

**Social  
Theater of  
the Affects**

**and  
Violence  
at School**

**Kelly Cristina Fernandes**

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Digitally published in January 2021, São Paulo, Brazil.

#### SPONSORSHIP



#### PARTNERS



# Social Theatre of the Affects and Violence at School

**Kelly Cristina Fernandes**  
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# ACKNOWLEDGMENTS

We are very grateful to the women of the team, Anni Raw, Polly Wilding and Viviane Toraci. Yes! A team formed only by women! We are grateful for the strength and courage to create together and realize that in addition to our institutional bond, we have created powerful relationships between us by learning and teaching each other. To Anni Raw in particular, for betting on each one of us and putting us together in this project, always trusting in the power of the collective.

We would also like to thank the members of *Coletivo Garoa*, of which we are a part, especially Elias Rezende, who has collaborated a lot in the creation of games using the methodology of the Social Theater of the Affects.

We thank the Joaquim Nabuco Foundation and the entire multiHlab team in Recife, especially Karla Delgado and Matheus Mariano who were present in all the workshops in Recife carried out by this project.

We thank the management of the Dom Vital High School Reference School, the group of teachers who accompanied us and the young people who proposed to create a group with us.

This publication was made possible thanks to the generous support of the UKRI Arts & Humanities Research Council (grant under AH/S003800/1 AHRC GCRF), the University of Leeds, United Kingdom, and the Joaquim Nabuco Foundation, Recife, Brazil; making possible the production of this e-book and the networks that were formed through this project.

To the Projeto Quixote that bet on this practice, in particular to Auro Danny Lescher, the citizen doctor and great general coordinating artist of the Projeto Quixote, to Graziela Bedoian, training and research coordinator who supported us with great faith in our proposal and Fabia Lourenço and Amanda Souza who took care of our organization with affection.

To Bader Burihan Sawaia who guided the thesis *Teatro Social dos Afetos* (Fernandes, 2019) and to the entire research group in social psychology NEXIN (Research Center for Dialectic Social Exclusion and Inclusion) at PUC-SP. To Adriana Marcondes and everyone who is part of the Writing and Training Research Group, guided by her at USP's Institute of Psychology. To researcher Fernanda Liberali for all her confidence and support in this field of research. To Viviane Carrijo for all the support in making this material.

To all the people from the schools in São Paulo who were part of the project, in which we worked for four years. Thus, our voice is a collective voice. We are thankful.

# PRESENTATION

This e-book is a production that takes part in the project *Investigating the contributions of theater-based methodologies as a research tool in the context of violence and the educational trajectory of young people*, carried out in partnership with the University of Leeds (United Kingdom), Joaquim Nabuco Foundation and Projeto Quixote, with funding from the Arts and Humanities Research Council (AHRC). The methodology and activities that this publication offers are the result of a team research process guided by the ideas presented in the doctoral thesis *Teatro Social dos Afetos* (Fernandes, 2019), which, in turn, is based on the Theater of the Oppressed and experiences in projects carried out with *Coletivo Garoa*. The multidisciplinary team formed by Anni Raw, Polly Wilding and Viviane Toraci invited us to reflect on our practice and the possibilities of intervention in the school routine in facing violence.

Theater is a widely used tool in schools, however we want to contribute with the ideas and methodology that guide our theatrical practice in schools.

This material seeks to collaborate in the action of teachers, popular educators, young people, artists and other professionals who work with groups interested in transforming reality and bet on the role of art in this journey. Thus, it can be said that this material is aimed at professionals who coordinate, facilitate or participate in groups that integrate formal, non-formal or informal education.

It is worth noting that these activities can also be adapted and developed in other institutions (health, environment, social assistance, public security, etc.), as well as in collectives, associations and social movements.

The proposed methodology makes use of the theater to form bonds, recognition of oneself in the group, understanding of the reality in which they are inserted, identification of conflicts in their lives, knowledge of the

affects that are present in relationships, both in those that oppress and in those that potentiate a struggle to liberate from oppression and to rehearse strategies in order to transform reality in the search for a fairer and more equitable society.

The games, exercises and techniques presented here promote the demechanization of body and mind, which are allies in the exercise of imagination and in strengthening the power of action of each subject in the group. In other words, this proposal seeks to understand the modes of affectation that sustain, produce and intensify oppressive relationships, with an emphasis on oppressive aspects in addition to the individual dimension, putting institutional aspects into play.

Augusto Boal, a playwright who systematized the *Theater of the Oppressed*, said that we are all artists, with theatricality being in our daily lives. A costume for each scenario, different emotions in each encounter and so on.

Thus, one of the differences is that on stage we have technique and we

can test in a safe space what in everyday life would have consequences, in addition to not being able to see ourselves acting in life. Life is in action. The theater also happens in action, but we can observe ourselves acting, experience other characters, discover dormant powers and still have the multiple mirror of the subjects' eyes in a group.

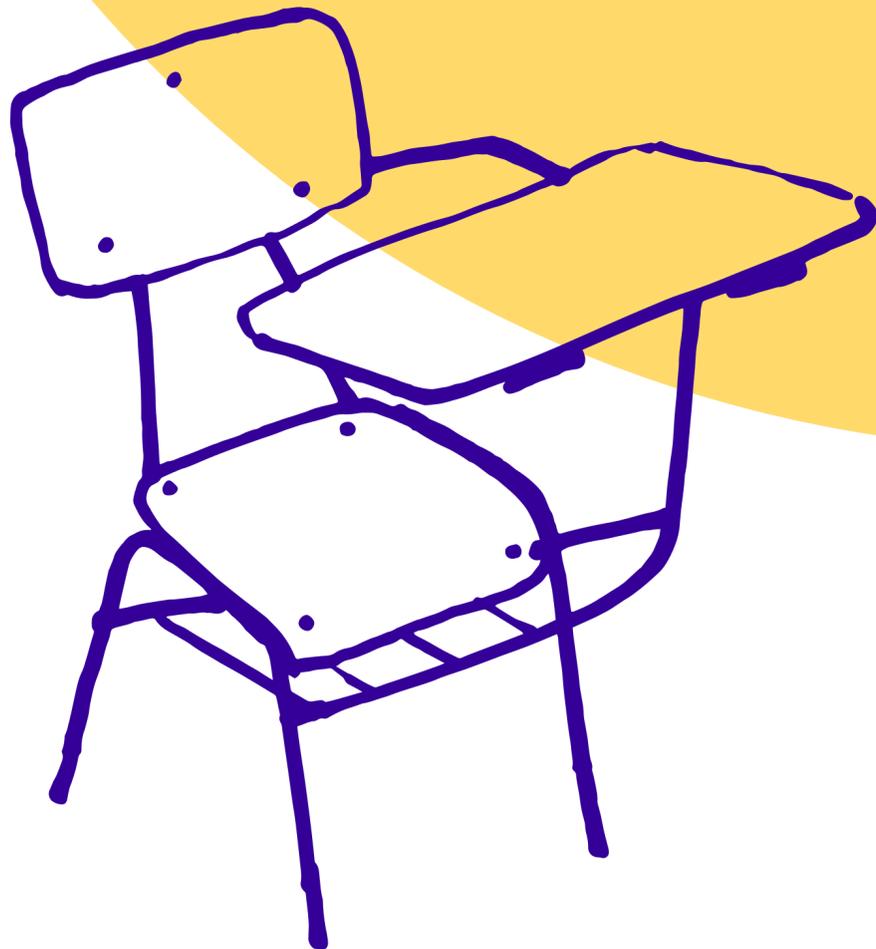
This applied methodology in schools seeks to contribute to ways of breaking forms of oppression, promoting and strengthening respectful coexistence, citizen formation, valuing cultural and territorial knowledge and democratizing the process of building a confrontation of violence and access to ways of artistic production.

We hope that this material can be useful for all those interested in building an aesthetic process in schools to identify the practices, ideas and forms of affectation that produce and reproduce oppression and that engender violence in the school space, building a collective path for the invention of new ideas, actions and relationships in that context.

We wish you all a good reading and a responsible practice!

# theoretical introduction

# VIOLENCE, OPPRESSION AND SCHOOL INSTITUTION



## WHAT ARE WE TALKING ABOUT WHEN WE TALK ABOUT VIOLENCE AT SCHOOL?

When we talk about violence at school, you who read us now should probably think of students who offend or assault their classmates, shout at their teachers, kick the classroom desks, etc.

However, we question this logic: Why do we call these actions violence, and not, for example, rebellion? Why don't we call it violence when a student is expelled from the classroom or school; or when a teacher screams? Management's authoritarianism? The large number of students in the same classroom? The persecution that teachers suffer when trying to carry out innovative projects that provoke crystallized oppressions in the school environment? The salary that teachers receive? A student that doesn't have

classes on the history of his ancestors, having his learning focused only on the colonizers? The omission of racist, homophobic, sexist and institutionalized forms should not also be considered violence? Why are all these events not understood as violence?

What seems common is that the first actions concern the practices and actions that differ from the students' behavior as expected, – as instituted in educational institutions – that is, students are expected to obey and carry out everything that other school actors decide. While the other events concern naturalized practices, already institutionalized and normalized in the school institution. In this sense, we can say that naming an event violent is not related to the essence of the event, but to the way in which that event is understood within what is already expected in the school institution.

## BUT WHAT DO WE MEAN BY A SCHOOL INSTITUTION?

When we think of a school institution, we usually think of the school, that singular organism. Unlike this, here we take institution, on the one hand, as the set of everything that is established – the instituted – that is, the ways of relating that are crystallized, that have become fixed. In this sense, the instituted is not exactly confused with the school organization, as it is one of the material devices of the school institution.

The institutional level is beyond and above the school, it is what overdetermines practices, what is not necessarily before our eyes, what within the historical process was rooted in objectives, actions, forms of organization, procedures, beliefs, values, ideas, materialities, affects and relationships that are established regarding education. To give an example, we can think of the asylum institution, despite being extinct as an organization, its institutional dimension remains alive in other health organizations, such as, for example, in hypermedication practices, social isolation, hierarchy between psychiatrist and patient – where the subject is determined by scientific knowledge and can say little about himself and his condition – in the very ideas of normativity and madness that operate in these organizations. Thus, there is still a long work to be done on demanicomialization in our

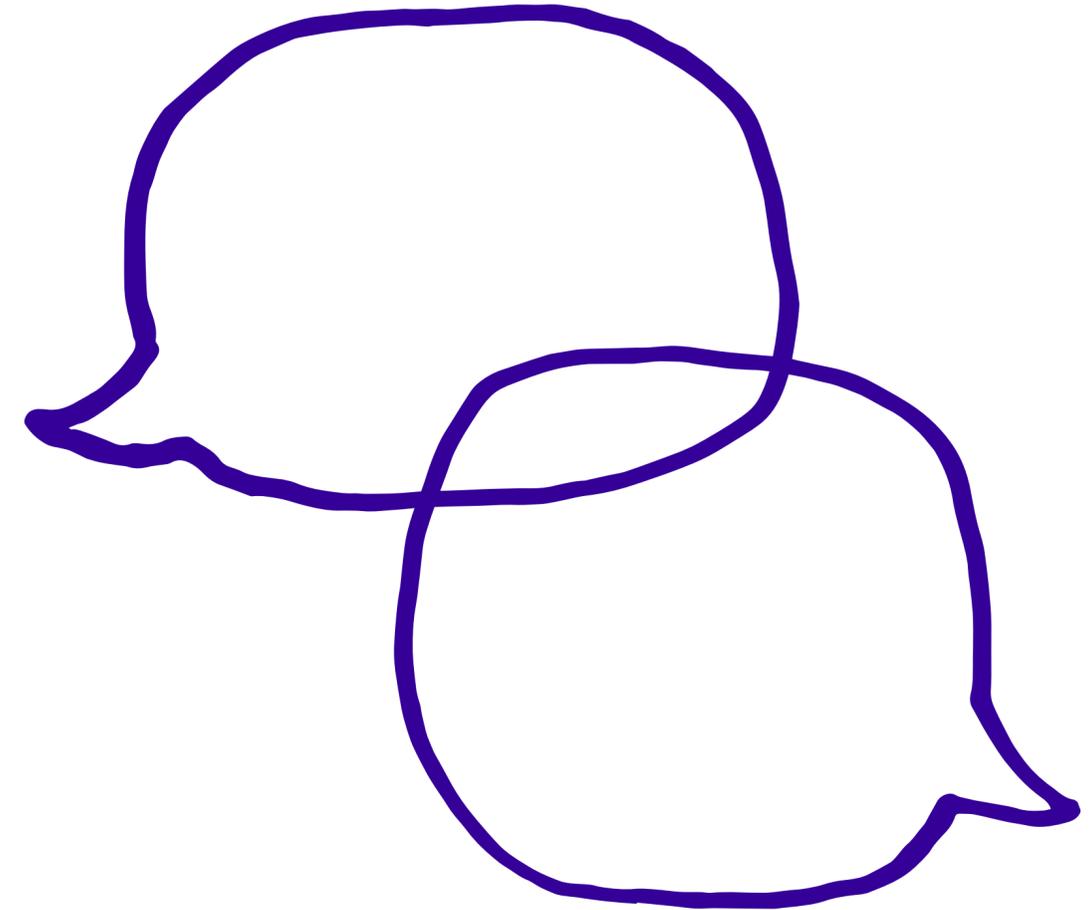
society. Likewise, the school institution constitutes itself as a dimension that is beyond the physical body of the school.

In this sense, our effort is the creation, through the theatrical practice, of a collective analysis that provides an understanding of these aspects that are invisible, naturalized and that cross the school's way of acting and thinking, crystallizing school ideas and practices, making it impossible to stablish a quality process in teaching.

On the other hand, the institution contemplates the instituting processes of transformation of what is instituted, crystallized. Through these processes, ideas, understandings and practices can be created about what is to be instituted, from student councils, associations, friendships, rebellions (often considered violent forms) to artistic interventions. These are some of the ways to claim and provide processes for reflection and transformation of naturalized and crystallized forms. Thus, it is understood that, from the instituting processes, the institutionalization of what is demanded occurs. That is, what is being claimed becomes instituted and is established as a rule and daily practice. In this way, the school institution establishes itself

as a field of instituting and instituted forces that, several times, constitute conflicting tensions, which can gain tones understood as violent.

A spoiler: do not expect answers with this practice that we intend to present, but processes by which the subjects involved in their schools can look for different paths. With this methodology, it is expected to create spaces for instituting processes, but not of any kind, but processes that institute new ways of feeling, thinking and acting at school that guarantee the quality of teaching, dignity and equity among humans. This does not mean throwing out all the ways in which education is established, but rather creating an analysis device for a collective understanding, in which everyone can identify the ways that are damaging the constitution of the education desired by the school community and the creation of new perspectives on how to act in the face of difficulties that arise in the school environment.



## SOME ASPECTS OF SCHOOL INSTITUTIONS AND OPPRESSION

This brings us to the importance of thinking about the school institution within its historical process, in which over time it has established specific values, procedures and objectives that make certain attitudes “natural” and “normalized”, while others are considered deviations from individuals who must be punished, disciplined or currently very commonly medicated.

It is important to emphasize, even briefly, that the school institution, as we know it, comes to exist in the constitution of the United Nations in Europe, as one of the institutions necessary for the domination of peoples, – through the imposition of learning a common language – which would constitute a unit for what would later be called Countries.

Also, together with other institutions, the school is engendered as a device that constitutes a new power strategy – the disciplinary one – that operates through various procedures a detailed control over the body, seeking to make it docile and useful, submissive and efficient to adapt to the new market needs that are becoming established.

Even with the universalization of law and education being established through international treaties and national laws, the inclusion of new social groups in schools does not change school practices. An education that, due to the colonization processes, has as referents men, Europeans and whites, remains the hallmark of education. The learning model and methods take into account a supposed universal subject, who would be the subject of an elite, and those who do not adapt to this process receive the stigma of failures, because, as the market and liberal ideas speak in eagerness: they were “given a chance”.

Ignoring these social and historical aspects, several theories started to try to explain and justify why certain students “failed”, that is, they did not learn, evade or were evaded from school. These attempts are marked by an ideological character and have in common in their narratives the blaming of the individual – whether by the Racial Theories, which marked by the theory of Social Darwinism, tried to justify that there would be a different cognitive capacity among the “Races”; or by the Theories of Social Lack, which pointed to failure due to a lack of socio-cultural environment

of poor children. These theories still surround us in narratives that try to justify violence and school failure due to the fault of an “unstructured” family, or that do not offer the food, stimuli, discipline and culture necessary for learning at school. Finally, it is worth mentioning that more recently, biological and psychological justifications have been articulated, that is, pathologizing, that narrate school failure or violence as limitations or biological conditions of the individual. We would not even need to speak, but it should be noted that these narratives have led to an understanding that the conflict produced within the school must be conducted through referral to health institutions, without a reflection on school practices, and an intense medicalization of youth.

These are some of the historical aspects that live and silently animate the practices and ideas that are instituted in schools. The strategies of disciplinary power operate in the organization of school life, in serialization, in the disposition in the classroom, in the imposition on the bodies that have to remain seated and still most of the time, following a sign, the procedures of punishment, etc., preparing the bodies to be inserted as workforce in the labor market. The colonization processes instituted a hierarchy of knowledge that establishes what are the valid contents to be approached, having as referents white men par excellence, to the detriment of others.

With “scientific” theories, which try to explain school failure and violence, individualizing and blaming ideas were produced in the face of conflicts; without calling into question the institutional forms that produce the conflict and the procedures about how to refer students who do not become efficient in face of the content, making these “the problem”, as if the problem were the individual, thus maintaining the institution and preventing instituting processes from being established.

These elements allow us to affirm that the school institution is formed as a territory that produces and reproduces the forms of oppression in our society. When we talk about processes of oppression, we are thinking about socio-historical processes that constitute identity processes between groups that become inequalities, that is, certain identity groups have certain privileges to the detriment of the domination of the other group. We know these dichotomies well: blacks and whites, men and women, poor and rich, sick and healthy, teacher and student, doctor and patient, etc.

Identifying these forms of domination is important to us, but what we want to put into analysis is: how are these historically constructed aspects

reissued and maintained within society? With the accumulation of knowledge produced on this aspect, we can say that, in our culture, social institutions are the mechanisms by which the values of society are maintained. Being a sexist, racist, homophobic society, we must understand that institutions are products and producers of the practices and ideas that maintain this oppressive reality. So is the school institution.

In this way, we can understand that school violence is engendered, produced, in the face of agencies, crossings, historically instituted in the school sphere, which are carried out without, or with little awareness of it. Thus, we question not violence, but the act of violating as an event that is produced and produces different school practices. We seek, through this theatrical practice, to analyze how a demand for violence within the school space is constituted. Identify which ideas and affects circulate and which lead to determining which actions are considered violent and which are not. Also investigate what explanations are conjectured among school actors about these actions; as well as what events derive from the act considered violent. Putting into analysis, through the theater, this network of agencies around the act of violence, we do not want to make the subject of his actions unaccountable, but to allow an implication of the school institution in the production of violence, seeking to explain the crossings that intensify the

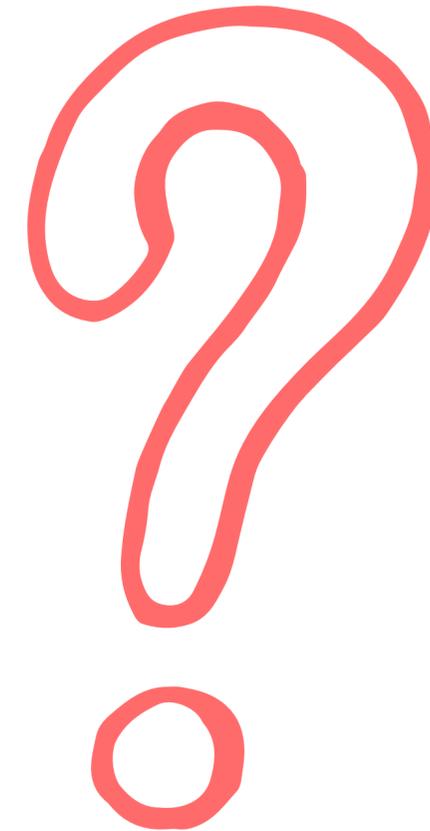
oppressive forms constituted socially, creating instituting spaces for new school practices and recognizing the powers that already exist.

Therefore, we allow ourselves to shift the question of “what to do with the violent student, with the problem student” to “how does violence occur in the school space?” What forms of affectation, that is, procedures, methods, values, beliefs that intensify the forms of social oppression and that produce violence as a stigma within the school space? How can we think of strategies that do not individualize conflicts and that return to the collective sphere, that which is the production and collective responsibility?

## BUT THEN... WHAT DO WE DO WITH THE VIOLENCE?

Here we do not propose to give answers, on the contrary, we seek to guarantee the possibility of questioning and presenting some of the questions that guide us in the production and use of this methodology, trying through it to return those problems that are produced by the collective to the collective, without promoting individualizing analyzes. We hope that this sequence of games, exercises and introductory theatrical techniques of our practice with the Social Theater of the Affects can be useful to analyze school practices that intensify the processes of discrimination and exclusion from the right to the learning process. We also hope to promote through the Theater a way to build collective strategies that remove individuals from their loneliness and tiredness in the search for solutions to the difficulties and inequalities, that even with the universal right for education, still present themselves, that is: when a right is constituted we face the social difficulties of legitimizing it in our practice. We hope that this methodology will contribute to processes that seek this achievement.

Let's work together! Theatricalize to invent.



## **SOCIAL THEATER OF THE AFFECTS (TSA)**



### **WHAT COMES TO YOUR MIND WHEN WE SPEAK THE WORD AFFECT?**

Often the word affect is understood as a synonym for affection and love. However, affect can be understood as all emotions. For example, anger, envy, recognition... all are affects. These emotions are present in meetings, in relationships.

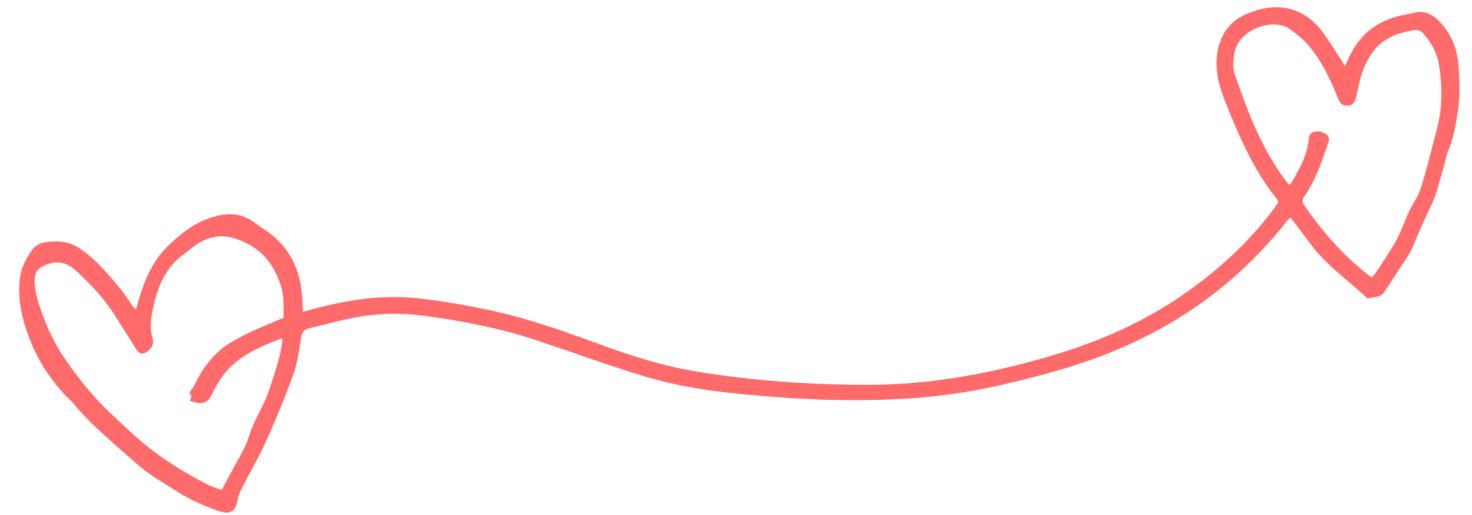
We understand affects as a political concept, as social and political relations also refer to how we affect and are affected; what we feel and how we act; how we organize what is perceptible but not visible. For example, at school, we can see how often teachers say they are tired and feel powerless to transform school reality. Tiredness, in this sense, is an affect, which is not related to an individual's interiority, but to the forms of relationship

– be it ideas, beliefs, procedures, practices, values – that are established in the school environment, that cross and affect these bodies, producing fatigue. Fatigue is not understood as the experience of an individual, but as the production arranged by several elements – such as sayings, ideas, procedures, values, etc. – that are produced in the social register, being experienced in the body. Therefore, in this sense, affect is understood as the experience of the body when it encounters the elements produced by the social, thus being a political concept. For, too, a tired body, which feels powerless to transform reality, paralyzes, diminishing its power to act and transform reality. Thus, understanding emotions from the perspective of affects is important for us to emphasize the relational and social aspect of emotions. That is, when we think of affects, we are thinking of ways of affectation, of the emotional variation of a body in the encounter with another body.

**Finding a person, an idea, an object, a group that brings good news, can make us more willing, excited. So, when we have a good encounter that affects us and makes us happy, it increases our power to act in the world. Including our willingness to apprehend new things and decolonize the social ideas that we crystallize in our subjectivity, which produce and sustain oppression.**

Talking about sad things that make us angry in a group in which we are heard and validated in our pain can also increase our power to act. This recognition can cause a joy that makes us act in other ways, since it becomes possible to imagine other possibilities that did not exist until now.

We often react, without thinking, immersed and submitted by the passion of our affects, which can make us act in ways we don't want and produce effects that are not what we want. Producing a reflection on our affects and the forms of affectation that produce them does not serve to deny them, but rather to a consciousness connected with the affections that can lead us to act in a more coherent and strategic way to achieve what we want – we cannot choose how we feel, but reflecting on how we are affected we can start to choose how we act and not only react on the impulses of our affects. Knowing the affects is also important to recognize the encounters that decrease and those that increase our power to act, and not just react, thus understanding the social relationships that we establish. In this sense, the theater can make visible what was previously invisible. The elements that affect us, producing hatred, fear, joy, hope, love, appear in relationships, allowing us to recognize the ways of these relationships, the practices and ideas that diminish our power to act in the world and that therefore must be transformed; those that increase our potency, must be intensified.



## OUR ROOTS: THEATER OF THE OPPRESSED

The Theater of the Oppressed is an aesthetic-pedagogical methodology systematized by the Brazilian theater artist Augusto Boal, together with several collaborators, which continues to be researched and developed in several countries. The methodology consists of several games, exercises and theatrical techniques that seek to demechanize the body and mind of the participants in the quest to break with the practices, ideas and modes of affectation that intensify the forms of oppression in our society.

It is understood that the historical process that constituted our culture engendered social institutions that have procedures, values, beliefs and practices that produce and reproduce a dichotomization of social groups, hierarchizing them, conforming forms of privilege of certain groups due to the domination of other groups. For Boal, the aesthetic forms constituted in our society are one of the domination strategies, that is, the aesthetic forms that appear on television, advertisements, cinema, theaters, magazines, social media, etc., have values and beliefs of privileged social groups that cross the subjects constituting their perception of the world and intensifying the forms of domination.

In this sense, the methodology proposed by Boal presents itself as a way of democratizing the means of aesthetic production, so that the oppressed can demechanize their forms of subjection and can, through the aesthetic elements, imagine and create other futures, in order to transform the reality given as natural. Aesthetics, in this sense, comes together with an ethics of seeking possible ways of living based on social justice. Thus aiming for a society of free citizens who can act, breaking with the ways that oppressive systems are articulated and making decisions in search of the common good.

**Therefore, the methodology of the Theater of the Oppressed is committed to being a way for the oppressed to rehearse collective strategies of struggle for social transformation, aiming that these strategies be performed in life, that is, that they are constituted in concrete and continuous actions.**

## SOCIAL THEATER OF THE AFFECTS AT SCHOOL

The Social Theater of the Affects (TSA) is based on the Theater of the Oppressed, conserving the methodology and adding the perspective that understands the affects as a political concept, understanding oppression beyond the dichotomous relationship between oppressor and oppressed.

Maybe it's a way of understanding the Theater of the Oppressed... Perhaps a new technique of this methodology... This is not the most important thing for us, but sharing the way we have performed our practice.

Here, the body has a fundamental role! We seek in our activities that the bodies can be happy. And what is a happy body? A powerful body, ready to act.

**A happy body is the opposite of the body alienated from the world and from itself, that is, it is a body that can imagine and create other possibilities of feeling, moving, thinking and acting.**

This body is distinguished from docile bodies<sup>1</sup>, which are products that meet disciplinary power, molded and mechanized bodies, obedient bodies.

We seek freedom from oppression and the power to act for each person and group. In this way, the ability to moderate affects does not mean criticizing or failing to feel them, but having knowledge of them to better act in the face of the challenges and injustices of the world. We start from the prerogative that the objective and subjective are inseparable aspects and both are anchored in the social register, in this way it seems to us indispensable that in order to understand how the objective relations of oppression are established, the aspects of subjection are put into play. Public school classrooms, as well as training courses with public school teachers taught us a lot. A teacher, thinking of his situation as oppressed in the educational system, alerted us to the ambiguous role he played: he was oppressed at school and oppressive in the classroom. In a classroom, considered a difficult one, we were invited to create a space for artistic creation. The class said that they no longer felt like going to school, because of the violence. We heard stories about homophobia, racism, machismo, class prejudices,

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1 *Docile bodies* is a concept created by the philosopher Michael Foucault.

about mental health, etc. – all in the same room – but the oppressed and the oppressors were at the same time varied and the same, since they just changed their position.

**Oppressed or oppressor? This question was already exhausted, it put us on a false issue, it bound us to analyze reality in a dichotomous way in pure oppositions.**

How to deal with such a challenge? The people in the group had great difficulty seeing the other's pain, that is, seeing and listening to the other. They were also not seen. It was evident that reducing the discussion to an identification of who was oppressed and who was the oppressor did not account for the complexity of the relationships established, more than that, it deepened the lack of listening, the lack of solidarity and an incarceration in the identity elements that made it difficult to find the common link of these productions that confined the experience of these subjects to violence.

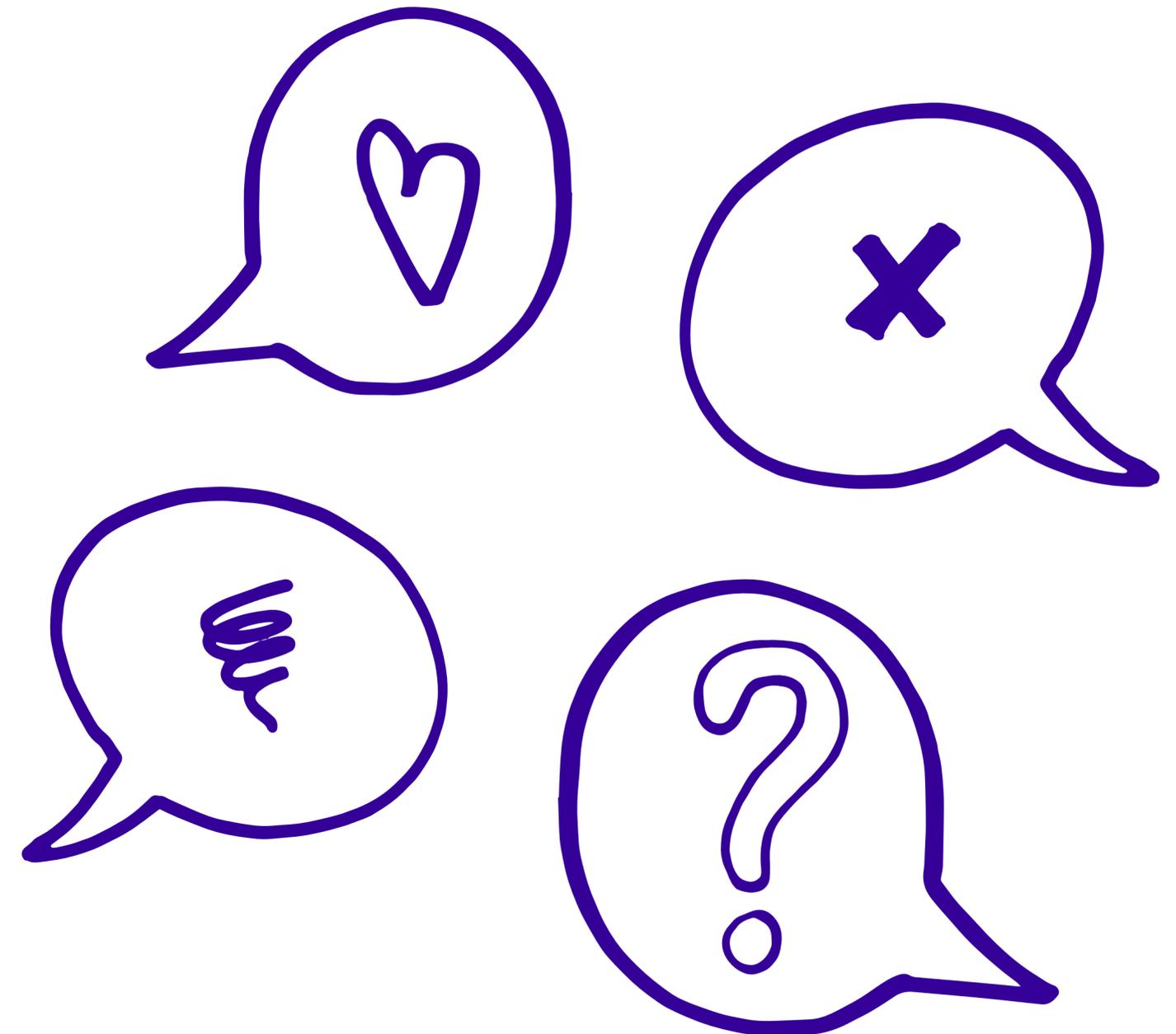
The theatrical games and reflections in the form of a restorative circle slowly established a space for the classroom to create a play about the violence they experienced and at the same time to redefine this in the group, creating

recognition and a safe space, starting to call the classroom as their *family*. The safe environment contributes to respecting each singularity that makes up the group. Treating the wound of each one and of the collective, at the same time, was one of the challenges of this theatrical practice, which found it difficult to find the possibility of moving the modes of oppression, because the students could not see the powers of the group, but just anger, fear and the need for recognition. Learning in fear tends to generate relationships that support oppression instead of fighting them, since it does not teach us how to create other ways of relating, but only teaches us defense. These fearful and angry bodies are the mark of the modes of humiliating relationships that are established in the institutional school space. The Social Theater of the Affects allows us, in this sense, to understand which are the modes of affects that intensify the circulation, for example, of fear and anger among students, subduing these bodies either by silencing or by reducing this production to the individual who starts to be stigmatized as violent, making the collective and the institution not responsible. The lack of space for students to listen and participate, the lack of meaning in school content, the punitive forms that are established, the various prejudiced practices, the non-recognition of students' experiences and knowledge, these and other elements narrated by students, are assemblages that produce angry and fearful bodies that conjecture violence as a daily experience in the school space and that are often invisible.

In this direction, the TSA allows us to analyze the affects that circulate in the school environment, pointing to the institutional agencies that produce them. This practice allows us to manage new elements for other affects to circulate.

**The games and theatrical exercises allow students to interact in other ways, to share experiences and reflections, to witness collective experiences, to recognize the elements of daily life that make them feel disrespected and allow an inventive space for new school practices.**

As well as recognizing the powerful experiences, the institutional fissures where differentiated practices are constituted. In this way, one realizes the importance of paying attention to the perceived unspoken, which sustains the relationships in the school environment. The affects, that is, the way that people were affected and affected others in the school environment needed to be named. Anger, fear, hope, envy, joy and other emotions were present in the activity or passivity of each and the collective.



## BECOMING....

Feeling, acting and thinking happens at the same time and in the theater it is possible to observe and recognize the memory passed in the present to create other futures. We are beings in motion.

**What if the focus is not just on who we are? There is also the power of what we can become. We understand that we are not fixed beings, we are always on the move.**

This perspective opens the possibility for a child, adolescent and even an adult to reconstitute the trust to discover, learn, imagine, create, transform the given reality.

There were many stumbles on this path. I was a hard path. Violence is a reality and without strategy we expose ourselves to danger. Knowing the affects that appeared in games, in bodies in motion or in silence, in intrigues and in agreements informed us that we needed strategies. And these strategies were not created by group mediators, but by the groups themselves. The rules were also created by the group and the group had to agree

on strategies so that the same rules were respected. In this way, the functioning of the group did not come from outside, but from the collective itself for the common good. This point is essential so that any democratic process does not constitute silence and the reproduction of oppression. We realize in schools that inclusion can be as perverse as exclusion. The theatrical practice, in this context, started to provide new modes of affectation, guaranteeing security in the bond, in the recognition of oneself through others and in cheerful and

**creative bodies that, unlike docile and disciplined bodies,**

create other ways of relating: playing, listening, teaching and learning.

The transforming experience in the creation of the characters was also remarkable in this process in schools. Making a character that is very different or very similar to yourself brings reflections that move people. De-mechanize what we think is “me” to displace our way of thinking, feeling and acting. Also, questioning oneself through the possible distance in the

theater, when seeing oneself acting, can help to surprise what was previously considered natural. For example, a boy, when playing a character of a boy who harassed girls, at the end of the process, said that he realized that he was like that in life and, after the play, started to pay attention to how this way of acting was not natural and hurt other people.

The reduction of students' psychological distress to diagnoses of depression, anxiety, etc., were also important in our learning.

**Ethical-political suffering<sup>2</sup> in schools invited us to observe the importance of how our practice could provide the de-individualization of suffering, while recognizing the suffering of each one in the group.**

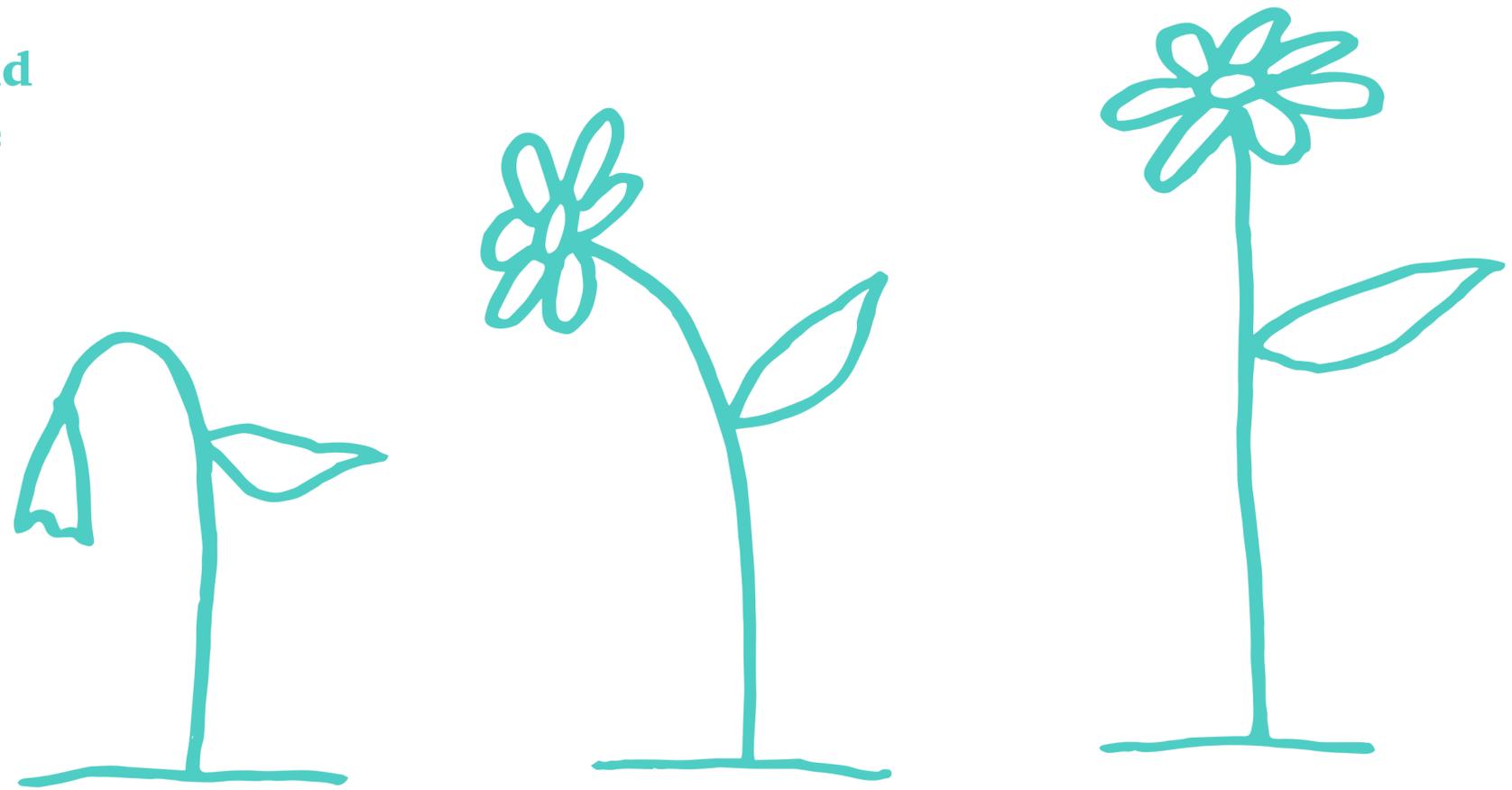
Another point is that awareness and criticism, which only consider ideas, without seeking to unveil the affects that sustain them, are not enough to break oppressive situations, which have socio-historical material bases, but which also deal with power relations supported by socially fostered affects, which make us servile and alienated.

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<sup>2</sup> Ethical and political suffering encompasses relations and affections of the body in social matters, revealing the ethics of everyday experiences permeated by social inequalities. Ethical-political suffering is a concept created by sociologist Bader Burihan Sawaia, who works as a researcher and teacher in Social Psychology.

In TSA, experiencing and re-enacting social conflicts, through the body, with a focus on affects, clearly indicates that one affect cannot be changed with just one idea. It is necessary that other more powerful and contrary affects circulate, promoting different affects that make bodies powerful to act in the world.

**The aim of this theatrical methodology is not to criticize or eliminate affects but, through it, to understand them so as not to be subjugated to them and thus expand our power to vary, to become, to become different from what we are.**



## CREATIVE ACT IN OUR PRACTICE

TSA is creative practice, nor could it be different. Creation is the essence of aesthetics. The human being is a being who creates his conditions of existence, being the creative activity that allows human beings to act and transform the world and themselves. Thus, the creative act and the creation of the new are a dimension of subjectivity that happens in experience, supported by imagination and emotion generating reflections and actions. Imagination is a complex process of compositions, which makes it difficult to study the creative act with precision.

The imaginary production and the formation of an aesthetic sense are characteristic of the human being. TSA seeks to enhance both, providing creative experiences in schools. In this sense, theatrical games, exercises and dramatic games are intended to break the physical and intellectually conditioned habits of the practitioners, as the participants take action by investigating oppressive situations, rituals, naturalization of ideas and emotions. It also examines the mechanization of institutional practice imprinted on the bodies and minds themselves, experienced as emotions that sustain oppressive situations in a singular and collective way.

It also aims, with games, to enhance the affects that promote an increase in the power of life, that is, the power to act in the world of the subjects. Thus, games played a fundamental role in the conjunction between thinking, feeling and acting. Along this path, practical conditions were created for creative activity in groups, so that the subjects would take ownership of the means of producing theater, expanding their possibilities of expression for other spaces and relationships.

**In schools, through this practice, groups promote debates mediated by the theater, reporting their unique experiences, but without losing sight of the relationship with the school institution and society.**

As the forces of humiliation and violence are part of the social structure and its institutions, it is worth mentioning that the power relations that are permeated in different instances in society, often, albeit subtly, are established in the process of the group with theater.

This finding alerted us to the need to pay attention to the reproduction of power relations in small groups, making us elaborate ways to, through the methodology, ensure that each subject can speak for himself, ensuring the diversity and the potential of each singularity, being even possible to find common points in multiplicity.

In this sense, it is sought in the school environment, new practices that can be constituted in groups, for example, in a classroom, in which the subjects can create other types of bonds among themselves.

It is understood that the school institution already has its rituals and rites, that is, crystallized dynamics that function as means of control to fulfill certain political and social objectives. Thus, it is necessary to have creative imagination to invent other ways of relating, other ways of moving the body in space, other ways of affecting and being affected, other ways of learning and teaching. Without the human potential of creation, we are doomed to the same responses, repetitions and reactions when facing rituals and the same ways of thinking about politics.

From these observations, some guidelines are important:

- Through corporal images and movements, it is possible to identify the rituals, social codes and affects that circulate in the bodies supporting certain affects, ideas, oppression and conflicts.
- In theatrical games, exercises, dramatic games, imaginative processes instigate questions instead of seeking definitive answers, considering that imagination makes it possible to reinvent practices. Therefore, before the images that are created by the bodies through gestures and scenic actions, the proposal is to embody to feel, analyze and modify these images, that is, to create other images in which the desiring subject expressed in the act of creation appears.
- Theatrical games, exercises and dramatic games appear as an instrument of indignation, of problematizing conflict, of being able to imagine other possibilities of action, thus considering the body and affects as central to the imaginative act.
- To venture into the imaginative process, it is necessary to get rid of stereotypes, which are the first to appear in group improvisations. In the dramatizations, the characters appear so full of certainty in the actions, that it is necessary to be surprised and suspicious, that is, to break with stereotypes and seek creative freedom.

Now, if the stereotype is a defined pattern based on preconceived ideas and clichés, then, when it appears it is also indicating the mechanizations, judgments established in the group.

**When questioning stereotypes, the behavior characterized by socially predefined automatic repetition is challenged. Thus, the subjects, mediated by the theater, may risk imagining other ways of feeling, thinking and acting.**

It is also necessary to consider that the imagination is not totally disconnected from reality; it removes from reality facts that are modified and reworked. Thus, fantasy is always built based on elements perceived from the real world, which are reworked and reinvented creating forms never seen before. The group can then have an experience beyond what they already know, making room for something new, for which they are not sure.

According to Vigotsky (2009, p. 14), “(...) it is exactly the creative activity that makes man a being who turns to the future, erecting him and modifying his present”. The act of transforming oneself and society belongs to a

creative function, in which, through theater, the subject is able to recreate the present by coming into contact with past experiences or imagining future possibilities to create and rehearse new ways to act in fiction, strengthening the body and the mind to free itself from oppression in real life. In this context, imagination, in the creative act, does not appear as repetition, but as creation and experience in relation to the other. In other words, in order to invent new futures, who knows, even a society without oppression, it is necessary to imagine and create other ways to take responsibility, to relate, to recognize ourselves. The dream is a society without social oppression, reality is a society that produces a lot of injustice.

**In the theater, in the creative act, we will remember the past, but stage in the present to create the future. It is in this way that the possible and the impossible provide us with the creation of new futures.**

## SO, AT THE SOCIAL THEATER OF THE AFFECTS...

- We understand affects as a political concept. It proposes to rethink the oppressed/oppressor relationship, bringing the focus to oppression from an institutional perspective.
- We provide bonding.
- We work the body: Joy and politics (powerful bodies vs. docile bodies).
- We seek to deindividualize psychological suffering, we understand it as ethical-political suffering.
- We form heterogeneous groups in search of freedom from social oppression.
- We invest more in the power of the common than defeating the other.
- We pay attention to the false dichotomy between objectivity/subjectivity, body/mind, reason/ emotion.
- We are not only looking for works of artistic excellence, although they are welcomed, in this process we value *experiences*.
- We pay attention to the concrete actions of people and groups.
- Articulation and communication with school actors, for example, are fundamental to guarantee artistic creation and aesthetic dialogue in the school space through theater.

## HOW?

- Collective identification of the forms of institutional production of oppression.
- De-individualization of the way to approach conflicts within the institution.
- Promotion of participants' mental health and union.
- Understanding of the participants about the social roles they occupy, how they occupy and what are the new ways of performing in that place.
- Collective creation of new practices.
- Investigation and creation of safe spaces to combat naturalized colonizing ideas and affects.
- Listening practices in theatrical practices.
- Welcoming practices carried out by the group together with artistic creations.
- To observe in games, creations and theatrical activities what is not said in the subtexts, in the body, in how we affect others and how we are affected.
- Assume that we don't know and that we have space and curiosity to learn from each other.
- Teach by learning and learn by teaching, as Paulo Freire said.

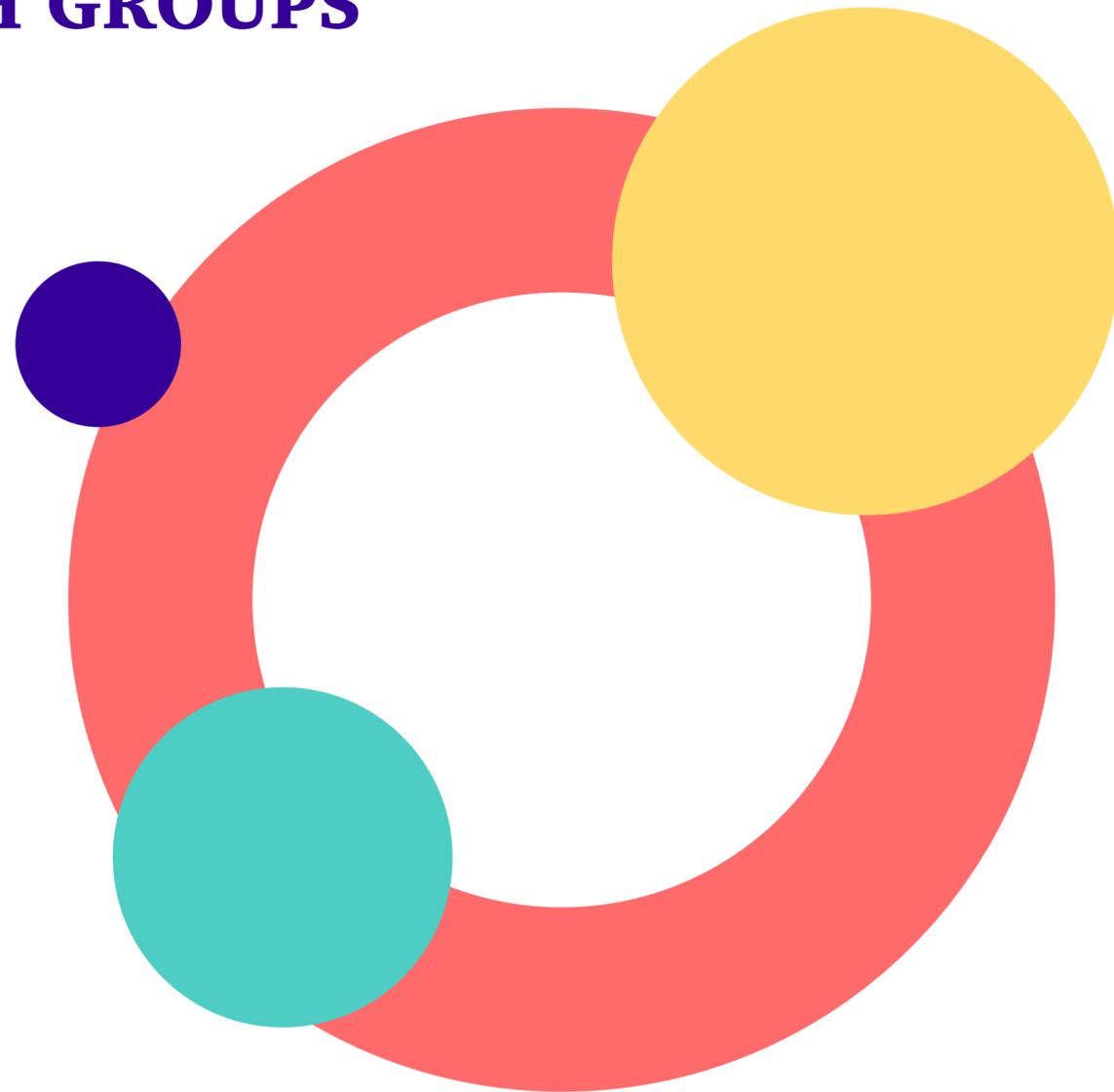
## PEDAGOGICAL PRINCIPLES

- Learn and teach collectively.
- Make agreements with the group so that all members are responsible for the group.
- Emotions are allowed, if we alienate ourselves from them and not get to know them, we lose our power to act. The group welcomes tears or laughter.
- Welcoming: that the group members can exercise caring for themselves and others.
- Valuing the potential of each one in the collective.
- We act ethically and with respect.
- We speak with words, but also with actions and images.
- Improvise different characters, be able to experience the empathy that opens doors to see other ways of thinking and feeling than not ours.
- Listening to others with curiosity, open to being surprised and learn.
- The error is part of the process to get it right. To err can be revolutionary, to insist on error can mean to be accommodated in ignorance. Mediate a group to reach at an experience in which it is possible to make mistakes, that is tolerated if the other does not know and that the other has a different time/rhythm than yours.

Create a safe environment so that it is possible to learn the unknown, deconstruct the already known if necessary, imagine the impossible and create other practices and ways of relating.

As Boal already said, for us, theatrical games and creations are for people and not the other way around.

## TIPS ON WORKING WITH GROUPS



### HOW TO FORM THE GROUP AND THE GROUP PROCESS

For there to be a group, it is necessary to have reasons for people to be together and not give up on the group. Ah, how easy it can be to give up, be lazy, do other things and run out of time for the theater group... The reasons for people to meet can be diverse, among them: having a common goal, oppression to be faced, doing something together, learning something new, etc. The idea is that the group is a body, and that it is possible to think, act and feel as a group. Let the singularities not be lost among the differences, but let each one be strengthened through the encounter with the group-body, the strength of each singularity in the collective.

We seek, with artistic activities in the school environment, that new practices can be formed in groups, for example, in a classroom, in which people

can create other types of bonds with each other. In order to form a group, we believe that there must be a “will” for each participant, therefore, making participation mandatory in theater groups for school actors can be a barrier even to form the group. So, how to do it? Listen to people’s needs, explain what the proposal is about, offer an “anchor” activity. They say that a journalistic text has an anchor paragraph for the reader to decide whether to continue reading the article. In this sense, the beginning of a process also needs to offer participants this desire to “want more”. Theatrical games need not only to offer a critical reflection of reality, but first of all an enjoyable experience.

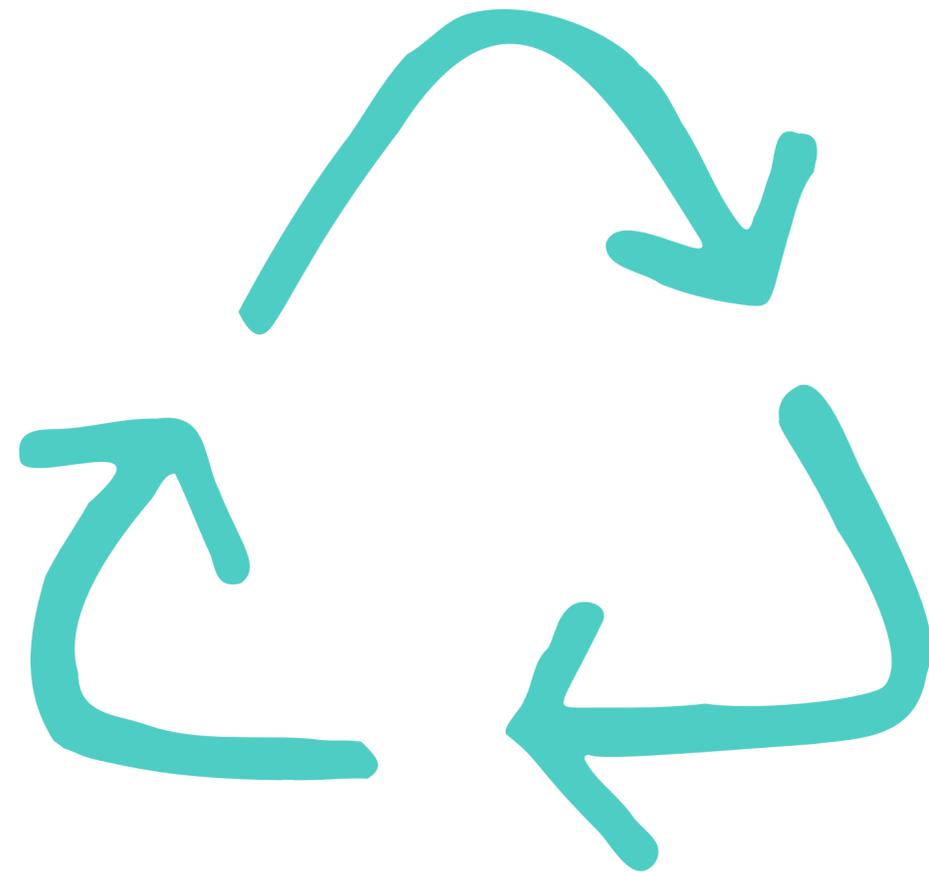
The rules of the group have to be created: from schedules and comfortable clothes to carry out practical activities, to how it is possible for everyone to offer their best in that group. The agreements made with, by and for the group contribute to the creative space. Obstacles, conflicts and difficulties are part of a group process, but the care and acceptance of people as a group and singularities need space in this practice.

**The activities work with the demechanization of bodies, listening, knowledge, affects and affectations. Thus, an environment is created in which something new, not yet thought out, can appear.**

Communication already tends to cause problems, so exercising perceptions, dealing with conflicts and differences in the group are points of attention. We suggest that the mediation of the group be done in pairs whenever possible, so we can assist someone who needs individual attention without stopping the group. In addition, two pairs of eyes and ears notice perspectives with greater multiplicity and diversity.

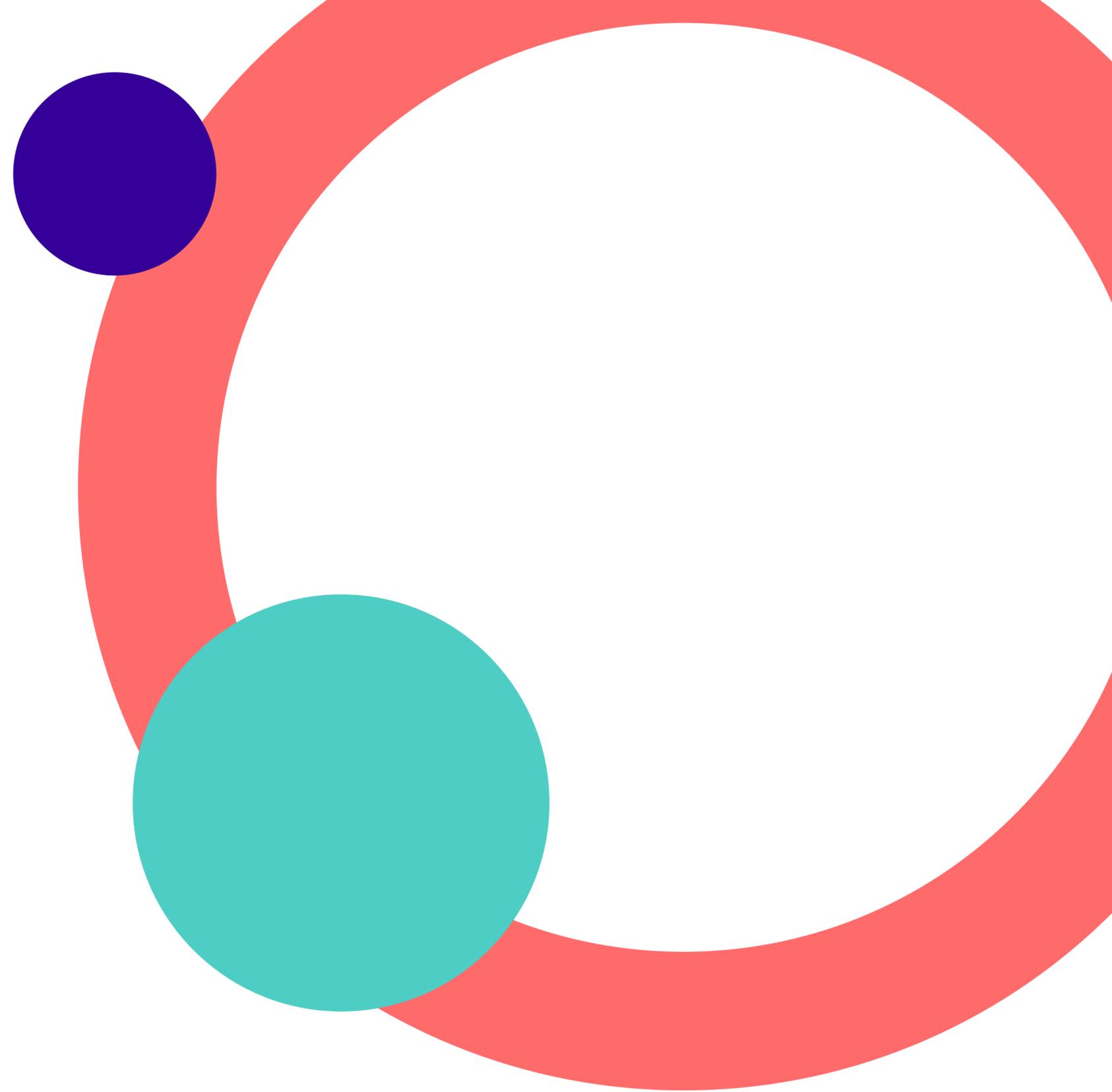
## THE RELATIONSHIP WITH THE INSTITUTION

A group that happens in an institution needs an articulation with the local social actors, otherwise there is a risk that the group will not happen. Political articulation is part of our practice, so if we are conducting a group with teachers, it is important to know the school, the direction and the coordination. We need to discover people allied to our practice!



## THE CIRCLE

In our practice we use and recommend some elements arranged by the practice of *Restorative Circles*. We assume that the circle is a space where everyone sees each other, and in the center of the circle, all singularities are in a common space. For the speech to circulate, at certain times, mainly in groups that have difficulties in respecting the speech of the other, it is the turn of the moment of speech, that is, one person at a time speaks, following the sequence of the circle; if the person doesn't want to talk, move on to the next person. The circle is also the space for sharing experiences that enhance identification processes among the participants.



## POWER RELATIONS

It is always important to keep in mind that regardless of our desire, when starting a workshop, a hierarchical relationship between mediation and the group is established. This is because in the historical process a place of power was established that precedes the subject. In other words, the historical construction of the place of Theater Direction or Teacher is already stipulated when a workshop starts. As our imaginary about these places are already constituted, a space is opened for power relations to be established, within expectations, beliefs, demands and projections, taking shape from this relationship. What we mean is that there is no need to impose a hierarchy, it precedes the formation of the group. Therefore, it must be made clear that there will be a need for a process of deconstructing this hierarchy, a process that seeks to hold all people equally accountable for the group process.

Care must also be taken not to individualize certain tensions that may occur both between participants and between participants and mediation. In general, the mediator is the target of the participants' projections and this can lead some people to have angry or intensely loving reactions towards the mediator. The development of the group and the analysis of events help to deconstruct this place of projection and to be able to return responsibility to the group.

## BALANCE BETWEEN PRACTICE AND REFLECTION

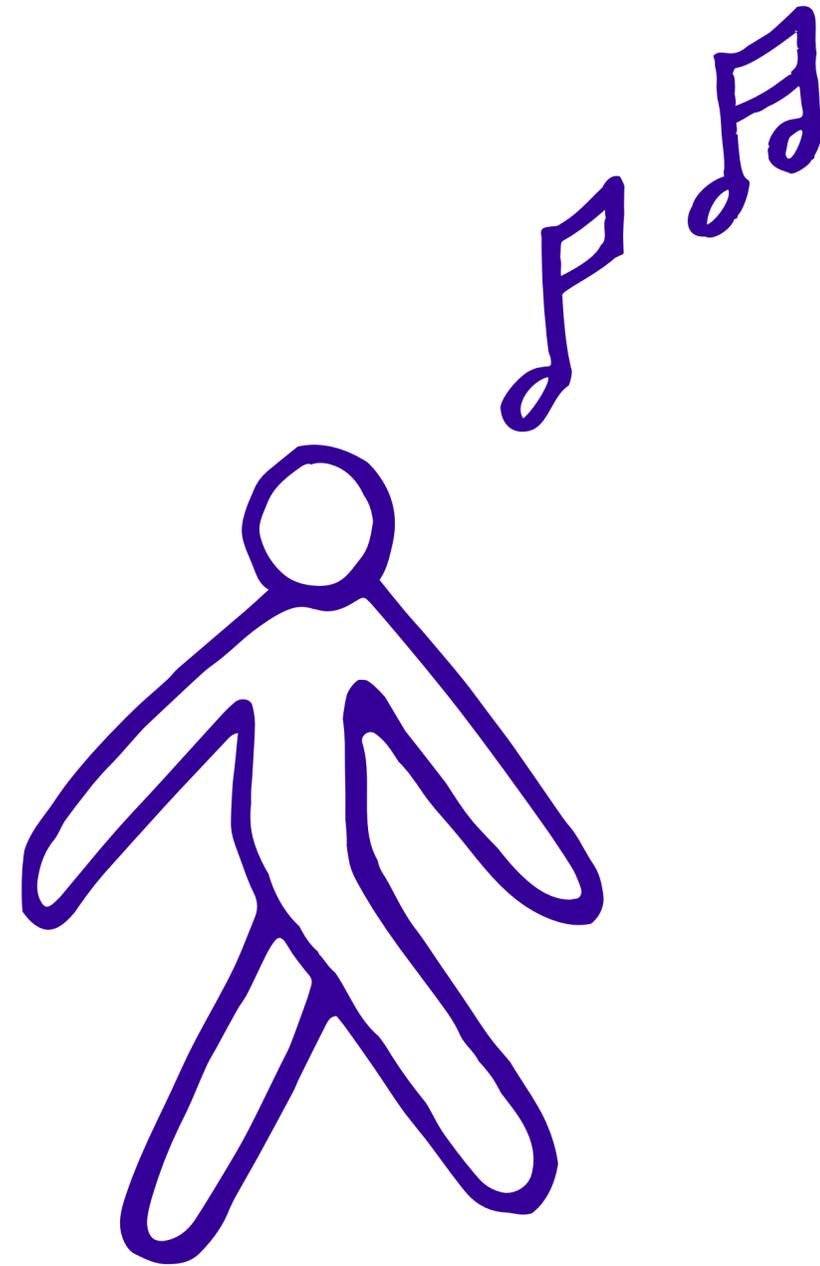
There is a tendency for groups to be very verbal, to debate and become assemblies. Games are experiences that arouse reflections. Work with theatrical activities is already a reflection in itself: corporal, affective and intellectual.

Of course, the groups also want to reflect with words on the group's practice. For that to happen, we opened several spaces: at the end of a certain game, at the beginning of the workshop, if it is continuous, so that we can listen to how the last meeting reverberated, at the end of the session with a pill reflection (short and effective) or if there enough time, have the speech circulate at other times. But it is important that speech always circulates and that bodies always move during sessions!



## WE HOPE THE GROUP NO LONGER NEEDS A MEDIATOR

One of the goals we have is that the group can also happen without the mediator. That we become unnecessary at a certain point in the group, as it can already act and mediate issues horizontally. This is a utopia most of the time, but it does not mean we have abandoned this idea in our practice.



## LISTENING

How to ensure listening in groups? It's difficult, by trial and error. Practice and demechanization. Recognition of each person in the group. Be comfortable in silence, express yourself with your body and do not always need to reaffirm only verbally what you think-feel. In fact, the establishment of the necessary bond in the groups is mediated by listening, both from the mediator with the group and between the participants. In this theatrical practice, listening is not only related to the biological activity of listening, but also to movements, reactions, silence, motivations for actions, images and speeches. With this same logic, experienced theatrical games and techniques are performed. It also points to listening to the group so that the methodology is carried out for and with the subjects, in which they should not conform to games and techniques.

One of the great difficulties of group work in schools was the fact that all people speak at the same time, or get distracted with their cell phones, or even pretend to be silent just waiting to speak; in other words, there was a difficulty in listening. A common scene seen in the classroom was a teacher who shouted to be heard and students who shouted, even more, with the same objective, featuring a number of endless

monologues. In this way, group work becomes very difficult to happen in a healthy way.

It is understood that there are several possible reasons for this type of event occurrence. However, here, we will reflect only on the problem of not listening among the subjects. Listening can be stunted in some situations, for example, when a subject only listens to what he already thinks and knows. Even though it is considered that listening starts from what is already known, there must be space for the new, that is, the never heard, the news, the uncertainties and the surprises in the speech. In this way, it is possible to learn from the other, from the one who is often so different from you.

**There is also the problem of those who listen to others, based on moral values, and prioritize the place of speech and the interests of those who listen; one responds to another based on oneself, judging what the other is, based on what the listener already thinks. This type of listening establishes vertical power relationships that can generate submission and obedience.**

Another movement that prevents listening is to put yourself in the other's place to speak for the other. This type of conversation often becomes two monologues that are difficult to interact with. But what kind of listening interests us?

Listening that manages not to assume what the other is going to say, from their own references, and helps in the perception of what is different from you. In this way, certainty need not reign; in fact, abandoning it can open space for curiosity and doubts, which are important elements to create meetings in which ideas can move. This type of listening can even prevent conversations from converting into monologues, in which, usually, two or

more certainties are at odds. In addition, if there are only subjects presenting their certainties, listening in the group will be compromised.

In this sense, we emphasize that this practice is not oriented to give voice to anyone, everyone has their communicative capacity, the oppressed have been screaming for centuries. What we want is to ensure that these voices are heard, to promote choirs.

The lack of dialogue can support authoritarianism, create situations in which hate speech is generated, which potentiates violence and conditions that weaken people and the group. In this practice, we consider that schools could have a listening class, considering that when someone listens, they learn and one of the important elements for this to happen is to be heard. Let's try?

## CURIOSITY

In mediation, it is important to be curious, the focus of activities is on the participants being able to freely share their opinions, without judgment. The mediator must be committed to knowing the symbolic universe of the people who are there; at that moment, there is no place for a teacher, that is, one is not in that space to inform or train people, but to share a collective action, promote a collective study of our actions in the world, of our mechanisms of oppression and the construction of social and singular transformation strategies. We do not know all the answers, so each meeting is always an adventure, a discovery, but for this the mediator must genuinely be curious to learn together with the group. Curiosity, then, is part of active listening, that is, it is not a guess, but genuine and ready to be surprised and learn from other people in the collective. Not taking the place of someone who knows everything is essential for this genuine curiosity to happen.

**Curiosity is a generosity that must be present in the mediation of the groups, so that there is space for the questions to be asked with the necessary time for reflection for the answers.**

Conversations, based on bipolarity, often become fights to dispute who is “right”. In these cases, argumentation and curiosity about the other no longer matter, as the answers are already ready on both sides. Whoever is with the “truth” is what matters in the debate, being difficult to consider the fragments of the reason of each one; the “absolute truth” would be with only one of the subjects. However, it is considered that the truth may have a third place in communication, which does not belong to either subject completely. Perhaps, a third thing for which it is not disputed to know who is the possessor, so that there are no “owners” of reason or knowledge. Thus, a listening relationship needs to be able to withstand uncertainty, that is, it is often not necessary to be “absolutely right”.

## THE QUESTIONS

Mediation, to a large extent, occurs through questions, even when we are mediating processes of analysis of experience or aesthetic elements constructed by the group. However, not every question helps in the collective reflection process. Some questions lead us to false questions, false dilemmas. In general, these are questions that place the “or” as a centrality, for example, assuming that in the face of the experience of a game we ask: “How did you feel? Afraid or happy?”, With this question I create a narrative limitation, imposing a dichotomy between the terms and preventing other experiences from being shared beyond this dichotomy. In that sense, simply asking “How did you feel?” can be more effective. Another type of question that we avoid is moralizing questions: “Was it good or bad?” “Did you think this idea was good?”. It is not really what interests us, but how the experience was, what reflections the experience brings us, how an idea reverberates in us, that is, if it is good or bad, why does it cause that impression? Another type of question that is dispensable most of the time is the rhetoric one, that question that elicits an answer: “Is prejudice a good thing?”. We usually opt for open-ended questions that enable participants to develop a reflection on the experiences that theatrical games provide.



## JOKER

Joker is the name that Boal gave to facilitators, mediators of the Theater of the Oppressed. The joker is a playing card with several functions, so are the artists who practice the methodology of the Theater of the Oppressed, they have several functions: artistic, pedagogical, therapeutic, political, etc. Thus, we maintain the use of this term in our practice, to name the person who is anchored in the foundations, ethical, aesthetic, philosophical and political of the practice. The joker mediates aesthetic dialogues in the group, varying their role – educator, director, actor, caregiver, supportive, political articulator – given the group’s need. How can a function cover so many elements? The multiplicity contained in this function is essential, so that the ethical foundations of the methodology are established, as well as the need for knowledge and the continuous technical development in the theatrical methodology. Being a joker is a process that is learned in practice, is learned by teaching and is taught by learning, with the objective of sharing the means of production with the group when teaching how to practice the methodology.

Due to its hybrid character, the joker person must always dedicate himself or herself to the research and development of the technique in order to provide a differentiated space so that the participants can look at their conflicts and take responsibility jointly with the acceptance processes of the group. That person also has to be ready to adapt the methodology to the needs of the group, as it is always said, “games are made for people and not people for games”. The joker is involved in the group process, so he or she must be open to change in face of the proposals and discussions that take place. He or she must always be careful not to impose his/her will on the group, but to implicate it with the other needs of the group. Thus, those who are jokers do not deposit their knowledge in groups, nor do they judge who participates in the group. As stated, the joker is a curious person, who uses questions to mobilize processes of reflection on the aesthetic processes that the group will be involved in, always looking for the invention of new social practices that collaborate with processes for a more just society.

# the practice

## STARTING THE PRACTICE...

This part of the e-book features some games for introductory workshops. For the construction of scenes, it would be necessary to use another material to focus on dramaturgy and other elements. Thus, the games presented here in the e-book, although they are for introductory workshops, present many possibilities for experiences and reflections. Many of the games we play in the workshops are in the book “Games for actors and non-actors” by Augusto Boal. However, we have also created other games and brought experiences from other places. Elias Rezende also participated in the elaboration of these games that we are going to present to you.

These are games that can be played in different places and situations, including in the classroom and in the school environment as a whole. For the realization of a workshop, whether short or long, we have in mind the objective that the game sequence plan has. Often, we use some generating

question in the beginning, then games of warming and demechanization of the body, games that prepare the participants' bodies to make a technique or some more complex game. In other words, our workshops always go from simple to more complex.

The workshop is like a theatrical show in the sense of the rhythm and movement it has, a collective dance in which all the participants move in a singular and collective experience.

**To carry out the planning of your workshop, always start by establishing your objective, what you want to work with in order to choose the activities that best match your objective.**

Also pay attention to the time you will have to conduct your workshop, games and exercises in general need time for reflection. Sometimes “less is more”!

We have experienced some games with the aim of investigating “how” we affect and are affected, in how emotions are expressed whether in the body, in words or in silence. Also, how these elements give news of where certain ideas come from, including paying attention to the role of institutions, supporting or creating ways of thinking, feeling and acting.

To share a little of our work, we will choose to share some activities with some goals that seem central to our practice.

# GAMES FOR YOU TO USE IN SCHOOL

## OPENING OF THE WORKSHOP

When there is enough time in the workshop, we start the day with an opening to allow participants to share something about themselves or their mood at that moment. This opening is a way to establish a presence and to recognize all the people who are participating.

### How are you arriving?

This is a simple exercise that aims for participants to share how they are arriving in the encounter. This sharing allows for all people participating in the space to establish a presence. The group forms a circle and one person at a time tells how they are arriving, for example, I'm happy, tired, anxious, worried, etc. A possible variation is, instead of speaking verbally, the members make a movement with sound that expresses how they are arriving and the other people in the group repeat it.

## **Generating and mobilizing questions**

We often start with questions or provocations to mobilize the participants to the theme of the day or even to the group bond or the willingness to play. Thus, questions or provocations may vary, such as: Tell a childhood memory. If you had a superpower what would it be? If you could change one thing about you, what would it be? If you could change anything in the world what would it be? Tell the characteristics of a person you admire. Tell me a moment that made you happy last week. These questions are answered in the sequence of the circle. We also suggest that the group be responsible for the time of the activity collectively, so that the speech circulates throughout the group.

## **Agreements**

Creating agreements collectively on how the group will walk, whether in one-day workshops or in longer-term workshops, is important for relationships to be more horizontal. This creation is an opportunity for

participants to reflect on what they need to live with respect. Hardly all agreements will be fulfilled, so it is interesting that the group agree on how they will proceed in case any agreement is breached. This element is important because ways can be devised so that all the people participating take care that the rules are complied with and not just those who mediate the group. During the meetings, it may be necessary for the agreements to be revised.

## ACTIVITY

### HOW TO OFFER YOUR BEST TO THE GROUP

There are several ways to create group agreements, the form we present here is inspired by a restorative circle.

#### STEP 1

Three small papers are distributed to all people, preferably sticky notes. People will have time to reflect on the following question: “What are your characteristics when you are at your best?”, For example, “At my best, I am creative, funny, cheerful, etc”. They are asked to elect three of these characteristics and write them down on a piece of paper.

#### STEP 2

Then, in a circle, each participant presents their characteristics at their best, and then glue their papers on a circular sheet that should be arranged in the center of the circle. At the end of all presentations, the power of the entire group will be on that sheet in the center of the circle.

#### STEP 3

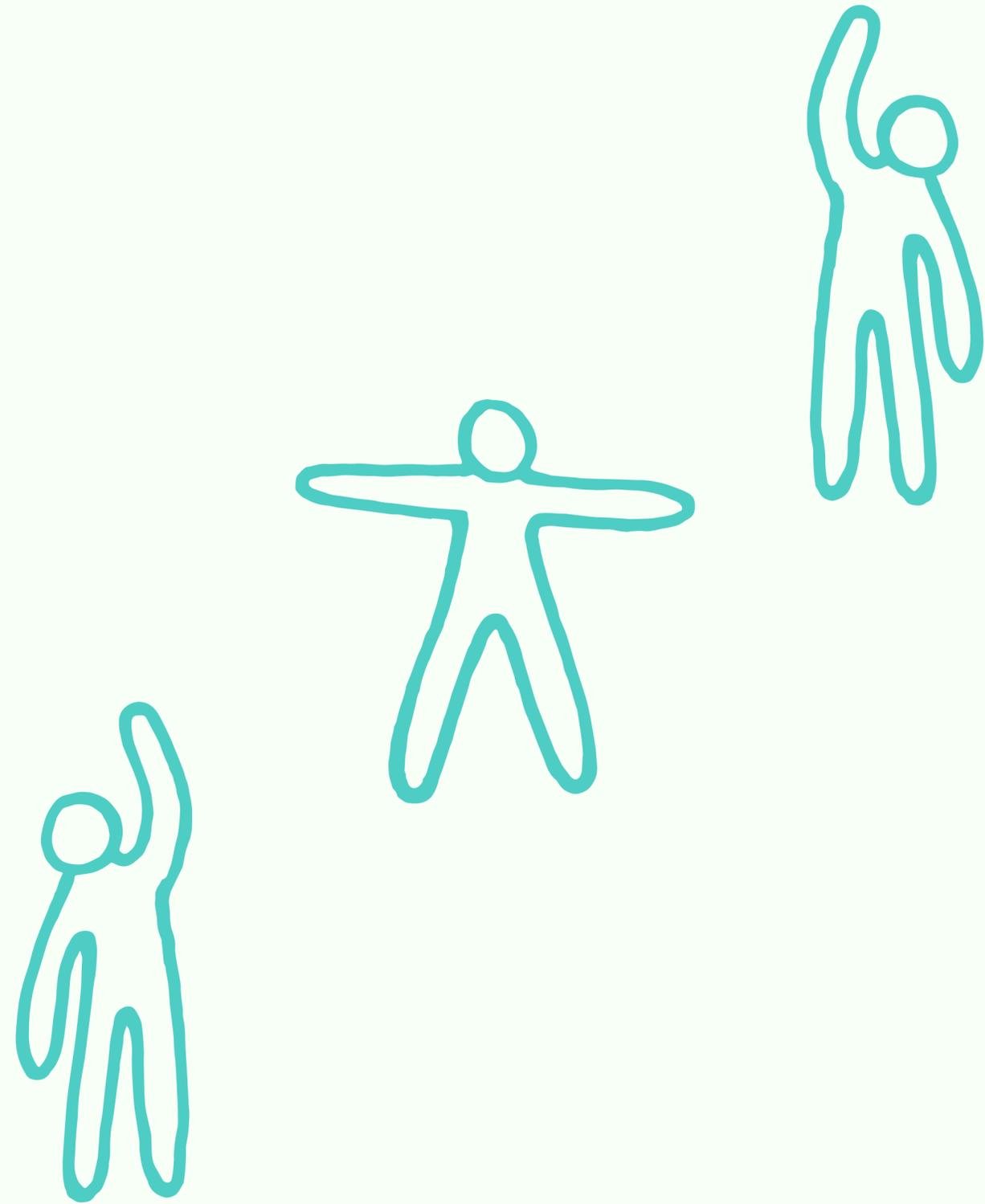
After everyone has recognized what their characteristics are at their best, whoever mediates the group will ask, “What agreements need to exist in order for you to be at your best at our meetings?”. After a period of reflection, one person at a time says which agreements are needed. The agreements must be noted on a sheet that can be viewed by everyone in the group.

#### STEP 4

In the end, all agreements are reviewed and summarized. Then the group will decide which forms are most appropriate for them when a rule is not followed. For example, speaking collectively or individually when there is a nuisance, etc.

#### Tips:

- The person who mediates the group participates in all stages, as he or she is also part of the group. You can perform the steps first, if necessary, to serve as an example.
- The agreements can be activated and reviewed by the participants whenever necessary.



## INTEGRATION AND WARM UP GAMES

These are games that can be used at the beginning of any workshop. They provide both the participants to interact, relax and integrate, as well as warm up their bodies, to make them more powerful and expressive.

## STOP AND WALK

### STEP 1

Everyone is asked to walk through the space.

### STEP 2

The joker asks everyone to stop. Repeat this request a few times.

### STEP 3

Then what will count is the opposite: when you say “walk” everyone should stop and when you say “stop” everyone should walk.

### STEP 4

Other rules will be introduced, such as: “jump” and “clap hands”, “speak the name softly” and “shout”. And the same previous steps are repeated. The rules are cumulative.

### Tips:

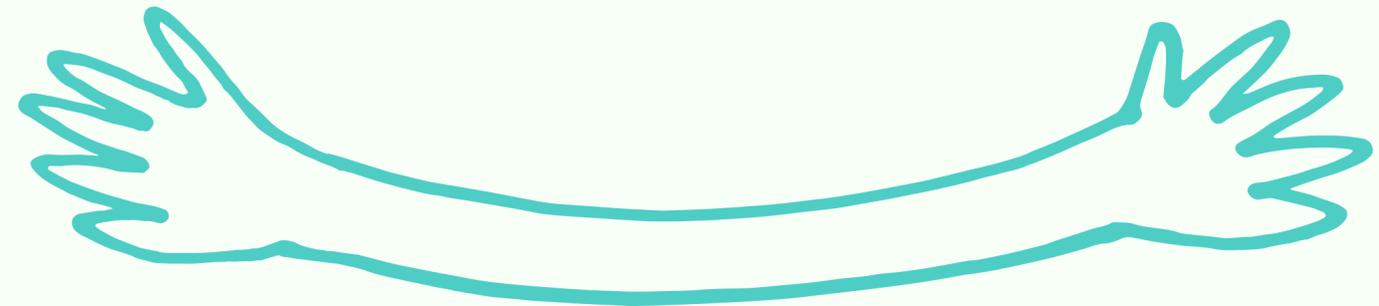
- It is important that for each new rule, participants repeat it a few times before doing the opposite. It is also important to introduce one rule at a time.
- It is a good game to start at the beginning of the workshop or at the break, since it is not very complex and allows participants to start moving their bodies while having fun.
- The joker can make the movement he is saying instead of the opposite that should be done by the group, thus, the tendency to obey becomes more explicit, which should be denaturalized.
- The objective of this game is to demechanize the body, emotions and ideas.
- Remember that listening is different from obeying. Opposites activate listening and attention.

## HUG TAG

The game is a type of tag, one person will be the catcher and everyone else has to avoid getting caught. Someone in the group decides to be the catcher. The group will have as a safe zone – the place where they cannot be caught – hugging someone. There cannot be more than two people embracing, that is, it is only hug in pairs that count and you cannot stay more than 5 seconds in the same hug. The catcher cannot be waiting in front of the people who are embraced for them to let go to catch them. When the catcher touches someone, this person automatically becomes the catcher. The catcher, to alert the group that he or she is the new catcher, says: “I’m it”.

### **Tips:**

- This game, because it contains hugging, can embarrass certain groups. Therefore, one must be aware of this issue. It is possible to replace the hug with handshakes, for example.
- You can also make variations of the tag. For example, everyone in slow motion.



## YES, LET'S DO IT

This game goes back to childhood games. As children, we accept more easily playing and changing games. We accept to imagine, to risk creating novelties. One of the people in the group proposes “What if we danced?” and the whole group replies “yes, let’s do it”. The proposal can be repeated many times “What if we...?”... “What if we went to Japan?” “What if we made a face?” “What if we jumped?” “What if we sang opera?”. The possibilities are multiple; it depends on the group.

### Tips:

- It’s important to remember that each person has their way of doing things, respecting their body and creating their way of making the proposal.
- It is worth noting that all people can propose and not just the same people propose what the group will imagine and play with.



## IMAGES AROUND THE ROOM

### STEP 1

In this game, the participants walk through space, then a feeling or a word is said that should be embodied. We usually start with emotions like fear, anger, joy, sadness, pleasure, etc. Participants create the image and freeze for a few seconds, then walk around the space again.

### STEP 2

The joker says another word and the same process is repeated.

### STEP 3

It is suggested that images be made in pairs, but without planning what will be done and without talking.

### STEP 4

Afterwards, the number of people in the images may vary according to the group, given each word proposed.

The words to compose the images can be:

- Emotions: fear, joy, envy, etc.
- Events: wedding, new year, Sunday lunch, etc.
- Institutions: family, school, prison, etc.
- Places: classroom, party, public square, etc.
- People or professions: mother, police officer, lover, teacher, etc.

### Tips:

- Themes can be used to be investigated with the group. If the game has an investigative objective, with time for longer reflections, it can be done as a technique and not as a warm-up. In this case, encourage the group to analyze the images one by one, what elements appear in the image, how they are arranged, how they relate, what types of conflicts appear, if there are power relationships between the characters, if this happens in their life, etc.
- It is important that before starting the game the whole group knows what a static body image is, it may be good to use an initial example.

## ZIP ZAP WITH REVOLUTION

This game is played in a circle. The steps in this game are cumulative, and the game is only divided into steps to demonstrate how to explain it. After all the steps have been demonstrated, all instructions are valid.

### STEP 1

“Zip” is spoken at the same time that the hands are clapped, only for those on your side, this command can go right or left.

### STEP 2

Then, the word “Zap” is introduced, which means that the claps cannot be sent to those who are next to you on the circle, only to the others.

### STEP 3

Then the word “Bop” is added, in which both hands are raised so that the movement returns to the person who passed it.

### STEP 4

It is explained that if anyone makes a mistake, everyone will say “Revolution” and will also change places in the circle. The person who made the mistake restarts the game.

### Tips:

- The joker teaches one instruction at a time, that is, first “Zip” for both sides; then the “Zap”, which cannot be for people who are next to each other on the circle; then the “Bop”, which is the movement that makes it go backwards and, finally, the “Revolution”, in case someone makes a mistake.
- The idea of the revolution is that it is possible to perceive that the error is part of the success and that this brings the need for everyone to change their places, but in a collective movement of reorganization. Sometimes, the movement does not come with the repetition of the word “revolution”, but with a happy “ehehehehe” in the exchange of all places, the group can choose.
- The person who restarts the game is always the person who made the mistake.
- Making eye contact when passing the claps is important.

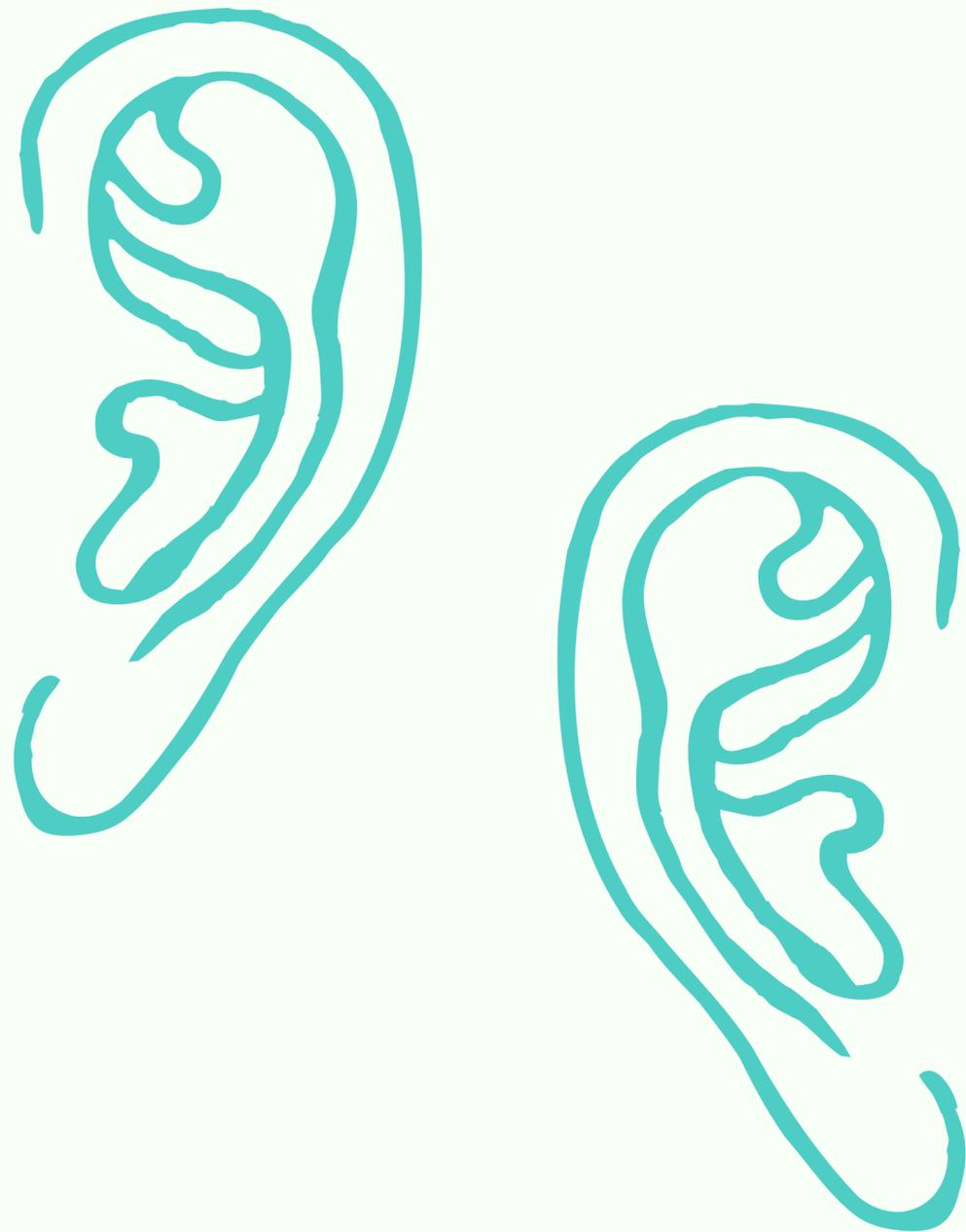
## GROMELO WITH AFFECTS

Gromelo is a language invented by each and everyone. With these sounds, which seem to make no sense, we are more attentive to the shape of what is said. Thus, this exercise is a free improvisation done by all the people participating at the same time. Each one makes his or her monologue encouraged by the indication of emotions or situations that arouse specific emotions. For example: surprise; sadness; fear; joy; passion on a first date; telling your biggest and best idea to a group of people.

### Tips:

- Show an example to help explain the game by calling a volunteer at the center of the circle.
- You can suggest other emotions and situations that are relevant to investigate in the group.
- It is a game that can come at the beginning of the workshop. But we recommend a little warm-up before, either with a dance, tag, etc. It is a fun game that can bring along many reflections.





## GAMES AND IMPROVISATIONS: LISTENING

Rubens Alves used to say that we need listening classes. Active, receptive listening, ready to be surprised by others is a revolutionary way of affecting and being affected. So we created some games to work with that purpose. It is still about listening, since we hear not only words, but the body, emotion, motivation, intention, that is, the meanings of words also depend on the way they are said. Thus, the idea of subtext in the theater helps us to play with some of these elements, which we can easily alienate ourselves from. Improvisations are also in this session, as it is a listening class when you create an improvisation with someone. The attention in these games is focused on listening classes, something that can be very difficult, subtle, but, at the same time, so revolutionary.

# ADVERB

## STEP 1

The joker initially asks the group what an adverb is and explains that in this game the adverbs of mode will be used, the ones that end with “ly”. For example, madly, slowly, tenderly, etc. It is worth mentioning that the adverb gives quality to the action. It is also possible to demonstrate the same handshake done lovingly and then done angrily.

## STEP 2

After this explanation, the joker says that one of the participants will leave the room and think about actions, from 3 to 6. Meanwhile the group decides an adverb, for example, quickly, lovingly, delicately, etc.

## STEP 3

After the group decides the adverb, the participant who left the room comes back. He speaks some action, a verb such as walking, running, sitting, brushing your teeth, bathing, etc. And the group represents the proposed action, without speaking, motivated by the adverb that the group decided. Whoever was outside observes the actions taken by the group and tries to guess which adverb the group chose. This person has three chances to

guess the adverb, this number of attempts may vary depending on the arrangement made at the beginning with the group.

The group does its best to make visible the chosen adverb. It is noteworthy that the actors do not use words, as they try to make the adverb clear with their bodies. So, everyone wants those who left the room to guess the adverb. The degree of difficulty of the adverb type may increase, for example, starting with simpler adverbs such as slowly and reaching exuberantly.

## Tips:

- This game works with the qualities of scenic actions.
- If it is very difficult to get it right, the joker may ask them to exaggerate their actions.
- The goal is to guess the adverb, so the sooner it becomes clear what the adverb is, the better the performance of the participants.

## HOW MANY AS

### STEP 1

In a circle, an actor goes to the center and expresses a feeling, sensation, emotion or idea, using only one of the many sounds of the phoneme “a”, with all the inflections, movements or gestures with which he or she is able to express himself. All the other actors in the circle will repeat, in the smallest detail, the sound and the action twice, trying to also feel that emotion, sensation, feeling or idea that originated the movement and the sound. Another actor goes to the center of the circle and expresses another feeling, sensation, idea or emotion, followed again by the group, twice. When many have already created their own “as”, the joker passes to the other vowels (e, i, o, u).

### STEP 2

Then, you can follow with words that are commonly used in everyday life: “yes”, “no”.

### STEP 3

Small whole phrases are used, the first can be a suggestion from the joker. After the participants can give suggestions from their daily lives, always

trying to express, with the same phrases, ideas, emotions, sensations and different feelings. Phrases like “good morning” and “I love you” are used a lot in this stage.

### STEP 4

The group uses larger phrases or phrases that the participants hear a lot and that make sense to that group. Or phrases from characters that are in the plays they are creating.

### Tips:

- This game creates possibilities to talk about the subtext, what is behind the words that are being said and printed in the actions and in the ways we speak.
- Encourage the whole group to participate and not just a few more uninhibited ones.
- Encourage different ways for each attempt, be it vowels or phrases.
- The person going to the center of the circle must repeat it twice, once on each side of the circle so that everyone can see the proposal in detail.

## IMPROVISATION OF NON-LISTENERS

These improvisations are based on the abominable non-listeners that we find in the book “The clown and the psychoanalyst” by Christian Dunker and Cláudio Thebas. The proposal is that, through improvisations, we may be surprised and even perceive with more attention the difficulties we have of listening to people and even ourselves on a daily basis. We will find ourselves having fun, surprising ourselves and creating other possibilities of listening. After all, listening, unlike hearing, is not a biological function, it is something you learn.

In each improvisation, the joker will propose a type of listener, that is, he will propose a characteristic that the character has that prevents him or her from being able to hear the other. A pair will improvise “A” and another “B”. Person “A” makes a person who wants to tell something that is important to him or her (it can be fictitious), it can be a problem, a dream, a memory of the past, etc. And person “B” will perform the abominable non-listener, that is, he will not listen in a specific way, which will be proposed by the joker. Then, it is reversed, person “A” does the listening and person “B” does the person who wants to tell something. Finally, the joker proposes that both characters now

try to listen to each other. Two other participants are called and a new non-listener is proposed.

Whenever proposing the characteristic of the non-listener, it is important to give an example of how this person acts in relation to the person he wants to talk to. Below we give some examples assuming that the character who will tell something, would, for example, tell you that he or she has a toothache. Let’s look at some non-listeners and what their answers would be like.

### **THE ABOMINABLE “MY WORST IS BETTER THAN YOURS...” “AND I WHO...”**

In that case the character always responds with something worse that happened to him. In the example: “And I who besides a toothache, also have a leg problem.”

### **THE ABOMINABLE “THE CLONE” OR “IF I WERE YOU”**

In this case, the character always responds assuming he or she knows what the other has to do. In the example: “If it was I, I’d remove the tooth to stop the hurting.”

### **THE ABOMINABLE “POLIANA”**

In this case, the character always responds assuming that the problem of

the other person is for a good reason, which will do him or her good. In the example: “But this toothache will make you a stronger person.”

#### **THE ABOMINABLE “INCRIMINATING”**

In this case, the character always responds by blaming the person for the problem he or she has. In the example: “Well of course, you probably did not brush your teeth right”

#### **THE ABOMINABLE “TELEPATH”**

In this case, the character always responds assuming she or he knows everything that is happening to the other person. In the example: “Of course, you ran out of toothbrushes right... you’re working so hard, you end up running out of time to brush your teeth...”

#### **Tips:**

- It is important to explain to the group what a *non-listener* is. And that in each improvisation proposal the type of non-listener that will be investigated is made clear.
- If you have become very interested in this game, you will find more abominable examples in the book “The psychoanalyst and the clown” and you can also find others that have not yet been narrate in your daily life.

## STRING IN THE HEART

In this game, we will propose to listen to ourselves. Often, we can't hear each other, because we don't listen, we're full of emotions and thoughts. So let's imagine a phone with a wire and to connect that phone we connect it to our heart. With that imagination, every person, away from each other, makes his or her connection. What does your heart have to tell you today?

### Tips:

- If they want, people can share with the group what they have learned in this conversation.
- The people in the group can also draw the experience, thus sharing the drawing with the group.



## IMPROVISATION IN PAIRS

### STEP 1

Participants are distributed in the room and begin to walk.

### STEP 2

At the sign of the joker, the participants form pairs.

### STEP 3

Two characters are announced that must be developed by the duo, without prior combination. The pairs must assume the indicated characters and one person begins to improvise, for example: one of the actors takes on the role of the father, then the other necessarily will be the child.

### STEP 4

The pairs improvise for a while and then the joker says “walking”, so everyone walks around the room.

### STEP 5

At the new signal of the joker, new pairs are formed and the whole process is repeated.

### STEP 6

Reflection about the experience in the collective.

### Tips:

- It is important to start the game investigating what is an improvisation with the group.
- The joker emphasizes the need for the actors to listen so that the improvisation does not become two monologues.
- This game is demonstrated by a pair of volunteers before everyone starts the game, so all the steps are explained.
- At the end of the game, it is important to make a circle of conversations about the conflicts that appeared during improvisations.
- Characters may vary depending on the group that will participate in the workshop. It is also possible to offer dramatic situations in addition to the characters.
- The game stimulates creativity and listening.
- Example of characters: teacher and student; mother and son, a couple; two drivers in traffic; little red riding hood and the big bad wolf; Madame and a homeless man; etc.

## YES, BUT / YES, AND

An improvisation begins in pairs in which everyone does the exercise at the same time. Each pair starts with whatever statement they want, for example, “The sky is beautiful”, the other person in the pair must respond by starting their sentence with “yes, but” and make a new statement, for example, “Yes, but today the sky is as blue as the color of my sadness”.

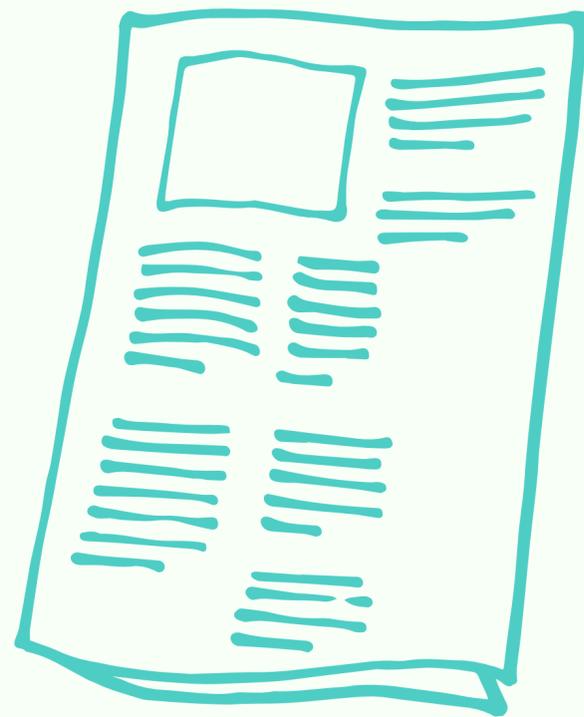
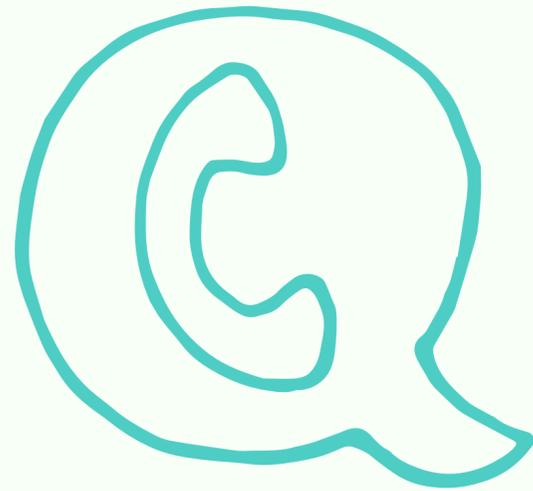
The idea of this improvisation is always to accept the phrase spoken and contradict an idea to the statement made. There can be no questions in the sentences of improvisation, only statements. After a while, the joker asks the pairs to switch partners and restart a new improvisation.

### VARIATION

It’s the same game, but this time after the statement the person replaces the “yes, but” with “yes, and”. Like, for example, “The sky is blue,” the other person in the pair should respond by starting their phrase with “yes, and” and make a new statement, for example, “Yes, and that blue sky is asking for a beach day”.

### Tips:

- The game should first be explained with a volunteering pair as an example.
- If it is the first time that the group performs an improvisation, it’s good to ask the group what is an improvisation before starting the explanation of the game and reinforce the importance of using the body, since we are working with Theater.
- If you feel that the group is not using their body, you can ask everyone to overdo their actions in one of the improvisations.
- We use this game frequently in 3 stages: first “yes, but”, then “yes, and”, and finally use “yes, but” and “yes, and”.
- We analyzed with the group the perceptions of each of the stages and their relationships with situations in everyday life.



## NEWS (MEDIA AND SOCIAL NETWORKS) AND CRITICAL PERSPECTIVE

Young people are spending more and more hours in front of the television, social networks, etc. Undoubtedly these media have fulfilled a formative function of people's opinions, values and worldviews. Today's news through the internet, social networks and television debates have gained other contours besides those already present in the newspapers. Paying attention to the exercise of critical thinking with the body on stage seems to be a fundamental practice to us in schools in order to generate a critical sense of the exacerbated consumption of information that these media deposit on us. In addition, fake news is more and more presenting themselves as a recurring practice, so distrusting these news becomes a way of survival in this society.

## RASHOMON IN THE NEWS

A piece of news can be told in many ways. Inspired by Akira Kurosawa's film, in which the same story is told by three different characters, showing that there isn't just one story, but three different perspectives that change the plot. News on social media and the media works that way. Who tells the story? Whose interests are involved in this process? What is the perception point of each one about a fact?

The same situation is improvised by three characters and then we analyzed with the group what was possible to notice. Examples: This man stole a bean bag: Market security, Witness, Man. She slapped him in the face: She, Him, a neighbor who listened. Coronavirus is a Chinese virus: Chinese, American, a Brazilian afraid of getting coronavirus. The noise comes from the neighbor's house: Mother trying to make the baby sleep, Gossipy neighbor, neighbor where the noise comes from. The market was mugged: Market owner, defense witness, police, mugger.

### Tips:

- We suggest that a search of current news in the media be made with the group and that this game is repeated to critically observe each news.
- It is possible to make scenic creations with this game.
- After the game, it is important to conduct a reflection relating the experience to the production of news, it is a good time to discuss fake news. Is it possible to establish a neutrality in the production of the news? Are there private interests in how a story is told?

## TECHNIQUES FOR DEBATING OPPRESSION AT SCHOOL

### COMPLETE THE IMAGE

#### STEP 1

Two actors shake hands. They freeze in this image.

#### STEP 2

The group is asked to say what possible meanings this image may have: It is a business meeting, lovers saying goodbye forever, a drug dealer, etc. (remember to analyze the position of the characters' bodies, questioning always what in the body gives the impression of the spoken meanings). Several possibilities can be explored. The images are polysemic and their meanings depend not only on themselves, but also on the observers, who, from their experiences, project meanings on what they see. At this point, therefore, the important thing is that the participants freely say what that image may represent. The joker must state clearly that there is no right or wrong; there are only different points of view.

#### STEP 3

One of the actors in the pair leaves the image and the joker asks the group about the possible meanings of the image that remained, with only one person on the scene.

#### STEP 4

Now the joker asks if someone wants to enter the scene to transform the meaning of the image with the person who was alone on the scene. Whoever enters the scene seeks some position in relation to the image, he or she can touch the other if necessary, but without altering the original image or changing the position of the other person's body. However, the second actor seeks to give new meaning to the image that the first actor made on the scene.

#### Tip:

- It is worth pointing out the difficulty in changing the other in society, because, when we change our position in relation to someone, some change might happen in that other person.
- Whenever an actor enters the image, another actor leaves. There are always two actors on the scene.
- The exchange of ideas values different points of view.

#### STEP 5

The example of the next step of the game with the pair that is on the scene is offered. They decide who is number 1 and who is 2. The number 1 comes out of the image and positions himself or herself in a different way in relation to the other, thus transforming the meaning of the image and

creating a dialogue without words. As soon as the number 1 is in a static position, the number 2 leaves the image and analyzes it placing himself or herself in a different position in relation to this image. There is no verbal conversation in this game. In this model, you can also ask the pair to return to the original handshake position to make it easier for the whole group to understand the next step.

#### **STEP 6**

All participants are invited, in pairs, to experience a body dialogue. Then the pairs make the image of shaking hands. They decide who is number 1 and who is number 2. The number 1 comes out of the image, and the other number is frozen in the image. Whoever left returns to the image completing it in a different position than he or her was before, creating a relationship with the partner by changing the meaning of the image. Thus, a dialogue without words is established.

#### **STEP 7**

They exchange pairs and new dialogues are established. They always start with the handshake and then decide who is number 1 and number 2.

#### **STEP 8**

Then, two pairs get together, creating groups with four people. The joker asks the group to observe one of the groups and offers an example. He or

she asks them to join hands in the center of the circle and decide who is number 1, 2, 3, and 4. Thus, the same game that was being played in pairs starts, but now with a sequence of larger numbers.

#### **STEP 9**

After a while, the joker asks for one of the images to be frozen. An image that represents some conflict is then chosen. The rest of the group stops with their dialogues to observe the image that has been frozen.

#### **STEP 10**

The group analyzes the chosen image, reflecting on the conflict it represents. Thus, the group projects oppressions in the image that are related to the daily life experienced by the group. The joker asks what kind of conflict could be seen in that image. What will be the oppression that the group projects in the image? It is possible that several different ideas appear, but the joker seeks the idea that resonates most in the group to define the conflict of the scene that will be worked on.

#### **STEP 11**

The group then decides who will be on the scene and where they will be positioned. Then he or she asks if any characters are missing. In case someone thinks someone is missing from the scene, that person is invited to create an image that represents that missing character, thus putting themselves

in the scene. The group analyzes and decides whether this character stays or not.

#### **STEP 12**

The group then decides a short sentence for each character who is participating in the scene. The actor representing this character is warned not to forget the phrase.

#### **STEP 13**

The joker explains that the actors are static in the image, and when touched they will say their phrases, but without moving. If the joker touches the actor twice, he or she speaks the same phrase twice. Therefore, before this image, each of the characters is analyzed, and the joker touches the characters on the scene trying to understand the relationships between each one of them. In this way, a dramatic scenic dynamic is made.

#### **STEP 14**

After the dramatization, each one is invited to write words, phrases, proverbs, etc., on the theme that the scene raised. Then, the room is divided into groups and each one reads what they wrote. Next, the group creates collectively a song or a rhythmic text to present. When making the musical creation, the group considers with which audience it wants to speak with and what the intention of creating this music is. The group also decides

the position they will take to present the music and whether they want to do actions, images or scenes in this presentation.

#### **Tips:**

- It is a good game to play in the first workshops to start investigating the group's conflicts.
- This game is long, so we suggest that the joker study the steps of the game before applying it.
- This game is a powerful metaphor for understanding how we can transform our social environment. Since in the images the participants observe the reality, then analyze it and, finally, intervene in them, trying to modify its meaning.
- The game works on body expressiveness, collective and singular creation.
- This game helps to investigate which conflicts are most latent in the group, since people project their own ideas onto images, often connecting them to their realities or what they witness in their daily lives.

## IMAGE OF OPPRESSION:

## AFFECTIVE CHORUS OF INSTITUTIONS

Generally, when investigating oppression, the first thing that emerges is the effects, the most visible layers, and end up losing sight of the production of oppression and the aspects that structure the relations of oppression. Oppression is established in the relations between oppressed and oppressors, therefore, it is necessary to investigate these social places considering that there is a socialization process to frame subjects in certain places. Most of the time, these socialization processes are mediated by institutions, as they crystallize certain social practices, ideas, values and beliefs constituted throughout history. This technique aims to allow the recognition by which oppression processes are structured, which institutions produce and/or sustain them and which affects circulate enabling this structuring.

### STEP 1

**Explain what gesture is** Investigate with the group what is a gesture with sound. Someone in the group offers an example and everyone repeats it.

### STEP 2

**Creation of oppression gestures** Ask someone to come to the center of the circle and make a gesture that represents an oppressed person.

Everyone in the group repeats this gesture with the proposed sound twice. The third time, only the person who proposed the gesture with sound repeats and freezes the image. The group, observing the image, makes free associations of what comes to mind about the image they see. It can be any word, an affect, an idea, a short sentence... This is gesture number 1.

### STEP 3

**Creation of oppression gestures** Then, the person who proposed the gesture is asked to return to the circle and another person goes to the center to propose another gesture that represents another type of oppression. The same previous steps are repeated, only this time at the end, after the free associations, gesture 1 and 2 are repeated so that it is possible to memorize them. Next, the same steps are taken by completing 2 gestures of those who practice oppression, two gestures of those who suffer oppression and two gestures of those who watch and witness an oppression. Therefore, we will have a total of 6 gestures (2 from someone who suffers an oppression, 2 from those who carry out an oppression and 2 from those who witness an oppression)

### STEP 4

**Dynamizing gestures** The group in this stage will already have memorized 6 gestures with sound. Then, with everyone walking around the room,

they are asked to repeat when the joker says the number, starting simple with just one number, and then proposing combinations of numbers, for example 1, 4 or 2, 3, 6. In other words, they walk through the space and make gestures in alternate orders. The objective is to investigate each of the roles, with their specific characteristics represented in the gestures and their possible combinations.

#### **STEP 5**

**Scene Creation** The group is asked to choose one of the oppressed images that is more representative to them, then they select the image of the oppressor and the witness that most closely relates to the chosen oppressed image. Now the three characters make their gestures in relation to these images. We analyzed it in the same way as in the game of completing the image: who could be these people, where could they be, what could be happening, what is the conflict. We then have a specific situation produced by the gestures we investigate. A short sentence is investigated for each of the characters.

#### **STEP 6**

**Investigation of institutions** The other participants are distributed, forming choirs behind these three characters. Then, you turn to the group that makes the chorus behind each character and ask the group what kind of

phrases that support or produce the action of the oppressed, the oppressor and the witness, what phrases the character heard in his or her past that makes him or her act that way at that moment. When the group reaches a consensus of which sentence is the most representative, we ask where and from whom they heard this phrase. The intention at this moment is to investigate in which institution (family, school, media, etc.) this subject socialized making him or her act in this way. Then, the group decides which institution is the most representative, as it may be that more than one institution supports certain phrases. Next the group is asked which gesture can accompany the phrase. In this way, a choir is composed with a phrase and gesture that represent a certain institution behind each character. We are investigating “who” in society supports oppressive situations, often these ideas are internalized and we lose sight of where they came from. Thus, it is important to investigate the production of oppression that involves the processes by which they are constituted in the subjects, as well as the practices, beliefs, values and ideas that enable the actions that generate such oppression. In this way we pay attention to the oppressor’s action, the submission of the oppressed or the way of acting of those who witness violence. In all cases, it is necessary to understand the process that produced these forms of relating, because, in this way, one can broaden the understanding of such oppression.

## STEP 7

**Investigating affects** When all groups and characters have their phrases and gestures, we investigate what is the affectation that is occurring between the choir and the character, for example, fear, joy, envy etc. We are trying to understand at that moment what was the form of affectation in the process of introjection of a belief, since it makes a lot of difference whether it was through fear or joy, since that is where we find the possibility of deconstructing the practice. It is curious that many groups, when asked about the affects, say things such as authoritarianism. Consequently, the joker begins to investigate which affects support authoritarianism. If the group finds more than one affect, the choir makes the sentence with that emotion as 100% fear, 100% hatred etc. Then, you can see which is most representative for the scene. The same is done with the characters in the scene, that is, we investigate which affect the choir performed and how it affected the character, for example, the family's loving choir can say to the girl "With this skirt they will think you are a slut", affecting her and producing anger or fear in her, for example. Shortly, all the choirs of actors and actresses in the scene have their lines selected and stimulated by the affect that the group chose. The same dynamization is carried out in all 3 groups (character-choir).

## STEP 8

**Dynamizing** The joker mediates by pointing out each actor or chorus (whenever the joker points to the character or chorus, they must make their gesture and say their sentence), to investigate oppression and the relationships between images and phrases. Thus, it is possible to combine the gestures and phrases with the actor-character and his own choir or different choirs with the actors of the group. It may happen that a choir supports the action of both the oppressed and the oppressor. That is, the joker dynamizes the scene by touching or pointing out the participants of each group or each actor so that it is possible to observe the affects that circulate and which phrases are crystallized in the subjectivity of the subjects producing certain actions.

## STEP 9

**Welcoming – Distancing: farewell** Each actor says goodbye to his or her character, performing a corporal ritual of throwing the character away. (You can do any of the welcoming practices that will be presented below).

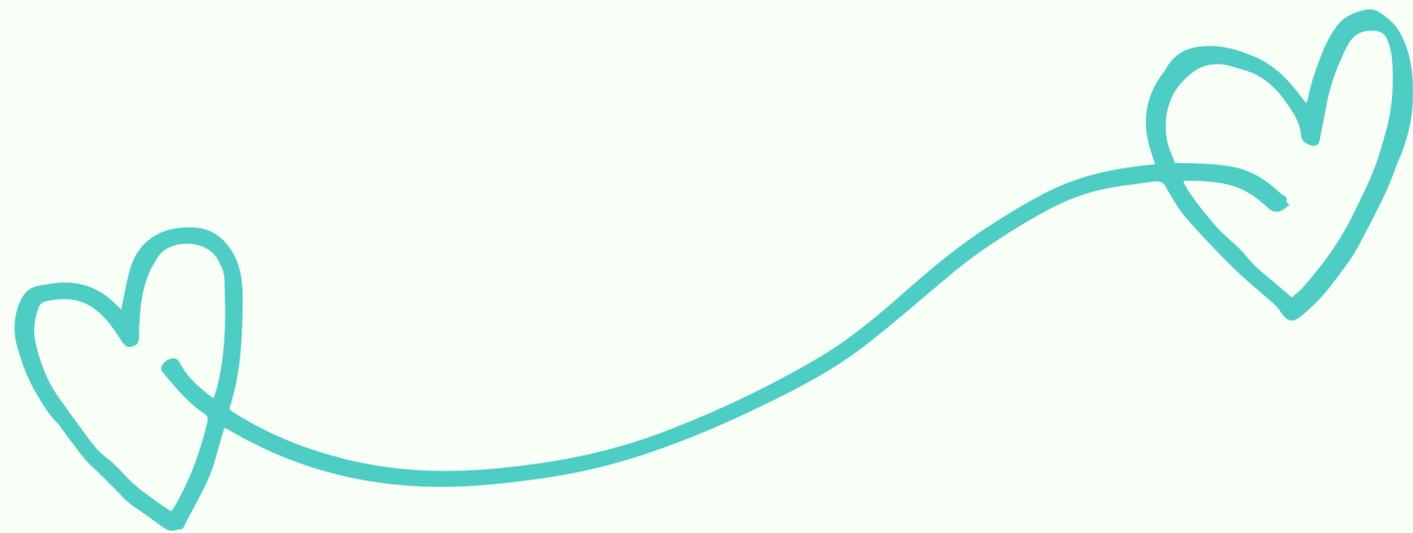
## STEP 10

**Musical creation** Each one writes down ideas, phrases, words, poetry inspired by that experience. The room is divided into groups and they create

a collaborative music. This song is made for someone or some group and they should think about how they want to affect who is listening to this creation. We know that we have no control over how we affect each subject, but we can devote interest and attention to how we want to affect people with our art. If there is no time, this step can be skipped.

#### **STEP 11**

**Reflection** The group reflects on the experience.



## WELCOMING

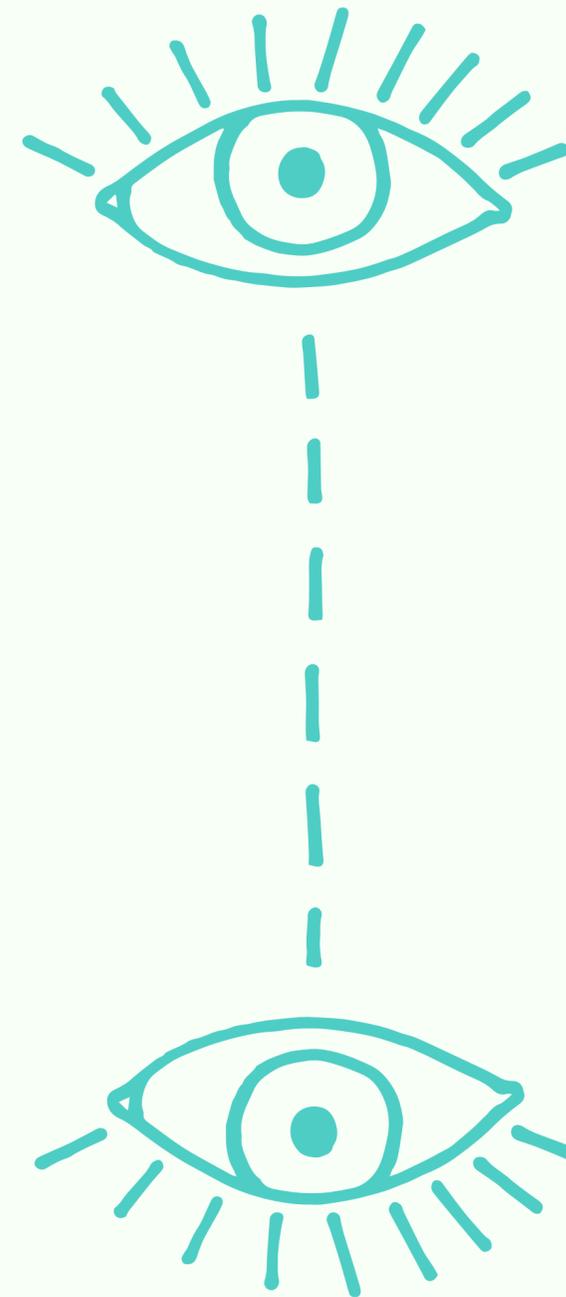
Too often the themes discussed and the theatrical experiences can be very exciting, at any time it may be necessary to promote collective welcoming processes. These processes help in the process of bonding and strengthening the group. The type of welcoming that generates a space of care and trust also moved us to think about activities that can be used for this purpose.

## I'M HERE, I'M SEEING YOU

This is a powerful exercise to establish a moment of recognition between the participants. In a circle, one participant looks at the second participant who is next to them, and says “I’m seeing you”. The other person replies “I’m here”, then the second participant looks at the person and does the same and so, it follows in sequence.

### Tips:

- The joker can participate in the exercise, starting with the person next to them to serve as an example.
- It is important to emphasize to the people present the intention of recognizing the humanity of the person with whom they are carrying out this process, creating an intention in their speech.



## BODY RAIN (CHUÁ)

This is a powerful welcoming exercise at times when the participants have experienced great emotional discharges. A volunteer who has been through a great emotion is asked to go to the center of the circle. All the other participants put one of their hands on this participant's head and together "sweep" the person from top to bottom, making the "Chuá" sound together, as if they were a rain that can clear emotions. This movement is carried out 3 times. Then, you can do the same with all participants or with those who need and want this.

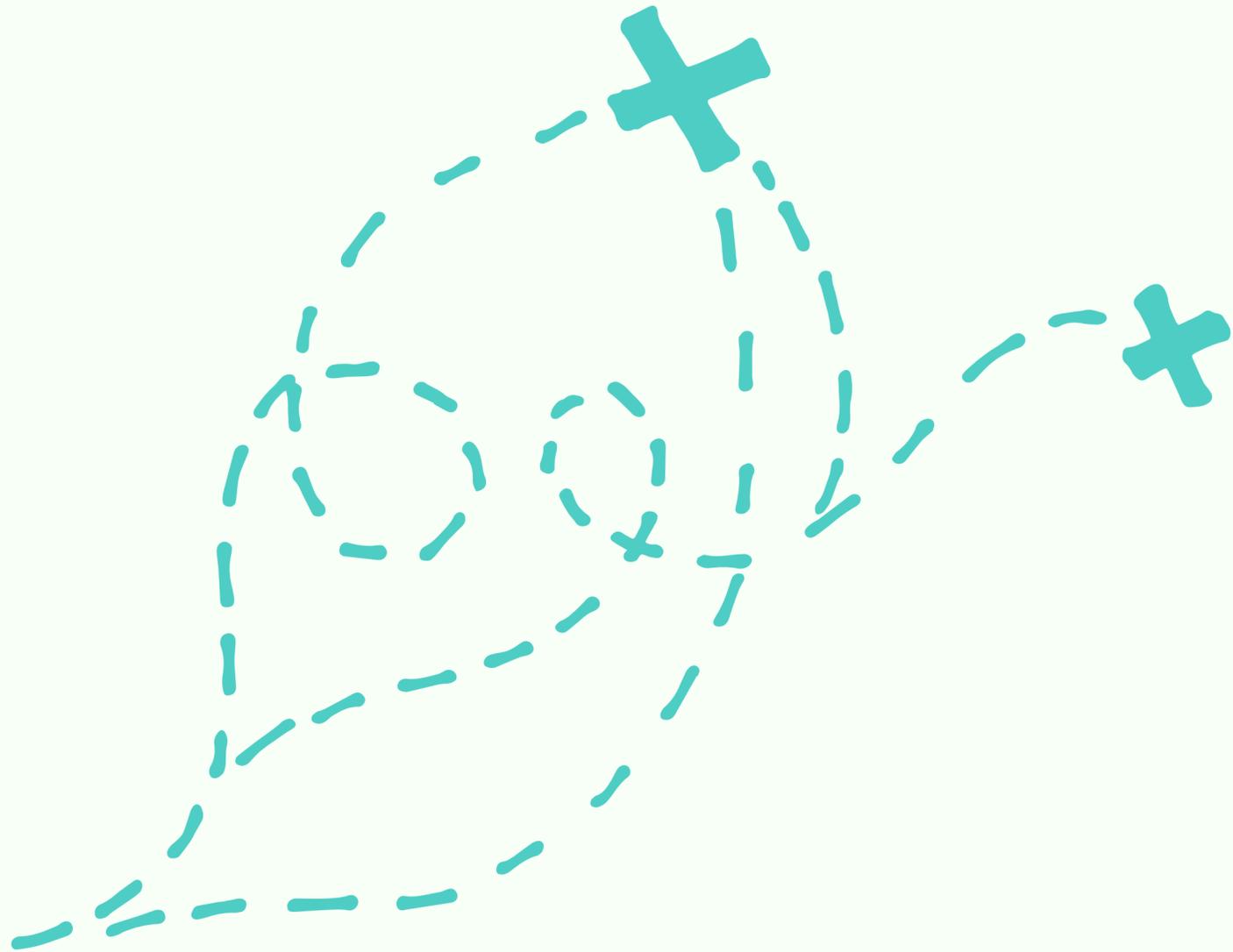
### **Tips:**

- It is important to emphasize respect when touching the other person's body. If it is observed that the group does not have this respect, it is possible to perform the "Chuá" with a small distance between the hand and the body, without touching.

## CIRCLE OF POWERS

This is another powerful welcoming process at times when participants have experienced great emotional discharges. A person goes to the center, each person speaks in that person's ear something powerful about them, or something they want to say that could access a power in that person.





## REFLECTION ON THE COURSE AND COMPLETION OF THE WORKSHOPS

Ways of promoting reflections on the journey, ending the day and planning concrete actions are also part of our practices. At every end of the workshop, we prioritize having time for collective reflection. This is an important moment for people to organize and share their experiences during the workshop. This moment also provides identification among people, often enabling the recognition that many of the experiences have several common aspects. After this completion, we conduct a short closing activity.

## **What can you take with you from this encounter?**

In a circle, the group is asked, “What can you take with you from this encounter?”. It is important that the person mediating emphasizes that the response must be synthetic. One participant at a time shares his or her response. Other questions can mobilize this final reflection, for example, the participants can, from the experience provided by the workshop, complete the phrase “I discovered that...” or else “What impacted me most was...”, etc. As in all moments in a circle, it is recommended that the word circulate in the sequence of the circle so that everyone can speak, always with respect to the speech of each one. Those who do not want to speak can pass the speech on to the next person.

## **Pill reflection**

This is a form of reflection that we use when there is not much time. Respecting the order of the circle and the speech of each one, we ask that each participant make a pill reflection, that is, something short, brief, with just a few sentences, but that is effective and can synthesize what was more mobilizing to them.

## **How are you leaving?**

We usually do this closure when we do the same in the beginning, asking how they are arriving. As we close the day, we reflect on how they’re leaving. As in the activity of “how are you arriving?”, this activity can be answered with gestures and sounds to be repeated by the group.

## **Word of the day**

Each one says a word about how the meeting went. The group chooses one of these words or even a word that has not been said yet, but that best represents all the words spoken by the collective. The group, then, usually in a circle, gets closer and speaks enthusiastically, celebrating the word chosen by the group.

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## **Coletivo Garoa**

Formed in 2010, Coletivo Garoa constitutes itself as an interdisciplinary theatrical group that proposes through its research in art, education and psychology, to exercise, through theater plays, scenic experiments, workshops, formations and aesthetic dialogues, a critical reflection of society and its historical process, as well as collectively producing new ideas, affects and concrete social practices, constituting and acting in network and in partnership with institutions, organizations, movements and associations, for the production of social transformations.

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**DADOS INTERNACIONAIS DE CATALOGAÇÃO NA PUBLICAÇÃO (CIP)**

Bibliotecária Cibele Maria Dias – CRB-8/9427

Fernandes, Kelly Cristina

Social theatre of the affects and violence at school [livro eletrônico] / Kelly Cristina Fernandes, Daniela Fontes Garcia ; [translations Luana Mincoff Menegon ; illustrations Juliana de Campos Silva]. – São Paulo : Ed. das Autoras, 2021.  
PDF

Título original: O teatro social dos afetos e a violência na escola

ISBN 978-65-00-20091-1

1. Educação 2. Jogos teatrais – Atividades 3. Teatro – Aspectos políticos 4. Teatro e sociedade 5. Violência nas escolas I. Garcia, Daniela Fontes. II. Silva, Juliana de Campos. III. Título.

21-61124

CDD-371.782

**ÍNDICES PARA CATÁLOGO SISTEMÁTICO**

1. Teatro social : Violência nas escolas : Educação  
371.782