



TENACT

Theatre for Environmental Action

TOOLKIT

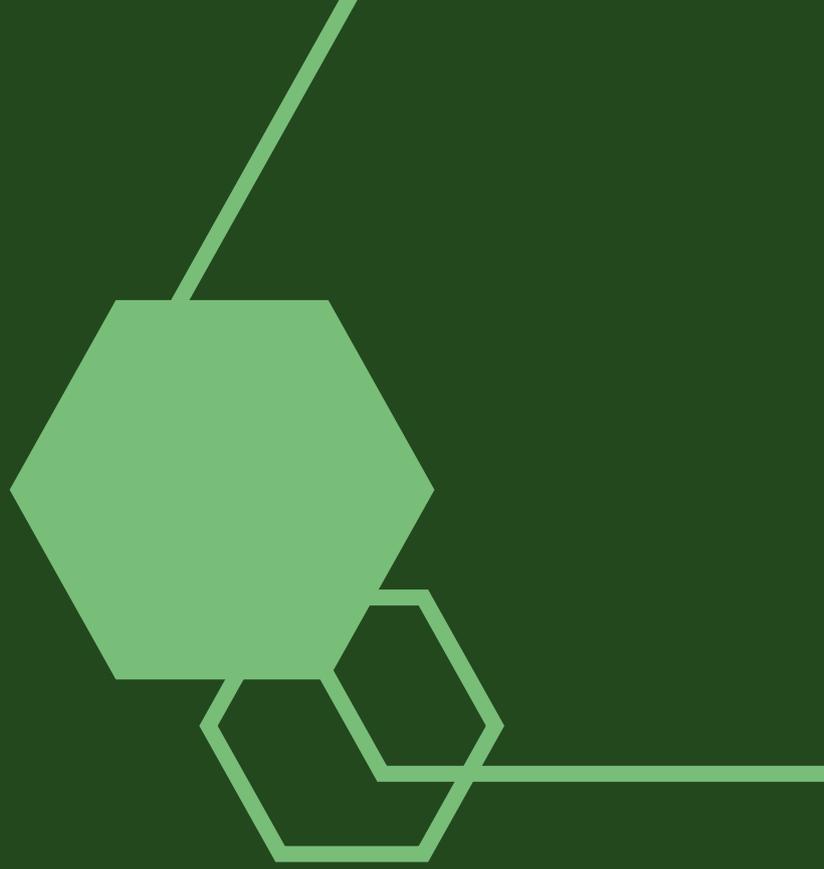
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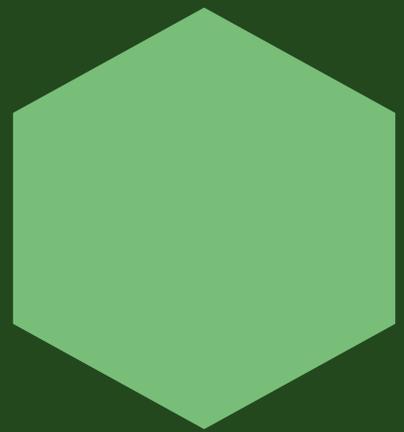
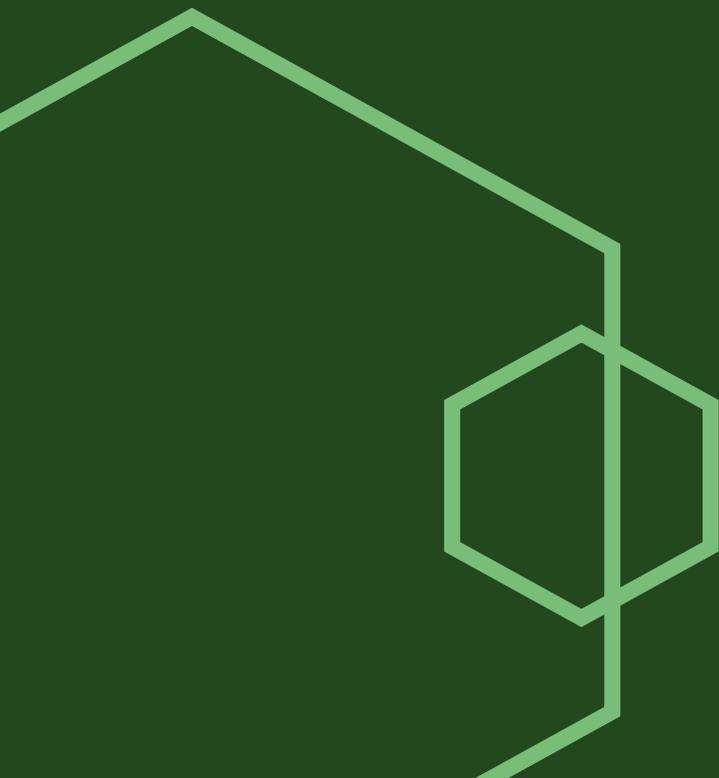


Funded by
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INTRODUCTION



Fight against climate change is one of the main priorities of both the Erasmus+ programme and of the participating organisations of TENACT-Theatre for Environmental Action.

This project aims to develop dramatic tools and resources so that youth workers and drama practitioners can implement theatre and drama activities, workshops and programmes on environmental issues. Teachers and facilitators can use this toolkit to implement new and innovative educating methods in their daily work. By that we want to impact on the self-reflection and self-efficacy abilities of the young people in the topic of environment and we found drama to be a useful method for that. The young people will jump into different roles physically and emotionally to create scenes and situations, and this makes theatre about environmental issues even more powerful.

In this sense, we developed this toolbox with drama activities and tools on environmental issues that can be included in a minimum of 10 full workshops of a duration between 2 or three hours. Theatre has many advantages as a tool in youth work: principally that it is a collaborative activity and it is very successful in achieving personal transformation. As such, it is very useful in youth work programmes that attempt to promote democratic values, and shift disaffected young people from a position of apathy or anger into one of social engagement and dialogue.

Also included in this project but not this toolkit are a guide that proposes different structures and activities for devising pieces on environmental issues and a training programme for youth workers and theatre facilitators that will include 10 sessions on how to implement theatre activities on the environment with young people and how to devise performances and theatre pieces.



HOW TO USE THIS TOOLKIT

This toolkit offers a diverse range of activities designed to facilitate discussions and exploration of environmental issues through the medium of theatre. The activities are categorized into three types: conversation starters, core activities, and reflection activities, each serving a specific purpose in the learning process.

The toolkit is intentionally designed to provide flexibility and adaptability. While we propose various uses for these activities, they are by no means limited to those suggestions.

By integrating these activities, drama facilitators can engage young participants in exploring environmental themes through theatrical expression and creative methodologies.

Beyond the realm of youth theatre, these activities have broad applicability in different contexts. For instance, they can serve as icebreakers during environmental conferences, seminars, and events, setting a participatory and engaging tone for discussions on pressing ecological concerns.



Experienced facilitators are encouraged to unleash their creativity and tailor the activities to suit the specific needs and goals of their participants.

In the realm of youth theatre, these activities have been thoughtfully crafted and tested by three youth theatres with regular workshops for young people. Their successful implementation in these settings makes them valuable additions to general youth theatre programs.

It is nonetheless designed with the idea of flexibility in mind. In this section we will propose ideas for different uses of these activities, but they are in no way limited to these and can be used in many other ways that any experienced facilitator may think of.

IN YOUTH THEATRE

These activities are designed by three youth theatres that have weekly workshops with young people. Many of them have also been tried inside these workshops and can therefore be used in a general youth theatre programme.

ENVIRONMENTAL CONFERENCES AND SUMMITS

Sometimes we can take our practice out of our field and are invited to participate in events. Some of these activities can be used as icebreakers during conferences, seminars, events... on environmental issues. For example, you can use Who are you wearing?, Put it in rice or The plastic in me.

IN INTERNATIONAL PROGRAMMES

Some of these tools can be included in the programme of activities of international mobility projects such as youth exchanges or training courses. They can be combined to create full sessions or be used with other activities proposed by the training or facilitating team of the project.

TO START A CREATIVE PROCESS

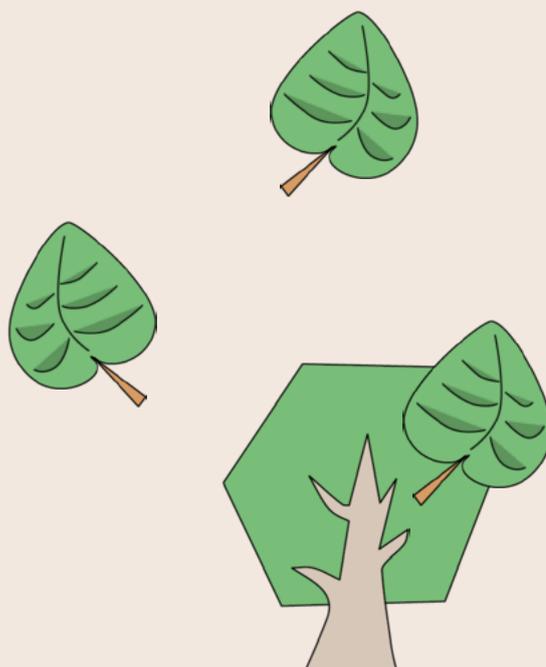
Additionally, some of these tools can be used to start the creative process for devising a theatre piece. We propose activities such as Science fiction, Extraction or Conference of the planets.

CORPORATE SUSTAINABILITY INITIATIVES

Companies and organizations with sustainability initiatives can utilize these activities as team-building exercises or educational workshops for their employees. They can promote awareness and action on environmental issues within the workplace.

ECO-TOURISM AND SUSTAINABLE TRAVEL

These activities can be incorporated into eco-tourism programs or sustainable travel initiatives to engage tourists and travelers in experiential learning about local environmental issues. They can help foster a deeper connection to the environment and encourage responsible travel practices



COLLABORATIVE COMMUNITY PROJECTS

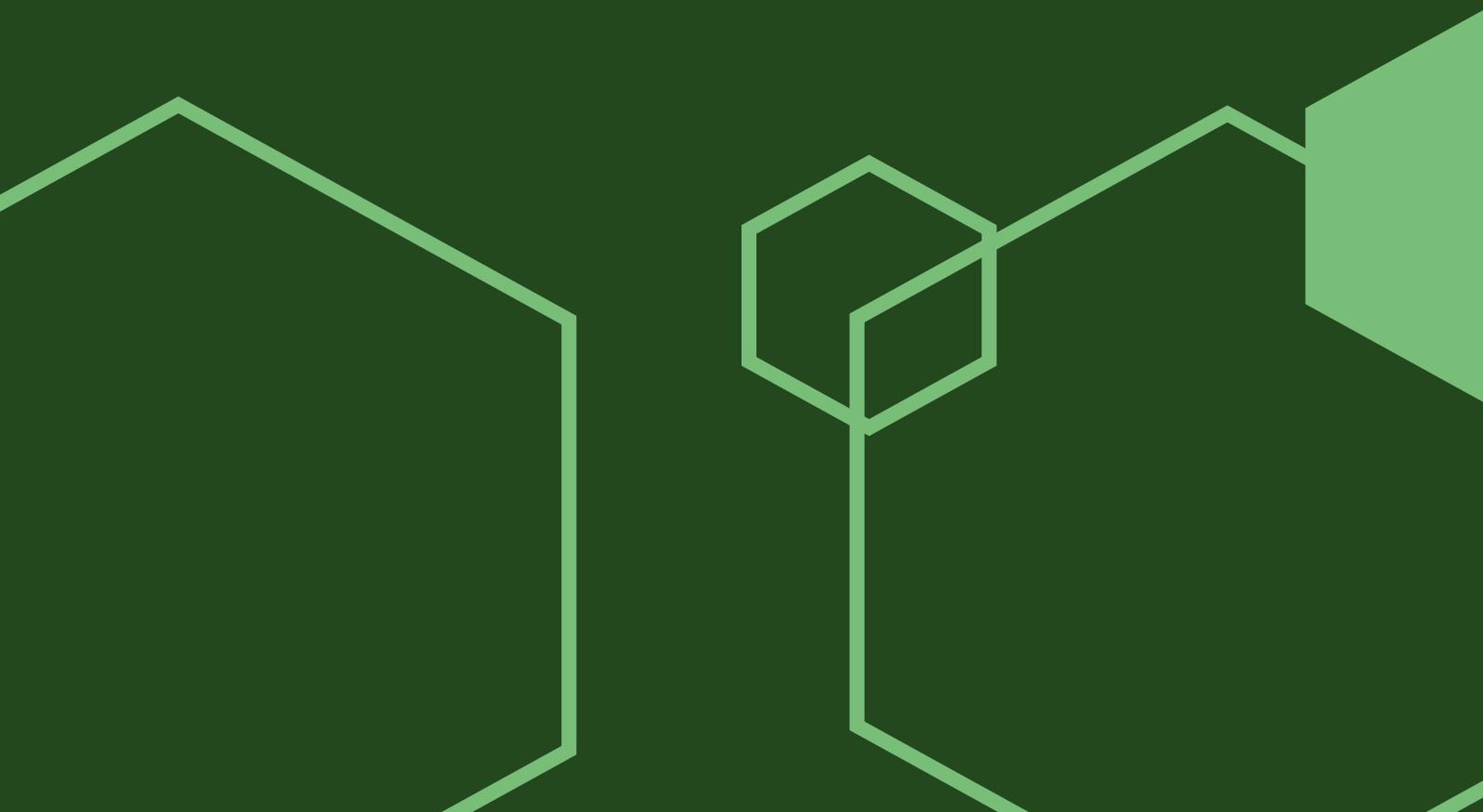
The activities can be utilized in collaborative community projects that aim to address specific environmental issues. They can serve as catalysts for collective action, bringing community members together to explore creative solutions and engage in meaningful dialogue.

SCHOOL PROGRAMS

The activities can be integrated into school programs, particularly those focusing on environmental education or drama classes. They can help students engage with environmental issues in a creative and interactive way.



PARTNERS





FOCO is an association founded by people coming from different fields that aims at moving the non-formal education field forward through innovative projects and initiatives. The main aims of the organisation are:

- To cooperate with other organisations in Spain and Europe to promote social inclusion, creativity, arts, culture, active citizenship, respect towards diversity and other civic values.
- To provide training opportunities for competence development, civic engagement, promotion of social values and others.
- To promote activities and projects that follow the principles of quality, relevance, usefulness and dynamism.

In order to achieve these goals, FOCO promotes different activities and projects using non-formal methodologies with a broad range of target groups, including participants with fewer opportunities.

FOCO provides training opportunities tailored to the needs of the target group, and these activities are implemented both for trainers, facilitator, educators or youth workers (training the trainers) as well as directly with the beneficiaries.

Additionally, FOCO supports other organisations that wish to upscale their projects by providing consulting and training services. In that sense, FOCO is already working at an international level by accompanying other grassroots organisations to carry out their projects, bringing the experience of the members of FOCO with regards to project coordination, non-formal training and facilitation.

Currently there are 4 members working for the organisation and around 5 volunteers as well as different people willing to contribute from time to time. We try to involve the youth of our region as much as possible in order to improve their personal and professional circumstances, as well as the internationalization of our semi-rural region.

www.focoeuropa.com



JUAN ESCALONA CORRAL

Juan is a theatrical facilitator with an extensive career, having facilitated a wide range of diverse groups, over 30 international theatre projects and developed several facilitation resources. He began in 2012 by facilitating theatre workshops. During these years, he worked with young people, taking on new challenges each year. In 2015, he joined the youth and theatre association ON&OFF as a trainer and coordinator of European projects, collaborating with schools and associations throughout Europe.

Subsequently, in 2019, he completed a volunteer project in Ireland and returned to Spain to work as a coordinator of European projects at DEFOIN S.L., managing educational innovation projects in collaboration with institutions throughout Europe. In 2021, he founded FOCO and began studying a degree in Performing Arts. Throughout his career, Juan received training in theatrical facilitation, non-formal education, and various theatrical techniques, and conducted numerous workshops and training sessions. He also contributed to the creation of educational manuals related to theatre and education.



GONZALO MARTÍNEZ RAMIRO

Gonzalo studied a BA in History at Rey Juan Carlos University. During his years of study, he worked in the private sector, undertook an internship at the Youth Theatre Association ON&OFF, where he later organized the First European Seminar of New Theatre (ESYT), and trained in various theatrical techniques such as Layton, Chekhov, or Meisner.

After moving to Ireland in 2019 as part of a volunteer project funded by the European Union, Gonzalo trained in theatrical facilitation, participated in theatre productions, conducted workshops in secondary schools, and managed the financial administration of the organization. Upon his return to Spain, he became involved in the founding and presidency of the FOCO association, where he continues as a project coordinator. Gonzalo is currently pursuing a master's degree in "Research in Cultural Law" jointly offered by Carlos III University and UNED.



CROOKED HOUSE

Crooked House is a theatre-making organisation established in 1993 in Newbridge in County Kildare, Ireland by Peter Hussey. We make theatre with, for and by young people from the ages of 11 to 24. Participation in all our activities is free and open to anyone. Our work is inspired by tolerance, equality, social justice, compassion, and empathy. We aim to create theatre that is ambitious, challenging, aesthetically engaging, and relevant to our audiences.

Our activities include weekly drama workshops, rehearsals and performances of plays; devising and making new performances; actor-training; research into theatre and young people; and international youth theatre projects. We run a small space in Newbridge where we work with over 100 young people weekly. We also travel to schools and youth projects in County Kildare every week to run free theatre programmes with young people. Our youth theatre is the largest in Ireland and the oldest in Kildare.

We have been very successful in placing young people who want to be actors into third level actor training courses in the UK and Ireland. We select the top 5 programmes in the world (mostly in London) and work with young people who do not have many opportunities to get them a place. We have collaborated with European theatres since 2002 to develop educational and performance projects with groups of multicultural young people. We train young drama facilitators and leaders to work with youth groups on themes of social justice, equality, and human rights, wellbeing, and democratic processes. These themes are expressed through theatre workshops, devised performances, and plays. This work aims to promote positive mental health; increase citizenship abilities; promote equality and develop critical thinking. We bring young people from all of the socioeconomic classes and backgrounds together in one place.

Crooked House is centred on the needs of the young people it serves. Many of our participants are marginalized young people and early school-leavers. We also aim to integrate young people with special needs into mainstream workshops. There is a Members' Committee which meets monthly to reflect on and advise about the work of the organisation.

Crooked House is a registered charity with a board of trustees. We operate comprehensive Child Protection policies, have Garda Clearance for all our volunteers, and have a Welfare Officer in place to guide the company's work with the young people.

It is funded by project-specific funding from the European Union (for European Solidarity Corps volunteering projects), The Arts Council (for theatre-making with young ensembles), and Kildare County Council (annual funding to support workshop delivery). The HSE fund drama based mental health initiatives, and Kildare Wicklow ETB fund our leadership training work.

crookedhouse.ie



PETER HUSSEY

Peter Hussey is Artistic Director of Crooked House Theatre Company Ireland which he founded in 1993 and which established Kildare Youth Theatre in 1996. He is a writer, director, lecturer, researcher, and drama facilitator. He has been a contributor to academic programmes at Maynooth University since 1989. These have been about theatre, embodied learning, and applied drama in youth-work with Department of Adult and Community Education, and the Department of Applied Social Studies. He is a trainer in education and youth arts with experience for over 25 years. Peter has developed and delivered training programmes in theatre-based methods of education and of development to a wide range of organisations and groups, and is responsible for the Ireland's first undergraduate programme in Directing for Theatre. Peter recently directed work with student actors in Drama Studio (London, UK), the National Theatre of Greece Acting School, and in Suleyman Demirel University, Turkey. He has directed work with many collaborators in Europe, notably with Theatre Le Grand Bleu (Lille, France), Teatro della Limonaia (Florence, Italy), National Theatre (London, UK), Rogaland Teater (Stavanger, Norway) and with Erasmus+ programmes in most EU countries. Peter researches the impact of collaborative theatre-making on young people.



OĞUZHAN ŞAHİN

Oğuzhan Şahin graduated from the Acting Department of Süleyman Demirel University's Performing Arts Department in 2019. One year after completing his education, he was selected for the European Solidarity Corps project within the framework of Crooked House Theatre Company in Ireland, where he provided drama workshops for young people for one year. In his first year in Ireland, he played the role of Shylock in Kildare Youth Theatre's Shakespeare production of "The Merchant of Venice."

After completing the volunteer project in Ireland, Oğuzhan continued to work with Crooked House Theatre and managed in-house and outreach workshops. In 2022, as part of the National Theatre London Connections festival, he directed the play "Like There's No Tomorrow" for Kildare Youth Theatre, which also went on a tour to Belfast. He also directed Kildare Youth Theatre's National Theatre Connections 2023 production, "The Heights". Currently, Oğuzhan serves as the director of Kildare Youth Theatre's production for the National Theatre London Connections 2024. As of September 2023, Oğuzhan continues his role as the Company Manager at Crooked House Theatre. His responsibilities include managing, overseeing, and mentoring international volunteers who join the organization each year.



BEYONDBÜHNE

BeyondBühne is a place where all young people can develop artistically. You are taken seriously here. You can come as you are. Run free! Since our founding in 2003, we've been a stage for the curious.

We developed rapidly: The starting 60 members soon turned to several hundred children and youths that create their own personal art through means of theatre, dance and film.

Soon we left the Austrian borders behind us: Our network covers over 70 youth theatres in more than 30 countries. Our members regularly travel afar, to work on art projects with others, and we invite youth groups to stay with us.

In 2017, our long-standing engagement was rewarded with the Kulturpreis des Landes NÖ.

Now, we have 6 people employed, around 20 more to support us in their free time and we reach around 400 children and teenagers each year with our courses.

The creative work in our groups is led by academically trained art pedagogues. Many voluntary workers lend their hand in different fields behind the stage: make-up, costumes, marketing, catering and many more. In addition, we work together with a professional light and sound team. All of them are in it with their whole hearts: Passionately curious!

BeyondBühne recognised the principles of cultural education as the best way to holistically nurture young people. Our focus lies in the fields of theatre, dance and film, that oftentimes meld together in practice. Through the means of the performing arts, our members discover both their interests and potential.

Within a yearly course, the plays are developed in small groups and in the end performed on stage. The children and youths are encouraged to come up with themes that are important to them or they interpret predetermined ideas themselves. Aesthetically pleasing forms of expression are found through playful improvisation and workshop-like experimentation, leading to an artistic outcome that's selfmade and unique.

Another important aspect of our work lies in the mediation of autonomy, as the young people take initiative in their creative work and their experimentation. The group situation mobilises the ability to be creative and it often leads to innovative solutions. The help and feedback of our pedagogues makes our members feel safe and raises their appetite for risk in their art. The youngsters can show their potential in this safe environment and learn to acknowledge their boundaries.

The children and youths learn to creatively utilise insecurities and complexities, to work cooperatively in heterogeneous groups as well as experience their self-efficacy. It is those abilities that help them to stand out and persist in a time where knowledge is easily accessible online.

beyondbuehne.at



GREGOR RUTTNER-VICHT

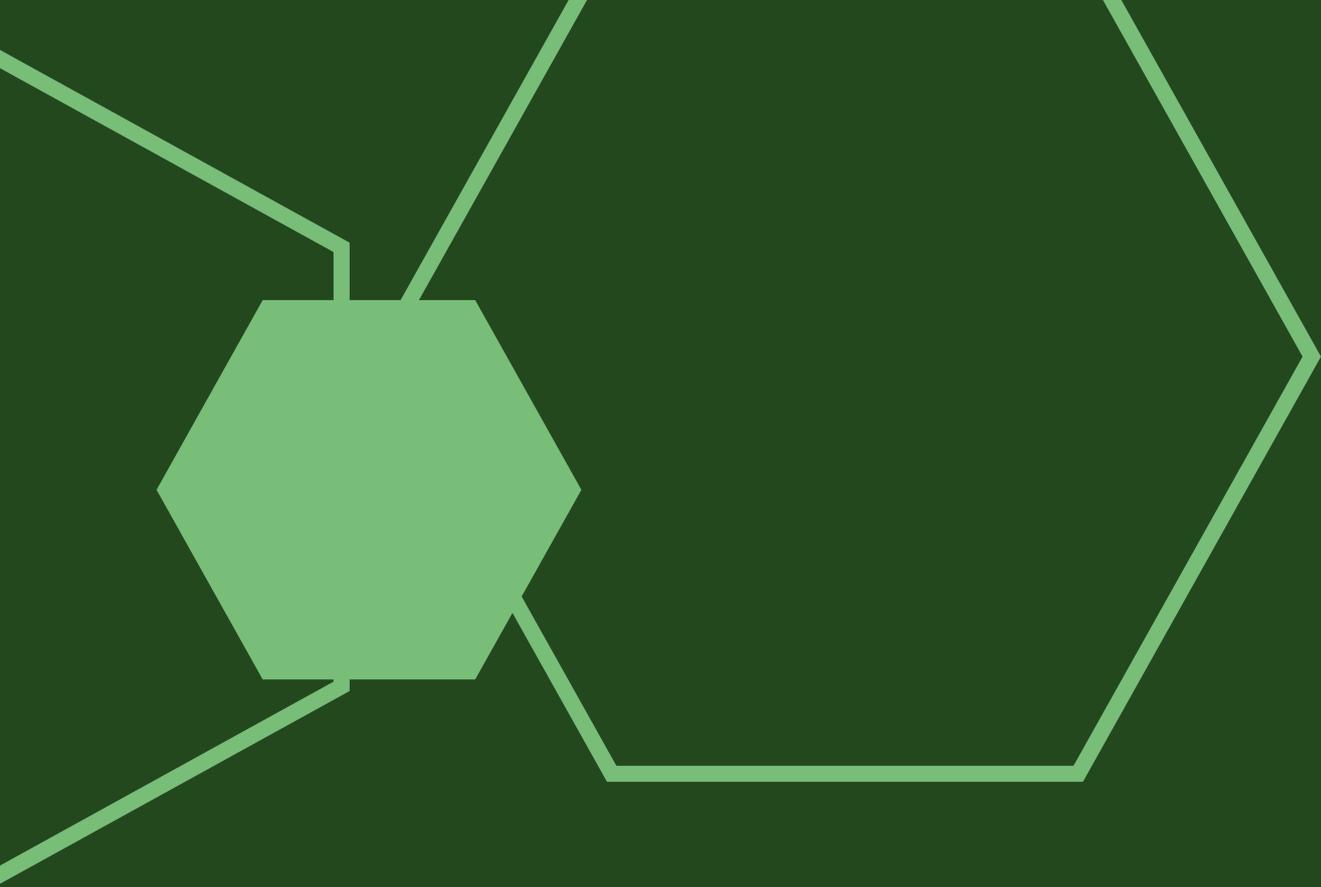
Gregor Ruttner-Vicht's passion for youth theatre has been a lifelong commitment that traces back to his own childhood. Joining BeyondBühne's board in 2012 marked a pivotal moment in his journey, solidifying his dedication to the realm of dramatic arts. Holding a Master of Arts in Drama in Education/Theatre Pedagogy from Vienna, Gregor has been instrumental in leading classes at BeyondBühne for over a decade. Diving into the international arena, Gregor embarked on his Erasmus+ and Youth in Action projects in 2011, becoming a driving force behind numerous initiatives each year. His contributions were officially recognized in 2023 when he received the title of Erasmus+ Youth Ambassador of Austria from the National Agency and the government. In addition to his practical involvement, Gregor shares his wealth of knowledge as a lecturer at the University College of Teacher Education in Lower Austria, specializing in arts education and drama. He initiated the "Theatre Pedagogy as a tool for social learning" course of studies in 2023, further enriching the academic landscape. Gregor's influence extends beyond the classroom, as he consistently contributes to the academic discourse in German journals and books, focusing on the dynamic and evolving field of youth theatre.



FABIENNE MÜHLBACHER

Fabienne Mühlbacher was born in Mödling in 1996 and turned to arts from an early age on. Painting, playing the piano, acting and writing has always been part of her life. After graduating from high school with distinction in 2014, she finished her Master of Science and Engineering in architecture at the Technical University of Vienna in minimum duration. She took part in architectural study visits to Ghana, Iran, Cyprus and London to get a better understanding of different cultures through analyzing their habitats. During her studies, she also was part of many theatre projects, resulting in her performing every other weekend before the pandemic.

After that, she took the managing position in the local theatre of Baden, BeyondBühne as well as a side job in architecture. Since then, she founded two more organizations concerning arts. She founded the first in 2019, Pointe, which is a network for young, local artists and for events in that context. The second one is Failstunde (translating to fail hour) since 2022, the mission there is to strengthen the exposure to failure through arts. With this concept, she already won three prizes in the Austrian start up scene.



WARM UP





WARM UP

THE CHAIR

DURATION

10 minutes

DESCRIPTION

The Facilitator places a chair in the centre of the room. Participants are divided into smaller groups of more or less equal numbers. They are asked to consider the following questions. They can conjecture, guess or estimate the answers. They have 5 minutes to brainstorm the answers and present them back to the larger group.

- Where was this chair made?
- How many materials go into its creation?
- What industrial processes are involved in making it?
- How many people are involved in the manufacture of this chair?
- How much does it cost?
- Of this money, how much is spent on the people at each stage of its production, design, manufacture, shipping and sale?

The groups present their estimations and discuss.

The Facilitator is alert to guide the discussion into areas connected to environmental impact:

- Cutting down hardwood for furniture
- Making plastic for furniture
- Use of glue and other adhesives on an industrial scale
- Disposal of broken chairs

If the Facilitator wishes you can show a video that outlines the manufacturing process of chairs. There are many on YouTube.

WARM UP

THE KERB

DURATION

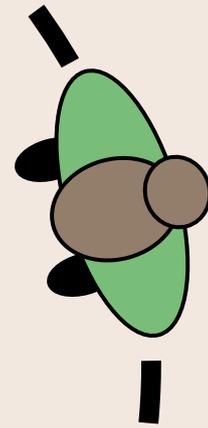
40 minutes

DESCRIPTION

The facilitator asks the participants to walk around the room. The general directions while walking in the room in a drama workshop apply to this activity (no walking in circles, balancing the space, not looking to the floor...).

Then the facilitator will name a shape and the participants will form it all together, joining in one by one. This means that if they make a line, first a participant starts it, showing the direction and starting point of the line, while the other participants keep walking. They will keep walking until they join the shape one by one. Once they have joined the shape, they will not be able to move, and thus they must be confident with the spot they are taking. The main shapes we will be using in this activity will be:

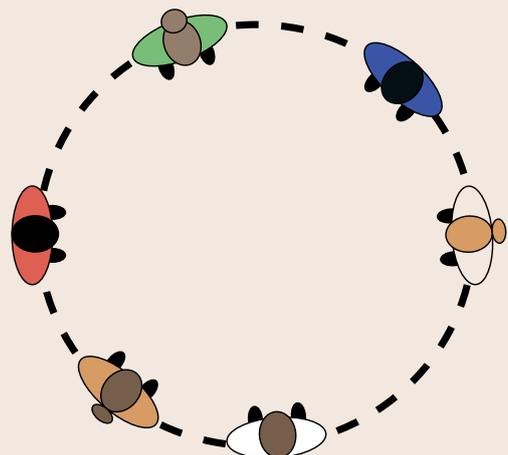
- Circle
- Semi-circle
- Line
- Diagonal
- Queue
- Square
- Triangle
- Bunch



Once the participants have gotten the hang of this, the facilitator will introduce the next instruction. They will select one participant in the shape that will step out (while the others keep the position in the shape). This participant will then have to cross the room from one end to the other as fast as they can without touching any of the members of the shape.

Now, while making the shapes, participants are encouraged to make the challenging, so that the participant that must cross the room finds it more difficult every time.

In this activity we can reflect on how cities and towns are built, and for whom it is easy to transit through them. What cities and towns can they come up with that make it easy for pedestrians to walk through? What cities and towns, on the other hand, make it difficult for pedestrians (or bikes) and easy for cars to transit?



WARM UP

DEPENDENCY

WALK



DURATION

15 to 30 minutes

DESCRIPTION

In this activity, the group is divided into couples, with each couple working together to find a way of walking that is only possible when they are supporting each other. This might involve one person leaning on the other's back, for example, or holding hands and balancing on one foot together. The couples are given some time to try out different ways of walking together and to find a solution that works for them.

After they have had a chance to experiment with different ways of walking together, each couple presents their solution to the whole group. The facilitator can then use this activity as a starting point for a discussion about dependencies and systems, particularly in the context of global warming.

The purpose of this activity is to encourage participants to think about the ways in which they rely on others and how different systems are interconnected. It can also be used to start a conversation about the importance of cooperation and the ways in which our actions can impact the environment and the larger systems in which we operate. The following thoughts could help the participants to understand the connection to the topic of environmental action:

- The activity involves couples working together and supporting each other in order to walk together. This can be seen

as a metaphor for the way in which we are all interconnected and depend on each other in order to thrive. Climate change is a global issue that affects everyone, and addressing it requires cooperation and support from all parts of society.

- The activity requires participants to think about the ways in which they rely on others and how different systems are interconnected. Climate change is a complex problem that involves many different systems, including economic, political, and social systems. Understanding these connections and the ways in which they influence each other is important for finding solutions to the problem of climate change.
- The activity encourages participants to think about the ways in which their actions can impact the environment and the larger systems in which they operate. Climate change is largely caused by human actions, such as the burning of fossil fuels and deforestation. Understanding the ways in which our actions can have an impact on the environment can help us to make more sustainable choices in our daily lives and to take action to reduce our carbon footprint.

WARM UP H2O

DURATION

10 minutes

MATERIALS

2 cups of water, a mop and bucket (or cleaning cloths for water spillage) people

DESCRIPTION

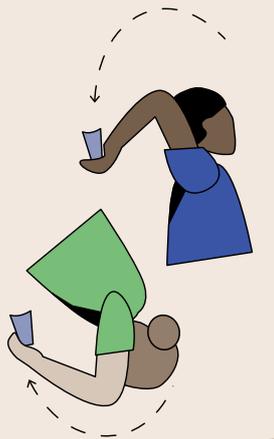
Divide the group into two teams of equal numbers. They create two lines. Each line is composed of one person standing behind the other (at about arm's length from the person in front of them).

Each line is parallel – both facing the same direction. This is a relay race, with each team positioned at a starting point, and having plenty of space in front of them.

If there is a person left over, ask them to stand at the other end of the room in front of and facing the two teams. They become the 'Turning Point'. Each team member will have to run around this person and back to their starting position.

The person at the front of each line is given a cup of water (not too full). They must practice passing this object back along the team line as follows:

The front person passes the water cup over their head back to the second person in the line. The second person then passes the water cup under their legs back to the third person. The third person passes it over their head (like the first person did). The fourth person passes it between their legs back to the next. And so on until the water cup reaches the final person



in the line. This final person must then run with the water cup across the room and around the 'Turning Point' and back to the front of their line. While this person is running the team takes a step backwards. The runner returns and takes a position at the front of the line (and not at the back where they originally came from). When they have reached this front point they pass the water cup back to the person behind them. And so, the relay continues like it did the first time. The person at the end of the line receives the cup and runs around the 'Turning Point' and back to the front of the line.

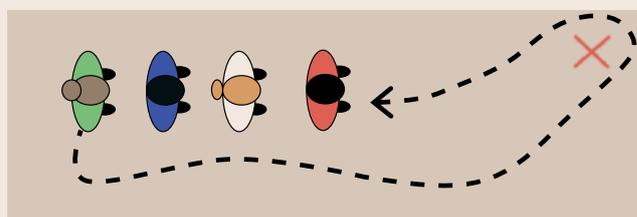
The goal is to reach the original formation again (with the original front person back in front of the line).

However, they must not spill any water on their journey. Water is precious and cannot be lost or spilt. If it is spilt, the team must freeze for 5 seconds, timed by the Facilitator. An assistant moves in to mop up the spillage. After 5 seconds the race continues for that team. The other team does not stop. In this way, the team who is most careful with the water, and who does not spill it, should win the race.

The Facilitator may need extra assistants to monitor the race and observe spillages.

When it is over The Facilitator can host a discussion. Topics can include:

- Resources
- Drought or lack of water or rain causing famine
- Walking for miles to a well
- The politics of water
- Flood damage and rising sea levels.



WARM UP

HOW DOES IT FEEL?



DURATION

5 minutes

DESCRIPTION

Each participant finds a spot in the room where they have enough space for themselves. They should stand comfortably and stably with their shoulders hanging loose and their knees slightly bent. The facilitator then asks the group to close their eyes and to breathe consciously. The facilitator will now read out the following sentences, while the participants should always be confident about their emotions and where in their bodies they react to it:

- You are comfortably sitting at home.
- You are hanging out with your friends.
- You are on summer vacation.
- You are in a car during Monday morning rush hour.
- You are witnessing a person throwing away their empty bottle on the street.
- You are sitting in a park nearby with the temperatures above 35 degrees for more than a week straight now in your town.

- You are living on a small island knowing that in a few decades from now it won't exist anymore.
- You are travelling through a beautiful landscape while a huge forest fire arises.
- You come back after a journey and see a large part of your home town damaged by hail.
- You are comfortably sitting at home.

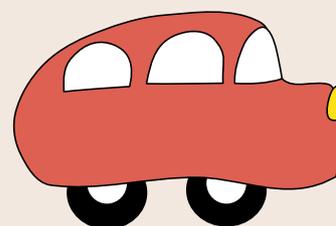
Take a lot of time for reflection afterwards, for example with these questions:

- How did you feel during each of the scenarios described by the facilitator?
- Where in your body did you feel these emotions?
- Were there any scenarios that particularly resonated with you or felt particularly impactful? Why?
- How did it feel to close your eyes and focus on your emotions and physical sensations?
- How do you think your emotions and physical sensations might be different in real life compared to when you were imagining these scenarios?
- In what ways do you think this activity helped you to become more aware of your emotions and physical sensations?
- How might you be able to use this awareness of your emotions and physical sensations in your daily life?
- Were there any scenarios that made you think about environmental issues or sustainability? How did these scenarios make you feel?

WARM UP

HOW DID I GET

HERE?



DURATION

15 minutes

DESCRIPTION

The facilitator asks the participants to stand in a circle and share one by one which mean of transportation they have used to arrive to the workshop. Then they ask participants to come up with other (realistic) ways they could have used. Some may be straightforward (by bike,

walking, using the bus...) and for some others may be more difficult (especially for those that may live in more isolated areas).

This brainstorming can be reused with the same group in different conditions. For instance, in a rainy day, more may have come by car.

WARM UP

THE PLASTIC IN ME

DURATION

20 minutes

DESCRIPTION

Participants are asked to find all the elements (except clothes) they have brought with them that are made of plastic. While some of them may be straightforward, others may be more difficult to find (as they will have to pay attention to materials such as polyester,

nylon, acrylic and polyamide). Once they have identified them, ask them to order them by how much they use them (from single-use to daily items that are reusable). You can also ask them to find which items do they carry that have no plastic at all.



WARM UP

PUT IT IN RICE

DURATION

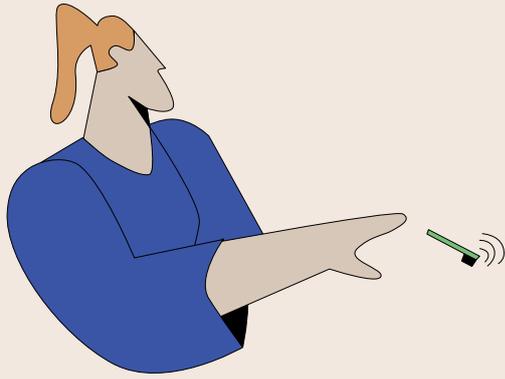
15 minutes

DESCRIPTION

Show the participants a line made of 7 grains of rice and explain that each grain represents a ton of CO₂, and that the estimated emissions per person in EU in 2019 was 6,8 (roughly 7) tonnes (according to Eurostat). You can compare this data with other countries. In the USA, the average per person is around 16 tons while in Mozambique it is roughly 0,4 tons per person per year.

Now give them a bag of rice ask them to make a line with as many rice grains they think represent Taylor Swift's private jet's CO₂ emissions in 2022 days (remembering each grain is equivalent to 1 ton, adding up to a total of 8200 tons). Once they are finished, share with them that the line should have been 40 meters long (as each grain of rice is approximately 5mm long). It is expected that their line is significantly shorter.





WARM UP

TAKE- MAKE- DISPOSE

DURATION

10 to 20 minutes

DESCRIPTION

This activity is designed to encourage participants to think about the items they use in their daily lives and how they dispose of them. The facilitator begins by providing an empty wastepaper basket and placing it in the center of the group. The participants then stand in a circle around the basket.

The facilitator then starts the activity by pantomiming the act of using and throwing away an item. For example, the facilitator might pretend to use a toothbrush and then toss it into the basket. The other participants must then guess what the item was that the facilitator was pantomiming.

Once the first participant has finished pantomiming and tossing their item into the basket, the next participant takes their turn, pantomiming and tossing an item of their own into the basket. This continues until all participants have had a turn.

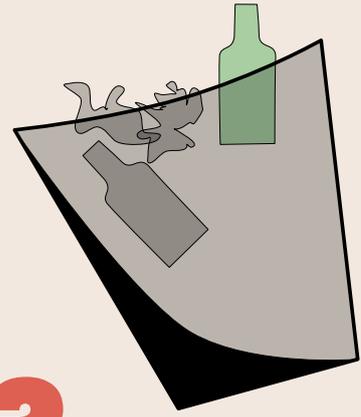
After all the participants have had a chance to pantomime and throw away an item, the facilitator can encourage them to pantomime throwing away unusual or unexpected items, as long as they have actually encountered these items in their lives.

The activity can then be used as a starting point for a discussion on the topic of the take-make-dispose society, and how our consumption and disposal habits impact the environment with the following questions:

- What items did you pantomime using and throwing away during the activity?
- What items did you have difficulty pantomiming or guessing? Why do you think that was?
- How often do you use the items you pantomimed in your daily life?
- Have you ever thought about the environmental impact of the items you use and throw away?
- How might you be able to reduce your use of certain items, or find more sustainable ways to dispose of them?
- In what ways do you think our society's focus on the take-make-dispose model affects the environment?
- What are some alternatives to the take-make-dispose model that you can think of?
- How might your own consumption and disposal habits contribute to the take-make-dispose model? What changes could you make to reduce your impact?

WARM UP

WHAT'S IN THE BASKET?



DURATION

5 to 10 minutes

DESCRIPTION

In this activity, the facilitator brings a full garbage bin and empties its contents in front of the group. The participants are then invited to take an item from the garbage and use it as a prop in a short improvisation. However, they are not allowed to use the item for its original purpose. For example, if a participant picks up a plastic bottle, they might use it as a microphone or a hat, but not as a container for liquids.

After a participant has chosen an item and used it in their improvisation, the other participants must try to guess what the original purpose of the item was.

The purpose of this activity is to encourage participants to think creatively and to consider the potential uses of everyday objects beyond their intended purposes. It can also be used to start a discussion about consumerism and waste, as the items used in the activity are all things that have been discarded and are no longer needed. The following questions can help as a starting point:

- What items did you use as props in your improvisation?
- How did you use the items in your improvisation?
- What was the original purpose of the items you used?
- Were there any items that you found particularly challenging to use in an improvisation? Why?
- What was it like to use discarded items as props?
- How did it feel to think creatively about the potential uses of everyday objects?
- In what ways do you think our society's focus on consumerism and disposability affects the environment?
- What are some ways that you can reduce your own consumption and waste?
- How might you be able to reuse or repurpose items that you would normally throw away?

WARM UP WHO ARE YOU WEARING?



DURATION

20 to 30 minutes

(it can be longer depending on the amount of people)

DESCRIPTION

The group is divided into pairs. Each pair should spend ten minutes discussing and documenting where they think each item they are wearing or carrying on their person comes from.

Remind them that items include shoes, phones, jewellery. At first, the participants can talk about where they bought it or from whom they received it. Then they consider where the object was made or produced. If it is a shirt, maybe a label tells you it was produced in Bangladesh or Turkey. When they speak about their phones or other technical items that they are wearing or carrying they should try to estimate how many countries were involved in the production of the elements of that object (lithium for the battery, plastic for the cover, and so on). At the end of the activity the pair should record and name the number of countries involved in producing material that they are wearing or carrying on their bodies right now.

Next the pairs join the larger group. The facilitator asks each pair to give us their final number (i.e. the number of countries they decided were likely involved in producing materials they wear and carry). Spend time on the group who have the lowest number and ask them to list the countries. You and the rest of the group can contribute questions that help them reflect on origins.

A natural discussion should open up about how we are intimately connected to the rest of the world. Ask people if they know how lithium or cotton is produced. Have some facts, stories, pictures and information ready that can add to the group's pool of information.

This activity can be used before a larger discussion on the relationship between the north and global south. This can be part of a consideration about resources, land use, deforestation, and chemicalisation of natural environments and habitats.

EXTENDED WARM UP SPEECH

INTERPRETATION

DURATION

45 minutes

(includes presentations)

MATERIALS

WiFi connection to YouTube or download speech as a sound file.

Speaker/sound system to play speech.

DESCRIPTION

This warm up activity is to encourage the use of movement and image making as a tool for commenting on and complimenting words (as in words in a prepared speech).

The group use a speech about climate justice as a soundtrack to their movement. The piece should last for the length of the soundtrack

Play Greta Thunberg's video as a sound file. <https://www.youtube.com/watch?v=-Q0xUXo2zEY&t=32s>

Ask the groups to divide into small groups. They have 10 minutes to make a movement or dance or series of images to her words. Some guidelines are:

- Avoid miming what she is saying
- Follow the rhythm of her speech, focusing on vowels, pace, pauses, speed of delivery.
Try to replicate these in the movement

- Listen to the emotion and see if this can be interpreted in movement
- If they are making tableaux (or a series of still images) ask them to consider how they move from one image to another; how long they hold each image for; and what the pace or speed of transitions are.

After they work on the piece, they should present it to the rest of the group.

Afterwards ask the group if they heard anything different in the speech each time; if they could make a dance piece in this way.

The following variations can make this exercise become a core activity that lasts up to 2 hours.

Variation 1

They can repeat the movement without the words and see if it can 'stand' alone as a performance. Maybe there are additions and moments that can be teased out, elongated, edited, or given weight, context or meaning. Each group can help shape the other groups' movement in this way through feedback and suggestion.

Variation 2

The group selects certain sentences or words that appeal to them. They perform their movement but they speak aloud the words or sentences that appeal to them. They speak them at the same time as Greta does in the recording.

When they are comfortable doing this they can perform it again without Greta's words. This time they speak the phrase or sentence when it comes to the right time to do so. Perhaps now

they also add some background music.

Reflection focuses on what the onlooking groups felt, saw, and projected onto the performance. Can it be the introduction to a monologue or scene that one or two of the participants create about climate change?

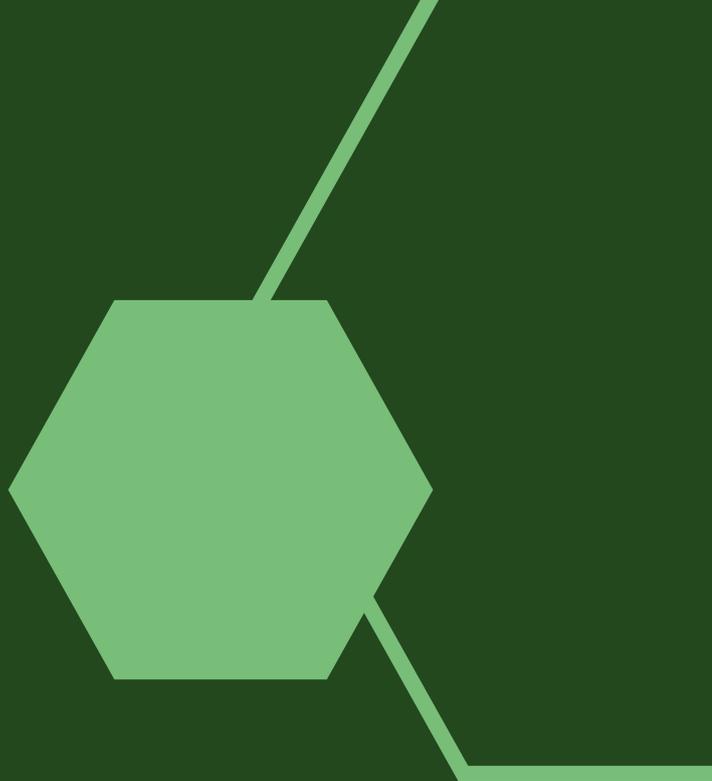
The facilitator encourages the group to 'play' with variations, and to experiment with the movement, sound, music and words. Record final works at the end of the session so that some weeks or months later the group can look back on the piece to be reminded about what they did. They may not have a need for it now but later it could be part of a bigger performance.

Variation 3

Choose a different speech in your language instead of Greta's one.



HOW DARE YOU



ACTIVITY



ACTIVITY

ELEVENIE

DURATION

40 to 60 minutes

DESCRIPTION

An elevenie (German Elfchen – Elf „eleven“ and -chen as diminutive suffix to indicate diminutive size and endearment) is a short poem with a given pattern. It contains eleven words which are arranged in a specified order over five rows. According to the following pattern, each person creates an Elevenie based on the world they mostly connect with nature. In the subsequent presentation, conscious attention should be paid to the use of voice and body as well as gestures and facial expressions:

- The first verse of the poem gives a noun. This can be an object, a smell, a mood, a subject or any other generic term. Also, the first verse is formed with only one word.
- The second verse describes the word from the first verse in a little more detail. What does this word do, how does it behave or not behave? The second line is created from two words.
- In the third verse of the poem, we again look more closely at the single word from the first line. Here we answer the question, where the word is or how the word is. This third line consists again of one word more, namely already of three words.
- In the fourth and longest verse of the poem it concerns now our own thoughts. What do we think about the word from the first line respectively what do we think about the general topic? This fourth verse consists of four words.
- The last verse, the fifth, forms, as it were, a conclusion of the poem and answers the question, what comes out of it or what the result of the previous questions could be. In doing so, we again limit ourselves to a single word.

One
Two Three
Four Five Six
Seven Eight Nine Ten
Eleven

Here's an example of an Elevenie:

Leaf
So light
Down to earth
It won't come back
Retrieval

- **Encouraging a sense of hope and resilience:** Writing a poem about nature can help young people to find beauty and hope in the natural world, even in the face of difficult challenges like climate change.

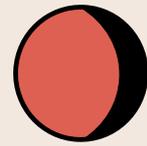
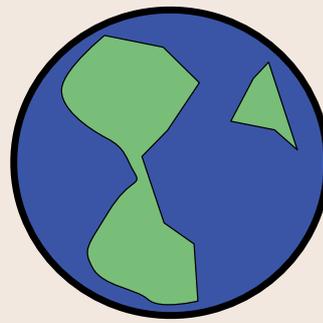
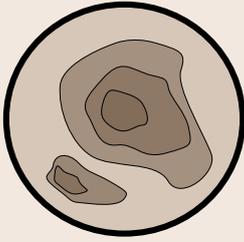


It can be helpful to remind the participants of the following thoughts behind the activity before starting it:

- **Providing an outlet for emotions:** Climate change can be a deeply emotional topic, and writing a poem about nature can provide a way for young people to express their feelings about it.
- **Promoting self-reflection:** Writing a poem about nature can encourage young people to think more deeply about their relationship with the natural world and how they feel about the current state of the environment.

- **Fostering a sense of connection:** Writing a poem about nature can help young people to feel more connected to the natural world and to see their own place within it. This can be especially important for those who may feel overwhelmed by the scale of the climate change problem.

Overall, writing a poem about nature can be a powerful way for young people to cope with the topic of climate change and to find meaning and purpose in their efforts to protect the environment.



ACTIVITY

CONFERENCE OF THE PLANETS

DURATION

45 to 90 minutes

(dependent on the experience of the group)

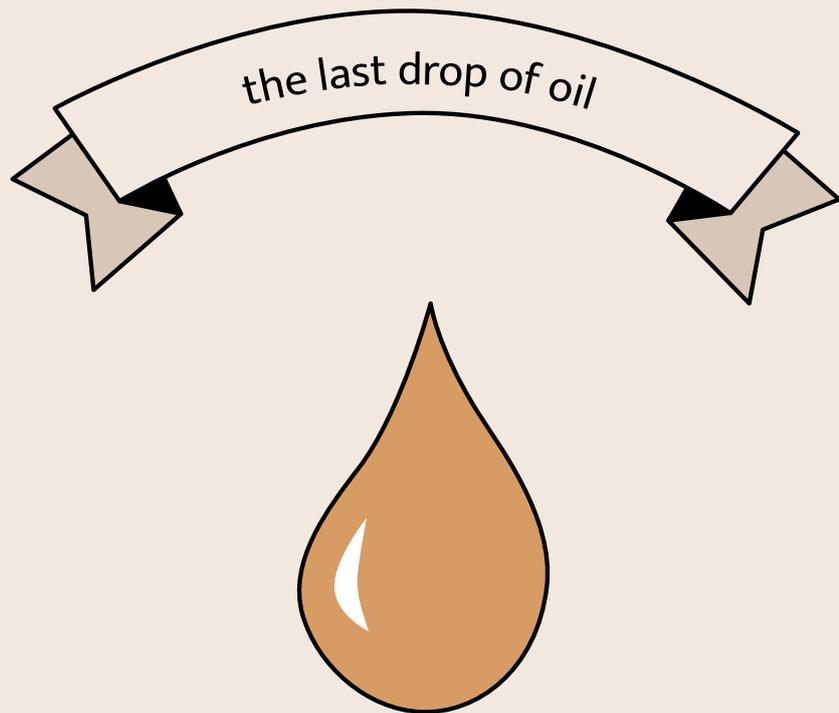
DESCRIPTION

The facilitator explains the group the following scenario: Somewhere completely elsewhere in our universe there is a conference of planets held. Each planet is comparable to Earth regarding its ecological living circumstances. However, each has a completely different state of climate. Some are far, far away from climate change, others in a similar state as Earth at the beginning of the 21st century and for others it is already way too late and they have to leave their planet now (and so on).

Depending on the number of participants they can work on their own or in smaller groups. Let each think about their planet and which state of climate they are interested in. Provide enough time for preparation. Maybe some want to come up with complex background stories. Anyhow, it does not need to be a broad variety of state of climate between the different planets. It can also be quite interesting to see them all facing similar problems. It is way more important, that participants choose on their own depending on their interest.

When everybody is ready, let them all sit in a circle (or half circle if you want to have an audience watching). They should now start a debate on how they can save their planet and its population. If you have a large number of participants in this discussion you may also want to add a host of this debate. Instead of preparing background story for a planet the host will think about certain question to ask the group beforehand.

It is crucial to have time for reflection after the debate with everybody leaving their fictional character. If you had an audience, they should now be an equal part. What can each and everybody take home and would even be capable of implementing on Earth itself?



ACTIVITY

EXTRACTION

DURATION

1,5 hours

DESCRIPTION

We will divide the group and ask participants to devise a piece on the extraction of the last remains of one natural resource. In this story, they will have to identify a conflict related to this moment when the natural resource is being exhausted, for example, the last drop of oil or the last jar of honey.

To do so, they will have to provide the audience with the context of who the characters are, and where and when the story is set. Then, they will have to introduce a conflict related to this natural resource and solve it with an unexpected plot twist.

Each group will show the piece and the other participants will give feedback on them.

This activity can be used to start a discussion on the concept of economic growth and how we can sustain and unlimited economic growth in a finite world with limited resources.

ACTIVITY

HERE AND THERE

DURATION

1,5 to 2 hours

DESCRIPTION

Participants are divided into several groups of approximately the same size. They are asked to create a short play. They are given instructions after each section of the activity. So, they will be given instructions and support to create Scene 1. No reference will be made to scene 2. When Scene 1 is finished and shown, they will be given instructions and support to create Scene 2.

Scene 1

The first scene should show an aspect of daily consumerist life from the Western world, preferably one from the participants' own experience. It should be about consumerism in some way. For example, a group of friends ordering in a fast-food restaurant; a young person saving money for, and then buying the latest laptop or smart phone; or working in a fast fashion outlet and dealing with customers.

It is important that there is an object, or item, involved in the story (a burger, new shoes, a smart phone, etc). The Facilitator guides the groups here. They ensure that the object in question is somehow connected to production in the global south (you do not reveal this information to the group). You guide them to choose such an object. For example, the object could require lots of land use to be produced, or lots of trees, bonded labour, child labour, etc. Do not mention these characteristics yet.

In order to provide drama for the scene the facilitator asks the participants to show two perspectives on the same scene. For example, we can see the scene or incident from the perspective of the customer, and also from the perspective of the staff member. Or perhaps we see the incident from the perspective of the young person and then from that of the parent. Or one perspective from the consumer, and then from someone protesting about capitalist consumption.

When all scenes are devised, they are shown to the larger group. Feedback focuses on:

- Clarity (was it clear to you what was happening and who the characters were?)
- Were the techniques that they used for showing the contrasting perspectives interesting to you?
- Is what they showed relatable or relevant to you? Have you seen or experienced this? Are there elements, emotions, behaviours etc that you would add based on your own experiences of this incident?

Scene 2

After the feedback and discussion, the groups are asked to return to devising. Now they should show a scene (or two) from the place where the main object used in Scene 1 came from. For example, if the first scene involved the purchase of a new pair of shoes, this next scene is set in the country or region or place where the shoes are made.

Each group should go online and research information about the production of the object from their previous story. The facilitator can help with the provision of links to reliable sites.

They make a piece of theatre involving characters who are their age, and who are connected to the production of the object. It might be young people moving as refugees from an area of desertification due to large scale tree felling to produce grain. It might be young people working in clothing factories to produce garments for the fashion industry. The group decides what the scene will be and how they will show it.

When they have devised, they will show their piece to the larger group. Feedback will focus on:

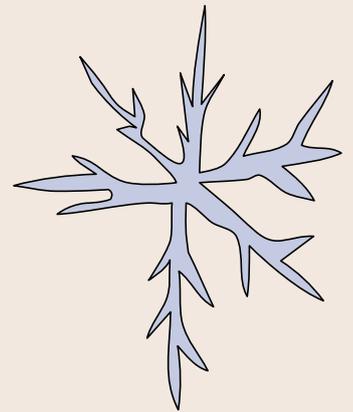
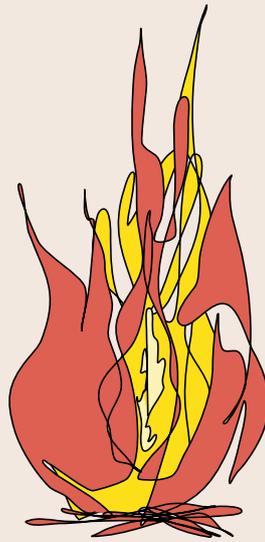
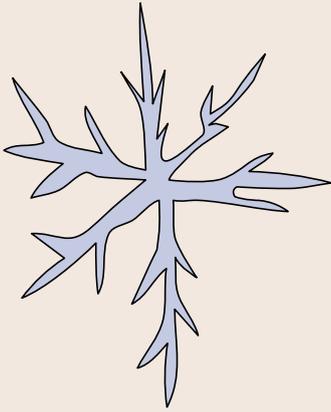
- Clarity (was it clear to you what was happening and who the characters were?)
- Were the techniques that they used for showing the contrasting perspectives interesting to you?
- Did you learn something about how the two worlds are connected?

Combination

Finally, each group makes a performance sharing both scenes (the first scene followed by the second scene). They can use music or work out how the transition between worlds can be made. They should not change anything significant in either scene unless it serves the contrast or the aesthetic appeal of the whole piece (e.g. the same actor plays a stressed worker in each piece, or plays contrasting characters in both).

These performances can be filmed for storage and documentation. They might be useful later in your programme if you wish to work to develop them.





ACTIVITY

HOT 'N' COLD

DURATION

1,5 hours

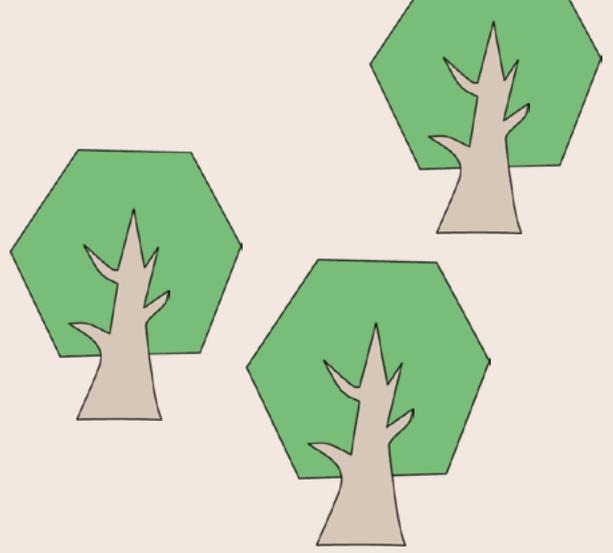
DESCRIPTION

Participants are asked to find a spot in the room where they are comfortable and lie down. They are asked to breath in and out, and every time they breath out, they must relax one part of their body that they feel tense. They are asked to try to touch the floor with all their body. We ask them to imagine that the floor is covered by paint, and they must get it in all the parts of their body. To make this activity more comfortable we can use background music (instrumental, with no lyrics).

They must continue this movement, but now the floor is extremely cold. How does their body react? How do they move? Once we have given them time to explore this movement, we ask them to imagine the floor is extremely hot and move accordingly. We give them time to explore this movements as well.

We ask them now to devise a scene in which they play with this movements. They have to select one activity that they are doing and explore what happens when these extreme temperatures appear. For example, they have to depict the activity they have chosen in extreme heat and develop how it would happen in such extreme temperatures. How would that activity change? Would it be possible to be carried out at 50°C? And -10°C?

They show these scenes to the rest of the group and comment them afterwards.



ACTIVITY

HUMAN IMPACT

DURATION

20 to 30 minutes

DESCRIPTION

Divide the large group into smaller groups of more-or-less equal numbers.

Ask each group to devise a sequence of 5 images that tell the story of a natural object (river, flower, tree, animal, bird) that comes into contact with humans.

For example

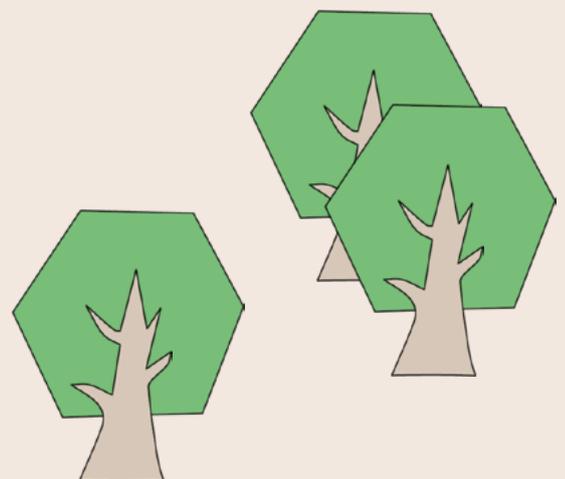
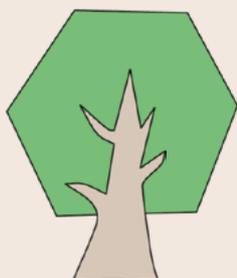
The Tree.

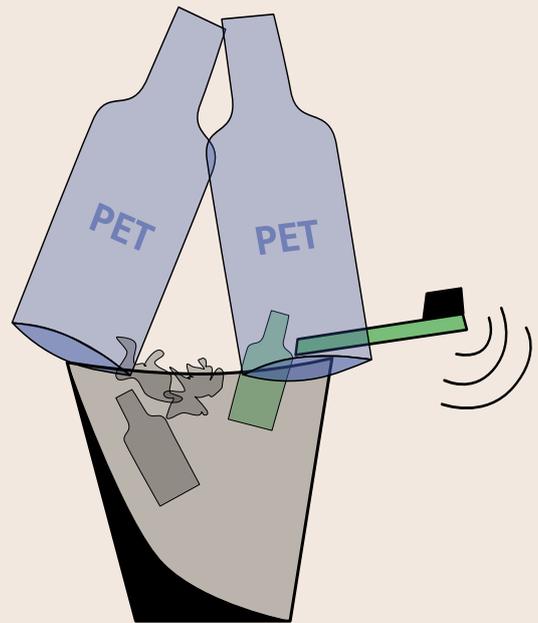
Image 1: a seedling grows / tree branches out / tree provides shade and roosting / tree is cut down / tree is a chair or tree is firewood.

The group may shape the story to have a positive or negative outcome as they wish. They practice how to hold each image for 5 seconds, and how to move from one image to the next one.

When they present the sequence the audience guess the story.

Discussion after each presentation can focus on the ethical issues raised; or on the tradition of seeing humanity as dominating nature; or on what sustainability might mean in the context of 'using' and 'abusing' nature.





ACTIVITY

LITTER

SCULPTURE

DURATION

2 to 4 hours

DESCRIPTION

Stage One

The group decides that they will make a large-scale public sculpture using litter found in a selected location. The Facilitator shows them examples of animals and other images made from litter. They discuss and decide:

- Where their sculpture will be made
- Where it will be exhibited
- What kind of litter is best to gather for it. In this case the Facilitator encourages them to include all possible types of litter except those that are harmful (e.g. rotting, decaying food parcels, syringes, etc)

The group goes on a walk in a public area. They bring bags and collect all the litter that they can find. They have 30 minutes to do this.

At an agreed meeting point they gather and examine the litter. They are now looking at it with a view to using it to make a public sculpture. They decide what kind of large-scale sculpture could be made using this litter (for example, an animal; or an abstract shape; a living thing like a tree; a natural body like a star or moon; a human; etc). It could be something that is organic, natural and fresh made from material which is the opposite.

The group decides to stare the litter and to make a list of items they will need for Stage Two.

Stage Two

The group decides if they will need:

- More litter
- Binding agents (twine, rope, string etc)
- Stabilizing agents (wire frame, mount platform, wood, etc)

They should use only recycled materials, abandoned materials, or compostable materials.

If permission is needed to create and exhibit the sculpture in a public space this should be obtained in advance.

The Facilitator guides the group in making the sculpture.

When it is finished it is brought to the public space and erected. It should have a sign or description stating what it is made from and why it was created.

The group takes documentary pictures and images.

Variation

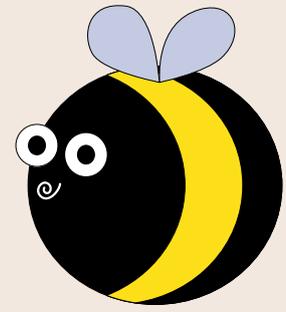
The group makes a ritual procession or a ritual dance that is part of erecting the sculpture in the site.

Alternatively, they perform some short images in front of, or around the sculpture that express their concerns about climate change.

Or they might decide that this is a good time to make public speeches which they have rehearsed. The group can make tableaux or images in the form of a 'living PowerPoint' slideshow that accompanies each of the speeches.

Stage Three

They decide when it should come down and dispose of it responsibly.



ACTIVITY

PERSPECTIVE

DURATION

60 to 120 minutes

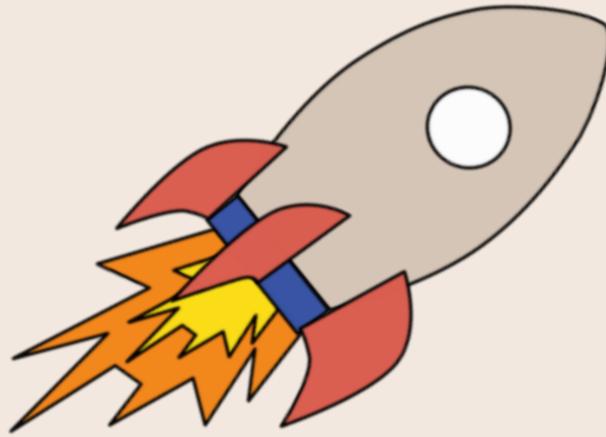
DESCRIPTION

In this activity, each participant will prepare a monologue in the point of view of a life form that is endangered by human actions. This might be a tree in the rainforest, a bee, a person living on a small island, or even a more abstract concept like a river. The participants should write a text for their monologue and also prepare a presentation that is suitable for the life form they have chosen. For example, if a participant has chosen to represent a bee, they might consider how a bee would talk to the audience and describe the threat of extinction facing their species.

The participants should not reveal to the audience which life form they have chosen until after they have presented their monologue. This should be the starting point for reflection after each presentation, as the audience considers the different perspectives and experiences of the various life forms represented.

The purpose of this activity is to encourage participants to think about the ways in which human actions impact the natural world and the various life forms that depend on it. It can also be used as a starting point for a discussion about environmental conservation and the ways in which we can work to protect endangered species and preserve the natural world for future generations by using questions such as:

- What life forms were represented in the monologues?
- How did the presentations make you feel?
- What did you learn about the perspective and experiences of the different life forms represented?
- In what ways do you think human actions impact the natural world and the various life forms that depend on it?
- What are some examples of human actions that are harmful to the natural world and its inhabitants?
- What are some ways that we can work to protect endangered species and preserve the natural world?
- How can we balance the needs of humans with the needs of the natural world and its inhabitants?
- How can we encourage others to think about their impact on the natural world and to take action to protect it?



ACTIVITY

SCIENCE FICTION

DURATION

30 minutes to 1 hour

DESCRIPTION

This is a devising exercise that imagines what life might be like in the near future. Participants are encouraged to consider positive or negative futures.

Divide the group into pairs. Each pair is asked to create the outline of a 5 minute performance involving two people seated in a car. There are rules within which the piece must operate:

- Actors play their own age and gender
- The starting point might be working out why 2 people your age are in the driver's seat and passenger seat of a parked car
- The car is not moving during the performance (nor at the end)
- It should be clear when the play ends (preferably by characters leaving the car, or at least one character leaving the car)
- Work on the relationship between the characters.

Some ideas are

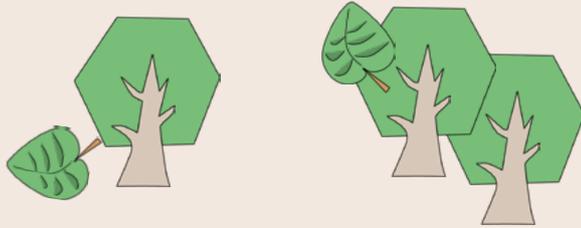
2 characters visit a theme park or reserve where ordinary animals (like squirrels, sheep, rodents) are preserved for display since they have disappeared from most of the natural world

2 characters are living out of this car as they are displaced young people

2 characters are planning a water heist.

The couples present their pieces for feedback. These then can be developed into short plays that are actually performed in cars.

Audiences can sit in the back seat and move from play to play.



ACTIVITY

A TALE FROM THE TREES



DURATION

2 hours

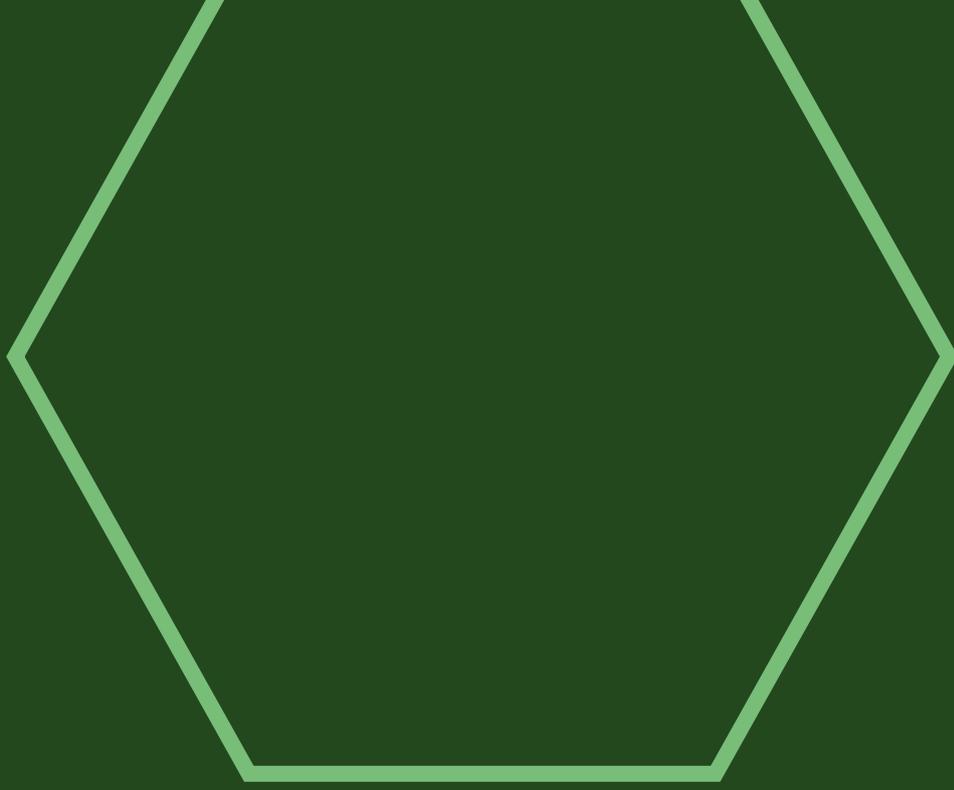
DESCRIPTION

This activity is designed to be implemented in a natural open space: a park, a forest, a beach... The group will be then divided into smaller groups.

Each group will be asked to find a place in this area that catches their attention (you may let them have some time to explore the space and come back after 5 or 10 minutes with suggestions).

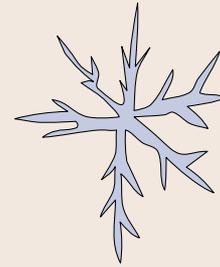
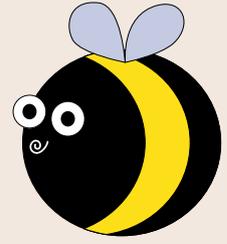
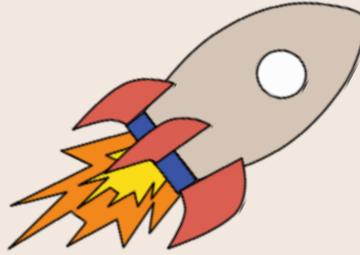
Now, each group will have to devise a piece that happens in that space that they have selected, which will become both the stage space and the space where the scene is developed. They will have to create a piece inspired by magic realism, and will need to have the following elements:

- The story must have magical/fantastical elements, but they must be perceived by the characters as part of „normality“. These magical elements are part of the “normal life” of the characters
- The magical elements cannot be explained
- The spot they have chosen must be key for the development of the scene
- They must include sense other than the view and the hearing in their scene
- They must include elements that break the linear conception of time (flashbacks, forwards, a circular structure...)
- They will show the scenes and provide feedback afterwards.



REFLECTION





REFLECTION

3-FINGER- FEEDBACK

DURATION

1 minute per participant

DESCRIPTION

In this reflection activity, each participant takes a turn sharing what they particularly liked („thumb“), what they felt fell short of their expectations („little finger“), and what they plan to take away or remember from the experience („index finger“) while showing the corresponding finger in this order.

For example, if a participant is reflecting on a workshop they attended, they might say:

„I particularly liked the interactive exercises we did. They really helped me to understand the material better. I felt like the workshop fell short on the topic of climate change itself. I feel like we didn't have enough time to really delve into it. I'm going to take away the importance of interactive learning and try to incorporate some of the reflection outcomes more into my everyday life.“

This activity can be used to reflect on a wide range of experiences, from workshops and seminars to team-building activities and community service projects. It is a simple and straightforward way for participants to share their thoughts and insights with the group and to consider what they have learned and how they might apply it in the future.



REFLECTION

THE SCULPTURE

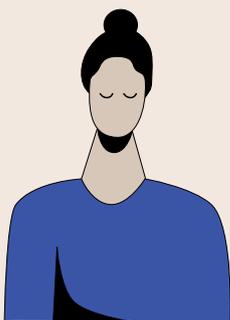
DURATION

30 minutes

DESCRIPTION

The group is divided into pairs. In each pair there is a participant A and a participant B. The participant A is the sculptor and B the block of clay. The participant A, without speaking, needs to shape the participant B into a shape that

summarizes one unexpected piece of learning from this workshop. Then, they change roles and repeat. They are asked to share what moments they had chosen.





REFLECTION

TREASURE CHEST

DURATION

40 minutes to 1 hour

DESCRIPTION

It requires that participants on a learning process spend some time choosing an object that is already formed (i.e. they may not create something new) and bring it into the group feedback session during the evaluation stage of a project. The object should also be a natural object. It is important that they do not damage the environment from which they remove the object.

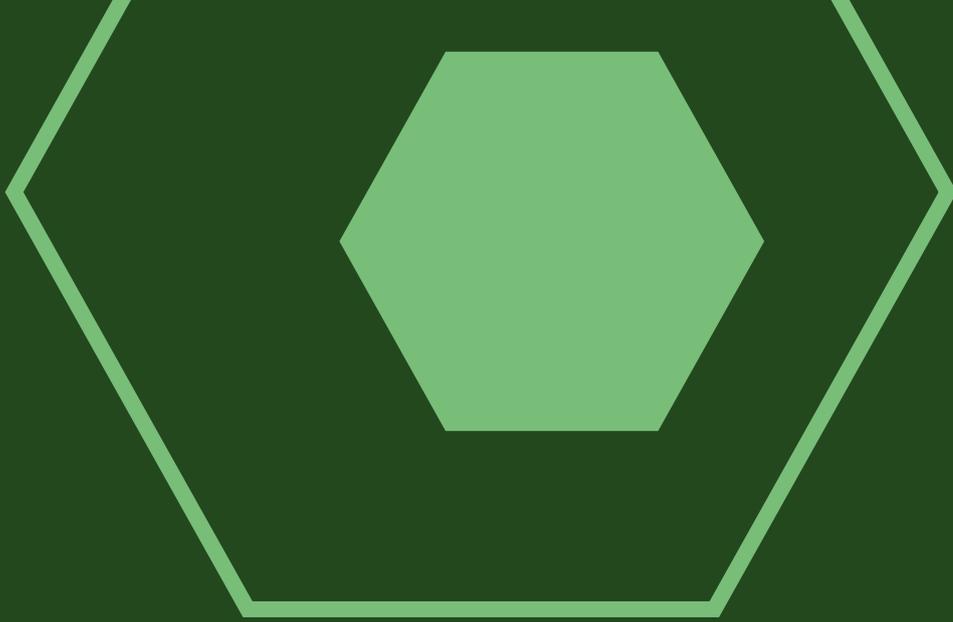
The object should be chosen due to its appeal to the participant as a symbol for something they've learned. One by one, they talk about the reason they chose the object, and begin to express their understanding of the learning process through the characteristics of the object. For example, one might choose a stone, another a leaf. The person who brings the stone may talk about the unchanging nature of the learning, the possibilities for slowly eroding former knowledge, the many hands it passed through, how it was once part of something larger, etc. While the one with the leaf may

talk about the way their learning was absorbed, how it fed a larger system, perhaps how it branched into a number of directions, the organic process she went through, and how she changed and grew.

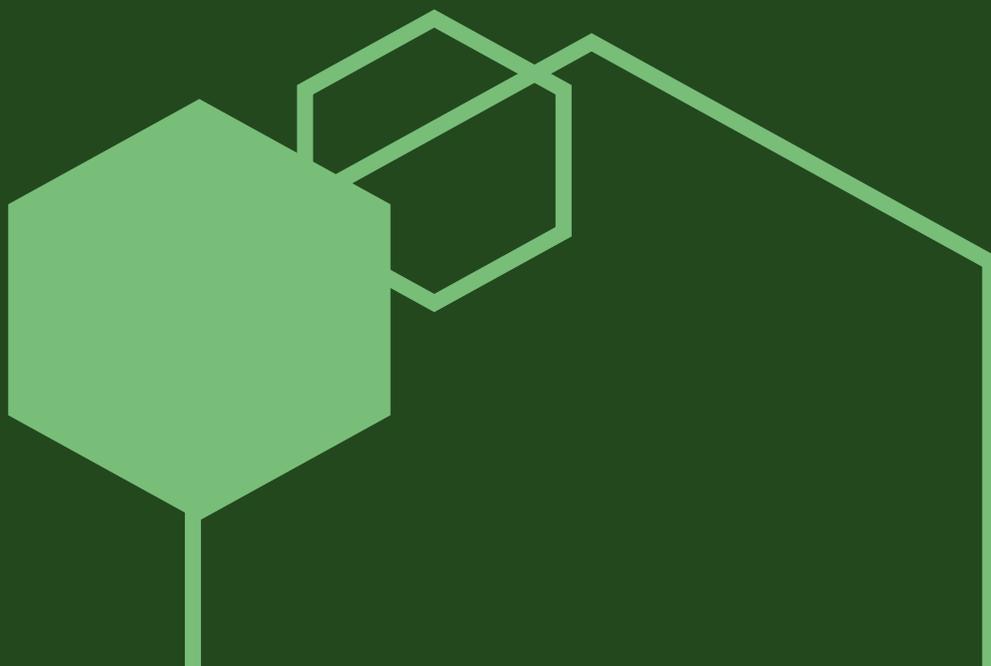
Allow time for each participant to reflect.

When they finish they place their object in a specially made 'treasure chest' that the facilitator provides. This might also be a container created by the group. It can be as simple as a sheet of cloth on the floor, or as complex as a basket or ceramic dish.

When everyone has finished their talk, and have placed the object in the treasure chest, the facilitator asks everyone to come to the treasure chest and to pick one of the 'treasures' or objects, and to return it to their owner. For a few minutes the one returning the object explains why they connected with what the owner said.



LOCAL IMPLEMENTATION



It was important to test out the activities with groups who were unfamiliar with them. This part of the project allowed us to consider if the information, instructions and purpose of each activity was clear. It was especially important to check if people who have little or no experience of using theatre would find the activities useful and relevant.

Each of the three partners chose 10 activities and tested them with various groups. We tried to use groups who:

- were interested in the area of climate action.
- who were either young people or youth workers.
- who had various levels of engagement with theatre (ranging from none to experienced).

The staff of each partnership organisation included the activities in their regular programme of work with some of their groups.

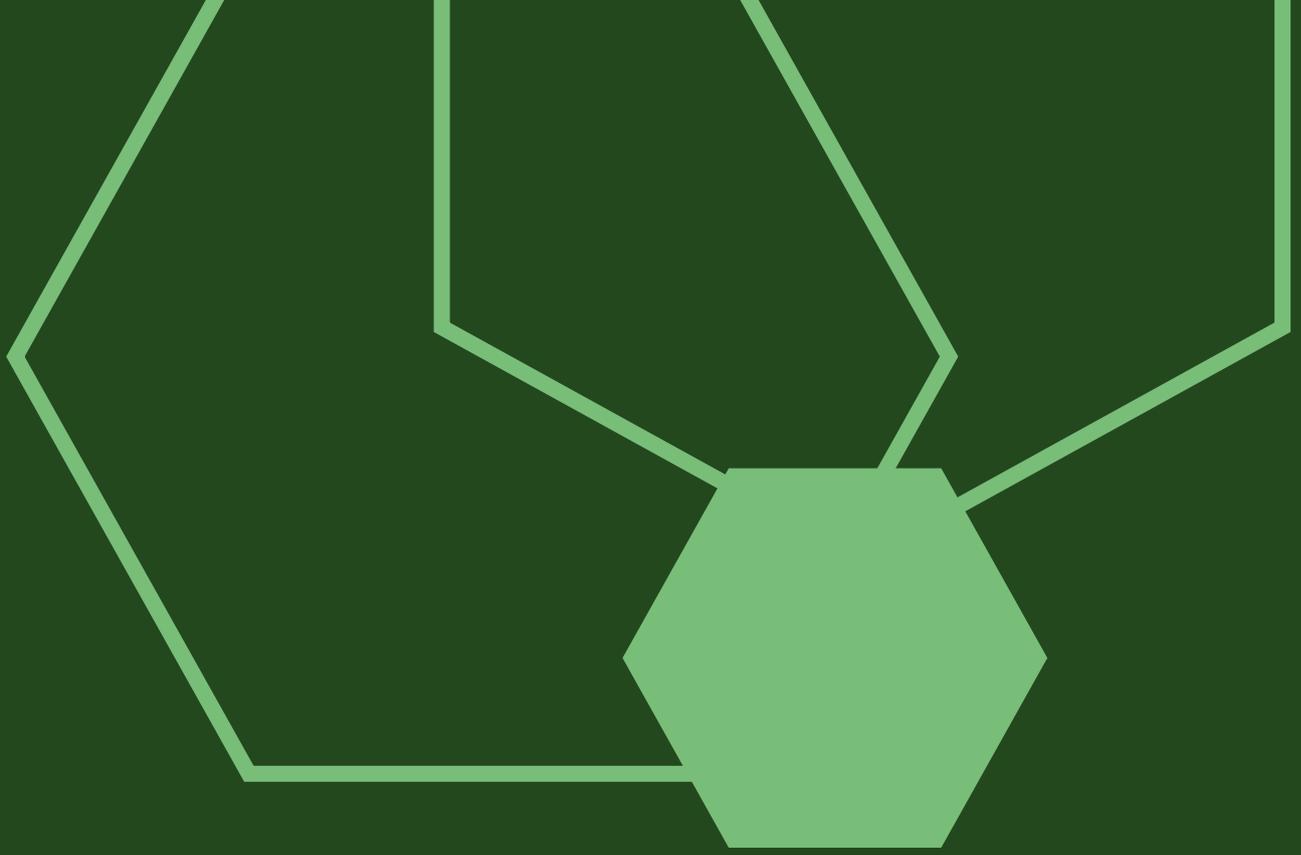
BeyondBuhne tried out the activities with 14 university students in their 20s with a bit of drama experience and basic environmental level of knowledge. They were studying Education and methods of working with young people in school settings.

Crooked House tested the activities with 25 young people in a weekly workshop called Caliban. This is an in-house workshop that occurs every Thursday in Crooked House for 17- to 19-year-olds. Young people come from different schools and social backgrounds. They play theatre games and devise short scenes for each other.

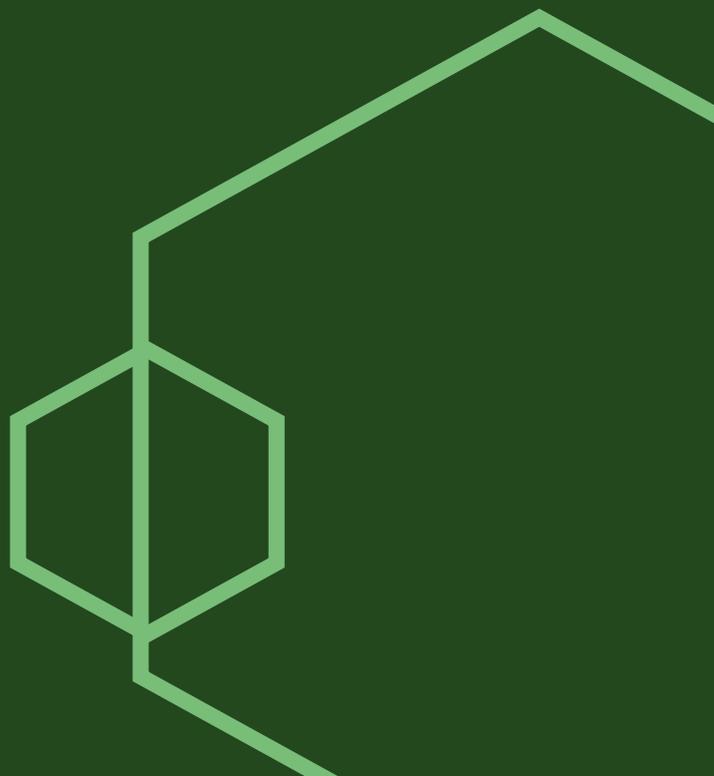
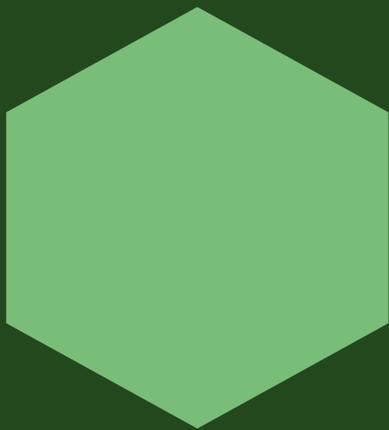
Crooked House also tested some of the activities with a group of student youth and community workers studying a BA Social Science in Maynooth University. This module is called Youth Drama.

FOCO tested the activities with 15 young people aged 14 to 18 from their regular weekly workshop in drama. They also tested the activities at the Actua Verde with 20 Spanish and Italian young people. The festival is about using theatre for environmental awareness. The activities were tested by both Spanish and Italian drama facilitators.

We created a Feedback Form that gathered responses to the activity from the facilitator/ teacher and also from the participants. This feedback was very useful in helping us change the activity where needed.



RESOURCES



The three organisations of the TENACT project have been working in the last years developing resources for other youth theatres and youth workers. These tools are aimed to support them on implementing drama activities with young people in diverse settings and around a range of issues. Here you can find a selection of resources that are available, completely free of charge.



Drama for Youth Work was an innovation project funded under the Key Action 2 of the Erasmus+ programme that aimed at creating tools so that youth workers can use drama exercises in their daily work to deal with social inclusion issues.

<https://dramayouthwork.com/>



The Digital Drama Workshop project aimed to offer theatre makers skills and materials to conduct their work online during times when they cannot meet (and so avoid closure, loss of earnings, and loss of creative interaction for young people). This programme was funded by Erasmus+ as a multi-year KA2 project under cooperation for innovation and the exchange of good practices.

<http://www.digitaldramaworkshops.eu/>



Actúa Verde was a European project that aimed to increase awareness about environmental issues among young people and encourage their active participation in their local communities. These young people participated in the development of two performances and their presentation to the public, as well as the design, planning, and implementation of the „Actúa Verde“ Festival.

<https://www.focoeuropa.com/portfolio/actua-verde-young-people-creating-a-theatre-and-art-festival-on-environmental-issues/>



Here and There: performing ecologies, was a Key Action 2 project with Kinitiras (Greece) and Crooked House. It made performances about ecological issues and environmental awareness. It involved artists from Greece and Ireland working with each other's group of young people, and a youth exchange in Athens in 2022.

https://www.youtube.com/h?v=dtVI6mYRre4&list=PL9mz0Ok_1BNpZMYSnU8v0i3_kmtDGXgHZ

Acting out Solutions to Environmental Conflicts

– Alison Ormsby

Games for Actors and Non-Actors

(2nd edition; Routledge; London; 2002).

by Augusto Boal

House of Games: making Theatre

from Everyday Life (Second Edition | Nick Hern Books | London | 2005)

by Chris Johnston

Enacting Participatory Development: Theatre-based techniques

(James & James Ltd; London; 2004)

by Julie Mc Carthy with Karla Galvão

Making a Leap – Theatre of Empowerment: a practical handbook for creative drama work with young people

(Jessica Kingsley Publishers; 1999)

by Sara Clifford and Anna Herrmann



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