



How Children Create Narratives And Invent History From Playing Games



A Handbook for Teachers on Education as Liberation and Aesthetic Process

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translated by GLENN PIAN



“The seed of transformation emerges through relationships and through shared dreams, that flow through the awareness of abundance and the

appreciation of the power of each one here and now, and they manifest in collective action that nourish a better world with Beauty, joy and pleasure”

ELOS Institute philosophy of transformation

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A Ciwara Journey

How children create narratives & invent history from playing games

**A HANDBOOK & FILM FOR TEACHERS
ON EDUCATION AS LIBERATION & AESTHETIC PROCESS**

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PREFACE

A CIWARA JOURNEY

Who are we and what do we do in Kati?

We do many things. In Kati, we watch people, mango trees and geckos because there are many of them around us and because we are 'Toubabou' and 'Farafin'. That means we learn to talk less, listen more and open eyes to ponder almost like the way children act when they first encounter an attractive new friend. Here, we exchange stories, make performance, write book, play music, dance and even try to sing. Our joyful mundane living activities include: cooking feasts, playing fools in market, watching Sahelian storms coming then going, and imagining paths in the dark. What we choose to do often involves an act of expression or an act of creation because through them we feel free and alive in togetherness with others. We are interested in the living art of popular performance, indigenous theatre, oral storytelling, spoken word poetry, troubadour and buffoons... We research how people feel realities and play with imagination to create stories of their own. And the journey of these stories – to whom do they speak to? What will they be used for? Will they live longer than their creator?

When we encountered the children at the Ciwara community school – a pilot school of the Institute for Popular Education (IPE) - in Kati, we felt there were a lot of things in common: they want to be free, alive, enjoy playing together and are interested in art. Materially speaking, most Malian children live in impoverished conditions with little or no access to proper nutrition, health care, higher education and information technology. But they do not look pathetic and helpless as often seen in corporate media portrayal of children in Africa. Unlike

many children in developed modern societies, Malian children do not play computer games in isolation or consume toys excessively to avoid feeling solitary and thus seeking for delusion of joy. They spend the majority of their free time (outside of school or work hours to help out their parents) hanging out with one another in playgrounds, climbing mango trees, jumping rope, kicking football or making up funky dance moves. They have developed a greater physical flexibility and are more expressive with their body movements than average children in the developed world. Children here can make games from just their bodies and imaginations.

However, children do have troubles that seem to be common across the world. Here in Mali, many girls do not have access to education. Some teachers still beat children to make them listen. Art education is seriously marginalized within formal education. Arts are seen as less useful for personal progress and development in a world dominated by market economy. Local artists and musicians are not interested in becoming teachers in formal schools. Traditionally, creative skills are passed on within certain family lines. It is not accessible for every child. Sometimes children attend popular performances in the community. However, they remain the passive audience on the margin and are not allowed to participate as artists. Their acts of expression remain personal, sporadic and invisible to the eyes of adults. When they have something to say, adults do not take it seriously. Children have stories that are

never heard. They have visions of life that are never seen with proper respect.

After initial dialogues, thirty-three students aged 9 to 15 and ten local teachers from Ciwara accepted our invitation to collaborate in a three month art education project in which children would change their reality by making their own history. How to do it? The framework we proposed to them to work with was simple: devise theatre and cinematic stories from playing games; and the content would emerge as we started working together. This was to be a pilot project before the pedagogy be introduced to other schools within the IPE network. We ran workshops three times per week with the children, and an additional four intensive training workshops on pedagogy with teachers in parallel.

In the role of art facilitators and curators, we saw the abundance of 'act of expression' in these children. However, their potentials are not unleashed because they are not given space and guidance to develop the 'act of creation'. What's the difference between the 'act of expression' and 'act of creation'? The famous theatre teacher Lecoq explained simply "in the act of expression, one plays for oneself alone rather than for any spectators. A person expressing himself is not necessarily being creative. The ideal, of course, would be for creation and expression to go hand in hand, in perfect harmony." The purpose of what we do is to guide children to communicate self-expression into dialogues; to work collaboratively toward the creation of artwork that represents self and others; and to play to the audience including both their local community and other villages. To play to an audience is an important outcome because it changes children's reality of being put on the margin as secondary citizens. It opens up a space for children to be storytellers of their own history in their own rights.

Our pedagogy focuses on the framework and process of learning in order to trigger dialogues, content and forms of expression. It is through the dialogues that contents emerge from the students themselves. Our goal was for learners to take ownership and be in charge of their own creative process. We do not give answers or inject knowledge. We ask for games and stories. We play games to dynamise senses in order for children to explore what Augusto Boal called "The Aesthetics of the Oppressed". According to Boal, "The Aesthetics of the Oppressed embraces more than simple perception; it aims at enabling fuller knowledge and placing in front of the person any ethical decisions to be made. It seeks to produce emotional and intellectual stimuli." Basically, art education is different to other learned knowledge in that it is about invention, creation, new understanding of social reality through senses and emotional intelligence, and not just intelligence.

These children are living in a time of great changes in both their local community and the world. Within three months of our project, civil war, social unrest and conflicts broke out in bordering countries of the Ivory Coast, Burkina Faso and Libya – one of the largest investors in the Malian economy. Every week we hear news of earthquakes, tsunamis and other massive natural disasters elsewhere in the world. In this context, our art pedagogy is essential for child development because first, it is about humanity and second, it increases children emotional and mental flexibility to adapt and find solutions to deal with dramatic changes in the world affecting their lives.

The Ciwara School is a very special place. It is a community school – not a public or private school - established by a group of dedicated visionary women. Here, unlike anywhere else in Mali, they have inclusive education for special needs children. Here, they sponsor children whose family ran

away from war in Ivory Coast or children who had escaped from domestic violence. Given all the personal trajectories, the content for collaborative creation gradually took shape around the themes of identity and empathy. The final creation took form of theatre scenes on their life journeys, and a collection of short documentary films in which they practiced citizen journalism and dialogue with community members on issues of their concerns. Together with the children from the Music school of Kirina (Playing for Change Foundation), our class organized a children festival and film screening outdoor to an audience of over 200 including their parents, educators, artists and community members. After the festival, a student's father came to thank us and said he felt his son had changed over three months. And, we want to thank our students because we feel what they have created inspire their parents and teachers to change. The stories these children tell us through theatre and film are powerful because they speak with honesty the ugliness and beauty of the world we are living in. They speak with courage the deepest fears and dreams we all share as human beings. But more than anything, they speak with confidence about love, simple acts of kindness and the possibility of transforming our relationships.

To sum up, what we do in Kati with children and teachers at Ciwara is: to perform an

experiment to transform art education into a process of conscientization and practice of freedom, which established a space for children to create narratives and make sense of their own current history through the simple act of playing games. For the purpose of what we do, this project focuses on two things: the **process** of collaborative creation (not just the products) and the **aesthetic** of teaching (not just the learned knowledge).

This handbook and accompanied film document the Ciwara journey step by step as an example of this particular way of learning and teaching. However, it is not a model to be mechanically duplicated. It is an open source, a guideline and inspiration for teachers who are courageous to invent, imagine and create a learning experience that is meaningful and relevant to the social realities of their particular students.

The goal of this handbook and accompanied film is to share with educators of different disciplines, artists and facilitators some useful methods and processes that make what we call "freedom with guidance", "education as liberation" possible. The starting point for this educational approach is to honor children's authentic existence, trust their imagination, and value their ways of seeing and making meanings of realities. Thus, education becomes an aesthetic process, a work of ongoing imagination, reflection and invention.



theatre & film class

pictures



Festival du Ciwara



film screening



devising theatre



PROLOGUE

**APPLIED THEATRE AND
SOCIAL CHANGE**

Applied Theatre and Social Change

Philosophy and Principles

Processes of theatre can be useful to apply to social change because they combine social reality with aspirations to change societies in favour of more just and equitable worlds. In other words a theatre space can be one where the imagination collides with the experience of life to enact visions of alternative ways of being. Many communities experience barriers to their self-development due to external and internal reasons. By applying a theatre process to the particular problem, alternatives can be rehearsed until one is found which relates to the reality of the situation, rather than offering a magic solution.

However, applied theatre is not simply a matter of problem-solving. Participants in an applied theatre process may choose to dramatise situations which arise from the experiences of community members that do not reveal immediate solutions. Instead, the actors bring the story or situation to the point of crisis or contradiction before offering it, through performance, to a target audience as a provocation requiring action beyond the confines of the theatrical space. Many people's lives, as a result of poverty, discrimination or neglect, seem to be devoid of alternatives to the grim realities by which they are constrained. Engaging in an applied theatre process can, in certain circumstances, open a door into another world where the participants' capacities as human beings are better recognised.

This movement into another world can only occur if the applied theatre space is

controlled by a facilitator according to certain core principles such as participation and democracy. By participation is understood the right of all participants to engage on an equal basis regardless of the status they command in the community. Participation also means the right to contribute to shaping the agenda for the process; to have a say in what the applied theatre should be about. Too often governments and NGOs use participation to mean allowing the community to participate in an agenda of their making, rather than setting the agenda for themselves. The applied theatre facilitator would label this proceeding as pseudo-participation. Closely allied to participation is the idea of democracy, understood in its original meaning of direct democracy, rather than the debased form of representative democracy as practised by Western governments. A democratic space is one where each person is able to offer ideas and actions to the process without fear of victimisation or ridicule, and where each has the right to initiate action and to respond to the action of others regardless of class, caste, gender or any other discriminatory practice. The facilitator must be the guardian of democratic behaviour throughout the applied theatre process.

Where the facilitator comes from outside the community, it is most important that steps are taken to encourage the sustainability of the applied theatre activity after the external facilitator has left. Anyone can engage in applied theatre and part of the facilitator's role is to identify capacity within the

community so that future use of the process can be autonomous. The facilitator is not a 'saviour' or 'hero' to the community but rather someone who is able to unlock the latent capacity of members so that they may realise more fully their potential as human beings.

We live in a world where development has replaced colonialism as the process by which one group of people or nations tells others how to behave. At all levels of existence, macro and micro, there are some people telling others what they should do and inventing systems to force them to behave in ways that perpetuate their oppression for the benefit of the 'developers'. Applied theatre seeks to offer an antidote to this form of exploitation by creating a forum for grass-roots ideas and actions, forged from the lived realities of the participants. Therefore a cornerstone of applied theatre practice is storytelling. The story is the means by which we all process the experiences of our lives into some form of order and meaning; the means by which we turn life into art. As storytellers we are all artists. Governments have 'problems', NGOs

have 'issues' but people have stories. The research phase of an applied theatre process involves the discovery of those stories which most truly reflect the experiences and aspirations of a given community. From those stories comes the raw material of the drama for, as the German playwright Bertolt Brecht expressed it, 'taught only by reality can reality be changed'.

Applied theatre is a process which stimulates the kind of social change that occurs when proper account is taken of people's needs and rights as humans; not the antisocial change which happens when people are compelled to take their places in systems not of their own making. It is a process through which all people can be enabled to become the subjects, not the objects, of their own development.

Tim Prentki

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Applied Theatre in Education

"Many men and women who up till then would never have thought of producing literary (or theatre or film or participatory cultural events) work, now feel that they may find themselves in exceptional circumstances- feel the need to speak out to their nation, to compose the sentence which would express the heart of the people and to become the mouthpiece of a new reality in action".

Frantz Fanon

The "sentence " Fanon speaks of could well be the theatre event, the song, the dance, the film, the carnival, the painting, the music or the construction of a public event comprised of all or some of the above. The question is how to create and enable it and for that we must re-consider the role and place of education.

What is Education? Who is it for? What does it do? What does it say, to whom and why? What is its social function?

Broadly speaking, during the 19th century there were two types of "schooling" in most parts of the world. Neither had much to do with real education. Neither saw their function as helping the child to fulfill his or her maximum potential as human beings. Each had its own curricula to suit the purposes defined for it by the then rulers of society. There were the "Grammar" schools for the sons of "gentlemen"- destined for leadership who studied accordingly-and there was the elementary school tradition,

especially intended to train the "lower orders" in sufficient skills to equip them to work as needed by their "masters" whose law and property, place and position they were taught to respect. In short they were taught how to be of use and know their place in society. This schooling model promoted a culture of fear, silence and self-depreciation.

The question to be confronted is as stark now as they were 150 years ago, despite the tremendous steps forward during the intervening years. What is education? Who is it for, and what does it say and do? Is the schools system the means by which we establish the inadequacies and contradictions of one social class or generation into the next? Or is it really concerned with freedom for children to develop their potential to the full; with equipping them to take an active part in shaping their world? Is it "imitative and system centered "or "citizen/ child centered"? Does it promote a culture of empathy, dialogue and self-reliance?

What is theatre? Who is it for and what does it do? What does it say, to whom and why? What is its social function? Whose interests does it serve and why?

Theatre is the communication and exploration of human experience. It is a forum for sharing the examination of our values, political, social, moral and ethical. It is an event in which we engage in an exploration concerned with the interaction

of these values at a philosophical, emotional and intellectual level.

It is a form of collective and individual social experience, a kind of disturbance, which we have to make sense of. It offers trigger for reflection and a reconsideration of what we think we know and what we think we are.

Theatre engages us in a form of play in which we question the actions of others, their motivations and decisions. It requires us to reflect on our own views and opinions, our own certainties through engaging us in questions of doubt and uncertainty. Essentially it keeps posing the question, why? It is similar to the child who insists on asking why as it tries to decode and make sense of the world in which it exists in order to develop and understand, in order to survive.

Theatre in Education aims at creating a forum for the stimulation and development of the imagination of the child, the development of social behavior, emotional intelligence and critical thinking through the extension of creative playing.

Theatre in education invites participants to devise and perform about real people in real, readily identifiable situations. The involvement and active participation led to problem solving and decision-making based on an exploration of a problem or the difficulties of a contextualized situation.

Children were to assume roles and make decisions as character in role. They learned

in this theatre world to take on people of power who they would be unlikely ever to meet in real life. They could debate with historical figures and argue with people of power. They could change situations and alter outcomes in the narrative of these participatory plays. Children are capable of understanding intellectually, physically and emotionally the world of which they are a part. Their voices were not silenced and their opinions were welcomed, as their practice became the process of what Paolo Freire was to call “naming their world”.

What I hope is useful in relation to this handbook is to consider the pedagogic practice of making meaning through the strategies of participatory and dialogical forms of theatre. We must consider and reconsider:

Ways of thinking? Ways of listening and hearing? Ways of seeing and perceiving? Ways of sensing and understanding? Ways of being and learning? Ways of creative engagement? Ways of facilitating individual and collective action and communication in building the future, which we as teachers, learners, citizens and children choose and deserve?

David Pammenter

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PART ONE

**ART & EDUCATION AS LIBERATION
OF SELF AND OTHERS**

Everything moves
Everything develops and progresses.
Everything rebounds and resonates
From one point to another, the line is never straight.
From harbour to harbour, a journey.
Everything moves... as do I!
Joy and sorrow, confrontation too.
A vague point appears, hazy and confused.
A point of convergence,
The temptation of a fixed point,
In the calm of all the passions.
Point of departure and point of destination,
In what has neither beginning nor end.
Naming it,
Endowing it with life
Giving it authority
For a better understanding of what moves
A better understanding of what Movement is

Jacques Lecoq

Belle Ile en Mer

August 199

Chapter one

Pedagogue and pedagogy

The origin of 'pedagogue' (a teacher) derived from the Greek word **paidagōgos**, *denoting a slave who accompanied a boy to school. Agōgos means 'guide'*. Pedagogy is understood here as the methods and arts of teaching in practice. The function of a teacher is to guide the learning journey, not to impose knowledge in a monologue and manipulative style to students. Our teaching approach is based on Paulo Freire's 'Pedagogy for the Oppressed'.

Citizen/Student Centered

Freire argued that in the banking model of education, the teacher deposits and students are the depositories. Students receive, memorize, and repeat. On the contrary, in a citizen/student-centered education, the learning structure is designed for learners to achieve individual liberation within collective work. The students and teachers are both responsible for the design, decision-making and outcome of learning process.

Being conditioned by external social, economic and historical factors to fit into certain systems and be governed by others with authorities, adults often forget what it is like "to be my self", to question meanings of their own life, to loose the capacity to be self-reflective and self-reliant. Citizen/Student centered education emphasizes that teaching children is not just the right of a teacher; it is also a privilege. Children are wonderful teachers for adults because they are original, honest, self-expressive, imaginative and free.

Dialogue and co-intentionality

Teachers and students are simultaneously both teachers and learners. This method requires the teacher to abandon deposit-banking model of education and increase his/her own awareness of his/her self in relation with others in the world.

The central function of the teacher in this educational approach is not to provide one-sided narratives, answers and solutions as absolute truth to students. Rather, teachers must enact and facilitate "problem – proposing education".

According to Freire, the teacher "constantly reforms his reflections in the reflection of the students who are now critical co-investigators in dialogue with the teachers. Problem-proposing education involved a constant unveiling of reality, the emergence of consciousness, and critical intervention in reality. It de-mythologizes and takes character of our present historical society and culture as a starting point." (Freire, 1974:69)

Evaluation oriented and action driven

The teacher and learner constantly transform their reflections of realities because the world around them changes rapidly. Therefore this education method does not allow students to passively accumulate learned knowledge from teachers. This learning method requires from both teachers and students to actively researching, self-evaluating, questioning, reinventing meanings and transforming as human beings in order to adapt to the changing world of conflicts and chaos. In this way, learning is never close ended. It is always an unfinished, on going process.

This method of education focuses not only on mental intelligence but also emotional intelligence for both teachers and learners. It develops a sense of **empathy** - the ability to understand and share feelings of others - and **mental flexibility**- the ability to analyze

critically, adapt and adjust to changing situations- in both teachers and students.

Human beings can reach their full potentials in order to change their realities only when this empathy (or the internal conscious awareness of self and others) and imagination of alternatives are expressed externally and innovatively channeled into **collective actions**.

Chapter two

Why becoming a teacher - storyteller –artist?

We have done a game with both teachers and children where they are asked to create from memory images of the “a nightmare teacher” and “a fantastic teacher”. Almost every time characteristics of a nightmare teacher are associated with image of abusive authorities and punishment in verbal or physical forms, or boring lessons with extensive monologue on the part of teacher. On the other hand, the qualities for a fantastic teachers can be so diverse and surprising such as someone good at making jokes and telling stories, or someone who has funny walk, or who is hard working and kind, etc.

In any classroom, from Art to Math, Science to Humanities, the students and teachers are audience and performers for one another. Many teachers figure out that what makes your teaching attractive and engaging to children has very little to do with the discipline or content of one’s subject. Regardless of your teaching subject, a

successful teacher has to be a performing artist, a storyteller who clearly understands the advantages of creative expression. He/she has the capacity to make the lesson come alive by inventing forms and techniques that are attractive enough to sustain the interest of the audience – students in the subject materials.

A teacher-artist does not give the answers, they propose the problems and facilitate interactions with his audience-student. They draw the dots but it is the children’s freedom to see and connect these dots into lines and shapes as they imagine. A child can see the shape of a penguin or a naval from those star constellations, which his teacher believes to be Leo or Gemini - and nothing is wrong with that! Using appropriate games for stimulation, a teacher-artist engages his audience –students so they can make sense of subject materials from multiple viewpoints.

Chapter three

How to become a teacher- artist in practice?

To apply these educational methods effectively in practice, a teacher needs to carry out courageous and proper self-evaluation, analyze areas of training to improve their capacity, techniques and qualities. This handbook provides a list of basic ingredients as food for thought, based on which you can use as framework for dialogue among teachers and learners. However, it does not give any prescribed answers or solutions. It is up to your own creativity in practicing and mixing these ingredients as well as bringing in your own aesthetics and local knowledge that you can build up your own successful story.

Love is an indispensable ingredient for any teacher. It needs no explanation.

Love is movement.

In a university lecture on social movement, an aboriginal elder started his speech by talking about love. He shared an experience of unexplainable feeling of love when his pregnant wife cried tears of joy as their baby started kicking inside her womb. Since then, if anyone asks him what love is, he would say love is movement.

It is mothers and children who teach us that we must move the way that love makes us move.

Empathy leads to action

Have you ever spent time just to observe children interacting amongst themselves? Or to watch them with their mothers, grandmothers, fathers, teachers and siblings? Are you able to see from the eyes of children? Have you been able to listen and hear their stories and ideas? Do you understand the history, realities, identities

and status of your own and that of your students? Are you aware of how each of your students is included or excluded because of who they are or where they come from? Do you research the burning dreams and deepest nightmares of yourself and each of your students?

Why do you teach? Why do you make this choice and not others? How do you relate to each of your students? What changes in realities do you want to see for your self and your students? What changes do your students want to see for themselves and for you? What actions do you take on your part to move toward common dreams?

Liberate the playful body. Let the moving body come alive. Increase physical and emotional flexibility.

In many societies today, children are deprived from their right to be alive. At home, parents constantly tell them not to do this and that, not to run around to avoid breaking valuable household materials, etc.. At schools across the world, in classrooms of 50 up to 100 students, it is easy for teachers

to feel they need to keep children under control with the rules: “Be silent, listen to your teachers”. Children sit passively and try to listen for as long as 8 hours per day. This type of education turns children into a generation of sadness.

In fact, almost all of childhood development and psychology studies have proven that stimulation and physical activity are essential for the mental and emotional development of children. Without stimulation, children can suffer from stunted development. Indeed, playing games that involve body movements are not just a key component in educational process, but also the right of children in order to develop as human beings.

Our world today encounters dramatic changes in natural environment and direct, complex interactions among societies with very different development trajectories. Simple games provide not only learning incentives. The more you liberate student's ability to play, the more confident they become in inventing solutions independently and collaboratively. There are simple games introduced in this handbook to increase physical and emotional flexibility. With this flexibility, teachers and students can become well prepared to adapt to unexpected changes and, in return, influence the world.

Dynamising sensory devices through playing games

Are you aware of children's right to play? Of your buried desire to play? How can you incorporate games into your teaching design to stimulate child learning? Have you researched games that your grandparents and parents used to play? Do you remember games that you used to play when you were small? Have you asked the students to bring in or invent their own games? Do you take part in playing games with your students? How does it feel? Are some games more

useful for educational purpose than others? Why do you use this game and not others for a particular lesson?

Non-violent communication

Non-violent communication is not just about stopping to beat children -a psychologically destructive method of punishment still existing in many classrooms these days. Non-violent communication is concerned with physical, verbal, mental and emotional interactions between people. It is about not abusing the authority of a teacher to manipulate and force students to fit into your images of who they ought to be. Non-violent communications requires teachers to be mindful, humble and honest with their assumptions, intention and behaviors in relations to your students.

What do you want for your self? What do you want for your students? Do you share your intention with your students? Do you understand what they see, hear and feel? How do you express your self in words, eye contacts and body movements? How do your students see, hear, feel and respond to your practice of communications? Are you open to receive feedback from students? Have you adjusted your voice, language, tempo, body movement and position to adapt to your students? Do you foster safe space in the classroom that enables dialogue to happen? What is a safe space, do you make it up on your own or discuss it with your students? What are ground rules to sustain safe space, do you come up on your own or discuss them with your students?

Awareness of self and others in space

If a teacher is an artist, the classroom is a stage and performing space.

How do you set up your classroom? What are the shapes, colors, lights and textures? Where do you position your self in the

classroom? Does the way you set up chairs and tables, and seating positions of students change the way you relate to them? Is it horizontal or vertical?

Have you ever asked your students how they imagine their classroom setting should be like? What are the advantages and disadvantages of each setting in preventing or fostering dialogue and non-violent communication between you and the students? Is one way more engaging to students than others, and if so, why? How do different settings and learning spaces foster children's ability to see, hear, and feel and response?

Are you the center or your students the center in classroom? Is there one center or a multiplicity of centers? Do you sit down or stand up during lessons? Does your body move or stand still in relation to your students? Which direction does the body move? What changes do you want to see in composition and directions of your body movement in relation to your students and why?

The art of questioning: Teacher as facilitator of structure and forms.

One of the most challenging skills for a teacher-artist to master is the art of questioning. What are the right questions to ask and when to ask them? Teachers use questions as research tools to unveil different levels of understanding and comprehension among students, and to facilitate meaningful dialogues. After teachers and learners have identified clearly their desirable learning outcomes, it is the responsibility of the teacher to use appropriate questions to guide students through the structure and forms of the learning process.

Are you aware of the difference between leading question, close-ended question and

open-ended questions, their advantages and disadvantages? Are your questions structured into a progression in which one leads to another? Are you capable of making spontaneous questions? When you ask a question, what is it that you want your students to see, hear and feel from you? When you ask a question, what is it that you want to see, hear and feel from your students? Do you react to your students' responses with further questions instead of close-ended statements? Is your question clear and appropriate? Is your question relevant to the desired learning outcomes?

Does the structure and forms of your lesson encourage children to come up with their own questions? Are their questions relevant to learning outcomes? Do you or your students decide which questions are relevant or not? Do you imagine increasing the capacity to question as one of the desirable learning outcomes for your students?

Storytelling not in the name of others. Encourage ownership of content.

This educational method aims to encourage children to use storytelling as a way to express their understanding of themselves in relation with the world. Teachers also have their stories and their ways of making meanings.

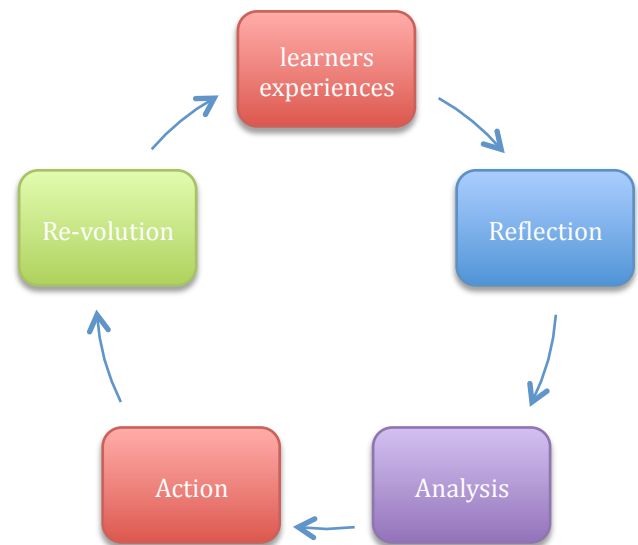
The ethos of this approach requires teachers to not tell stories in the name of their students. In essence, this means that a teacher's main function is to facilitate mostly the structure and forms of learning appropriate to students' particular capacity and level but they need to handover control and ownership of content to the students.

Chapter four

How to design a Learning Cycle with mindfulness and a fearless imagination?

Children love games because they are fun. However, for teachers, fun is an extended effect, not the objectives. On one hand, the goal of bringing games and creativity to education is to make teaching attractive and learning engaging. On the other, it turns education into an act of liberation for students and teachers while simultaneously achieving their desired learning outcomes. This is not possible to achieve if the teacher and learner do not use appropriate and relevant games or lack a clear design that help structure learning processes. In that situation, games can be fun but meaningless for educational purposes.

Therefore, in this handbook, we emphasize the design of the learning cycle and encourage teachers to do it with mindfulness and fearless imagination. The learning cycle we use here was created by the ELOS Institute in Brazil and can be described simply through this spiral model:



We encourage teachers to see learning processes as a journey in which they are the guides and the students are the seekers; to see every lesson as an event/ a performance in which every one is an artist in their own right. To keep the journey alive, the performance captivating requires teacher to liberate their fearless imagination and apply it intelligently into the design of teaching. In practice, teachers need to take proper consideration of all following aspects in designing the structure of lesson:

Learning cycle as a journey

When you decide this journey, are you aware of how much time and resources that you and your students have? What tools or skills you need or your students need for the

journey? Where can you get them? By the end of the journey, what is it that you want your students to see, hear and feel? Who are the participants in this journey? Do they have different talents, capacities and difficulties? If so, in the design, what games would be appropriate? If the journey has different phases and turning points, what are they? What are the learning objectives for each step in the journey? What are the games you can use to reach those objectives, and why?

Aesthetic, form and content

Does the design of your teaching have a balance focus on aesthetics, form and content? If you choose theatre comedy as a form to teach the law of gravity then in which phase of the process do you use it and why? If you choose documentary film making to teach the history of fabrics in Mali then when do you introduce this form and how do you do it? What games can you use to achieve your teaching objectives? How do you design lessons to encourage children to explore different forms of expressions and develop their own content of stories?

Rhythm and Progression

What is the rhythm of each lesson and the rhythm of the whole learning cycle? Are they fast or slow, intense or relaxed, eclectic or traditional? When is silence a dead time and when is it a useful moment of suspension? How do the children respond to the rhythm? Does it make them feel exhausted, energized, calm or reflexive?

Is there a build up from one game to another, from one level to the next in your teaching design? When you design a lesson for today, do you have a vision of what comes next? Does the homework you give yesterday have anything to do with the lesson today? Does the rhythm and progression in your teaching design keep the children interested in the

subject matters? If yes, why? If not, what can change you to make it different?

Spontaneity

Do you allow your self to make intuitive decisions in the classroom? Do you allow the unexpected to enter your lessons? Unexpected questions, unexpected behaviors, or unexpected ideas? If your teaching design encounters unexpected reasons that doom it, are you able to respond spontaneously, try different strategies and adapt to new situation?

Sufficient space for reflection and evaluation

Evaluation in this method focuses on conscientization of the learners, not control and punishment.

Does your teaching design secure certain hours for children to reflect and self-evaluate their learning? What games can you use to facilitate evaluation so that they are not based on punishment and self-degradation? What games can you use to facilitate children to be critical with one another in a non-violent communication manner? What games can you use to make children, regardless of their different abilities and preferable mode of communications, feel safe to express multiple points of view? In the design, which phase of the process do you build in evaluation, at the beginning, middle or end of the cycle, and why?

Celebration

Does your teaching design secure time for celebration of individual and collaborative work? What do you want your students to feel, see, and hear in the celebration? How do your students want to celebrate and what is it that they want to celebrate about? What next after the celebration?

PART TWO

**PROCESSES OF
COLLABORATIVE
STORYTELLING
FROM GAMES**

Outwardly,
You make no move,
You sit there motionless,
You stare into space,
But within you
Movement are tending,
As they stir in a kind of sphere,
To grasp, to penetrate,
To give bodily shape
To indistinct fluttering
Which slowly turn into words
Into scraps of sense,
A rhythm begins
And you acquire worth.

Eugene Guillevie, "Le Sortu des mots"
from Le Corps Poetique, UK: Mathuen Drama

Notes on Teaching Materials

In the coming chapters, we document step by step the processes of collaborative theatre making and visual storytelling with Ciwara students as an illustrative example. The students bring in some local games. Other games used in these workshops are selected from the following resources to meet specific objectives of each lesson.

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Chapter five

Making Collaborative Theatre from Games

In this learning cycle, the children embark on a journey to create theatre pieces around the theme of identity, empathy and active citizenship. We want to emphasize again that we are here not to dictate children the right way to act or the right story to tell. The children are not copycats or parrots. As children these beings can make games, as actors they can make play. The ownership of content must come from children themselves in the process of creation. We are here to facilitate the structure of the journey as agreed between teacher and learners; and to feedback in questions and dialogue to guide them reach their desirable piece of artwork.

The duration for each workshop is between two to three hours. Children tend to eat warm up and dynamisation game quickly. So teachers are recommended to bring a plentiful bag of games with them. Some games that involve analytical and emotional reflexive skills, or require repetition can be quite challenging for children because their attention span are not the same. It is necessary that teachers are flexible with time and space so that every child can actually play these games regardless of their abilities. For instance, we let the children write letters to fantasy friends at home instead of in class because they did not feel as comfortable with writing skill. Finally, nothing is better than to be spontaneous and let the children bring in and teach you their games. You will be surprised at how resourceful your students are.

Workshop 1

Learning objectives:

- Getting to know one another
- Survey participants interests and different level of skills
- Agreement on the expected outcomes of the learning process.
- Games to explore children level of sensory, imagination, dynamising body and trust building.

Introduction

Each person says his or her name and offers an accompanied action. Write their names with each part of their bodies.

Walk clap freeze

The group imagines they go on a trip together to a fantasyland. Ask the group to start walking with their eyes fixed at one point of the room. Guide them to feel the space. Imagine the color, taste, weather and texture of the ground, the weigh of their bodies. At any moment, when the facilitator claps, they have to stop in freeze motion.

Vocal Warm-Up

Facilitator explains the breathing technique to the children. Everyone pronounce A- I- E - O- U together with body illustration of the vowels. The facilitator asks participants to

add consonants in front of the vowels (i.e.: PA-PI-PE-PO-PU etc) and create different type of sounds.

Animal game

Ask participants the name of their four favorite animals. The facilitator assigns each participant with an animal. Eliminate one chair so the number of chair available is less than the number of animals. Anytime the facilitator call a name or names of the animal, the participants who were assigned those animals have to stand up and run to find a new seat. Whomever can not find a seat will be eliminated.

Basketball game

Pass on an imaginary basketball from one person to another.

Boxing game

Divide the participants into pairs. They will engage in a boxing game following two rules: all action has to be in the slowest motion possible and they can't touch each other. Let everyone practice for a few minutes. Resume in a circle, have the each pair to come up and perform in front of the group.

Talking bottle

Each person has a minute to share with others about themselves and their expectation of the class. When they keep the bottle, they can talk, everyone else should listen. The group can ask the person only 3 questions.

Massage Circle

Everyone stand in the circle with shoulder next to shoulder. The facilitator asks everyone to turn left. Then everyone start massaging the person standing in front of him or her.

Homework

Each person brings an object that is most special/closest to him or her.

Workshop 2

Learning objectives:

- * Research on children awareness about self and others
- * Research materials for devising
- * Creating a safe space for participants by collectively setting ground rules
- * Games to enforce awareness of energy and balance, relaxation and concentration; to improve active listening and to liberate imagination.

Physical warm -up and breathing exercise

Invite participants to move their body part by part slowly and with care (starting from the head to toe). At the end of the exercise, explain the breathing technique for participants.

Relaxation and breathing

- 1) Lie on the floor with the back as spread as possible. Shoulder, neck and arm free and relax.
- 2) Put your hand on the side of the ribcage. Breath in and then out slowly for 10 counts. When breathing in, feel the ribs widening at the back and side. Try not to lift the top of the chest.
- 3) Repeat several times, gently but firmly to feel where the breath comes from. Make sure the neck and shoulder are free.

Vocal warm up

- 1) Ask participants to lie down or stand in a circle and breathe together. Then, everyone chant OM in one breath. Repeat this. Then

every one say AHH at the end of the breath out.

2) Divide participants into groups of five, lining up at opposite corners of the room. One person say a question " What are you looking for? "; the other person answer " I am looking for...". The first person pretends she can't hear and they other have to increase the volume of their voice.

3) Everyone come back in the circle. Hold hands. The facilitator gives sign by rising up the hand as the group chant Om together.

Forest Orchestra

Divide the children into two groups. Each group will create image and sound of trees, wind, rain, birds, tigers, river and form a forest orchestra. Each of the group performs and the other group provides feedback.

Grand Festival game (Identity Research)

Ask the participants to walk around the room imagining they are at a festival. Invite them to mingle, say hi to people around. When the facilitator claps, participants stop walking and introduce their community. At anytime, the facilitator asks them to form into group of people from the same community, following the questions:

- 1) Form a community of people who are the same age as you are.
- 2) The same gender.
- 3) Enjoy the same type of art as you do
- 4) Wear the same style of clothes as you are.
- 5) Same ethnic group as you are.
- 6) Same family name as yours
- 7) Same religion as you are
- 8) From the same country as you are.
- 9) From the same village/ city as you are.

10) Whose mothers do the same work

11) Whose fathers do the same work

12) If your family has the same form of transportation.

13) If you have the same favorite teacher

14) If you have the same favorite social activity

15) If you have the same least favorite subject.

Record the information on a large piece of paper for everyone to see. Then invite participants to stand in the circle; anyone can step in and say what they have learned from the game. The facilitator can ask questions to create dialogue. For instance: what can they observe of their community, what are the similarities and differences? What do they like and not like about being different or being the same with others? What are the forms of communications existing in the community? What are the challenges in communication across difference? Can you imagine different ways of communications?

The Lions and the goats

There are some lions in the village that can kill the goat just by blinking at them. Everyone closes his or her eyes. The facilitator taps on the shoulders of some to assign the lions. Then everyone opens his or her eyes. The game start and the goats have to figure out who the lions are before they all get killed. When the goat gets killed, it falls on the ground and can't say the name of the lion. They can only communicate to others by eye contacts.

Fire Council: Sharing sacred object

The facilitator explains fire council to be happening weekly and requests everyone to listen and support one another with respect.

The group sits in circle with their sacred objects in the middle of the circle. Each person has exactly one-minute to present their object and why it is close to them. Facilitator keeps the time. Everyone else is asked to listen actively.

White lie

Pick up some objects and imagine different ways to use the object that are not the same normally known. Pick out some of the objects. One person says "I use this for... but now I want to give it back to you." Second person: "Thank you" and invent new way of using the same object and repeat the same with the third, 4, 5th person.

Rules and Assessments

Ask participants to stand in a circle. Then every time they feel comfortable, step in and say a positive value that they appreciate in being/working with other people; a quality they do not appreciate. Based on that collective create agreements on ground rules and desired learning outcomes.

Evaluation & Homework

Have a notebook and bring a small piece of fabric to make angels bag

Workshop 3

Learning objectives:

- Research materials/common themes for devising from collective experiences
- Develop spatial awareness of self and others in space
- Build up rhythmic and group coordination with and without group leaders.

Warm up

Each person asks "What are you doing?" then the next person do a thing but describe

it differently. The following person adopts this position and make up something else.

Ministry of silly walk

Stretch muscles and relax. Invite participants to walk around the space with their eyes fixed on a spot and walk toward that spot. Once they reach the spot, then they stop, and change the direction. Ask participants to walk in space with one part of their body leading the whole body. Facilitators ask the participants to observe the room, the space, notice the floor, to be aware of the texture and move in different directions.

Zip-Zap- Boeing

A passing game where people sit/stand in a circle and interact with one another in silence and harmony. Right is Zip; Left is Zap; across the circle is Boeing. Participants stand in circle and pass on Zip, Zap, Boeing signs.

Pass on a note

In a circle, each participant passes from one person to the other one music note at a time. More notes are thrown into the circle and everyone has to keep the rhythm going.

Body sculpture

Divide the participants into pairs. One person is a sculptor and the other is neutral clay. Each pair creates a sculpture and performs among the group. Make sure to create a distance of space between the audience and the performers so that the children are aware of spatial difference.

The big chief

In a circle, on the floor. One person leaves the room. The group chooses the "big chief" who is the person whom will initiate all the changes in the rhythm and all the rhythmic movements in the circle. The person outside the room is invited back into the room and must try to work out who is the big chief.

Change the object

Select some reasonably neutral and unbreakable objects. A volunteer from participants use the object in any manner, other than its actual purpose in life. The rest of the group immediately constructs a scene around this to show scenic reactions. Clarity in using the object is imperative. The facilitator calls out "Change the object" when the scene begins to die, or ask the group the sense when the idea is exhausted. So another actor takes the object and transform into something new.

Homework: Each student should draw a place they like and a place they dislike/ a comfortable and a vulnerable place in their local community.

Workshop 4

Learning objective:

- Exploring body movement in space and image techniques
- Finding playable actions and contradictions for devising theatre
- Developing characters and playable narrative

Body Percussion

Everyone stand in the circle. The facilitator creates a rhythm using body parts, such as hands, feet, sound etc. The whole group repeats until they reach harmony. Divide the participants into groups of 5. Each group has a leader. Give each group a number. When the facilitator call the numbers the group starts making the rhythm and have to keep it consistently, trying not to be affected by others. The game lasts until all groups join in and reach harmonious rhythm.

Rhythm in dialogue

Divide the participants into teams of five. Each team has a leader. The team leader creates a sound toward the other team leader four times. All of his team members repeat three times. Then movements are added. After, the other team leader has to respond in another sound four times, his team members repeat three times. The dialogue continues until the facilitator calls stop and changes the teams.

Acrobat fall

Participants stand with one foot ahead of the other in a straight line. Then each participant closes their eyes and experiences sustaining balance and imbalance.

Blind Walk

Arrange the chairs in the room into different positions. Then divide the participants into pairs. In each pair, one person is 'blind'. The 'bright' one helps the 'blind' one to sit on a chair using only hand clapping to lead the person to sit on a chair.

Copy Walk in Characters

Stage 1) In the same pairs as before, the participants walk, miming each other. Facilitators instructs participants to walk in different characters to show different statuses: high status characters and low status characters (walk like a teacher; walk like director of the school; walk like a policeman; walk like your father; walk like your grandmother; walk like someone you are scared of; walk like someone you love, walk like a person that make you angry; walk like a person that make you sad; walk like a person who've hurt you; walk like a stranger in town; walk like someone crazy in town).

Stage 2) The facilitator asks them to demonstrate the attitude of these characters only through walking movements and body posture.

Stage3) Ask participants to make the movements bigger, as big as they can

Mirror

Divide the group into pairs. They have to use hands to lead and copy each other without showing who is leading whom.

Fire Council: Sharing a place they like and dislike

Children share the place they like and dislike in Kati. Have the children draw the map of Kati on the board of these places. The facilitator writes the list of places, why they like and dislike on the black board so everyone is able to see it. Then the facilitator merge them into key subjects/themes.

Image illustration of subject

Get back to their previous groups. Each group has to create an image to illustrate a subject/ environment of one of the themes drawn from the previous game. Then each group shows their image to the rest. The audience gives comments of what they want to change.

Sitting chair

Slowly eliminate the chairs. Then ask the whole group to find a way that everyone can sit even when there is only 1 chair. Now as a group, they have to move together without breaking the chain.

Homework

Draw three persons:

- 1) What I want to be when I grow up
- 2) What elders want you to be when you grow up
- 3) A character/person/thing that frightens them. Write down some qualities of these people. Invite children to bring traditional games to the next session.

Workshop 5

Learning objectives:

- Character development and deepening contradictions in narrative
- Games to build mental and physical flexibility

The great decease

There is decease in Kati. One person catch the decease with a part of their body and past it to another person by having eye contact. Then this decease crawls to another part of the body and keep spreading to everyone in the group through eye contacts only.

Walking in Characters

The facilitator invites participants to find a spot in the room. Then participants close their eyes for a minute, imagining the person that they want to become in the future. How does person look like, what does he/she feels, where will he/she be located. Then the participants open their eyes and start walking around the room in that character. Continue by giving instruction: walk in the character that other people expect you to be; walk in character that is the opposite of yourself right now; walk in a character that you are really scared of.

The great game of power

Stage 1) Set up a table, six chairs and a bottle. Participants are asked to come up one at a time and arrange the objects so as to make the chair the most powerful object, in relation to other chairs, the table and the bottle. Any of the objects can be moved or places on top of each other, or on their sides, or whatever, but none of the objects can be removed altogether from the space. The

group will run through a great number of variations in the arrangement.

Stage 2) Then when a suitable arrangement has been arrived at, when the group feels it is the most powerful positions, without moving anything. Once someone is in place, the other member of the group can enter this space and try to place him or herself in even a more powerful position, and take away the power of the first person establish.

Stage 3) Reflection: this game can be a provocation to start a discussion on identity, social injustice, the oppressor and the oppressed. Facilitator can separate the group into gender: participant identify who have the high status, who have low status in their families, schools, communities; who are they and their status in relation to other people around them, what the changes/variations of these relationships.

Moody Duruni

Each person gets on the Duruni (local bus in Mali) with a new mood and the whole Duruni catches the disease and start adopting this mood.

The Child's dream

Half of the group writes their names on pieces of papers together with the name or description of the fantasy person he/she dreams to become in the future. The other half of the group watches. First, participants move around in space, using only the body to show the main characteristic of the characters they are playing. They must reveal what fascinates them about this dream using only gesture, facial expression and movements, all at the same time, but without at this stage relating to one another.

Joker tells them to look for a partner and start dialogue with their partners, but without saying anything that will reveal whom their characters are. Then they change partners. Each person develops his

character. After a period of time, a third person is chosen. After that the joker read the name of the participant one at a time. The group describes the characters they see in that person. They shouldn't try to guess the actual name of the childhood aspiration but try to describe how the person they were watching behaves because this will reveal what he want to be or what capability he wants to develop in him or herself using the image of someone real or fantastic as the vehicle of that aspiration.

Carwash games

Everyone forms a circle. One person in the middle closes his eyes. The whole circle gently passes him/her around the circle.

The opposite of myself

Participants write down their names on pieces of paper, along with the characteristics they would like to try to possess, which must be completely different from their actual behavior. During the game, the joker gives instructions to go "back to your normal behavior" and then " back to your opposite self"

Homework: Child's fear

Write a 1 page letter to a fantasy friend about one very difficult moment / a moment of conflict you have with someone else or a person that have frightened them.

Workshop 6

Learning objectives:

- * Practice self-expression & storytelling through physical movements
- * Devising narrative and scene through finding playable actions & improvisation

Rhythmic tag

Divide participants in two teams. One team starts walking, and if people from opposite team touch them, they have to freeze and not move at all. The other team has to try making them laugh or move without touching any member. If participants are from the same team, they can rescue the ones being tagged by touching them slightly.

The mask of the actors themselves

The group is divided into two halves. One half of the group goes on the stage, on chairs, and acts out their own daily lives- the "image of the hour techniques" is applied here so that various times of days are specified by the facilitator. The actors on the stage do what they do at that time of the day. While the actors are on stage, the other half of the group observes the actors whose names they were given. The two groups swap places. The actors who were in the audience now show on the stage the mask of the actors they were observing. They don't necessarily need to replicate exactly what their assigned actors did, but rather to show what they think is important and essential to that actor's mask. The actors now in the audience have to try to work out which actor is playing their masks.

The Child's Fear

The joker asks participants to find a partner from the previous game. They start dialogue with their partners, but without speaking or revealing anything about who their characters are. Each participant must play a character or thing that frightened him or her. Then with their partner, they have to engage in dialogue and try to frighten their partner, just as they were frightened of the characters they are playing when they were children. Even if the fear is something like "fear of being struck by lightning" they should try to play the person (perhaps even God himself) who wanted to strike them. Form a short

dialogue with their partner, and perform for the larger group. Then the joker gets each participant to reveal the actual name and characteristic of the person.

The bad and the good in places they dislike in Kati

Divide the participants into four teams of four. In each team, there is a director.

The bad cop and good cop in the prison. A, the bad cop, and B the good cop is giving C a series of commands and instructions to irritate and intimidate C. The game is for C to try to maintain his or her neutrality in spite of provocations to do otherwise. C can remain silence. If C does not look neutral, instead gets irritated, and/or insolent then someone else become C. The idea is for A and B to get C to do things rather than answer questions. The more assured C becomes at playing neutral, the more robust A and B can be with provocations. C's job is to do the action as well as possible, without rising to any conflict. C's gesture and action need to be complete and clear.

In the graveyard- the good angel and the bad angel: A clown commits suicide and is dead. At night, in the graveyard, the bad angel interrogates him as to why he/she took his/her own life, slapping him with the rolled-up newspaper and insisting that the story make complete sense. The good angel compliment the clown on how well he handles everything in the last hours of his life, and how it has been very difficult for the clown to do anything else in the circumstances. Both of the angels have to provoke the clown to reactions. The clown have to switch as fast as possible from being intimidated by the bad angel in one minute to being flattered by the good angel.

In the house - the good wife and bad wife: the husband decides to have a third wife. The bad wife interrogates him why he wants one more wife, slapping him with the rolled-up

newspaper and insists that his story makes no sense. The good wife compliments the husband on how well he is. The husband as a clown has to switch as fast as possible from being intimidated by the bad wife in one minute and being flattered by the other.

In the school - the good teacher and the bad teacher A student can't read. A bad teacher interrogates him about why he can't read, slapping him with the rolled up newspaper and commanding him to do different things. The bad teacher A and the good teacher B is giving C, the student, a series of commands and instructions to irritate and intimidate C. C's job is to do the action as well as possible without rising to any conflict. The idea is for A and B to get C to do things rather than answer questions.

Carwash games

Everyone form a circle. One person in the middle closes his eyes. The whole circle gently passes him around.

Homework

Write a 1 page letter to fantasy friend about one very difficult moment / a moment of conflict you have with someone else or a person that have frightened them.

Workshop 7

Learning objectives:

- Build up dramatic actions through sequence of narrative image
- Devising - improvisation scenes in comfortable/vulnerable places in Kati
- Agreement on common themes and stories for devising

The jumping game

The group runs about in space, every time two people find eye contact, they both have to jump in the air at the same time.

Yoshi's clapping game

We sit in circles. We all close eyes. We clap at the same time.

The secret weapon game

Participants are given secret compliments (i.e.: you have beautiful lips; your teeth are so nice etc). The audience does not know what they are. The actor has to go on stage and subtly play out the compliment and to declare his/her pleasure in the compliments

The ground play

Divide the groups into two teams. Participants collectively build up an image and an atmosphere, which is the characteristic of a geographical place. The facilitator call out different places such as: the beach, the street, market, hospital; a park; courtroom; stadium, theatre.

Wrong person in wrong place

A clown is sent out of the room while a situation is set up where somebody is waiting for a specialist service provider (a doctor; a teacher ; a plumber; etc). The clown has to react to the situation.

Group sculpture

Put one chair and one table in the middle of the group. The groups is asked to create an image. Then one by one they add themselves to the image to show the high status and low status of people in relation to one another.

Narrative image

The group divides into subgroups of equal number. The first member of each subgroup will sculpt the first image in the story. They have an idea in their head but they don't explain it to anyone. They merely sculpt. They should aim toward creating a picture that has a certain momentum. They sculpt all other members of the subgroup in the picture. Then they put themselves in the

picture. Now everyone has been given a character to keep till the end. Then the other sub groups take over, to create the next sequence of pictures in the story. They should illustrate what they imagine should come next. Then rehearse the sequence, and perform for other groups. The audience is asked about the content of the story and what's happening; the principle theme of the story; and the interpretation on theme and narrative.

Image of Children's Rights

Illustrate children's rights through images. Each group creates a sequence of three images to illustrate one theme of children's rights. Then the audience asks questions of what happens in the sequences.

Homework: write another letter to your fantasy friend about your worst fear, someone or something that frighten you.

Workshop 8

Learning objectives:

- Devising scenes and introduce cameras to record sequences
- Structure form and content: Deepening the contradiction, poetics and dramatic actions in scene
- Experiment with different forms to express content most effectively

The secret weapon game

Participants are given secret compliments (i.e.: you have beautiful lips; your teeth are so nice etc). The audience does not know what they are. The actors have to go on stage and subtly play out the compliment and to declare his/her pleasure in the compliments.

Vocal warm up: breathing and poetry and letters

Breathing exercise. Everyone close his or her eyes. Joker reads the poem. Then the circle read out loud the poem together out loud. Swap the letters to fantasy person and invite participants to read them out loud showing different attitudes, emotions incorporating the secret weapon game.

The Child's Fear - The Kaleidoscopic Image

Stage 1) The joker tells participants to find a partner from the previous game. They start dialogue with their partners, but without saying which will obviously reveal who their characters are. Each participant must play a character or thing, which frightened him or her.

Stage 2) Then with their partner, they have to engage in dialogue and try to frighten them, just as they were frightened of the characters they are playing when they were children. Even if the fear is something like "fear of being struck by lightening" they should try to play the person (perhaps even God himself) who wanted to strike them.

Stage 3) Form a short dialogue with the partner, then perform for the group. Then the joker gets each participant to reveal the actual name and characteristic of the person.

Stage 4) Now the joker asks the participants to magnify the characteristic of the person and the protagonist.

Stage 5) Group the most similar images from the previous games. The groups are asked to merge similar images into a group sculpture. Then one by one they add themselves to the image to show the high status and low status of people in relation to one another.

Stage 6) Ask the protagonist in the image to retell a situation from the letter starting with

"Do you remember?" and finish with "that is why..."

Narrative image

The group divides into subgroup of equal number. The protagonist of each subgroup will sculpt the first image in the story. They have an idea in their head but they don't explain it to anyone (Their scene should show: where the place is? What happens? What does each of the character want? How the journey of the character - protagonist progress? What obstacles get in the way?). They merely sculpt. They should aim towards creating a picture, which has a certain momentum. They sculpt all other members of the subgroup in the picture. Then they put themselves in the picture. Now everyone has been given a character to keep till the end. Then the other subgroups take over, to create sequences of pictures in the story. They should illustrate what they imagine would have next. Then rehearse the sequence, and perform for the other groups. The audience is asked about the content of the story and what's happening; the principle theme of the story; as well as an interpretation on theme and narrative.

Sitting chair game

Slowly eliminate the chairs. Then ask the whole group to find a way that everyone can sit even when there is only 1 chair.

Workshop 9

Learning objectives:

- Explore movement directions on stage and multiple points of view.
- Devising scenes: collaborative development of movement composition, sound, tempo and spatial dimensions.

- Develop effective communication between self and others, between the performers and audience
-

Tempo, duration and repetition

Each group creates a sequence of five movements (walking, fishing, dancing, standing up, hopping, imitating animal movements etc). The facilitator will ask them to repeat the sequence again in different tempo and duration by counting 1, 2, 3, 4, 5 and using command example Long- short-medium- medium - short...

Creating shapes with the body

Ask participants on their own to use their bodies to create shape of

- 1) Lines
- 2) Curves
- 3) Combination of lines and curves.

Then in-group of five, creates shape with bodies into lines, curves and combination of lines and curves. Encourage them to think of three-dimensional when creating the shapes in space.

Creating architecture with body

Now each group repeats the above movements in space evolve out of the surroundings. The movements create the architecture, which could be broken down to

- 1) Solid Mass
- 2) Texture
- 3) Lights
- 4) Colors
- 5) Sounds.

Facilitators provide instructions such as: move as you are lost in space; trapped ; caught between cracks; in a bright distant

dessert; up against a wall; in a quiet mosque; in a muddy market; etc.

Kinesthetic response/improvisation

Stage 1) Secret weapons: Participants are given secret compliments (i.e.: you have beautiful lips; your teeth are so nice etc...). The audience does not know what these compliments are. The actor has to go on stage and subtly play out the compliment and to declare his/her pleasure in the compliments.

Stage 2) Improvisation in pairs: the facilitator gives participants (in pairs) different situation to improvise. Situations aim to provoke reaction to motion which occur outside of the person; the timing in which the person's response to the event of movement of sound; or the impulsive movement that occur from the stimulations of senses. Examples include: one person stamping the chair, the other standing up; one person showing she wants to go to the festival; when the father try to convince her she should stay home; the child comes home from school looking for her mango, and her sister has to admit that she has eaten it.

Group narrative image & Thought bubbles (continue)

Workshop 10

Learning objectives:

- Unleash the improvising storytellers
- Rehearse the scenes
- Games to increase group cohesion and collaboration

Partnering through weight across the floor

In pairs, participants walk from one side of the room to the other side of the room, giving the weight on each other's body starting from 25 %, 50% to 100%.

The Flow in Circle, Clump, Line

Stage 1) Ask five people to go on stage and quickly form a circle, ask them to make a clump then a line. After that they should form a different kind of circle, a different kind of clump, a different kind of line. After several minutes, ask them to move freely from one form to another without instruction. Allow them to find as many circles clumps and lines as possible. The participants should work toward the same form at the same time.

Stage 2) In different form and shape, the group now travels through the space created by two people. Imagine that this space is a doorway to pass through. Continue walking in space passing through all the available doors appear around you. Because of the appearance of new doors, you will find yourself moving in unexpected directions. Each time they pass through the door they enter a new environment.

Stage 3) Now the whole group has to walk through the door in six different tempos. Every time the door changes a location, they have to change the tempo. Remind them that they can only walk, nothing else.

Monologue exercise

5 participants sit on five chairs on stage arranged in V shape.

Stage 1) The facilitator assigns each participant a number from 1 to 5. When the facilitator acting as director makes a sign of number using her fingers, the participant stand up accordingly. It all happens in silence. The rest sit in freeze position.

Stage 2) Now the participant being called stands up and reads out loud the monologue from their memory.

Stage 3) The participants stand up, read the monologue from memory and make a movement in a four beat toward the center of the stage and back to their seat.

Stage 4) The facilitator stops giving sign with his/her fingers. Now the participants , in their order of monologue stand up one by one, and speak the monologue from memory together with movement and then go back to their seat again.

Collaborative Improvising Storytelling

Stage 1) The facilitator asks the group to lay on the ground with their eyes closed throughout the game. Explain to the group they will create a story together about an agreed theme by each saying one sentence at a time building on the previous sentence. When the facilitator touches someone's feet, they will speak out the sentence. The facilitator starts the first sentence giving the name of the character and the location of the story. Whenever there seems to be a block in narrative development, the facilitator asks questions and uses thought bubble techniques to help the group move further.

Stage 2) When the group finishes creating a story, they can break it into scene and putting the play into act.

Stage 3) Devise the scene

Workshops 11, 12 and 13

Learning objectives:

- Rehearse the scenes several times
- Rehearse with music and costumes
- Develop trust, confidence and new skills in each participant.
- Improve communication when working together
- Tighten the content and structure of the play; make sure the piece works as a whole.

In the rehearsal phase, the facilitator and performers can use the following checklist to observe make necessary changes to tighten the piece in its overall form and content:

1. What is the story to be told?
2. Why do you want to tell the story? (How does the story speak to you? Does it represent your deepest dreams or worst fears?)
3. Where is the story to be told? What is the environment of the story? Which time of the day?
4. How is the story to be told (comedy, tragedy, puppet etc..)?
5. Who is your audience?
6. What journey do you want your audience to traverse through your performance?
7. What are the key turning moments?
8. What is the feeling the audience takes away with them?
9. What image/ sound/ color/taste/ emotions the audience will the audience take away with them?
10. What clothes/masks do the characters use? What design needed for the stage?
11. What are the objects used? How many times do they reappear in the performance?
12. How is the closure /nonclosure of the event?
13. Do the audience react to the story with fear, affection, laughter or what?

Public performance and evaluation

Excerpts from Ciwara Children Body Map Monologue

My name is Babily Keita. I came from Ivory Coast. I have a big family. I was 2 years old when I left Ivory Coast. I like fish and bakeries. My friends were Robert, Marie and Jabali. There was a war in Ivory Coast in 2002, so my father told my mom that they might come to Mali. It was difficult for me to find friends here because I couldn't speak Bambara. In Ivory Coast, food was getting more and more expensive. We couldn't find what I liked. Children couldn't go to school. I want that children from Ciwara help children who come from Ivory Coast and provide them food. They need to be friends.

Babily Keita, 10 years old

My name is Depee Diawara. I came from Gabon when I was 5 years old. My friends were Maria and Cathy. I liked playing elastics with them. When we arrived at school, we used to greet each other. I liked playing game. When I arrived in Mali, it was difficult for me to find friends because I couldn't speak Bambara. Now it's difficult for me to speak French because I didn't go to school early, and I want to go back to Gabon.

Depee Diawara , 10 years old

My name is Maimouna Songo. I came from Ivory Coast when I was 3 years old. I like studying and after I want to be a doctor and save people. I like food, fish, and avocado. When I left Ivory Coast, I left my relatives there.

Maimouna Songo, 10 years old

Journey without Maps

My son is scowling at a piece of paper

“What’s that?” I ask.

‘A semantic map!’

‘A what?’

‘I have to write a story and I’m supposed to map out everything that’s going to happen so that my teacher can mark it. She says it’ll stop me writing the wrong things.’

(He’s aged ten and yet she’s already destroying his pleasure in writing just as someone once destroyed hers).

‘Why not draw the maps afterward?’

‘But how will I know what to write?’

‘Have you ever been on a beach and discovered a cave?’

‘Yes.’

‘Did you go in?’

‘Of course.’

‘Well- writing a story can be like creeping into a forbidden house, or lowering a gigantic hook into a haunted lake.’

He likes this idea. ‘But how do I begin?’

‘Start with something ordinary and then have something mysterious happen.’

He goes for a while, full of enthusiasm, but then comes back disheartened, and says, ‘I’m stuck!’

‘What’s your story about?’

‘It’s about a boy who has to write a story.’

‘Is he in trouble?’

‘No.’

‘Well, stories are about people who get into trouble.’

He rushes off for a whole hour and comes back looking pleased. ‘He’s in such a mess. Now what?’

‘Either rescue him or make him suffer more.’

‘But how can I end my story?’

‘Feed things back in that happened earlier. Where did your story begin?’

‘At school.’

“Then why not work the school into the end of the story? Stuff you’ve mentioned earlier should be incorporated.”

‘Reincorporated?’

‘Fed back in. Oroborus.’

‘What’s oroborus?’

‘A snake eating its tail.’

Stories seem so well constructed that it’s natural for teachers to assume that they were thought up in advance, but Gregory Samsa could have mated with another cockroach, and Humpty Dumpty could have been unscrambled by feeling him to a chicken.

From ‘Impro for Storytellers’ by Keith Johnstone

Chapter six

Visual storytelling & Citizen Journalism



Workshops 1 to 4: Narrative Research & Development

Learning objectives:

- Research stories and materials for short films
- Research on understanding and awareness of self in relations to others
- Finding concept, character, conflict, action and dialogue for the short film
- Represent image of identity

Body Map

This important exercise helps the participants to research stories from their own realities, from which they can develop themes, character, action and dialogue for visual storytelling.

Stage1) Mapping your own body

Each person draws an outline of their partner's body on a large piece of paper. When all participants have their body map, allow them **at least one week** to reflect from their lives and decorate their own body map with the following instruction:

- On the head: illustrate their deepest dreams
- On the chest: illustrate their deepest love/passion
- On the belly button: show what their fears are
- On their hands: show what actions they want to do for themselves and their community
- On their feet: show their roots, their family origins, where they come from,

where they have traveled, where they are going.

- Outside of the outline write a few sentences of dialogue beginning with: "I remember when..."
- On the body map draw a sacred object of his/her own that remind you of someone.

Stage 2) Character development from the body map

Now based on the body map, each participant creates a fantasy character and draws the journey of this character on another piece of paper.

Who is the character? Where is the character? What one object does she have with her? What does she want? What are her desires? What's her journey like? What obstacle does she/ he face and what are his/her reactions?

Write a letter to this fantasy character.

Stage 3) Monologue & Hot seating

Monologue: Each participant creates a short monologue for their body map character and performs in front of others.

Hot Seating: When they finish their monologue, other participants can ask questions about the character and his/ her journey to help the storyteller to deepen the character or sharpening contradictions in the story.

Stage 4) Body Map gallery walk:

Reflection on the theme of identity and citizenship in the exercise through the body map

Participants put up their body maps on the wall and turn the room into a gallery. The

whole group starts walking around the gallery to view each and every map. The facilitator can use the Walk-Freeze-Clap here to guide the traffic.

Ask all participants to observe the body maps. Then ask all participants to close their eyes. Now ask participants to share what they feel from the body map? What surprises or touches them the most? What similarities and differences can they remember from the body maps? What do the body maps tell them about relationships in their community?

The group shares reflections on the body map process. The following questions are helpful to guide the discussion:

Who am I? What is the history my life? Is there any turning point in my life? Is there any pattern of events in my life? What are my relationships with others? Have I ever been treated differently because of who I am? Why? Have I ever treated someone differently because of who they are? Why? Where did my deepest fear come from? What are the external factors that influence who I am and who I want to become? How do they influence me? How can I change or influence these external factors?

Stage 5) Devising playable action/scenes

The participants now form groups of four or five members. Each group discusses and agrees on common themes and characters from their body map. With these materials, they create a three-act scene. Using exercises from the theatre workshops, they can devise a complete piece from their body maps. Rehearse and perform to other groups.

Workshop 5: Image Composition

Learning objectives:

- How to use the handy video camera
- Understanding different type of shots

Disappearing game

The whole group creates an image. Person A is filming and should ask others to stand like statue and be silent. Try to be humorous, stand in a funny pose. Person A asks someone to leave the group. Those removed can push the record button. One by one they show each other how to push the record button and how to pause.

Film the journey of a fantasy character

In groups, participants film the journey of a fantasy character from their body map. One person is the sculptor who creates an image of the journey using the bodies of other group members. Each group creates a series of 6 to 8 still images to form a complete scene through still images. Rehearse the sequences of still images.

Now the group figures out how to compose the camera position in relation to the image. Then, film each image for about 10 seconds. Make sure that each group uses a variety of shots (Close up; Long Shot; Medium Shot; Extreme Long Shot; Extreme Close Up). Film all the still images continuously into one long take.

Playback of the footage & learning from mistakes

Play back the footage from the two previous games on a TV screen. The whole group watch and points out together technical and composition errors such as: jerky filming, timecode error, battery failure in the middle of action, accidentally hitting nighttime filming, etc.

Workshop 6: Points of View

Learning objectives:

- Understanding point of views
- Experiment visual storytelling from points of view of self and others

Point of View

- Who is talking here? Whose story is it?
- Who is filming the shot? How does the story change according to who tells it?
- Where will you film it? From which angle?
- If the story contains a question, whose question? If it is a dream, whose dream is it?
- If it is a memory or an argument, whose is it?

Divided the group in pairs. Each person has 2 minutes to share his or her body map with the other. Then the other person repeats what he/she has heard. Then swap roles. In a big circle, the facilitator asks the group what was difficult and easy about the exercise.

- How does the story change or stay the same depending on who tell the story?
- If they turn the other person body map into a film, what would be the main theme?
- Where will they film it? From which angle do they place the camera?
- How does it feel to change the points of view? How does it feel to represent

a story of your self? How does it feel to represent a story of others?

Each group films a story they've created in previous devising workshops on body map. Now they have to film the same story from at least two different points of view.

Workshop 7: Storyboard

Learning objectives:

- Develop story structure & Storyboard
- Sharpening the character and dramatic actions for short film

Groups Photos of five portraits

Stage 1) In each group, everyone swap their body maps. Each person will now create a character study of someone else in the group in five portraits. Keep a portrait image still for at least 10 seconds so others can study it. The titles of five portraits are:

- 1) The fear of ...(Must express something about what the character is most scared of)
- 2) Love of/ hatred of...(must identify a person or thing the person most loves or hates)
- 3) Fantasies of... (Must portrait what the character fantasizes about and/or how)
- 4) Memories of ... (must address what the character remember)
- 5) The desire for (Must express something the character most wants, longs for, or is propelled by).

Stage 2) Each participant visualizes the character from their own body map in five portraits. But now each portrait must include:

- 1) An object

2) A piece of music

3) A telling sentence they want to say.

Stage 3) Create a **storyboard** (sequences of pictures indicating the action of the character, location, type of shot, composition and camera angle) to tell the story of the character journey using this basic formula:

A character

- Who wants something
- Takes **action**
- Meets with a conflict
- That leads to a climax
- And a resolution

Stage 4) Film the story based on the storyboard. Playback for feedback from the whole group

Workshops 8 to 9: Ways of seeing

Learning objective:

- Learning key aspects of visual story telling in short films
- Learning a variety of strategies to keep the story alive

Film screening and discussion

Screen a selection of short movies with a variety of genre and from a variety of visual cultures including local and international films.

- Le Ballon Rouge (1956) Albert Lamorisse
- Lovefield (1998) Mathieu Ratthe

- Alice in Wonderland (1951) Walt Disney
- Djembefola (1991) Laurent Chevallier
- Changing the education paradigm (2010) Ken Robinson
- Etre et Avoir (2002) Nicolas Philibert
- Born into Brothels: Calcutta's Red Light Kids (2004) Zana Briski, Ross Kauffman
- My Life, My View (2010) Phan Y Ly
- Plural + Youth Videos: <http://www.unaoc.org/pluralplus/winning-videos>

After the screening, invite the group to discuss each film using the following instructive questions:

1. Who are the main characters? Who are secondary characters? What are their special qualities? Who is destroyed? Who grows? What cause the destruction or growth?
2. What are their main relationships? Can you draw the web of relationships?
3. What do they want?
4. Where is the conflict? Where is the surprise in the story? What is the major surprise? Minor surprise?
5. How does the conflict begin? What drives the conflict? What happens moment by moment? How does the main character react? What does she decide to do? What are the consequences of the action? Where does this **action** lead?
6. What is the key theme that drives the story forward?

7. From whose point of view was the story told?
8. What feelings does the movie leave you with in term of sound, dialogue, character, situation, image?
9. What do you remember the most from the film (sound, dialogue, character, images)?

Workshop 10: Dialogue, Interview and Ethics

Learning objectives:

- Understand the difference between open and close questions in dialogue
- Experiment a variety of questions in communication
- Improve active listening skills
- Create effective dialogue in visual storytelling

Dialogue in visual storytelling

- What line does each of the character speak?
- What must be said in each scene?
- What can be implied?
- What doesn't need to be said at all?
- Is there an emotion progression or change that the character experience?
- Where is the conflict and tension coming from?

Interview and ethics checklist

The facilitator invites each group to do role-play of an interview on an issue they plan to make a short documentary about. After the role-play, members of the group feedback to

one another on their strength and weakness using the following check list:

- Do you present your intention clearly to the interviewee?
- Do you secure permission from the interviewee prior to the interview?
- Do you interview people from different backgrounds and with different perspectives?
- Did you ask the interviewee: do you feel ready?
- What language do you use?
- Are you sitting comfortably at the same level?
- Are you showing respect?
- Are you asking clear, short questions?
- Are you asking leading questions? – Does your question suggest an answer?
- Are you asking closed question (yes or no question)?
- Are you asking open questions (what, where, when, why, how)?
- Are you managing to be spontaneous with questions?
- Do you give enough time for the person to answer your question?
- Are the participants speaking loud enough? Can you heard them well when playing back?
- Do they look like they enjoy the interview?
- Do you look relax and keep your eye contact?
- How is your body language?

Photo documentary – E'cole Ciwara in five portraits

Each group is assigned to take a series of photos and interview members of the school community to demonstrate the five portraits of their school. Then together the group combines a photo documentary of school adding music and narration.

Workshop 11 to 13: Citizen journalism project

Learning objective:

- Collaborative storytelling through the form of short documentary
- Using visual storytelling to provoke dialogues among community members

Citizen Journalism

In groups of four to five members, participants make a short documentary film on an issue of their interest. It is important that the facilitator does not impose the topic but rather let the group decide and has full ownership of the film.

The facilitator invites the group to articulate their subject in the form of one or two key questions, not statements.

Completely hand over control

By this time, the participants should be able to have full confidence in using the equipment. During the production of the short film, the facilitator can hand over the equipment to the participants and let them take full ownership over the process.

Workshop 14 to 16: Capturing and Editing

Learning objectives

- Organizing footage and storyboard
- Learning to capture, edit and export film on Final cut pro 7.0

Organizing footage

Facilitator can use the following questions to guide the groups organize their footage according to their agreed themes and storyboard.

- What topic are you making the film about?
- What kind of film do you want to make?
- Who is your audience?
- What are you trying to say?
- What are your desired outcomes of the film?
- How do you imagine the steps to actualize the film?

Editing movie: Realistic and sustainable

It is quite simple to edit a film with a solid structure using the basic tools of cutting out unnecessary bits, rearranging the materials following the storyboard, selecting best interviews and add the final touch with subtitles, main title and crew credit.

For the particular purpose of this learning process, that is to focus on collaborative story telling in its most original and honest form possible, it is recommended that

facilitator do not bring in fancy visual after-effects in editing.

It is not surprising that often when working within the limitations of technical resource and with minimal tools, participants can still create a powerful documentary in both its aesthetics and content, making it simply out of their realities and imagination.

Workshop 17: Screening of short films

Learning objectives:

- Fostering dialogue with audience
- What's next?

For the purpose of this learning process, the journey never ends. The work is always an on going process. When organizing the screening of their films, the participants are encouraged to think of creative ways to foster dialogue; to observe and understand reactions from the audience.

- What does the audience feel from the films? How do they react? What are their responses to what your film talks about?

- How do you as a filmmaker feel about the film screening? How do you react to audience responses?
- Where do you distribute the films? Who is your audience? What is the unexpected?
- How do you screen the films? Where do you screen? How does the location or form of showing the film impact the relationship with the audience?
- Does the film foster dialogues between filmmakers and audience or is it a monologue from the filmmakers to the audience?
- How do you measure the success of your film in its content, form and social function?

Epilogue

Reflections

“Lan Anh and Glenn came here, at home, and asked us if they could work with our children. It has been 3 month that they are here, working tirelessly. Life in society works with mutual consideration. Seeing somebody who is sitting down, for example, a girl who is sitting down, what emotion is shown on her face? Does she show me happiness or sadness? The way she reveals her feeling. What can I do, as a child, to help with that feeling? Should I laugh at her? Or feel for her in her sorrow? You are not happy, but do not be sad! Know that I feel for you in your sorrow. I think that if we do something else together then you will be happy.

These two persons came to help our children to live in society, to become humane.

This education is about humanity. ”

Maria Diarra Keita,

Founder and Director, Institute for Popular Education, Mali

“I like theatre games because I can use them in sport and in my daily life”,

Catherine Keita, 14 years old

“ I enjoy theatre making because I realize before some people were shy but after playing, making theatre, they become confidence.”

Mathias Diarra,15 years old

“ I like theatre because learn more about other people, what their fears are through the body maps”

Mohammed Keita, 13 years old

“ I enjoy body movements and any game that involve dancing”

Moussa Sidibe,14 years old

“From the filming project, we can learn many things like how can boys and girls work together and understand each other. Through filming, I can hear the points of view of many people.”

Anna Caulibaly, 14 years old

“I appreciate the filming project. It is not because we get to use the camera. It is because I can interview people and become more confident. I think it is helpful for me and also for other people because if some one films them, it can help them to become more confident. I also appreciate that we could listen to the monologues written by children in Gaza because it made us think about our own lives.”

Cheick Br Caulibaly, 13 years old

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About the Author and Translator



Glenn Pian is a musician, poet and writer from Brittany, France. He played violin for the Regional National Conservatoire of Brittany. His collection of poems and short stories won Delirium prize in 2006. He published his first novel “Oni, ou le conte du sabre oublié” under the pen name Hoa Van and his second novel “Le Roman”. Glenn is researching on ways to use music, sound, silence and language as creative means of liberating energy and communicating across boundaries.



Lan Anh Thị Hà is a researcher, storyteller, theatre and film maker. She is interested in movements, performance, ecology, art and transformation. She has invented art-based intervention and creative processes with farmers, women, children, youth and differently-abled groups in Vietnam, Canada, England, Ecuador and Mali to create dialogues and collaborative artwork. She was a curator and contributor for several art projects in Peterborough, Canada including photography exhibition, indigenous theatre, women art zine, beats for justice performance. Lan Anh has produced four documentaries, two of which were screened at international film festivals in Canada and Philippines. She is completing her MA in Theatre and Medias as development at University of Winchester, England.

About the Global Youth Leadership Collaborative

This project was made possible through the support of the Global Youth Leadership Collaborative (GYLC), which is a community of 15 people from 14 countries. We are all alumni of the YES! World Youth Leadership Jams and are committed to carrying forward the work of internal, interpersonal and systemic change. In the GYLC, we are exploring growing edges around community building, healthy living, bridge-building, solidarity, self-, social- and ancestral-healing, moving resources, etc. Our diverse contexts and different fields of work help us to link issues and build a sense of the whole. Our energy and experiences have crossed borders, touched each other's local communities, and been a source of support and inspiration on many levels. The GYLC has been supported by the Fetzer Institute and YES! Learn more at <www.globalcollaborative.net>