**Forum Theatre**

By Dana Fleming

**Unit Objective:** Students will understand the ways in which theatre can be used to create a forum for discussion by participating in Boal’s Forum Theatre Exercises and preparing a workshop to conduct for their peers.

**Lesson One—Family Portraits and Introduction**

***Objective:*** *Students will understand the ways in which theatre can be used to create a forum for discussion by creating a piece of art representing their commitment to creating a community of trust in the class, prompted by games and discussion.*

**Materials Needed:** Butcher Paper and Colored Markers

**HOOK:**

“Joe Egg (aka trust circle)” *(From Games for Actors and Non-Actors)* Ask the group to form a circle arms length apart with everyone holding their bodies upright, feet solidly planted on the ground. They lean forward towards the centre without bending at the waist or arching their backs or lifting their heels off the ground. Next, they lean outwards in the same manner, without lifting their toes. Repeat the sequence several times. Add leaning to the right and the left. Ask them to form a circle in the air with their bodies, leaning centre, left, outwards, right, and centre. Reverse. Ask a volunteer to go into the centre of the circle. Everyone tightens the circle shoulder to shoulder. The person in the centre closes her eyes and does the same leaning movements as before (crossing her arms in front of her chest), but this time she lets her body fall. Those in the circle must support her gently with their hands, making no abrupt impact, then propel her gently back to the centre where she doesn’t come to rest because she starts to fall into another direction. This can also be done in groups of three with two people on the outside and one falling back and forward.

**INSTRUCTION:**

*Step One—*TRANSITION: In theatre in general, but in this unit especially trust is essential. We will be sharing and listening experiences, feelings, thoughts, and opinions. When you were in the center of the circle, did you trust those around you? How did this affect your movement one way or another? What would have happened to the person in the center if we had dropped her? What are ways we can potentially drop one another/break the trust? What are ways we can build trust in this group and protect one another?

*Step Two—*GROUP PRACTICE: Have students divide in half and stand across from one another. One student stands between the lines. She is free to share any facts about herself. It can be very basic (ie: I am the oldest, I have two brothers, I like to ski, we have a cat, I’m allergic to chocolate etc.) and more intimate (ie: I am a leader in my family, I don’t get along with my sister, I have a difficult time trusting people, I can’t fall asleep easily at night, I dream of being a mother, etc.) The students standing across from each other are to cross to the other side every time they have in common with what the speaker shares. Allow each student who wants to be the speaker.

*Step Three—*DISCUSSION: Have students to sit in a circle and ask what they learned about one another. Did anyone learn anything new about themselves or one another? What is unique about you? What did you find that most of you had in common? What do you think makes people unique?

*Step Four—*INSTRUCTION: “Filling the Negative Space”. Ask all students to strike an interesting pose on the count of three. Pick the student with the most negative space and ask her to hold that pose while the other students may relax. Explain that the positive space in this picture is all of the space that the student occupies. Ask if there is a student who can show us where her negative space is. Ask this student if he or she can create a shape that fills her negative space.

*Step Five—*GROUP PRACTICE: “Family Portraits”. Divide the class into two groups. One person in the group strikes a pose and the others try to fill the person’s negative space. They have ten seconds to fill the space creating a pyramid shape with highs, middles, and lows. After practicing this a few times, give each group a title for the tableaux they will create. Choose from general/random ones first “The Happy Family, Tree, Death, Baseball, Tense, etc. Move to more specific and directed ones “Bully, Open, Closed, Gossip, and the final two—Trust, Distrust,”

*Step Six—*DISCUSSION: Between each of the first tableaus, discuss the pictures you see. What physical indicators of spacing, gesture, direction, body language, etc. help you to read and understand what you’re seeing? For the second set of tableaus what are the interpretations of these words. What does trust look like? What does distrust look like? After the tableaus are finished, have students sit in a circle

*Step Seven—*DISCUSSION: Reflecting back on our first conversation as well as the one we just had about the Tableaus, what do we want our classroom environment to look like? Can you think of anything that you might be tempted to do that could break trust? What commitment can you make to yourself and to one another to create and maintain trust in this environment? What can you personally contribute towards such an environment?

*Step Eight—*GROUP PRACTICE: Using the paper and markers, allow students to create a “Poster” about trust. They are allowed to use keywords, phrases, or art to convey their personal commitment to the group. Have students include their names in the poster.

**CLOSURE:**How did these games help us to speak about trust in a manner different from just a general conversation? How can theatre be important in discussing difficult or important subjects? Explain that we will explore the ways in which theatre can be used for discussion and change

**ASSESSMENT:**Students will be assessed by participation in games, discussions, and especially in the poster art project as a demonstration of their understanding.

**Lesson Two—Mirror Sequence**

***Objective:*** *Students will explore meaning and communication in what they see rather than what is said by participating in Boal’s Mirror Sequence, and using what is gained to describe on paper a moment in their day when such communication took place*

**Materials Needed:** Copied instructions of Boal’s Mirrors Sequence from *Games for Actors and Non-Actors* (attached)

**Teacher Preparation:** Read and clearly understand the sequence and its purposes so that you are not dependant on his notes in leading. They can be used as a reference, but a thorough understanding should already be in the mind.

**HOOK:**Ask students if they can think of a time when so much was communicated without words. Feelings of love, antagonism, depression, hope, attraction, animosity, loyalty. Ask if anyone has an experience they would like to/feel comfortable sharing. (Have a relatable experience prepared to help generate thought if necessary). Ask students to think of what was used as a means of communication. Would the addition of words have strengthened or cheapened the communication?

**INSTRUCTION:**

*Step One—*DIRECTIONS: Read this quote from Boal; “There are three preliminary series of exercises which help us see what we are looking at—the mirrors sequence, the sculpture or modeling sequence, and the puppet sequence. The exercises develop the capacity for observation by means of ‘visual dialogues’ between participants: obviously the simultaneous use of spoken language is excluded. In Image Theatre the use of words would interfere with the language of images and superimpose itself on top of that language. Symbolic gestures, such as those used to signify ‘OK’ or ‘yes’ or ‘no’, should be avoided, as should any sign corresponding exactly to the word(s) it replaces.”

*Step Two—*CHECK FOR UNDERSTANDING: Discuss with the class what these instructions mean, why they’re important, and what limitations are set on these exercises. Explain to the students that you will take them through a series of mirror exercises. As you do, you ask that students remain silent and try to “listen” to the conversation that will begin and develop throughout this sequence.

*Step Three—*GROUP PRACTICE: Lead students through steps 1-12 of the mirror sequence. The theme of this particular sequence will be trust. Leave it at that, and open to their interpretation. If time is limited, consider which steps to omit, but try to ensure enough time to do them all. Each step can last one, two, three minutes, or even longer depending on the degree of participation by the group—the important thing about the work is that it be as meticulous, detailed, exact, and rich in discoveries as possible.

*Step Four—*DISCUSSION: After the sequence is completed, discuss with students what took place. What did they see? What was communicated? How did what was seen affect what was felt? What was a powerful moment in this sequence? Explain in details what happened. Etc. What, if anything, was thought, learned, or gained about trust? How did this activity offer new insights?

**CLOSURE/ASSESSMENT:**Discuss once more the power of communication without words. In the following 24 hours (or until class meets again) the students are to look for a moment in their day when communication takes place in what they see and without words. Ask them to write one paragraph about what happened and bring it to the next class.

**Lesson Three—Modeling Sequence**

***Objective:*** *Students will connect the communication in the modeling sequence to the mirror sequence by participating in and reflecting on sculpture work.*

**Materials Needed:** White board and markers. Copied instructions of Boal’s Modeling Sequence from *Games for Actors and Non-Actors* (attached)

**Teacher Preparation:** Read and clearly understand the sequence and its purposes so that you are not dependant on his notes in leading. They can be used as a reference, but a thorough understanding should already be in the mind.

**HOOK:**Have students sit around and share with one another their experiences of listening with their eyes to communication in the previous day(s). Go one by one, and facilitate the discussion. Tell students that we are going to begin exploring issues that are important to them. Ask them for some examples of oppression they see in their communities—school, church, classes, sports, family, Salt Lake, etc. You might have to establish what oppression is. They might also list issues that they see in their communities which they feel are unresolved/not dealt with. Ask them to focus especially on what could be applicable to most students at Judge. Ask them to write their ideas on the board. Make certain there are enough markers for several students to write at the same time. Prompt a flow of ideas. Once students are done have them step back and try and draw connections. What forms of oppression or issues seem to be most prevalent in their minds? Narrow them down, and try to get a feel for the students’ consensus. Decide on one to focus on today, and list several words that correlate. . Since TO is about problem solving, lead and let young people know it’s not a gripe sessions, they still have to follow rules, and the goal is to find solutions to issues.

**INSTRUCTION:***Step One—*DIRECTIONS: Ask students if they have ever done “sculpture” activities. What did they entail? What were the “rules”? What was the purpose? Read the following quote from Boal; “In the mirror the dialogue was mimetic, here it must be translated. The actor ‘sees’ what her colleague does, and translates the action or gesture she has seen, by changing her own position. She does not reproduce the gesture with her body, she extends it, and she shows what results from the gesture. This becomes clearer as the sequence unfolds.”

*Step Two—*CHECK FOR UNDERSTANDING: Discuss with the class this quote. How will this series be different from the mirror one? How will this activity still be a dialogue? What are the sculptor’s responsibilities? What about the clay? Remind students that until directed to discuss, it will be essential to remain silent and focus in on the communication—taking place in what they see. Remind them that they more present and focused they are, the more powerful the communication will be.

*Step Three—*GROUP PRACTICE: Lead students through steps 1-4 of the sculpture exercises transitioning from one to the next. If desired/time permits, switch sculptor and clay, and go through 1-4 again. Use any of the words decided on as a theme for the sculpting. Bring all of the pairs together and divide into two groups—A and B. Lead students through step 5 in the sculpture series.

*Step Four—*DISCUSSION: As groups A and B perform step 5 in the sculpture series they take turns watching one another. After A goes all the way through, have B discuss with A what they saw. Vice Versa.

**CLOSURE:**How were the sculpture exercises an effective means of communication? How was the communication different in these than in the mirror exercises?

**ASSESSMENT:**Be sure to leave time for each student one-by-one to share in-detail the most powerful thing they saw throughout the entire lesson and why. Tell students that they are to share what they saw with at least one person outside of class and to report tomorrow.

**Lesson Four—Memory Theatre**

***Objective:*** *Students will access memories—share them and receive them in great detail by creating and presenting “memory gifts” to one another.*

**Materials Needed:** Copied instructions from Boal’s Memory sequence, steps one and two, from *Games for Actors and Non-Actors* (attached)

**HOOK:**Ask the question “Who’s feeling brave today?” The first hand to shoot up will be the subject in the game “The actor as ‘subject’: the Greek exercise”. Everyone goes up to the stage and explain the rules of the game. One actor is in the middle of everyone else. She starts a movement, and everyone else must use their bodies to help her complete this movement. If she lifts a foot, someone immediately places his body under this foot so that the actor’s foot is supported. The protagonist extends a limb here, a limb there, leans this way or that, twists on her back, stretches on her side, climbs through the air—does whatever she wants. The rest of the group helps her, using their bodies to support her as she does all of this, inserting themselves into the relevant space. She must move slowly so other participants—who must move quickly—have time to discover her intentions, which should not be spelt out. The most important thing is to avoid manipulating the protagonist’s movement. The activity ends when she is safely on the ground.

**INSTRUCTION:***Step One—*TRANSITION: How was the protagonist supported? Ask the protagonist what possibilities of movement she experienced with help from the group? Ask her if she trusted the group? Ask her if that was important? Tell the class that today we will be remembering things that might be difficult to share, and ask how we can support one another. Point out that as the group helped the protagonist move, there was no manipulation, but rather communication. We protect one another by also being careful to only share things that are appropriate and will not wreck the class emotionally.

*Step Two—*GUIDED PRACTICE: Have actors sit quietly with their eyes closed on chairs. Take them through the succession of step one in Boal’s Memory sequence, “Memory: remembering yesterday.”

*Step Three—*DISCUSSION: Have students open their eyes and compare. Ask students to share specifics in the five senses—touch, smell, taste, sight, and sound. Ask how this experience is different from how they generally remember such experiences. Ask students to choose a partner they have not yet worked with. Have them find their own spot in the room.

*Step Four—*INSTRUCTION: Give students instruction the need for step two in Boal’s Memory sequence, “Memory and emotion: remembering a day in the past”. Direct students specifically to an experience that falls into one of the categories recorded the previous day.

*Step Five—*INDEPENDENT PRACTICE: Allow students time to relay their experiences to one another with an attentive co-pilot. During this time, feel free to walk throughout the room and offer general coaching. Remind the co-pilot that they more details they can get, especially sensory, regarding this memory, the more dynamic the next step will be.

*Step Six—*DIRECTIONS: Students will now create gifts for one another. They will create these gifts using the memory they have received from their partner. The gift consists of three components. 1. A gesture accompanied by a word that encompasses the emotion of this memory. 2. A physical display of the most profound sensory experience of the memory. This is done without showing specifics, but rather by experiencing specifics. (ie: smelling the rain, the movement is not showing the rain, it is recalling and smelling the rain). 3. A movement accompanied by a “line” from the script of this memory.

*Step Seven—*INDEPENDENT PRACTICE: Give students five minutes to create and practice their gift. Then allow students time to present their gifts to each other. If there is time, and with the partner’s permission, the student may present the gift to the rest of the class.

**CONCLUSION/ASSESSMENT:**Ask students to share the experience of receiving their gift. Ask students to share the experience of creating the gift, and sharing in a memory that wasn’t originally theirs. Ask students to bring sweaters or blankets to class tomorrow.

**Lesson Five—Forum Theatre Reading Day**

***Objective:*** *Students will understand the purpose and possibilities of forum theatre by deciding on a possible topic and community they could lead a forum theatre workshop in.*

**Materials Needed:** Some extra blankets or sweaters, a platter of delicious home-made cookies and napkins. Milk and plastic cups. Enough copies of “Theatre of the Oppressed in Europe” from *Games for Actors and Non-Actors* (attached) for each student to have one.

**HOOK:**  
Have cookies, napkins, cups, and milk set on the center of stage. Surround them with blankets. Ask students to gather their sweater/blankets, a piece of paper, a pencil, and head up to the stage. As they head up, hand them a copy of the chapter. Tell them to get comfortable, but to a place where they can pay attention and be engaged. Allow them to eat a cookie and pour some milk.

**INSTRUCTION:***Step One—*TRANSITION: Define the following terms and have the students write the definitions on their sheet of paper. Forum Theatre, Spect-actors, Joker. Tell them an understanding of these terms will be important to all future discussions and projects.   
*Step Two—*DIRECTIONS: Tell students we will go around in a circle reading accounts of Augusto Boal’s experience doing Forum Theatre or Theatre of the Oppressed. As you all read, ask students to think of a setting or community that they could use forum theatre in. Ask them to think of possible oppression in these settings that could be addressed with forum theatre.

*Step Three—*GROUP PRACTICE: Go around the circle reading. This should take most of the period. Make sure and leave time at the end for discussion.

*Step Four—*PARTNER DISCUSSION: What do you understand Theatre of the Oppressed/Forum Theatre to be? What struck you as interesting about Forum Theatre? Do you think this kind of theatre has a place in our society today? Why? What does Forum theatre allow that a regular discussion would not? Have students answer these questions with a partner.

*Step Five—*GROUP DISCUSSION: Have students come back to group. Repeat the questions and have students share the ideas they came up with in their partnerships.

**CLOSURE/ASSESSMENT:** Leave enough time at the end for students to write down on their piece of paper a setting or community they are familiar with that they feel Forum Theatre could be effectively used. What would be addressed with Forum Theatre in that setting? Allow students to share their answers and collect all at the end of class. As a class, decide what topic they’d like to tackle as they create a workshop that could be used on their peers.

**Lesson Six—Newspaper Activity and Image Theatre**

***Objective:*** *Students will analyze relevant texts and discover the possibilities of a forum theatre piece—its plot and characters—by identifying an oppressor, oppressed, and oppression.*

**Materials Needed:** Different clippings of articles from hard or electronic copies of newspapers. Make sure they are all current, and on the topic that the class has decided to tackle with forum theatre.

**HOOK:**Have Newspaper clippings and articles spread out on the stage. Ask students to pair up, and pair up the pairs making groups of four (or five). They are to go onto stage and find an article they want to use to create a piece on.

**INSTRUCTION:***Step One—*DIRECTIONS: Students will take a few minutes to read the article out-loud with one another. On a separate piece of paper, the students will write about the oppression that is taking place. Choose an oppressor, an oppressed, and what oppression is taking place. List any other key words to describe the theme of this article. These might be implicit in the article, and the article might just serve as an inspiration. Call this Paper A. Highlight any important quotes, and choose the one that you feel is most important to your article. Write it on a separate piece of paper, Paper B.

*Step Two—*TRANSITION: Ask students to hand in Paper A. Tell them they will have it back after this activity. The groups will temporarily disband as we do the machine activity, but will regroup immediately afterwards.

*Step Three—*GUIDED PRACTICE: Using the words on the paper the students have given you, choose a few to create machines based on. Ask students the components of creating a machine. Students will start be creating a basic machine with a sound and a movement. One student begins, and one-by-one students add in until the machine is complete. Once the machine is complete, it will slow down and eventually stop. Reading from Paper A, you will choose one word, and students will create a machine using the same process based on that word.   
  
*Step Four—*DISCUSSION: Between each machine, take time to discuss the general feeling of the machine regarding the word. Was the machine united? Disjointed? Was there an element of sarcasm or was the machine sincere? Did it work well? Did it not? Discuss how the students feel about each topic, and how this was evidenced in the machine. How did feelings play off of one another? Hand Paper A back.

*Step Five—*GUIDED PRACTICE: Each group will exchange Paper B. One member of the group will read the quote to her group, and sculpt the rest of her members into an image that she feels physicalizes the quote. She will then present this image to the other groups and read the quote.

*Step Six—*DISCUSSION/GUIDED PRACTICE: Discuss the pictures created. What does each group think of the image in relation to the quote? What stands out? What is mission? After discussion, have the groups re-assemble to edit and adjust the sculpture, the to present again.

**CLOSURE/ASSESSMENT:** Ask students how understanding and thoughts are enhanced by images. Ask students to hold onto Paper A and come prepared to use it in the next class.

**Lesson Seven—Forum Theatre**

***Objective:*** *Students will understand the structure of forum theatre as well as the roles of both actor and spect-actor by creating, performing, and participating in one another’s mini-pieces.*

**Materials Needed:** None

**\*At this point, you need to contact teachers who have a class this same period and find one that would be willing to bring their class to this workshop.**

**Teacher Preparation:** Using the *Arsenal of Theatre of the Oppressed*, have two games—one warm up, one using images—that will help set the mood for the piece of Forum Theatre the students will create today.

**HOOK:**Use one of the warm-up games focused on whatever topic the students have chosen to tackle with the students.

**INSTRUCTION:***Step One—*DISCUSSION: Ask students how a warm-up game can help spect-actors prepare for image theatre? Ask students if they were leading this warm-up, what kind of questions could they ask their spect-actors after playing the game to help prepare them for the topics that would be presented? Have one student record the questions.

*Step Two—*TRANSITION/DIRECTIONS: Ask students to take out Paper A from the last class. Using the information they have, they have five minutes to create a 2-minute or less piece with a clear beginning, middle, end, oppressor, oppressed, and oppression.

*Step Three—*INDEPENDENT PRACTICE: Students will create this piece quickly, and have time to practice it perhaps once or twice.

*Step Four—*GROUP PRACTICE: Have students present their piece to one another once. Have groups perform a second or third time if necessary. The group watching are the “spect-actors”. The second or third time they are to yell “freeze” at any point and take the place of the protagonist to try and stop the oppression. Explain to the actors as well as the spect-actors their roles and objectives (ie: the spect-actors to try and honestly break the oppression, the actors to make it difficult for the spect-actor to break the oppression, to not give an easy win). Following each performance, have a discussion about what worked and what did not. Discuss the “Why’s” and the “How’s”.

**CONCLUSION/ASSESSMENT:**   
After both groups’ pieces have performed and discussed have the group come to a decision about the piece they will create together. Who will be the oppressor, who will be the oppressed, what will be the oppression? Tell them next class period we will write and rehearse the script.

**Lesson Eight—Forum Theatre Workshop Creation**

***Objective:*** *Students will demonstrate their understanding of the flow of a workshop by creating their own workshop from beginning to end and writing out notes they will need to lead the workshop tomorrow.*

**Materials Needed:** None.

**\*Contact cooperating teacher and let him/her know what time to come to the class. You will most likely need the entire period.**

**HOOK:**Use the other topic-focused game that can be used in the workshop to prepare spect-actors to warm up students.

**INSTRUCTION:***Step One—*DISCUSSION: Ask students if they were leading this warm-up, what kind of questions could they ask their spect-actors after playing the game to help prepare them for the topics that would be presented? Have one student record the questions.

*Step Two—*DIRECTIONS: Students will use the information agreed upon the pervious class period (Oppressor, Oppressed, and Oppression) to write a script with a clear beginning, middle, and end. The piece must be between two and four minutes. Give students 15 minutes to create the script. If they don’t need that much time, move on to rehearsal.

*Step Three—*DISCUSSION: Divide the entire workshop into segments. Introduction (introducing forum theatre), warm-up, machines, sculpting, forum theatre. Each segment needs two jokers (students will team-teach these) so ask for volunteers for each one. Students can double-up, but try to spread the responsibilities as evenly as possible.

*Step Four—*INSTRUCTION: Tell each partnership to divide up responsibilities. For instance, one student could be in charge of giving instructions for the activity, and the other student could be responsible for asking the questions afterwards and making the transition.

*Step Five—*PARTNER PRACTICE: Give students the duration of the time to work on their segment of the workshop. It is essential that you walk throughout the class to answer questions and assess the instructions and questions they are writing for their segment. They are to write down all notes they will need.

**CLOSURE/ASSESSMENT:**Gather everyone together ten minutes before the class is up. Have jokers for the forum theatre piece try their hand. The rest of the class will participate. This will give the actors a chance to rehearse, and the jokers a chance to practice with participants. Discuss what worked well and what did not. Each partnership is to get together between now and the next class period to practice their segment.

**Lesson Nine—Forum Theatre Workshop**

***Objective:*** *Students will demonstrate their knowledge of conducting a workshop by leading their peers through activities planned and rehearsed.*

**Materials Needed:** Reflection Worksheets (attached) enough copies for all students.

**HOOK:**Gather students together before class comes in. Ask if they have any questions. Remind students that they are to support one another and be leaders in the workshop—that is, even if they’re not leading a segment, they need to be actively engaged in each activity and setting an example for their peers. They are free to not only participate, but answer questions as well if help is needed to get the conversation going.

**INSTRUCTION:***Step One—*INTRODUCTION: Welcome participating class in. Have them take a seat and tell them we have much to do and discuss in this hour and not a lot of time to do it. Ask students to be engaged and respectful of their peers, and turn the time over to your students.

*Step Two—*WORKSHOP: Students will take it from here. As the teacher you are also to participate with the students. If a student really needs your help you can step in, but as soon as the problem is resolved step right back out. Be careful not to take over their project. Your other large responsibility is to keep the students on-time. If you see that time is running out, you can gently prompt students to move along.

**CLOSURE/ASSESMENT:**Once workshop/forum theatre is over, thank the participating class and allow them to return. Hand out Reflection Worksheets to every student. They are to bring these to class next period filled out for our discussion.

**FORUM THEATRE REFLECTION**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

What was the most meaningful part of this unit to you? Why?:

Share your favorite activity or moment in an activity over this unit:

Describe the most valuable thing you learned:

How can forum theatre be a powerful tool for change in your communities?

**Lesson Ten—Closing Discussion**

***Objective:*** *Students will assess what they gained and learned in this unit by completing the Reflection Worksheet and discussing their observations with their peers.*

**Materials:** Cookies, or some sort of celebratory sweet.

**HOOK:**Have students bring their completed Reflection Worksheets, have a seat in the circle, and enjoy a cookie or two.

**INSTRUCTION:***Step One—*DISCUSSION: Begin by asking for general reflection of this unit. Did students enjoy it? Why or why not? Then go through the questions on the Reflection Worksheets one by one, and have students share what they wrote down. Discuss each answer.

*Step Two—*INDEPENDENT PRACTICE: Give students a chance to reflect on the topic you’ve chosen. Give them ten minutes to write what they’ve learned and how they’ve changed in the way they view this topic. Have them record what they will do differently to help in stopping the oppression they’ve chosen to explore in this unit. Bring them back together and once again, have them share.

**CLOSURE/ASSESSMENT:**Ask students to think of one kind of oppression that they observe in their live that is disconcerting to them. It can be at a large political or community level, or even within their own homes. Ask them to think of the ways this oppression could be addressed with forum theatre. Have them turn to the person next to them to share their ideas.