters a pharmacy and a conversation with the pharmacist ensues during which the customer attempts to get served and the pharmacist refuses to assist them.

NARRATIVES

In both plays the dominant narrative is 'migrants have to learn English' and the alternative one is 'migrants want to learn English' or 'communication is a two-way street'. We challenge the audience to recognise that dominant narratives about migration sometimes use migrants' language abilities as a proxy for racism.

CHARACTERS

AT A&E CAST:

- A woman** from Eastern Europe, speaks English well just with a bit of an accent
Her son, 9 years old
Other patients in a waiting room (a couple of people)
A nurse
A doctor

AT THE PHARMACY CAST:

- Customer 1** A migrant to the UK and non-expert speaker of English.
Customer 2
Pharmacist 1 Expert speaker of English.
Pharmacist 2

PLOT

In **AT A&E** a migrant mother takes her son to the hospital because he has been suffering from a fever for the last two weeks. The GP prescribed an antibiotic but that hasn't helped. The woman is kept waiting for some time before the doctor comes to speak to her. During their exchange the mother asks what is wrong with her son and whether the doctor has identified a bacterium or a virus. At this, the doctor becomes infuriated and questions the mother's knowledge of medicine intending to belittle her. The mother does not respond and in the next scene the doctor is speaking disrespectfully about her to a nurse, claiming that the woman barely speaks English and that people in her country would not know what antibiotics are. The scene ends here. Spect-actors could intervene at the point where the doctor and mother are talking or later when the doctor is speaking with the nurse.

AT THE PHARMACY presents a situation where a migrant customer enters a pharmacy in order to purchase medicine for their sick child. The customer attempts to explain the problem and what they need to the pharmacist, but the pharmacist responds by ignoring and then dismissing the customer. Rather than try to assist, the pharmacist tells the customer to return with an interpreter if they wish to be served.



DIALOGUE

SCENE 1 - AT A&E

Emergency
Department

WOMAN: *My son has had a fever for 2 weeks. The GP gave us some antibiotics which didn't work.*

NURSE: *checks temperature. Sit down here and wait please. The doctor is going to see you.*

One hour later

NURSE: *checks temperature, takes the urine sample. Sit here and wait please. The doctor is going to see you.*

Two hours later

NURSE: *checks temperature. Sit here and wait please. The doctor is going to see you.*

**ANOTHER
PATIENT:** *(enters the waiting room) Hi, how long have you been waiting?*

WOMAN: *For two hours but the doctor should see us shortly.*

**ANOTHER
PATIENT:** *takes a seat, opens a magazine and starts solving a crossword: Oh yes, it's always like that.*

Six hours later

DOCTOR: *takes blood sample and leaves ... comes back in a few minutes*

WOMAN: *So, what is it - a virus or bacteria?*

DOCTOR: *What do you mean? Where did you get this from? What studies or qualifications do you have? What is your job?*

WOMAN: *My job is to take care of my son. I am very worried about him. We have spent several hours here, and you have not told me the diagnosis.*

DOCTOR: *We need to do more tests. Wait here, my colleague is going to see you.*

WOMAN: *It's okay, I just hope that my son is going to get better.*

NURSE: *checks temperature, notices that mum looks unhappy, says: What's the matter?*

WOMAN: *We have been here for hours and still don't know anything and got no medication.*

NURSE: *You know, more antibiotics can't always help you, if it's a viral infection they are not going to be effective. Wait here please, the doctor is going to see you.*

WOMAN: *stays quiet but thinks: Yeah, I know that.*

In a different room the doctor speaks to the nurse:

DOCTOR: *I don't know what she is thinking about herself, can barely speak English, probably just came here to claim benefits, and use our amazing free health care. I would like to see the hospitals where she is from ... antibiotics ... I doubt they even heard about them there*

NURSE: *Audience can decide how the nurse answers.*

SCENE 2 - AT THE PHARMACY

PHARMACISTS 1: *and 2 speaking on the side. Customer 2 is in the pharmacy looking at products.*

Yeah, I'm telling you Gemma. There are so many Latinos coming here. I'm not racist or anything, but you know, they only speak Spanish, they don't even try to learn English. Like it's their own country!

CUSTOMER 1 *enters and nods to Pharmacists.*

PHARMACIST 1: *Oh look, here's another one. Bet she doesn't speak a word of English. Unbelievable.*

CUSTOMER 1: *Good morning.*

PHARMACIST 1 *ignores the customer and appears busy.*

CUSTOMER 1: *Hello. Good morning.*

PHARMACIST 1 *ignores the customer.*

CUSTOMER 1: *Hello!*

PHARMACIST 1: *Yes, what do you want?*

CUSTOMER 1: *I need a medicine.*

PHARMACIST 1: *What?*

CUSTOMER 1: *Please, I need a medicine.*

PHARMACIST 1: *What? I can't understand you.*

CUSTOMER 1: *A medicine please!*

PHARMACIST 1: *You shouldn't come here if you can't say what you want.*

CUSTOMER 1: *I said I need a medicine!*

PHARMACIST 1: *What's wrong with you?*

CUSTOMER 1: *I need a medicine for my daughter. She's coughing.*

PHARMACIST 1: *holds hand to ear.*

PHARMACIST 1: *Excuse me?*

CUSTOMER 1: *I need a medicine for my daughter.*

PHARMACIST 1: *I don't understand. Can't you speak English? This is London!*

CUSTOMER 1: *Please, a medicine for my daughter.*

PHARMACIST 1: *Why did you come here if you can't say what you want?*

CUSTOMER 1: *Please, my daughter needs a medicine. She has a cough.*

PHARMACIST 1: *Go away now and next time bring a translator with you. Translator! Do you understand?*

CUSTOMER 1: *I just want a medicine for my daughter.*

PHARMACIST 1: *Sorry I can't help you. I don't understand. Get a translator if you can't speak English.*

CUSTOMER 2: *Excuse me, is there a problem?*

PHARMACIST 1: *To Customer 2 So sorry, I'll be with you in just a moment.*
To Customer 1 Look, there's a queue! You need to go now. Next time bring a translator with you or don't come back. Wasting people's time. . .

CUSTOMER 1: *leaves.*

PHARMACIST 1: *Sorry about that. How can I help you?*

PROPS AND OTHER MATERIALS NEEDED

At A&E – chairs for the waiting room, stethoscope and white overcoat for the doctor, overcoat for the nurse.

At the Pharmacy – a table or counter to separate the pharmacist and customer.

NYITOTT KÖR (HUNGARY)

FORUM-THEATRE SCRIPT: “HAVE YOU SEEN...?!”

CONTEXT

Nyitott Kör devised and implemented the event, in the frames of the MiGreat! project, to explore narratives around the topic of migration and to create alternative narratives together with the Spect-Actors.

A small group of actors, teachers, theatre makers, also involved in the topic of migration, created a story about an Iranian family, facing social oppression in various contexts. The story is introduced to the audience, who are invited to step into roles to try out different strategies, to make the situation somehow better.

The rehearsals and the Forum took place in Nyitott Kör's theatre studio room, in the city centre of Budapest. The building is a home for independent theatre and arts companies (around 40 organisations work here on a daily basis).

The Forum is designed for 10-30 participants, and we played/tested/organised it seven times in 2021/2022, for seven different groups. The smallest group included 10 Spect-Actors, the largest 30. The youngest participants were 16 years old, the eldest around 70 years old. The audience were mostly other practitioners, activists and experts about social work or social theatre, some of them were people with migrant backgrounds, and some of them were interested friends and citizens.

Main issue of the programme:

Narratives about migrants in Hungary are dominated by the mass media, and are strongly dehumanising, which also affects everyday interactions of migrant people. Public and commercial media (TV, daily news sites, thematic sites and magazines, even about recipes and lifestyle...) has been almost fully expropriated by the government, therefore it has a strong influence over people's views. There is a lack of alternative narratives, and the imagination about those is also limited. Society is deeply hierarchical; the wealthy and those with more/bigger properties have more authority, while intellectual achievements and social sensitivity/charitable actions are not generally viewed with respect. Landlords often apply discrimination based on citizenship and social status when renting out apartments, and there is not a functional social-housing system in place, which puts vulnerable groups, such as migrants with lower income, in a very difficult position in relation to housing.

Contextual difficulties:

During the spring of 2021, when we were testing the story and the Forum, we faced the challenge of the rule that only people with the vaccination green pass could enter our

building, and migrants were not typically the people who could acquire the vaccine among the first.

During the autumn of 2021, when we had the opportunity to try out the script and forum at different times and with different groups, the covid-19 fourth wave was strong in Hungary, so we were meeting with small groups. Also our audiences wished to keep the masks on, which we respected, but this was sometimes an obstacle for full engagement and freedom of expression.

OPPRESSION

Through the scenes we present an Iranian family, a single mother and her two daughters (13 and 8 years old) who have lived in Budapest since 2015. They arrived in Europe, because they had a friend here. The values of the radicalised dogmatic Iranian society could not provide the opportunities that the mother, Azura, was wishing for her daughters. Lying to her husband, she took the girls to Hungary and cut off her option to go back.

Azura, and her daughters, – Yasmin and Maryam – encounter uncomfortable situations when searching for proper housing and local friendships. They are faced with ignorance, cynicism and exploitation in the local society. They are lost about how to act in these situations, and they struggle to find real supporters.

The Research that the group of creators carried out was of an experiential nature, collecting stories from migrant people during the project cycle and exploring narratives about migration from various sources available. The creators involved are from Romania, Serbia and Iran, though all of them have Hungarian origins.

Main oppressed characters:

We focus on the situation of the family and the possibilities of Azura, 42 years old if the audience members are adults.

We focus on the situation of the family and the possibilities of Yasmin, 13 years old, if the audience members are minors (13-18 years old's groups or classes).

Main oppressor:

There are several characters who add to the perceived oppression.

Our “most useful oppressor” is Olga, who rents out a small apartment to the family, around 40 years old, married woman. She wants others' respect and to be envied, she wants to be seen as a good-doer. Also as a former immigrant (Hungarian from Romania) she wants to educate Azura and the family about being a “good immigrant”. For her it is very important what others think and say about her.

There is a “cool girl” in the neighbourhood, Ági, 13 years old, very much impacted by the dominant narratives, without understanding the real meaning of the phrases, keen to have and demonstrate power in social interactions.

Olga’s daughter, Mesi is an interesting character, movable by the audience. She becomes a true friend of Yasmin but turns her back on her when Ági appears.

During the scenes there are media spots also representing oppressive opinions, symbolising the mass media and the current dominant narrative.

Possible extra character:

Ms. Csibi [Chibi], a Geography teacher who struggles with burnout and as a result chooses harmful ways to teach about migration in Yasmin’s class. Azura [or the Spect-Actors in Azura’s role] has the chance to approach her and try to communicate what the problem is with such teaching materials.

STRUCTURE OF THE PLAY

The event consists of five parts and a break, and preferably lasts 180 minutes or even more, also depending on the participants’ possibilities and needs. The first part, *de-mechanization*, consists of games and exercises that activate the body, mind and emotions. In the second part the audience watches two scenes, and gets to know the characters and their situation, including the main issue, pointing to the macro-level of narratives. This is more about adults, but children are present. In the third part the audience is invited to play with the scenes through forum intervention. A break follows, and after that, in the fourth part the story continues through theatre scenes. These have a sharper focus on the children, but present a challenging situation for the mother. In the fifth part the audience is invited to explore alternative narratives, playing with the presented story. At the end of the event a closing activity releases tension and possible discomfort, or too strong feelings, which can emerge from the played situations. For more details, see ‘Plot’ below.

NARRATIVES

Dominant narratives:

“You are animals”

“Gypsies are already our migrants; we don’t need more”

“We are better kind of migrants than you are”

“Migrants threaten our culture”

“Whoever is different from us, is evil by nature”

“We/us and they/them”

Counter narratives:

presenting an open-minded and loving mother who cares about human education (migrant)
created together with the participants through the Forum, based on their ideas

Alternative narrative:

objects around in the room

inviting the audience to explore its possibility, changing the original story

For the narratives we use:

dialogue among characters

symbolic media spots

Yasmin directly talks to the audience three times, strengthening her point of view

songs as rituals.

CHARACTERS

Olga: instinctive oppressor, will: take economic advantage, be looked up to, feel to be in control in every situation. Counter will: she is also a migrant, in her deepest self she knows how it is to be oppressed. She is ashamed of “bad migrants”, but feels paternalistic empathy for people in need.

Age: 42 (Hungarian from Romania)

Mesi (Emese): victim of her mother’s behaviour and pattern, witness of Yasmin’s humiliation, possible ally, will: be popular and cool (to have friends), counter will: she really likes Yasmin as a person.

Age: 13 (Hungarian from Romania)

Ági: influenced by a mass media consuming undereducated family, oppressor of Yasmin, will: be the coolest girl in school, keep high status, counter will: the friendship of Mesi is important for her. She is afraid that others don’t really like her for who she is.

Age: 13 (Hungarian from Romania)

Azura: oppressed/agent, will: transformation, live a joyous life, provide options for her daughters, counter will: fear that she did not choose the right place for re-starting their life. Being scared of solving everything alone.

Age: 48 (Iranian)

- Yasmin:** oppressed/agent, will: become and stay friends with Mesi, be accepted for who she is, find her place, help her mother, live in a free culture, counter will: missing her “home”, wanting to be a child instead of the competent person in the family.
Age: 13 (Iranian)
- Maryam:** victim, will: be a child with a normal life, counter will: she misses her dad, and does not understand why the family had to leave their home.
Age: 8 (Iranian)
- Prof. Ms. Csibi [Chibi]:** oppressor, but victim of the education system and lonely society, will: get over with the lesson without losing status, counter will: her original motivation for becoming a teacher was to support students’ real learning (she forgot this)
Age: 56
- “Media”:** oppressor, will: reinforce dominant narratives as the unique narrative.

PLOT

Based on the research and the usual practice of Nyitott Kör, also aiming to further play the developed script, we choose to create a performance with several scenes in it to show the story and different aspects of it.

The beginning of the session is for de-mechanization and warming up. After that we introduce the beginning of the story in two scenes.

A Forum part follows, where the audience can reflect on the situation they have seen and try out different strategies to make it more positive, fair or just for the family. Here we can mainly focus on Azura and create alternative narratives in her role, or maybe adding more characters that could help to do this.

A break follows and we continue with the story in six scenes: Azura, Yasmin and Maryam move into the flat, but Olga keeps oppressing them in several ways, while Yasmin makes friends but also is discriminated against because of her otherness.

The second Forum part is open: we can try out different strategies for Azura to overcome the oppression, or we can try out strategies that Yasmin could apply. If it helps to explore narratives, we can add new scenes where the family has more options to try to find, and show alternative narratives.

I. DE-MECHANIZATION OF THE AUDIENCE:

Welcoming Spect-Actors, warm-up for the event, including:

- frames of the event
- name-introduction game
- game/exercise activating body-mind-voice
- image theatre games for exploring related concepts
- making sculptures in trios/quartets about “oppression”
 - common analysis of the images
 - changing small details to change the situation
- reflecting on current narrative(s) about migration in Hungary through a small text (later also included in the scenes as MEDIA spot).

This part serves the intellectual, emotional, affective engagement of the audience, in connection with the topic, the story and the method/form/technique used also later.

Facilitated by the Joker.

II. FIRST PART OF THE STORY (SCENES):

- 1) **First scene:** single mother Olga and her daughter Mesi who are influenced by the dominant narratives, at their home. Mesi rehearsing a dance, Tik-Tok style. Olga is on the phone with her husband, talking about renting out their housing property, and an application from foreigners.
- 2) **Second scene:** Olga is renting out a small apartment, Azura comes with Yasmin to look at the flat. Mesi and Yasmin make friends, while Olga applies different forms of discrimination in her communication with Azura. Main problem: the apartment’s cost was 400 Euros, but Olga raises it to 500 Euros “for foreigners”.

Style: realistic, but choreographed. Different actions and movements are happening simultaneously, so the audience experiences the same kind of struggle to understand details of the situation and communication, as the characters do. Little details, like Olga circulating around Azura, give material for the Forum to analyse and break oppression.



III.

FORUM:

Starting questions for forming a scale/spectrum:

- Is this scene/story realistic?
- Was there one/or more oppressor in this scene? Who behaved like an oppressor in your experience?
- (Was Olga correct/fair in this scene?)
- Did Azura try everything in her possibilities to achieve her aim?)

Based on the answers of the audience, and some common brainstorming, trying out different strategies with Spect-Actors, to make the situation better for Azura. Facilitated by the Joker.

IV.

SECOND PART OF THE STORY (SCENES):

3) **Third scene:** Azura, Yasmin and Maryam move in (Montage type of scene, the characters set the scene and meanwhile sing a song, opening up their cultural values to the audience).

4) **Fourth scene:** Lullaby. Azura puts Maryam to bed, they pray (Islamic). Yasmin helps Azura to learn Hungarian: as homework, Azura reads out loud a story about her sister who died, meanwhile Yasmin corrects the grammar. The child is more competent (in the local environment) than the adult.



5) **Fifth scene:** A ping-pong match. Yasmin plays with Mesi and Ági on the playground of the apartment building. Ági tricks Yasmin and paints a monkey-like face for her. Mesi stands by. While playing, Ági and Mesi make a metaphor of the game for a status fight between countries and continents, and “Europe tries to win against Asia finally”.



6) **Sixth scene:** Yasmin goes home with the paint on her face, still not knowing what it is, but supposing it's something offensive. She meets two neighbours in the building: one who does not like that migrants live in the building and one who does not have problems with the family moving here. The Joker shortly asks the audience to voice out what the neighbours say when meeting Yasmin on the corridor.



7) **Seventh scene:** Yasmin arrives home, Azura washes the paint off Yasmin's face, while Maryam watches TV where an offensive song appears in a children's show. The song is about an "unwanted monkey" (Montage technique).

8) **Eighth scene:** Monday morning Yasmin and Maryam don't go to school because they don't feel well. Olga comes in without permission and starts educating Azura about paying the bills, drying the clothes. She also questions why the kids are not in school. Olga speaks in Hungarian, Azura speaks in English. Olga gets angry and says "And you want to integrate here like this? You don't do anything for it. If you don't pay the rent by tomorrow you get out of my apartment."



9) **Ninth scene:** Azura, on edge, picks up her clothes and bag, and leaves the children in the apartment. She storms out, talking in Persian. The children stay.



10) **Tenth scene:** with puppets, Maryam plays out her perception of narratives. Yasmin joins her after a while. The audience gets to know bits of the family's past and background in Iran, through the point of view of the children. Their father appears in their play as an

oppressor, and it is implied that this is why they left from Iran, also alluding to some secrets about the impossibility of going back.

11) **Eleventh scene:** A media spot informs us how much children's songs and rhymes affect the individual and the narratives one identifies with.

12) **Twelfth scene:** A symbolic, dream-like trance of children's songs that are offensive, all actors are involved (Choir, drums).

Scenes that are not part of the performance but can be played to look at different aspects, if necessary (based on the audience and the direction that the audience takes in the Forum):

13) Geography lesson in Yasmin's class. Ms. Csibi attempts to teach about migrants, but is very insensitive to the topic. The audience are classmates and can proactively participate.

14) Azura, Yasmin and Maryam at home, with no electricity, because they forgot to pay the bills. The neighbour's radio is overheard, which is broadcasting a lot of numbers about migration and refugees (Stylized scene).



V.

FORUM PHASE:

Guiding questions for starting:

- 1) What is your strongest feeling now? Discuss in pairs.
- 2) Sharing these with the group.
- 3) What to do about these?
- 4) Trying out different strategies. Facilitated by

the Joker.

PROPS AND OTHER MATERIALS NEEDED

List all the objects and equipment needed.

The scene with dominant colour blue:

- a Persian carpet
- a blanket
- different blue textiles
- Persian pillows
- a little altar with a mirror and two grenades
- small white lights that work with batteries
- an armchair
- a big podium (100x100x200 cms)
- a small podium (30x30x50 cms)

Puppets:

- a witch
- an old man
- two Barbie girls
- a cute white toy animal

Costumes:

- Olga: blue blazers, a pair of shiny leggings, high heels
- Mesi: blue leggings, blue shirt, white hooded sweater, simple shoes
- Ági: shiny leggings, sports shoes, a dress with crotch
- Azura: a "kaba", dark trousers and shirt, a beautiful bag, simple dark shoes
- Yasmin: white leggings, white skirt, grey sweater with a girl on it
- Maryam: blue leggings, blue shirt, blue dress with a cute hairband
- Ms Csibi: blue striped mantle, a face shield, a name sticker, a plastic bag with an apple in it

Instruments:

- a djembe
- a cajón
- a darbuka
- a handpan
- different small rhythm instruments.

References

BOOKS

Here are the 3 T.O. books in English, mentioned in the text just as a basis for deepening your knowledge of the method:

Boal, Augusto, Games for actors and non-actors, Routledge, London, 1992

Boal, Augusto, Theatre of the Oppressed, Routledge, London, 1979

Boal, Augusto, Rainbow of desire, Routledge, London, 1995

Other references you can find in these texts and easily on the Internet.

RESOURCES

A set of videos to get inspiration about the single techniques, not really related to narratives:

1. Newspaper-Theatre

<https://www.youtube.com/watch?v=CZGrFwXa1I8>

(Augusto Boal talks about Newspaper-Theatre)

<https://www.youtube.com/watch?v=KfRY1wTRwA>

(The experience from Cardboard Citizens English group)

2. Invisible-Theatre

<https://www.youtube.com/watch?v=mmmW75P57kc>

(Invisible action about homeless)

3. Forum-Theatre

<https://www.youtube.com/watch?v=BlzDXSjIX4g>

(Hector Aristizabal explain what Form-Theatre is)

<https://ernestobafile.exposure.co/forum->

[theatre?fbclid=IwAR0Ab8Q8adAWPIVmi2liF8AIFxclgUolruL2kqxGtsRVQaXhDnal3clcByQ](https://ernestobafile.exposure.co/forum-theatre?fbclid=IwAR0Ab8Q8adAWPIVmi2liF8AIFxclgUolruL2kqxGtsRVQaXhDnal3clcByQ)

(An experience from Haiti)

<https://www.youtube.com/watch?v=7VO-HDPKmPI&feature=youtu.be>

(The Canadian project "Out of silence" about family violence)

<https://kuringa.de/en/productions-en/hotel-europa-lisbon-2016-en/>

(The Hotel Europa project by Barbara Santos)

<https://www.youtube.com/watch?v=OPwi1wgLMg8>

(An Indian play from Jana Sanskriti group)

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

(Forum theatre performance by South Caroline University)

4. Legislative-Theatre

<https://www.youtube.com/watch?v=bFR28uZnDOc>

(Experience about Criminal Justice in New York)

<https://www.youtube.com/watch?v=Zqm5lCxB3A>

(A didactic video from LegiLab project, explaining what Legislative-Theatre is).

<https://www.youtube.com/watch?v=vO4Sgt0c3X4>

(Legislative-Theatre Festival in New York)

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