

# CHOICE

DRAMA EDUCATION MODEL

PROJECT NUMBER: 2016-1-PL01-KA201-026517



We are all addicted  
to something that  
takes the pain away

*"The crying girl knocks on the door but doesn't wait for anyone to answer before she walks in. In a teenage room down the hallway sits another girl on her own age on the floor. The room smells oddly sweet and warm. The girl on the floor looks up with blank eyes as the door creaks open. I had to, she says and the crying girl wipes her face. That's everything she ever says. I had to..."*

Sofie Sass Larsen 17 years

The Drama Education Model has been written by Teaterskolen Kastali'a aug. 2017 in connection to the CHOICE project 2016 - 2018 (Project number: 2016-1-PL01-KA201-026517).

Authors of this material: Lisbeth Nielsen, Jan Værum and Anja Aabenhus. The material is developed in cooperation with our project partners.

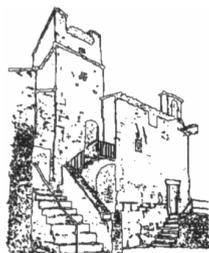
CHOICE partners: Wyższa Szkoła Biznesu i Nauk o Zdrowiu (WSBINOZ) - Poland; Asociacion Cultural Euroaccion Murica - Spain; TUCEP - Tiber Umbria Comett Education Programme, Istituto Compensivo Perugia 8 Dirigente Scolastica, and Liceo Scientifico Statale - Italy; IVIZ Inštituta za raziskovanje in usposabljanje v vzgoji in izobraževanju - Slovenia; EQUAL Ireland Education Research and Related Services Co. Ltd - Ireland; Teaterskolen Kastali'a - Denmark.

Webpage of the CHOICE project: <http://www.the-choice-project.eu/#>. Here you can find a link to the Moodle platform of the project with links to photos and video material of the exercises.

The material is developed to students in secondary school. Agegroup 13 - 18 years old

Pictures in the manual are from Teaterskolen Kastali'a, taken by photographer Christian Værum and from [www.pexels.com](http://www.pexels.com)

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# CHOICE – INTRODUCTION – DRAMA EDUCATION MODEL

In today's world the phenomenon of youth addiction is becoming more and more apparent. The most common forms of youth addiction are drugs, gambling and technology. Addiction may be due to a variety of factors. One of the key factors affecting the phenomenon of addiction is the inability to cope with own emotions and ignorance of own inability to cope emotionally and a lack of awareness of one's emotions.

This material focuses on the dilemmas of drugs, technology and gambling addiction. With this drama education model we want to develop secondary school students' self-awareness and emotional skills as a very important aspect in the prevention of addiction.

This model takes as its starting point in a method called Life Theatre based on theatre pedagogy which has separated itself from normal drama education, which usually focuses on theatrical methods, theory and practice of performance skills. Life Theatre builds on drama based on the life experiences of the participants, which makes the process very personal and intimate with a lot of potential for personal growth and self-awareness.

The primary purpose of the education model is to bring about change in understanding the world around us. In achieving this objective, several other skills are taught and learned. These include: emotional skills, developing language, including non-verbal and non-written language; skills of self-expression and a theatrical vocabulary; use of collective action to overcome problems in the community and the development of social competences. The model enhances these forms of communication to facilitate human interaction, helping participants to learn about themselves, their peers and their environment.

For the young people it's necessary to understand the main situations that could lead to addiction. They also have to understand, how addiction can impact their lives and how to support their friends. Using drama exercises the young people become enabled to take on and play different roles from their lived experiences. They

will get bodily and emotional experience that hopefully will enable the youngsters to make the right choices in their lives, avoiding situations that could lead to abuse.

This Drama Education Model is an Intellectual Output of the CHOICE project, which is a co-operation between 8 organisations from 6 different countries: Denmark – Teaterskolen Kastali'a, Poland – Wyższa Szkoła Biznesu i Nauk o Zdrowiu, Spain – Euroaccion, Slovenia – IVIZ, Ireland – EQUAL Ireland, and Italy – Tiber Umbria Comett Education Programme, Istituto Comprensivo Perugia 8 and Liceo Scientifico.

These partners have been working together in the CHOICE project from October 2016 to October 2018. The project is based on non-formal education and is funded by the European ERASMUS+ program.

We wish you a happy and fruitful process with the Drama Education Model – with lots of fun, movement, reflection and learning

Enjoy!



# LEARNING GOALS

What objectives are we working towards by working with this project?

To give the students alternatives when it comes to relations with other young people.

To challenge their way of seeing themselves and others.

- # To be aware of and know basic emotions
- # Awareness of one's own social forces and challenges
- # Gaining insights into emotions other than the customary ones
- # Why emotions?
- # Showing negative feelings
- # Understanding your own feelings
- # Understanding the feelings of others
- # Understanding body language
- # Reactions to and dealing with emotions
- # Recognize and express varied feelings
- # Empathy
- # Self-confidence
- # Forming opinions and asserting them.

Working with this project will give the students an opportunity to work with social competences, practising and defining:

- # Body language and attitude.
- # Confidence



- # Say yes
- # Say no
- # Building relations in the real world
- # Be aware of the consequences of the spoken language
- # Be aware of the consequences of speaking with your body

More self-confidence and understanding one's own and the feelings of others, we believe will make it easier to young people to:

- # Be able to make the right choices
- # Be aware of positive and negative scenarios
- # Have good discipline of their use of the internet
- # Be aware of and be better able to define negative inner dialogues
- # Control Gambling

- # Say no to drugs
- # Not escape from their problems into a virtual world



## Signs of learning these competences

- # The young girls or boys feel confident in each other's company.
- # They are more self-confident and have more self-esteem
- # They know how to handle and express different emotions
- # They increase their self-awareness
- # They feel secure in the group
- # They work and interact positively in their daily lives

# WHAT IS LIFE THEATRE?

Life Theatre is an appreciative exploration where we work with improvisation and theatre.

The overall assumption when we work with Life Theatre is:

That constructive attention increases our self-confidence and encourages us to meet challenges.

We are inspired to think and act differently when we think of a future we wish for.

That we cannot find solutions by looking for mistakes and imperfection.

These basic assumptions are built into this method of Life Theatre where we intentionally involve the student's experiences in working with different themes.

This idea of Life Theatre is based on the concept of improvisation theatre. However, improvisation theatre can seem more superficial and comical. Life Theatre goes deeper than that by working with interpretation of the topics/themes given as tasks and themes based on the students' own feelings and life experiences.

Theatre is the ultimate team sport and a safe place where you can express and explore emotions.

It is always possible – everywhere – and with everybody – to work with Life Theatre.

To read much more about Life Theatre go to the Teacher's Guide section at the end of the manual.

# HOW TO USE THE GUIDE

There are many exercises in this manual and we hope that you and the students will enjoy working with them.

The teacher is not necessarily meant to do all the exercises from one end to the other but should try to pick some exercise from each chapter and thereby create your own training course for the students, depending on the time you can invest.

We highly recommend the teacher to take part in many of the exercises. It is a natural thing to take part in the warm-ups and also the trust exercises and some of the other games. When you come to the topic exercises the teacher's role is more guidance, monitoring and facilitating discussions in the groups.

We also hope that the teacher takes the time required to observe the students performing drama and all the different games and exercises, because there is a very good chance, that the teacher will see and learn some new sides and talents of the students than normally seen in the classroom.

For all the exercises we recommend that the students wear clothes that makes it easy to move, run, lie on the floor and possible be lifted.

For all the following exercises and games, a gym or a large room with plenty of space to move in is required. It is also recommended that there will be no disturbance at all, so no walking in and out of the doors, no cell phones, only the participating students and the teacher in the room, because these people are in a process and on a journey together. It will require a maximum level of concentration from all the participants.

Where nothing else is mentioned no materials are needed for the games.



## Basic rules for working with drama:

- # Always be a good friend! (Be aware we all have different boundary and skills)
- # Include everybody in the group. Everybody should be active on the floor
- # Always say YES and accept the offers for your co-actors
- # We don't laugh of each other – only together!
- # Mistakes doesn't exist! It is impossible to do something wrong. – Think of the theatre space as a laboratory – where we explore together. No mistakes are possible - Only experiences! You will find out some things and expressions work better than others 😊

# CATEGORIES OF EXERCISES

## Introduction exercises

These exercises are non theatrical. They are included in the education model to give students an understanding of the topic and to motivate them for further work on addiction. They are 'opening exercises' allowing students to reflect and talk together giving them some perspective on the topic.

## Energizer games, motivation games and ice breakers

In the following exercises the group is together almost the whole time and many of the following exercises are also brilliant for group building.

These exercises are meant as warm-ups and though the group probably know each other already, doing drama exercises is a different way to be together, so it is very relevant to use some time to getting to know each other in a "dramatic" way. If the group doesn't know each other it is of course even more important to spend a lot of time with these exercises.

The energizer games are meant to energize the group and to have fun and joy in the group though the topics can be sad and hard to talk about.

The motivation games are good, because when the teacher introduces the topic and the drama exercises it is very important that the students say YES with their mouths, body language and attitude, being willing to work with drama on the floor.

The ice breakers are good, when the group doesn't know each other either as a group or as

a known group not used to doing drama.

All these exercises are meant to create the special atmosphere, which is needed to work with drama, and they must be emphasized.



## Trust exercises:

Now that the group know each other "dramatically" and their energy is high, this is the time to use their mutual trust to create a 'safe-space' for their creative expressions and explorations.

In the following exercises the group is divided into different group sizes. Sometimes they all work together and other times they work in smaller groups or even in pairs.

These exercises are important because the students get an understanding of what it means to trust each other physically. This is a benefit later in the process, when the students have to discuss and work with the topics, which can contain more vulnerable situations. To trust each other physically means e.g.:

Do I feel safe when I am close to you?

Can I count on you?

Will you catch me, as you promised, when I fall?

Do I feel comfortable, when you touch me?

Do I feel comfortable, when I touch you?

Is there a difference between your and my comfort zones?

Can you concentrate and stop joking, when I am trying to be serious?

Do you respect me?

Can I count on you as a good friend?

We believe that if the students are comfortable in taking care of each other physically, they have some of the prerequisites for caring for each other when an individual is experiencing difficulties.

### Relations – Pairs exercises:

Now when the group trust each other, it is time to work on a two-by-two basis.

In the following exercises the group is divided in pairs. When they are working in pairs it is up to the teacher to judge, if it is good or bad they work together with the same partner in all the exercises. It can be good thing to do, because they will slowly build up a bigger trust in each other, but on the other hand, it is also a good thing to change partners from time to time, so the students learn to be close to and co-operate with different personalities and bodies. Be attentive to the energy level in the different pairs. Do they help each other to develop new skills and reflective competencies – or are they not serious and sabotaging each other?

### Group and body exercises:

Now that the group trusts each other and know how to create good relations, it is time to go into bigger groups again and work with their sense of community and solidarity, and to increase their body awareness, so they can start to express

themselves in a theatrical way.

In the following exercises the big group is divided into different group sizes.

The students now have to use their imagination more and more and try to create different roles based on their own life experiences. They must be able to co-operate and act as part of a collective by supporting each other.



### Topic exercises:

In the following exercises the students are divided into smaller groups. They are improvising and performing for the rest of the group, who will be the audience.

Once again the students will work with their imagination and play some different roles.

Now we move into doing Life Theatre, so the students also bring their own experiences and knowledge to the different topics.

After presentations a lot of reflection and learning can be created, by talking about, what worked very well, and in this way understand what makes a good theatrical expression.



## Turbo theatre:

Now it is time to see the students work on their own with their free imagination using their new skills of Life Theatre.

There is only one exercise in the following chapter and hopefully all the teachers reading this Manual will give the students the opportunity to do Turbo theatre.

We call it Turbo theatre because the students have to take ownership of their own drama in a very short amount of time and they have to follow some very specific rules.

The time pressure forces the young students to make quick decisions and work with their first ideas, - so they are not tempted to censure and discard their own or others' ideas too much.

The photos with Turbo theatre-images (rule no. 1)

are attached in the Appendix.

The headlines (rule no. 3) are attached in the Appendix.

## Making a scene for change – case studies:

This exercise will challenge the students to relate directly to the topic of addiction. The creative work should enable the students to make connections with their own lived experiences.

Students will create their own plays based on the input from real case studies finding different solutions to the dilemmas of the main characters.

The dialog and the reflections AFTER presenting the plays to the group is the main goal for this exercise – hopefully giving the students some tools and ideas how to deal with problematic addiction issues.

## Evaluation:

In the following exercises the group sometimes works individually and sometimes in larger groups.

We find it important to evaluate the process and not by just asking the class "How was it?" By these different evaluation exercises everybody in the room gets a chance to say what they think and if it is difficult being totally honest in the big group there are also evaluation exercises where participants can write down their feelings and thoughts about this project and the process.

These reflections are essential to the learning outcomes and it is in this phase, they must relate their new learning to their own lives.

## Debriefing – Reflection and learning:

All the activities and exercises in this model can

easily be implemented and used without follow-up and reflection. It can be relevant if you just want to energize the class room and work with creativity and group building.

But to reach the learning outcomes of this education model of the CHOICE project about preventing addiction, we recommend you to facilitate a thorough reflection after each exercise. A lot of knowledge, memory and emotion embedded in our brains through the exercise encapsulated in our brains and bodies, and it's only when you create a framework for the participants – a safe space, which allows them to share their thoughts and experiences with each other, that they can create constructive common learning.

### Debriefings can be done after giving time to:

- # Individual reflection: E.g. silent time; making tactile contact with your body; drawing or writing
- # Sharing with another person: E.g. Talk with you side maid, find a person in the room you feel you can trust and share your experience
- # Sharing in smaller group or 3 – 6 people: Talk in turns, free informal talking, make a poster, use images, photos or objects to explain your thoughts/feelings
- # Plenary: E.g. Let a few people share a few comments, make a statue of your feeling, share one word of what you learned from the exercise

In some places in the Model there are suggestions for debriefing questions arising from the exercises which you can use. Others are lacking this description, as more general questions can be used.

### Suggestions for debriefing questions:

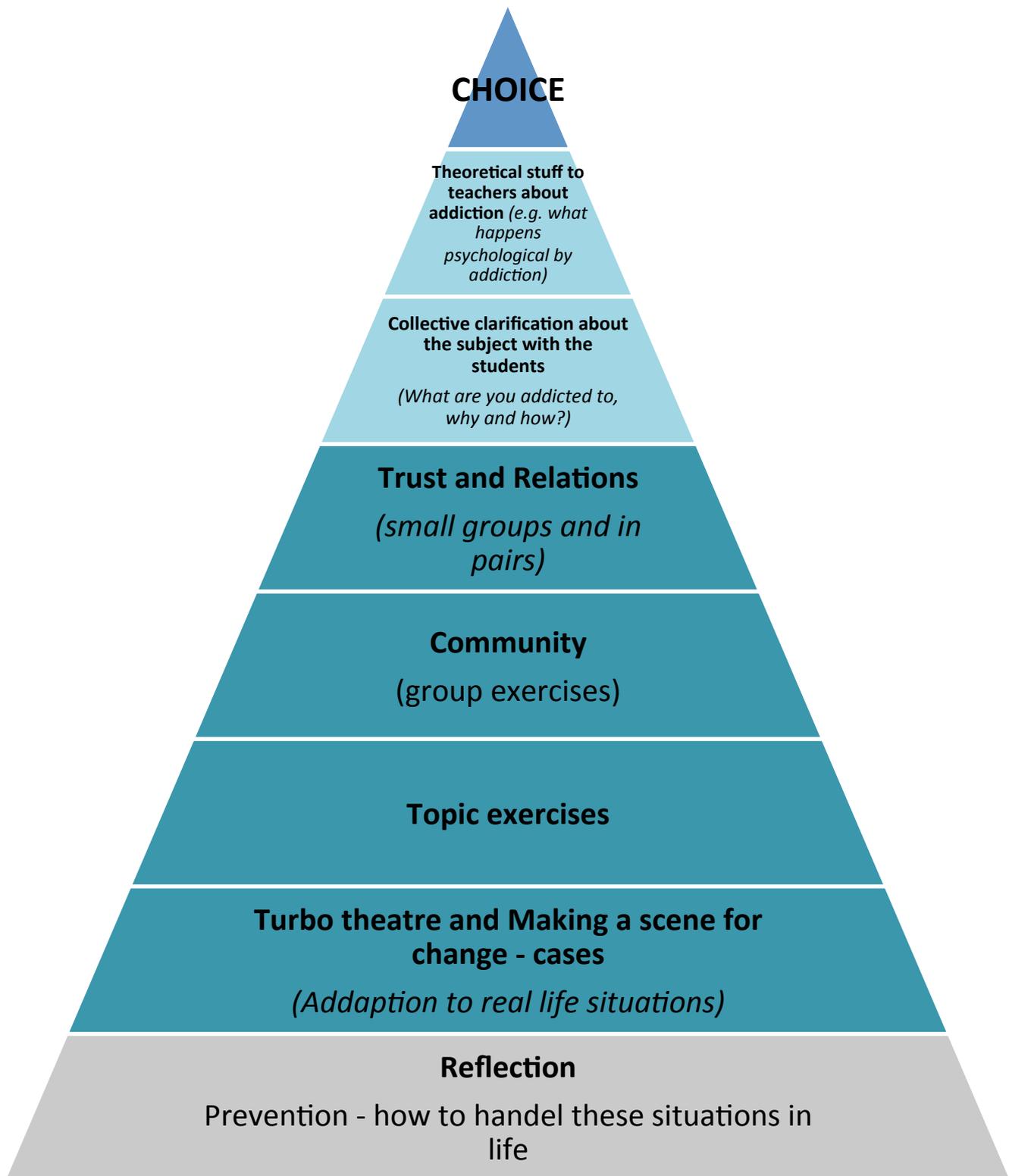
- # How did you experience the exercise?
- # What surprised you?
- # What emotions did you have?
- # What did you find difficult? What did

you find easy?

- # What did you learn about yourself?
- # What would you like to be able to do better?
- # What could you do differently?

### Suggestions for debriefing questions: Group exercises

- # How good were you listening to each other's ideas?
- # Who were talking all the time – while others were silent?
- # What did it mean to the motivation and the commitment of the group?
- # Who took leadership of the group?
- # What other roles were there? How did you experience the cooperation in the group?
- # What have you learned about your own communication and cooperation in group work?
- # Were you satisfied with your own contribution and behaviour?
- # Did you help each other?
- # How can you relate this to your daily life?
- # What would you like do differently? Why?



This is a model that shows how to work with this manual. Each layer in the pyramid is dependent on the other layers to make full use of drama work as the method of illuminating addiction. The bottom field of reflection is the largest and the fundamental for only through a thorough reflection phase, the different exercises will make better sense.

# EXERCISES

The general steps we followed in planning these workshops are as follows:

- # Expectations (hopes and fears) – purpose of the sessions
- # Introduction to CHOICE, drama and the theme ‘addiction’
- # Trust exercises – creating a safe space
- # Breaking physical barriers - Focus on movement, physical expression and body language
- # Learn some improvisation skills in the group. Stress that actors accept all offers (on stage in improvisation – you must say YES to everything being proposed) – Continue to build on top of what other actors are offering on the stage. Cooperation and negotiation
- # Image theatre (alone, in pairs, small group, large group) - Using the Image technique to embody the issues as a preparation to stage a play.
- # Explore issues of addiction
- # Debrief and evaluation – draw parallels to relevant youth realities.

## INTRODUCTION EXERCISES (Non theatrical)

### Brainstorm on ‘PAIN’ – research on reasons for addiction

**Time:** 20 – 30 min

**Materials:** Flipcharts, post its, pens and markers

**Description:** Plenary talk and common brainstorming to understand the topic “Addiction”.

Use the quote from the first page: “We are all addicted to something to take the pain away” – and show the picture to the students

Ask the students the questions below.

Make it clear for the students afterwards – that this educational part will mainly focus on addiction to internet, online gambling and drugs.

Questions:

- # What does the quote mean?
- # What can we be addicted to in our lives? (Drugs, online gambling, internet and social media, chocolate, sports, training, coffee, cigarettes, money, shopping, traveling, sex, recognition and praise etc)
- # What is ‘Addiction’? When are we addicted of something?

(Definition from <https://www.psychologytoday.com/basics/addiction>:

“Addiction is a condition that results when a person ingests a substance (e.g., alcohol, cocaine, nicotine) or engages in an activity (e.g., gambling, sex, shopping) that can be pleasurable but the continuation of which becomes compulsive and interferes with ordinary responsibilities and concerns, such as work, relationships, or health. People who have developed an addiction may not be aware that their behavior is out of control and causing problems for themselves and others”)

- # **Do you know somebody who is addicted to something?** (Share with the person next to you – take a few examples in plenary)
- # **Reflect on whether you have any addictions yourself?** (Inner reflection as the students can feel vulnerable - Doesn’t have to be shared – but if somebody wants to give an example it is ok)
- # **What kind of ‘Pains’ could we experience in our life, that could lead us to addiction?**

Make a brainstorm with the group on post-its, or note the different possibilities on a flipchart.

If you use the post-its – let every person brainstorm by themselves – later put the post its up on the wall – so those with similar issues can

group together.

### Examples:

Drugs: social anxiety, anger, sorrow;

Online gambling: money, loneliness;

Extreme sports or physical training: fear of standing out, losing control

### Debriefing/reflexion:

Addiction is about "DISCONNECTION" – to feel disconnection – see these videos for inspiration  
<https://www.facebook.com/upliftconnect/videos/1090292541107726/>

Ted talk: [https://www.youtube.com/watch?time\\_continue=1&v=PY9DclMGxMs](https://www.youtube.com/watch?time_continue=1&v=PY9DclMGxMs)

## DIALOG CARDS

**Exercise:** Introduction of the dilemmas of being addicted to internet, online gambling or drugs

**Size of groups:** 10-44

**Duration:** 20-25 minutes.

**Materials:** Dialog cards from Working Exercises (must be printed and cut out)

### Description:

Let all students draw one dialog card/one question. Let them walk around in the space coming together in pairs. They ask the other person the question on their own card. When they have both answered the two questions – they exchange the cards/ questions, and start to walk around again until they find a new person to ask their new question (The question they themselves answered just before)

Stop the exercise after 7 or 8 changes - or just before you feel the group will lose its energy

### Debriefing:

- # How was it to talk to many different

people?

- # What did you like about the exercise?
- # What surprised you?
- # What did you learn about different ways of handling emotions?
- # What did you learn about our online habits and routines?
- # What can be the reason for people to escape more to social media instead of being with their friends and family?

## ENERGIZER GAMES, MOTIVATION GAMES AND ICE BREAKERS

### Framing with freeze:

Exercise: How do we work together in this room and in this session?

**Size of groups:** 10-30

**Duration:** 5 minutes.

**Materials:** None.

### Description:

Everybody walks around the room in a neutral way. They must see themselves as if they were in a bubble where they cannot see the others and the others cannot see them. So, don't perform to impress your class mates but follow the teacher's instruction so you can derive the maximum benefit from the exercise.

When they walk they must follow these simple rules

- # Listen and learn. Do that and learn more.
- # Don't bump into others.
- # Don't do private things like straighten shirt and hair, scratching and so on.
- # This is not a competition where you have to do what you think the teachers want you to do, but do what you are asked to

the best of your ability.

- # You never get a second chance to do a first improvisation.
- # And finally, it is very important that you - with your voice, your body language and your attitude say YES – and that's what the next exercise is about.

The teacher says "Freeze" and everybody stands still and waits in this neutral position until the teacher says something else. The teacher says "Go" and the students walk again. The teacher now says "Freeze" and "Go" alternatively.

**Debrief:** Many of the exercise begin with the students "Walk the Space" – see this exercise later on. It is so much easier to teach the students when they know what the teacher expects of them.

## The YES-game

**Exercise:** Warm-up and say yes to everything.

**Size of groups:** 10-30

**Duration:** 5 minutes

**Materials:** None.

**Description:**

Everybody walks the space and one says "Jump" and now everyone yells "Yeahhh" and starts to jump until one yells something else, e.g. "Run" and now everyone yells "Yeahhh" and starts to run until one yells something else and so on.'

## A memory game

**Exercise:** Group building, cooperation

**Size of the groups:** 10-30

**Duration:** 15 minutes

**Materials:** A memory game

**Description:**

The teacher hands everyone a card from the memory game. Now the students come together in pairs and look for their pair in the game... either by mime or doing the sound of what's in the picture.

**Tips and variation:** After the students have looked at their cards, they find each other with their eyes closed.

## Over, under and around

**Exercise:** Group building, cooperation.

**Size of groups:** 10-30.

**Duration:** 10 minutes.

**Materials:** None.

**Description:**

Walk around the room. Each student chooses a person he/she wants to step over. Then choose another person he/she would like to go under and a third person you would like to run around. On the teacher's signal, he/she performs his/her actions three times, so he/she goes over, under, around, over, under etc.

**Tips and variation:** Introduce only one challenge before the students try it out, e.g. cross another person once and then cross and go under two different persons etc.

## Physical warm up

**Exercise:** Find your inner self, body work and warm up

**Size of groups:** 10-30 and finally in pairs

**Duration:** 10 minutes

**Materials:** None

**Description:**

Start with fingers, hand, arm on the right arm and then left fingers, hand, arm – both shoulders at the same time, then shoulders separately, then open your chest by pulling shoulder blades backwards, stomach, make circles with your hand, hips, make circles left foot, left knee make circles, then the whole leg, then everything with the right leg. Head roles, look over right shoulder and left shoulder. Clap on your arms and your chest, down the legs, stomach, and bottom, shake your body. Put your hands in the air, then bend over, vertebra by vertebra, let your head fall, come up again very slowly.

**Tips and variation:** Finally work together in pairs. One bends over and the partner applies a massage, rub the back, the legs, the head – partner helps you up again by standing behind you lifting you up and then change over positions.

**Human beings, Houses, Hurricane:**

**Exercise:** Group building.

**Size of group:** 10-30.

**Duration:** 15 minutes.

**Materials:** None.

**Description:**

Stand in a circle with one person in the centre (A). Go together in threes (B, C and D). B and D make a house roof with their arms and C is the human. If A shouts "Houses" all the Houses (B and D) change places and now A must try to get a free space in the circle. If A succeeds he/she is now a member of a new House and the person, who was earlier a House, is now the new person in the centre. If A does not succeed, he/she is the person who is going to make a new shout. If A shouts "Humans" all the humans (C) change and A must try to run into a house. Finally, A can also shout "Hurricane" and both Humans and Houses must change places.

**Tips and variation:** Instead of Humans, Houses and Hurricanes. The words could also be Customers, Malls and Black Friday.

**Write your name with your body**

**Exercise:** Warm up, body work and work with balance.

**Size of group:** 10-30.

**Duration:** 10 minutes.

**Materials:** None.

**Description:**

Write your name in the air in front of you with your elbow, knee, chest, behind and so on.

**Human knots**

**Exercise:** Group building, cooperation, body work, intimacy and taking care of others.

**Size of groups:** 10-30.

**Duration:** 10 minutes.

**Materials:** None.

**Description:**

There is a number of ways to get the group into a human knot. They could walk the space, shaking hands with each other. Shout stop and people reach for other people, till everyone is holding hands. Or group is in a circle, and you ask everyone to extend their hands into the circle and grab two other hands. The group must now un-knot themselves without letting go of their hand.

**Tips and variation:** They can do it with talking or unknot themselves in complete silence.

**Expectations**

**Exercise:** Body work and express your feelings with your body language

**Size of groups:** 10-30

**Duration:** 20 minutes

**Materials:** None.

**Description:**

Go into three groups and form a statue.

Group 1: What are your fears/ what would you like NOT to happen in this workshop?

Group 2: What are you bringing to the workshop?

Group 3: What do you expect to bring home from the workshop?

**Steps:** Groups put themselves into position while the others have their eyes closed. When they open their eyes, they observe and tell what they see, what the group is physically doing/showing.

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**Circle of Energy**

**Exercise:** Group building.

**Size of groups:** 10-30.

**Duration:** 10 minutes.

**Materials:** None.

**Description:**

Start with the teacher making an energetic movement and a sound and pass it around. The students copy the movement and the sound to the best of their ability and try not to change anything. Each person gets an opportunity to make an energetic movement and a sound.

**Tips and variation:** Need to keep it moving quickly to keep the energy up.

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**Walk the space**

**Exercise:** Cooperation and responding to an impulse.

**Size of groups:** 10-30.

**Duration:** 20 minutes.

**Materials:** None.

**Description:**

Instruct the group to walk the space/moving round the room. They must not walk in circles, but walk as if their purpose is walking to a meeting. They must walk in a neutral fashion and not be private (don't scratch your ear; don't straighten your shirt etc.).

As they are walking, tell them now they are at the speed 5 out of a speed of 10. Now instruct the group to walk according to the number you tell them t, with 10 being the fastest and 1 the slowest. Do not run!

**Tips and variation:** Walking in the space 1. Jump 2. Touch the floor 3. Change direction – say 'Good afternoon' whenever you pass someone, shake hands – BUT keep holding hands - you can only let go when you say Hello to a new person.

Walk the space and make eye contact with another. Walk the space and shake hands with people you meet and greet them!

**Debrief:** This is one of the key games in this drama workshop as many of the other games are connected to Walk the space. So here is the full instruction.

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**Spell the alphabet**

**Exercise:** Cooperation, body work.

**Size of group:** 6-8.

**Duration:** 15 minutes.

**Materials:** None.

**Description:**

Spell the first letters in your names with your bodies. – It is a race between the groups. Or use your body to make the alphabet from A to Z.

**Tips and variation:** The groups can do it without talking and the teacher can find different words that the students should spell.

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### Guess a famous person

**Exercise:** Use your imagination, body language

**Size of groups:** 4-10.

**Duration:** 15 minutes

**Materials:** Pictures of famous people.

**Description:**

The students stand in a line, turning their backs to the teacher. The first student turns and the teacher show a picture of a famous person to the first in line. The first student taps the other student on his/her shoulder and he/she turns around. He/she is shown a statue of the famous person. The second student in the row now taps number three in line and shows the statue and so forth. When the statue is shown to the last student, he/she makes a guess about the identity of the famous person is and goes down the line and will be the new number one to be shown a new picture.

**Tips and variation:** With larger groups the exercise can be made as a relay.

## TRUST EXERCISES:

### I want to go up

**Exercise:** Trust, taking care of each other.

**Size of groups:** 10-30.

**Materials:** None.

**Duration:** 15 minutes.

**Description:**

Give the instructions before the group starts to move. Instruct the group to walk the space and constantly be aware of keeping an eye on each other. Then someone walks to the centre of the group and shouts; 'I want to go up', or 'I want

to go down'. The group quickly walks towards the person and either lifts her/him up and walks a few steps and gently brings her/him to the ground or slowly lays the person gently on the floor.

**Tips and variation:** It is very important that the person feels safe in this game!

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### The last cobra

**Exercise:** Trust, group building.

**Size of groups:** 10-30.

**Duration:** 15 minutes.

**Materials:** None.

**Description:**

Make a circle standing shoulder by shoulder – everybody turns to the right – close your eyes – touch and run your hands on the person in front of you, so you can easily recognise the person again. Is it a person with long hair, with a pony tail, with glasses, with small ears or with pimples in his/her neck?

When you are done, leave the circle still with your eyes closed - now try to find your partner again and find back to the circle.

**Debrief:** How was it? Maybe uncontrolled? Is there any time in life where you also feel this way? – like out of control? (Traffic, group work, doctors/hospital).

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### To Slurp

**Exercise:** Intimacy, balance and taking care of others

**Size of group:** 4-10.

**Duration:** 10 minutes.

**Materials:** None.

**Description:**

The students stand in a circle so they can reach each other. Imagine that you are all dressed in Velcro clothes. One person starts with putting his/her hand on another person, e.g. on the shoulder and the hand has to stay there for the whole exercise. The person, who is touched, must now put his/her hand, knee, foot, head or any other body part on another person and so forth. Every time you touch another person you say "Slurp". At some point the balance of the group is so unstable that one person must give up and fall down.

**Debrief:** Here the students have a chance to get really close to each other without anyone noticing.

### The tree log

**Exercise:** Trust, taking care of each other.

**Size of group:** 4-10

**Duration:** 30 minutes.

**Materials:** None.

#### Description:

One person stands in the middle of a closed circle with her/his eyes closed and let herself/himself fall stiff like a tree log. The others in the circle carefully take hold and push so that the person in the middle – is gently helped around the whole circle.

Initially, it may be a good idea to stand in a small circle so that the "tree log" gets caught before he/she feels like falling and gets nervous. In time, when it feels safer, you can make the circle bigger to give a longer fall

**Tips and variation:** It will be a good idea if the person in the centre begins with asking each and every one: "Can I trust you?"

**Debrief:** Ask the students if there's any difference in trusting each other in this particular exercise and trusting each other on the internet, enough not to bully each other and put each other under group pressure to do drugs.

## RELATIONS IN PAIRS EXERCISES:

### Mirror

**Exercise:** Body works and responding to impulse.

**Size of groups:** Pairs.

**Duration:** 15 minutes.

**Materials:** None.

#### Description:

One person makes movements, the other mirrors his/her movements. Move in a way so his or her partner can follow him or her.

Mirror each other at the same time and at the same speed. Remember - easy movements.

Look into each other's eyes during the whole exercise. Initially, it is the A that controls. Later, switch to B, and with some exercises, you can switch gently between, who gives the impulse, so it seems to others that nobody controls the movements.

**Tips and variation:** Both students control at the same time and doing it very slowly. They act similarly. Expand the mirror so now you can move around the room. Scroll on the floor. Dance as in front of a mirror and start some slow music. It can be almost magical to look at.

**Debrief:** The purpose of this mirror exercise is not to act foolishly or surprise each other; it is just about one following the other student as closely as possible. Finally, the working together must be so intimate that it can be difficult to determine who controls and who the mirror image is. Replace often.

### Tango with opposites attracts

**Exercise:** Body work, intimacy.

**Size of groups:** Pairs.

**Duration:** 10 minutes.

**Materials:** Tango music.

**Description:**

Each pair decides who is number one and who number two is. Dance a tango in pairs. The teacher gives two opposite feelings e.g. love and hate. The pairs continue their tango but now number one must dance with love and number two with hate. Let the students dance for about half a minute and then give instructions about a new feeling or state e.g. jealousy and forgiveness, loneliness and friendship or addicted and not addicted and so forth.

**Tips and variation:** The teacher could also give different characters like an old lady and a baby, a troll and a knight, a thief and a policeman and so on.

**Space Jump**

**Exercise:** Body work, balance, intimacy.

**Size of group:** Pairs.

**Duration:** 20 minutes

**Materials:** Soft music.

**Description:**

One person (A) goes into the centre and makes a statue or a figure. Another person (B) joins in and adds to the figure or statue, filling out the spaces e.g. a space between A's arms to B's body or if B can put her/his legs under A's legs and B's left arm over A's head. Person A counts to five inside her/his head and then slowly leaves the figure. B continues in her/his statue, and now A must add to the statue, filling out the spaces that B has left and the exercise continues like this.

**Tips and variation:** Complete the exercise with music. If this exercise works out fine the teacher can try to make the groups bigger.

This can be a good and even beautiful exercise to repeat, if the teacher splits the group into two, and one group is the audience.

**Debrief:** Here the students have a chance to get really close to each other without really noticing and as a consequence break down barriers.

**Columbian hypnosis**

**Exercise:** Trust and connect with your partner.

**Size of groups:** Pairs.

**Duration:** 20 minutes.

**Materials:** None.

**Description:**

One person (A) puts a hand in front of the other (B) about 15 cm from the partner's face. Now (A) slowly moves his/her hand and (B) has to follow it the whole time with the distance of 15 cm from his/her own face. So if (A) stretches or bends or walk around (B) keeps following the hand with the distance of 15 cm.

**Tips and variation:** One volunteer is moving around the room – the rest of the group finds a focus on a part of the volunteer's body and follow her/him. The whole group follows her/his movements around the room. Change partners.

**Debrief:** What did you do? (Power, trust, ballet, leader, relation, ruling, dominance)

Could you break through / become insensitive?

How was it to lead? – Did you like it; didn't you like it. Was it best to lead or to be let?

Fun, felt power, was it about taking care of others or control?

Did you feel more or less secure with your new partner?

**Guess heavy or light**

**Exercise:** Body language, responding to an impulse, empathy

**Size of groups:** Pairs.

**Duration:** 10 minutes.

**Materials:** None

**Description:**

Two rows facing each other and each student partners the one standing in front of her/him. One closes her/his eyes and the other determines whether he or she has a heavy or light energy inside. It should not be evident to the partner but must be felt as energy. Count to three, open your eyes and say immediately if your partner has heavy or light energy.

**Walk the space in silence with a partner**

**Exercise:** Feel your empathy and connect with your partner

**Size of groups:** Pairs.

**Duration:** 10 minutes.

**Materials:** None.

**Description:**

Walk the space in silence with a partner. Get in touch with yourself, let go of feelings, change directions - start to walk in pairs - split up - walk alone again, walk the space - pair up with another partner - stick together - walk in silence side by side, start to copy each other - use different speeds - different movements - different levels.

**Tips and variation:** Continue but now do everything back to back. Walk the space again - now really feel the connection to this other person - he, she is now like the other half of you.

**Walk the space with your partner with eyes closed**

**Exercise:** Trust, feel your empathy and connect with your partner.

**Size of groups:** Pairs.

**Duration:** 5 minutes.

**Description:**

Walk the space again with your partner - this time one in front of each other. The first person in front with her/his eyes closed. The partner behind her/him holds her/his palms on the partner's back to make her/his move, now putting your hands on the shoulder to make her/his turn, removing the hands to make them stop.

**Tips and variation:** If the room is big enough, both can close their eyes. If anyone is about to walk into the wall, the teacher must say or shout stop and everybody stops.

**Two bodies but only one voice**

**Exercise:** Connection, empathy

**Size of group:** Pair.

**Duration:** 15 minutes.

**Materials:** None.

**Description:**

Take each other under your arms and you have now become one person. You change to say a word that will lead to an action

E.g.:

A: I...

B: Go...

A: To...

B: The door...

A: And...

B: Touch...

A: It...

And they walk to the door and touch it. Then a new action and so on.

**Tips and variation:** You must now speak with one voice and perform the same task. They must no longer say one word at a time, but express each word in unison.

Finally, one couple meets another couple and the four students now become one person who

does the same.

## COMMUNITY EXERCISES:

### Body language

**Exercise:** Imagination, responding to impulse.

**Size of groups:** 10-30

**Duration:** 10 minutes.

**Materials:** None.

#### Description:

The students walk the space. The teacher tells the group to show a feeling, an emotion or a character. The students begin to walk like this e.g. happiness, insecure or a princess. After a while the students go into neutral and follow the rules of Walk the space. The teacher gives a new instruction and so forth.

**Tips and variation:** When the teacher says e.g. walk like Bugs Bunny or a lonely teenager, try also to mix it with the speed from 1 to 10.

### Walk the space in quick sand

**Exercise:** Attention, body work, warm up.

**Size of groups:** 10-30

**Duration:** 5 minutes.

**Materials:** None.

#### Description:

Walk the space in different speeds 1 – 10. The teacher gives instructions on different situations e.g.: quick sand, warm water, in glass, on the moon, a baby crying in a baby carriage, 85 years old, five-year-old boy, stressed mum with two fighting kids etc.

**Debrief:** Was it difficult for you to let go?

### Statue and body figures

**Exercise:** Body work.

**Size of groups:** 4-8 and later on the whole group.

**Duration:** 10 minutes.

**Materials:** None.

#### Description:

Make figures with your bodies in the group: A clock, a table, a pair of jeans, an apple tree, a mouse, a plate of spaghetti, a bowl of fruits, a face. You can ask the group not to talk while doing this.

Do the same now with the whole group: The Eiffel tower, a pirate ship, a bus (must be capable of moving as a whole unit), a classroom of 5-year-old children, a classroom of 15 years old with the teacher.

**Debrief:** Was it difficult to build on each other's input or was it easier when the others were building on your input?

You adopt a pose, accepting an offer, not thinking too much, never block it, no right and wrong, you add to the image posed – making it richer. Always say yes!

### Massage with your partner

**Exercise:** Warm up, body work, taking care of each other

**Size of groups:** Pair.

**Duration:** 5 minutes.

**Materials:** None.

#### Description:

Massage each other standing up. Pat your partner on her/his back, arms, legs, etc. pat very lightly with your fingertips on his/her face and head. Now mime using expansive gestures to wipe the whole body. End by lightly shaking your partner's body.

### **Tips and variation:**

**Debrief:** What was the difference between giving and receiving the massage?

Was it ok? Awkward? Or anything else?

### **Send a pat around**

**Exercise:** Cooperation, relate to the whole group, energize, attention, responding to impulse.

**Size of groups:** 10-30

**Duration:** 5 minutes.

**Materials:** None.

### **Description:**

The group stands in a circle. The teacher has eye contact with student A and stretches her/his arms in front of her/him and claps hands. Now student A sends the clap to student B, who sends it to student C and so forth.

**Tips and variation:** Every participant must maintain eye contact to the person who just received the clap, so you know when you receive the clap and are ready. Try to do it faster and faster, as fast as you can.

### **The sculptor**

**Exercise:** Group building, working with a context.

**Size of groups:** 3

**Duration:** 30 minutes.

**Materials:** None.

### **Description:**

A (sculptor) and BC (models). Person A puts the models in a statue based on an instruction from the teacher, e.g. one will apologize and the other accepts the apology, one person comes with an offer and the other will reject the offer, friendship, envy, divorce, drugs etc. Person A steps back and approves his/her work. When A is

satisfied, he/she claps his/her hands and, persons B and C play the next ten seconds – what happens now? They change and there will be a new sculptor.

**Tips and variation:** It's important in this exercise to work with opposites but also with feelings of success, e.g. World Cup Winners so it won't create conflict after conflict.

**Debrief:** What was easy and what was difficult?

Is it possible to give clear and concise information, so outsiders will be able to understand the context?

### **Twister**

**Exercise:** Body work, cooperation.

**Size of groups.** 2-8

**Duration:** 10 minutes.

**Materials:** None.

### **Description:**

Like the Twister game but without the plastic carpet, the wheel or the dices to tell the colours. First the students work in pairs and they are one body with four feet, two heads, four hands.

The teacher gives a challenge, e.g. 'you can only touch the floor with three feet and one hand or two hands and one foot'. The students know how to figure out how to solve the challenge and they are only allowed to touch each other and the floor.

The number of people in the group has increased throughout the exercise so it ends up with eight people who will now touch the floor with e.g. five feet and one bottom.

**Tips and variation:** Try to do the exercise without speaking.

## Massage in a circle

**Exercise:** Intimacy, warm up

**Size of groups:** 10-30

**Duration:** 10 minutes.

**Materials:** Chairs for half the group

### Description:

Place the chairs in a circle and half the group sits down and the other half stands behind a chair. The outer circle gives 30 seconds massage on the shoulders of the person on the chair and then steps to the right and does the same with the next person. This exercise continues until you are back where you started. Now change so that those who are seated will now be standing behind them and they will now do the massage in the circle.

**Tips and variation:** The exercise can also be done without the chairs so the students stand in a circle and give a massage to the person in front of them.

**Debrief:** How was it to give such intensive attention to so many different persons for a short time?

## Well known story in three images.

**Exercise:** Use your imagination, cooperation.

**Size of groups:** 4-6.

**Duration:** 30 minutes.

**Materials:** None.

### Description:

Each group talks together and makes a decision. They have to tell a well-known story in just three images – it can be a film, a fairy tale, a TV show etc. Give the groups time to practise this, then show it to others.

It is important that everyone in the group is a part of every image. If the group has chosen Little Red Riding Hood they make three different images from this fairy-tale. E.g. one image can be where she is walking through the forest collecting flowers

for her grandmother, maybe one is the bottle of wine for the grandmother, another one is The Little Red Riding Hood, another one is the path and yet another one is a flower.

**Tips and variation:** This is a good preparation exercise before going deeper into the addiction theme so the students know the procedure in creating simple and plain images.

## TOPIC EXERCISES

### Before, now and after

**Exercise:** Fantasy, cooperation, insight and empathy.

**Size of group:** 3-6

**Materials:** None.

**Duration:** 30 minutes.

**Materials:** Several pictures which show a feeling or an emotion related to addiction.

### Description:

Each group is shown a picture and they now have to talk about it and play what could have happened before, now and after the picture.

**Tips and variation:** It is important that the teacher doesn't choose pictures connected to addiction, e.g. a drug addict with a syringe in her/his hand, but instead finds pictures of e.g. loneliness or oppression.

**Debrief:** Group discussion about what the consequences of addiction can be.

### Make an image

**Exercise:** Fantasy, cooperation, insight and empathy.

**Size of group:** 8-25

**Duration:** 10 minutes.

**Materials:** None.

**Description:**

Two groups. They stand in a line, and without speaking to each other, interacting, one by one they step forward to make, a figure/an image. Each person holds the image/figure till the whole group has their own images. They hold this image and the teacher asks the other group (audience), what they see, then interpret it.

**Debrief:** This exercise is meant as a warm-up exercise for the two following exercises.

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**Make an image with a theme**

**Exercise:** Empathy and insight.

**Size of group:** 8-25

**Duration:** 20 minutes.

**Materials:** None.

**Description:**

The teacher asks the group to do the same, but in response to a word, you have given them, for example; young people today, minorities, etc. The audience comments on, what they see. When doing this, the teacher asks the group:

‘Say what you see’ - the physical, no interpretation.

‘Make some interpretation’.

‘The image, figure can make one movement’ (each person can make one movement).

**Tips and variation:** The teacher puts a hand on the shoulder of one person, who reveals his/her inner thoughts/what the characters are thinking of.

**Images of addiction**

**Exercises:** Empathy and insight.

**Size of group:** 8-25

**Duration:** 30 minutes.

**Materials:** None.

**Description:**

- # Each group is asked to come up with an image/a scene of addiction. They must pose and freeze the image in front of the rest of the group.
- # Ask the group:
- # Do you think this is an authentic image? Is it for real? What do you see physically? (E.g. she has her eyes closed, he is turning his back to her, he looks away, her muscles are tense) – Let the students comment on what they concretely see
- # Afterwards ask the group what they think is going on? What is their interpretation of the scene? They can now respond with their guesses and assumptions.
- # The teacher walks into the image and puts a hand on the shoulder of an actor – please say a word! The actor expresses a word relevant for his/her interaction/body expression/relationship with the other characters
- # Then invite the audience one by one up to make changes in the image. They must change the image to be positive and ‘ideal’ by changing the bodies of the actors – only one change per person! This continues until all are satisfied with the image – audience and actors.
- # Actors – go back to the original image – and then in slow-motion go to the ideal. They make a transformation.
- # How does it feel now for the actors? Say a word about how you now feel?

**Tips and variations:** Shake your experience off at the end of the exercise.....shake off the feelings of your characters after finishing.

Be aware of the actors emotions. If they don’t feel revealed – change them again until it is a success.

Images of a possible transformation: It is up to the teacher to notice and be aware of the cues from the actors about how they really feel? Use it as a jumping-off point for a discussion

How do we come from A to B? .....

## Debriefing:

- # What was it like to be in the first image?
- # How did you feel, when somebody changed your body position?
- # What happened on the stage?
- # What new relations were created?
- # What were the new feelings of the characters?
- # Can you recognise some of these feelings in your real life? In what situations?

## Journey of the senses

**Exercises:** Body work, responding to impulse, feels yourself, relaxation.

**Size of group:** 10-30

**Duration:** 15 minutes.

**Materials:** The story below.

### Description:

Everybody walks the space. The teacher reads slowly the story aloud, while the students make the different movements as they appear in the story.

*You are out for a walk; the sun strikes your face. You're relaxed; you enjoy having time just to walk without having to hurry or having a goal. You walk alone, nobody disturbs you.*

*You see a flower at the side of the road and bend over to pick it up, smell it and hold it in your hand as you move on.*

*As if by magic, a cloud comes down just in front of you. You take a step, and you are now walking upon the cloud. It's like walking on cotton wool, soft and nice. You are walking on the cloud while you are looking down on earth. The earth looks green and fertile, you see a forest. You want to go there, so you take a jump. You are now in the middle of the forest. You see the beautiful big vigorous trees, so you walk with dignity into the forest; you are happy and you are self-confident.*

*But now the branches begin to grow more and more, you must jump between the branches that slowly change into a scrub of clinging bushes. It's now so heavy, that you have to crawl over, under and around the clinging bushes. You are fighting. FINALLY, you see the green fields and are now free and out of the clinging bushes.*

*You walk freely.*

*You notice that you have stepped on something, you look down and see that's it's a dog shit. You try to wipe it off in the grass, but it still sticks to your shoes. You take a branch and try to scratch the shit off your shoe; accidentally you get the dog shit on your index finger. You try to wipe it off in the grass, but it still sticks to your finger so you wipe it on your pants. But it's like the shit grows and it's now not just on your finger, it's on your hand. You start to panic and desperately try to wipe it off all over your pants and on your sweater. Now you've got it on your face and in your hair, you're really in a panic. Suddenly you see a shower on your right side. Finally, LIBERATION. So, you take a nice warm shower with your clothes on and you get all the dog shit washed off. Finally, it's all gone and you're ready and relieved, you can now walk on.*

*You notice that you have a stone in your pocket, you take it out and just when you're going to throw it away, you see it's a diamond. A beautiful shining diamond. It must be saved so you put it back deep in your pocket.*

*Tired and happy, you are back home; you slowly lie down and put the flowers and the diamond on your left side. That's it. You lie down and relax, feel it in your whole body. Satisfied and happy with yourself, you close your eyes, it was a good day. You are relaxed.*

Students are now allowed to stay for three minutes and feel their relaxed body on the floor.

When the three minutes have passed, tell your students to slowly turn back to the room, by asking them to move their hands and feet. Then turn over on the right side, still with their eyes closed and finally get up on their feet.

**Tips and variation:** Put some soft relaxing music on, but not something that distracts the students.

## The fight on the Balcony

**Exercise:** Body language, empathy.

**Size of groups:** 10-30

**Duration:** 15 minutes.

**Materials:** None.

### Description:

Two lines a few metres apart. One line will imagine that they are gathered in an apartment for a birthday party on the second floor, while the other line is gathered for a funeral on the third floor.

Now you're going to quarrel and you are allowed to say nasty things to each other.

We take away our body language and our mime and use only our voices.

We take our voices out of the quarrel and only show our mime.

Now only yell with your feet and nothing else.

Now only yell with your arms and nothing else.

And finally, you use all of the above at the same time; arms, legs, voices and mimes.

Also try to walk closer to each other – with the distance of 1½ meter and the distance of ½ metre distance.

The exercises serve to investigate the different options our body has available in a conflict situation.

In the end one volunteer goes into the centre of the circle and now the group is allowed to say nasty things to the boy or girl in the centre of the circle.

**Tips and variation:** The teacher must be sure that the person in the centre is comfortable at the end of this exercise and remember this is only a game of empathy or rather lack of empathy and has nothing to do with real life and real persons.

**Debrief:** How was it? How was it like to receive the messages?

Would it be okay to talk like this in real life situations?

What was the difference between dialogue like this in real life and on the internet?

Is there a difference in what you can say in real life compared to what might say on the internet and where is the borderline?

## Orphan Train

**Exercise:** By improvising and communicating, reliable characters can be developed. Acting, communicating and developing sustainable characters by working with and talking about different kinds of characters from books, pictures or films.

**Size of group:** 10-30

**Duration:** 60 – 90 minutes (This has potential to develop into a long-term process drama.)

**Materials:** Pictures of Orphans living in New York City about 1850, music (suggested: Philip Glass' Movement III of Symphony No. 3), paper, pencils, loaves of bread.

### Description:

The students will create Orphan Train characters, re-enact imagined moments from the orphans' lives and reflect on the significance of this event using dramatic forms.

### Framing:

- # Show pictures of orphans. Discuss who the children in the pictures might be, what feelings the pictures evoke, the pictures' time period, how the children ended up on the streets and started to take drugs, etc.

### Process:

1. Divide the class into groups of 3 or 4 and ask them to create scenes that show life with drugs on the streets. Prompt the work by asking groups to first brainstorm how the children might survive on the streets.
2. Let the students create small plays based on the pictures – improvisation 10 minutes. (what happens before, during and after the scene on the photo)

3. Play the scenes and discuss the different ideas that were developed.
4. Allow the students to rearrange the room to create the back alleys and streets of New York. Play music in the background.
5. Soften the lights and tell the students to find their own "hiding places," the places they have found to sleep that night. Take the students through visualization to create characters while the music continues to play. (write the visualization)
6. Step into the character of either Minister Brace, the man who started the Orphan Trains, or Letitia Neill, the wife of Minister Brace. Hand out bread and start a conversation with the orphans about their lives and families. Introduce the idea of the Orphan Train and still staying in characters; discuss the pros and cons of the idea.
7. Step out of character and tell the students that whether they like it or not, their orphan characters have been selected to go on the Orphan Train. They have 5 minutes before the train leaves and they are each to write a letter to someone they are closely related to about the journey and their hopes and/or fears for the future.

Step 9 – 10 is an extra option:

8. Create a group letter. All sit in a circle and are asked to share phrases from their letters starting with Dear\_\_\_\_\_ and ending with Love\_\_\_\_\_ or from\_\_\_\_\_. This should create a soundscape of many different letters and ideas that has a natural beginning and finds its end at the appropriate time.
9. Once the group letter has been written, tell the students that someone from the newspaper is here to take pictures of the orphans before they board the train. Allow them to step into tableau to form the final picture. As they join in the picture, ask them to share one word or phrase that describes how they, as the orphans, are feeling in that particular moment.
10. Discuss the lesson as a group. What did you learn? What surprised you? How did you feel when you were the addicted or-

phan?

11. Evaluate the level of commitment to character and participation. – and the theme of addiction.

### Tips and variation:

Objectives (Theatre perspective): Sustain a character through an improvised scene. Interact in role as a character with other characters. Analyze character motivations by interpreting historical events.

Objectives (Personal development): Experience the inner motivation which can lead to drug addiction. Improvise and be in a flow. Putting yourself into another one's position. This is empathy training.

**Debrief:** The debriefing question in this exercise is integrated into the actual exercise, so read more above.

### Chair, table and water about dependence

**Exercise:** Imagination, empathy.

**Size of groups:** 10-30

**Duration:** 40 minutes

**Materials:** Three chairs, a table and a bottle.

### Description:

Arrange three chairs in front of a table. Maybe there is a bottle of water. The teacher asks, who is most dependent and why. The class may move the chairs, the table and the bottle of water. Now ask people to position themselves in the most dependent position. The group interprets it and different people keep trying to become the most dependent. Give feedback. Now in your groups discuss what groups have dependency in society.

**Tips and variation:** Try to play what happens now.

**Debrief:** Informal talk in plenary about the dependence as positive and negative, dependency internal and external, and dependency big and small.

## TURBO THEATRE

**Learning goals:** Imagination, empathy.

**Size of group:** 5-10

**Duration:** 45 minutes.

**Materials:** Pictures with Turbo theatre, different random props e.g. rubber band, tape, leaves and sticks.

### **Description:**

Make a play where you follow these rules:

- # Use the pictures and headline as an inspiration for the play.
- # Have a clear beginning, middle and end.
- # Use the headline as a line.
- # Use your props in at least three different ways. (Must be used as something the prop actually is NOT!)

Each group gets 3-4 pieces of the same props.

**Debrief:** How was it? What was easy and what was difficult? Experience the inner motivation which can lead to drug addiction. Improvise and be in a flow.

## MAKING A SCENE FOR CHANGE – CASE STUDIES

**Learning goals:** Application of a topic to real life situations, reflection of youth reality, Imagination, empathy,

**Size of group:** 3 – 6 people

**Duration:** 1½ hour. (30 preparation and rehearsal, 1 hour of presentations, dialog and reflection)

**Materials:** Case studies – worksheets must be printed out from the Working Exercises.

**Description:** Divide the students into smaller groups. Give each group a handout of a case

study. Let them discuss and interpret the picture on the front page. Let them decode body language, facial expressions and emotions. What do they see?

Let them turn the paper around when finished. They should read the case study story and the facts related to the picture. Answer and talk about the questions written on the second page of the handout.

Improvise a small play according to the guidelines on the hand out. Create two endings – a good and a bad!

Ask the groups to present the plays for each other. Use the choices the main character in the play made as a starting point for discussion of the situation. Draw parallels with the daily lives of the students – and ask what other options there could have been.

### **Debriefing:**

What was good about the endings? What was bad? Why?

What other options did the main character have?

What could be the reactions of the other characters in the play?

How can we handle these reactions?

## EVALUATION

### **Close your eyes**

**Learning goals:** Explore yourself.

**Size of group:** 10-30.

**Duration:** 5 minutes.

### **Description:**

Close your eyes take some deep breaths and breathe in and out very slowly. Feel how you are inside. Hold that feeling and when the teacher taps the students shoulder they say one word (and only one word) about today.

**Tips and variation:** The students can also, when they are tapped, make a statue of how they feel inside.

**Debriefing:** This is an easy way to make sure that everybody in the group says what they feel about a day filled with different experiences.

---

## Meditation

**Exercise:** Explore yourself.

**Size of groups:** 10-30.

**Duration:** 10 minutes.

**Materials:** None except tranquillity and a stress free environment.

**Description:**

The teacher guides the students through a meditation.

Tips and variation: There are many ways to meditate and the teacher must find the one that he/she thinks will work for the group. There are many variations to be found on the internet and in apps.

**Debrief:** Talk about the students' most satisfactory learning outcomes today and what they did to provide an optimum experience for all the participants.

---

## Postcard evaluation

**Exercise:** Put down in words what you know and what you would like to know.

**Size of groups:** 10-30.

**Duration:** 15 minutes.

**Materials:** A postcard where you can write on both sides for each student and pencils.

**Description:**

Hand out a postcard to each student. On one side of the card they must write what they know

up to now about addiction. On the other side of the card they must write what more they would like to learn about addiction.

The cards are collected by the teacher who then uses them in the preparation of the next work.

**Debrief:** The postcards give a very clear and quick indication of how the students experience their situation right now.

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## Closing the workshop with the Burning Talking Stick

**Exercise:** Only say what you consider most.

**Size of groups:** 10-30.

**Duration:** 1 minute per student.

**Materials:** A box of matches.

**Description:**

The group is sitting on the floor in a circle. You bring a box of matches. The burning match is a talking stick. As long as it burns you can say your last words/thanks to the group. When it burns out you must stop immediately and pass on the box of matches.

# HANDOUTS

Dialogue card

1. How many different emotions can you name?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

2. In which situations can it be hard for you to express your feelings?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

3. How do you react when you are upset about something?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

4. How does your body feel when you are upset about something?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

5. Name a negative thought you can sometimes have in your head

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

6. How would I know if you are angry? How do you show anger?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

7. How can you read emotions and feelings of your friends? Tell about a situation where it was difficult for you to know what your friend was feeling

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

8. What do you do if one of your friends is upset?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

9. Do you care about the opinion of others? What happens if you care too much? What happens if you care too little?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

10. Tell about a situation where you have forgiven somebody

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

11. Tell about a situation where you have not been able to forgive somebody. What does this relation do to you?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

12. Tell about a situation where you have not been able to say NO, if your friends wanted you to do something you didn't like so much?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

13. How much sleep do you get every day? When do you go to bed? How does it affect your day, if you haven't slept enough?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

14. What are you really good at?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

15. What do you love to do in your free time? Why?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

16. When do you feel most alive in your life?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

17. What would you like to be better at? What would be good for you to learn?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

18. what areas in your life do you like to have control?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

19. When are you very disciplined in your life?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

20. How would you describe your self-esteem?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

21. Do you know somebody using drugs? What do you think about it?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

22. Have you ever rejected a proposal to use drugs? What was the situation?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

23. What do you know about the dangers using different drugs?

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

24. Who could help you if you should come into a difficult situation with drugs? (adult persons) What could they help you with?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

25. Have you heard about someone who has lost a good friend or love because of their relation to drugs? How can drugs influence a friendship?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

26. What do you think is the most common reasons for young people to use drugs? (group pressure, guilt, depression, stress, anxiety, excitement, lack of self confidence, lacking friendships, etc)

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

27. How much time a day do you spend in front of a computer / tablet / smart phone/.....?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

28. Is there anything in your life you would like to spend more time on? What could you change in your daily routines to get more time for this?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

29. How often do you notice that you are using the internet / computer / smart phone longer time than you intended?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

30. Has anyone paid attention to the time you spent in front of a computer / tablet / smart phone? What do they say to you? Do you understand why they say it?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

31. For what purpose do you usually use a computer? (homework, film, music, gaming, information, social media, communication, news, learning etc)

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

32. For what purpose do you usually use a smartphone? (homework, film, music, gaming, information, social media, communication, news, learning etc)

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

33. How often do you neglect schoolwork / homework just to spend more time on the Internet?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

34. Describe a situation where you have experienced to be without internet/online access - How did you feel? (boring, empty and sad? Or excited, happy, active etc)

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

35. Do you sometimes use the internet or smart phone instead of meeting with your friends? Give an example

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

36. How do you feel if you are online and the internet connection suddenly is broken? Explain your reaction

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

37. Describe a situation where you have chosen to be on the internet instead of being with people in the same room/house as you? Why didn't you like to be with the people?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

38. How many hours a week do you play online games? What do you play?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

39. Explain your feelings if somebody are asking you to stop playing online games immediately

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

40. How much time a week do you spend together with your friends? Is it more or less than the time you spend online? Why?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

41. What previous interests/free time activities have you given up, so you now can be more online instead (watching films or playing online games)?

CHOICE - DRAMA EDUCATION MODEL

### Dialogue card

42. How is your mood, when you are playing online games? Have you ever started playing to improve your mood? Explain the situation

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

43. Tell about a situation where you have been angry or fighting with somebody because of a online game

CHOICE - DRAMA EDUCATION MODEL

Dialogue card

44. Tell about somebody you know, who has spent a lot of money on online games. What amount will be reasonable for you to use per month on games?

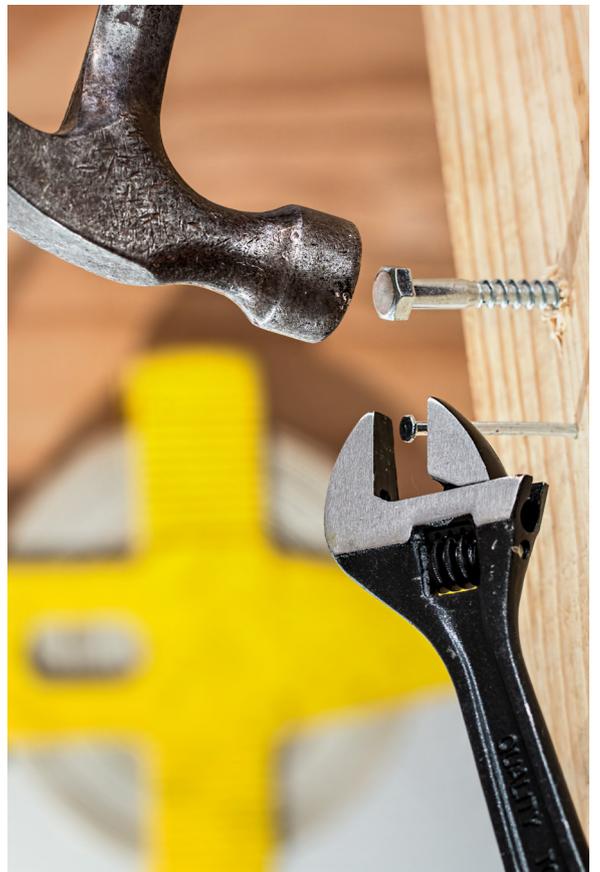
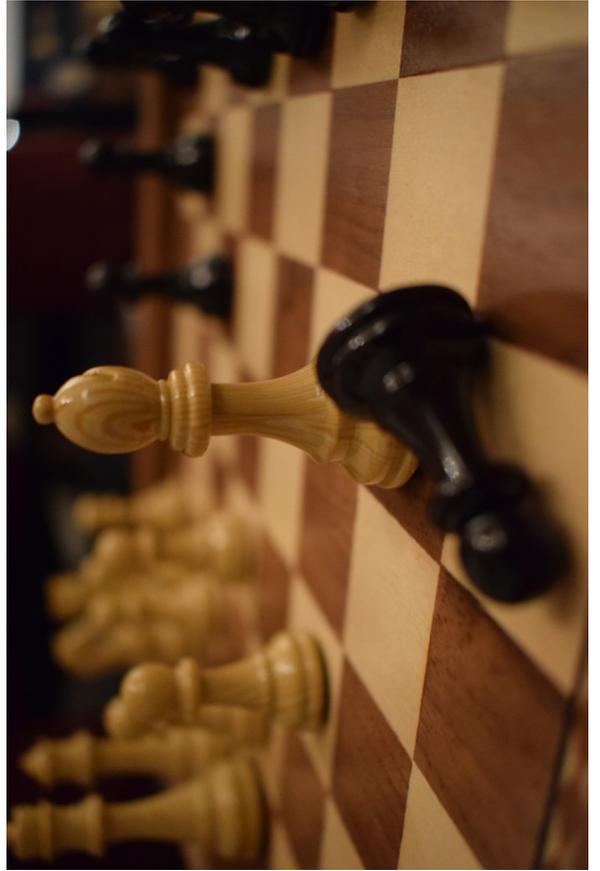
CHOICE - DRAMA EDUCATION MODEL

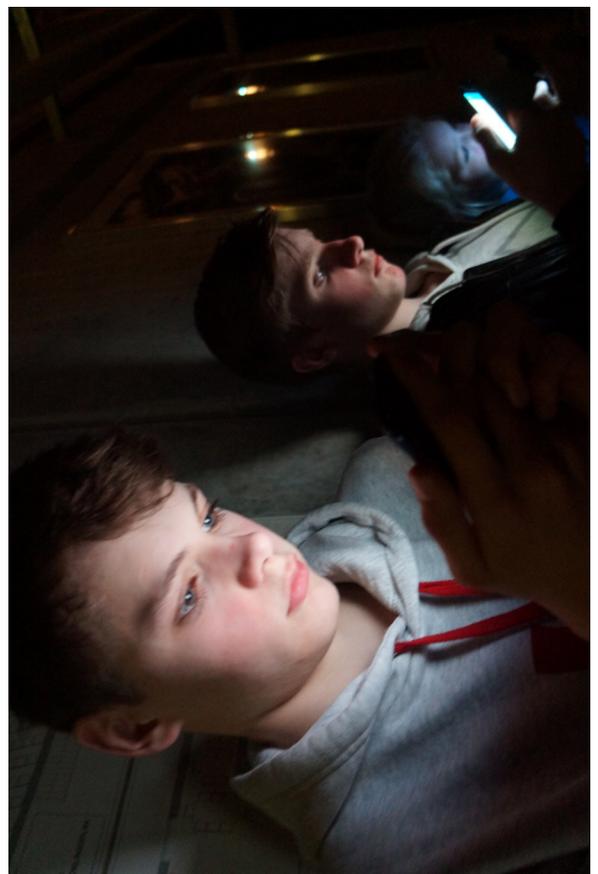
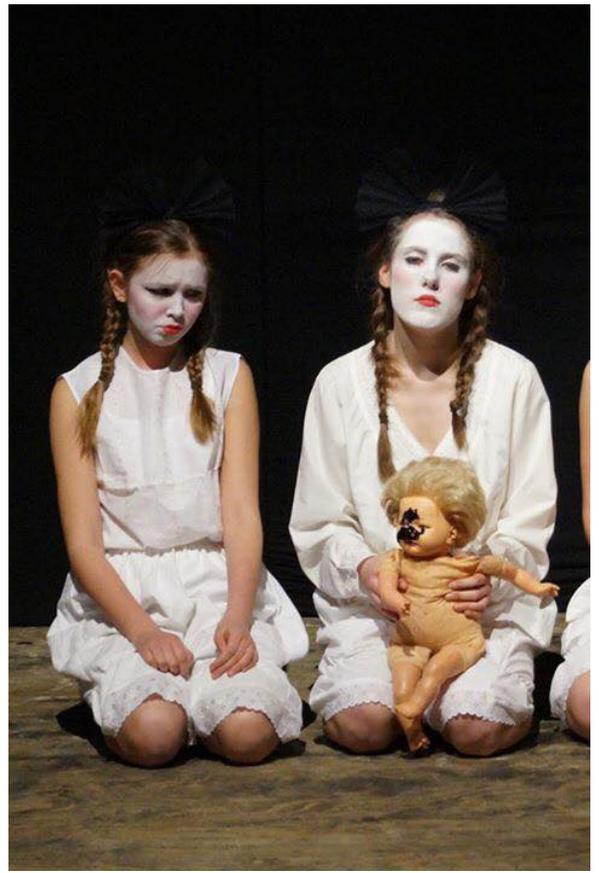
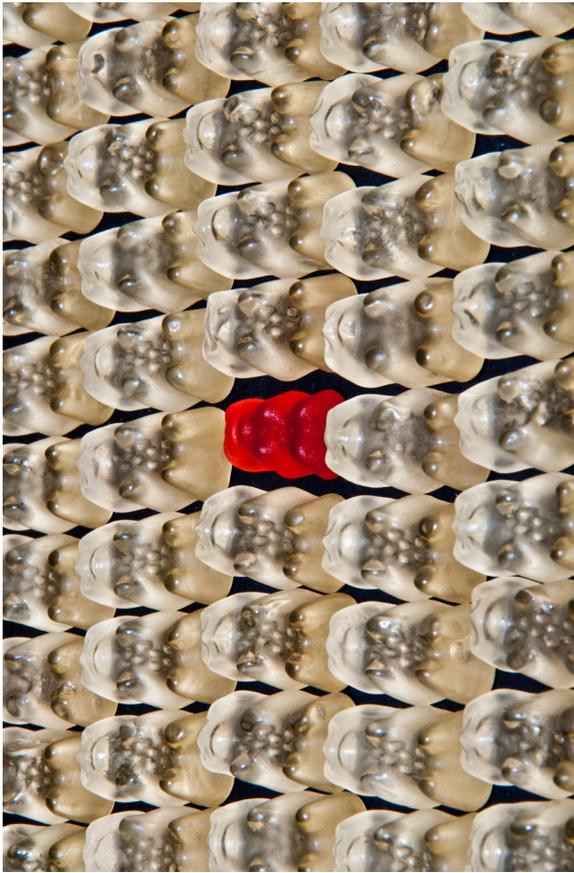
Dialogue card

CHOICE - DRAMA EDUCATION MODEL

# PHOTOS FOR TURBO THEATER

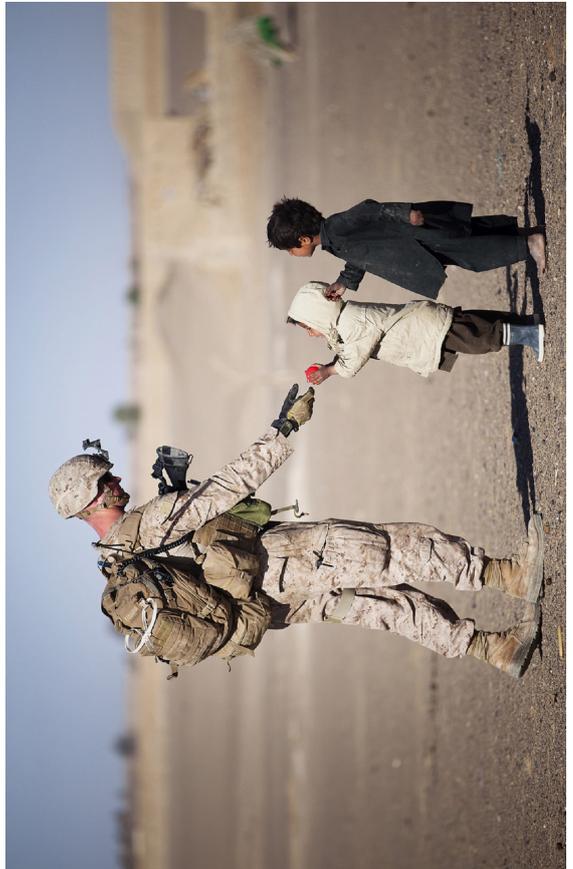
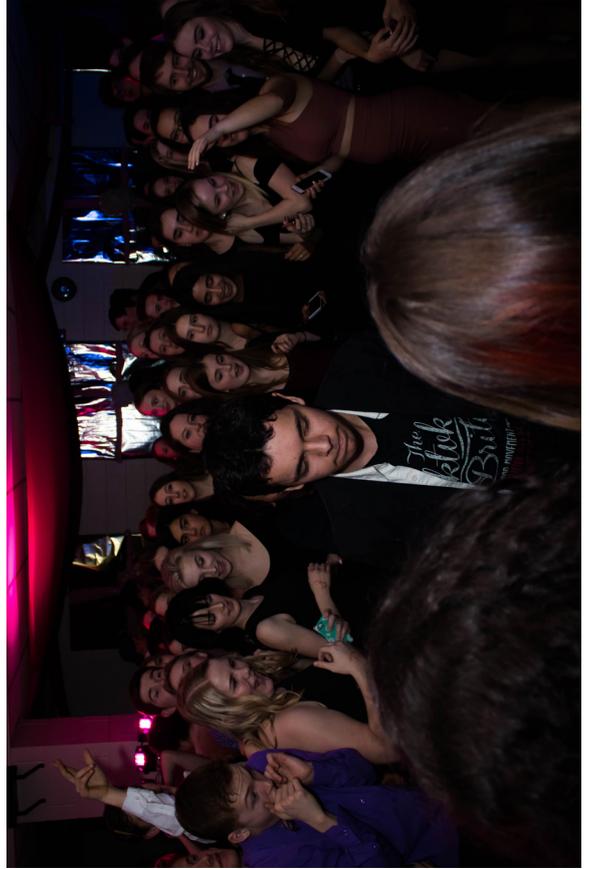














## CASE NO. 1

### USING DRUGS

Look at the title and describe the picture

- # How many people are on the picture?
- # What are they doing?
- # Where could they be?
- # What emotions do they show?
- # What could be the dilemma?
- # What are the motivations of the people?

Turn the paper around and read the story/case and the facts related to the situation

## CASE No.1

*Paul is 14 years old. Six months ago, he moved with his parents to a new city and changed school. He wants to make friends with a group of classmates. Today they invited him to a meeting after school, where all enjoy afterburners (soft drugs). Paul and his classmates from the previous school often talked about it, but he had never tried any drugs or intoxicant. Imagine that you are Paul ...*

### Analyze and discuss:

- # What emotions do you feel ?
  - # Choose the emotions, which best describes what you could feel in this situation...
  - #(choose maximum 3 answers)
  - # Happiness, Astonishment, Sadness, Hope, Disaster, Discouragement, Satisfaction, Trust, Fear, Anger, Pride, Relief
- # What do you think?
- # How would you behave in the situation?
- # What options does Paul have?

### Improvise a small play, where everybody is included.

#### The play must have:

- # **A clear opening scene**, where the location and the characters are presented to the audience (NOT by telling - but integrated in the play and the dialogs and the lines of the characters)
- # **A middle scene**, where the dilemma and the inner conflict of the main character is disposed/ explained
- # **Two proposals for an ending scene:**
  - # One where the main character makes a very bad choice and stupid decision
  - # One where the main character makes a reasonable and very good decision for him/ herself
- # **The play should last 3 -5 min**



## CASE NO. 2

### USING DRUGS

Look at the title and describe the picture

- # How many people are on the picture?
- # What are they doing?
- # Where could they be?
- # What emotions do they show?
- # What could be the dilemma?
- # What are the motivations of the people?

Turn the paper around and read the story/case and the facts related to the situation

## CASE No.2

*Maja is 17 years old. After returning from holidays, she has been behaving differently than in the previous school year. She cannot concentrate on the lessons and has learning difficulties. Previously, she was a very good student, but now she has difficulties passing some subjects and often playing truant. She keeps herself distant from her classmates and does not spend breaks or free time with them. During holidays, she met a boy with whom she spends a lot of time and who is persuading her to join in on the experimentation and use of soft drugs. Today, her best friend asked her for help in very difficult situation, but as usually, Maja has a date with her boyfriend. Imagine that you are Maja ...*

### Analyze and discuss:

- # What emotions do you feel ?
  - # Choose the emotions, which best describes what you could feel in this situation...
  - #(choose maximum 3 answers)
  - # Happiness, Astonishment, Sadness, Hope, Disaster, Discouragement, Satisfaction, Trust, Fear, Anger, Pride, Relief
- # What do you think?
- # How would you behave in the situation?
- # What options does Maja have?

### Improvise a small play, where everybody is included.

#### The play must have:

- # **A clear opening scene**, where the location and the characters are presented to the audience (NOT by telling - but integrated in the play and the dialogs and the lines of the characters)
- # **A middle scene**, where the dilemma and the inner conflict of the main character is disposed/ explained
- # **Two proposals for an ending scene:**
  - # One where the main character makes a very bad choice and stupid decision
  - # One where the main character makes a reasonable and very good decision for him/ herself
- # **The play should last 3 -5 min**



## CASE NO. 3

### TECHNOLOGIES

Look at the title and describe the picture

- # How many people are on the picture?
- # What are they doing?
- # Where could they be?
- # What emotions do they show?
- # What could be the dilemma?
- # What are the motivations of the people?

Turn the paper around and read the story/case and the facts related to the situation

## CASE No.3

*Sebastian is 13 years old. He likes to use Facebook very much. Every few moments, he uploads pictures and information about what is happening with him. All the time, he is also up to date with what is happening to his friends and he makes comments about everything. In the school he uses the phone and at home the tablet or laptop. Today, at school his classmates pushed him and Sebastian dropped his phone, which shattered and stopped working. Sebastian still has 5 more lessons at school. Imagine that you are Sebastian ...*

### Analyze and discuss:

- # What emotions do you feel ?
  - # Choose the emotions, which best describes what you could feel in this situation...
  - #(choose maximum 3 answers)
  - # Happiness, Astonishment, Sadness, Hope, Disaster, Discouragement, Satisfaction, Trust, Fear, Anger, Pride, Relief
- # What do you think?
- # How would you behave in the situation?
- # What options does Sebastian have?

### Improvise a small play, where everybody is included.

#### The play must have:

- # **A clear opening scene**, where the location and the characters are presented to the audience (NOT by telling - but integrated in the play and the dialogs and the lines of the characters)
- # **A middle scene**, where the dilemma and the inner conflict of the main character is disposed/ explained
- # **Two proposals for an ending scene:**
  - # One where the main character makes a very bad choice and stupid decision
  - # One where the main character makes a reasonable and very good decision for him/ herself
- # **The play should last 3 -5 min**



## CASE NO. 4

### TECHNOLOGIES

Look at the title and describe the picture

- # How many people are on the picture?
- # What are they doing?
- # Where could they be?
- # What emotions do they show?
- # What could be the dilemma?
- # What are the motivations of the people?

Turn the paper around and read the story/case and the facts related to the situation

## CASE No.4

*Kate is 17 years old. She writes a fashion blog. She is a blogger for only a few weeks but already has a lot of visitors. She is trying to post articles and messages every day and to reply to all comments and messages. In addition, she follows other blogs and is active on them. Blog takes her more and more time. Free time after school is no longer sufficient. She has no time for homework and school activities. Kate knows that if she will not be as active on her blog and other blogs as she is now, the number of visitors to her blog will be lower. Kate's friends feel bad she has not as much time for them as before. Today they quarrelled with Kate about it. Imagine that you are Kate ...*

### Analyze and discuss:

- # What emotions do you feel ?
  - # Choose the emotions, which best describes what you could feel in this situation...
  - #(choose maximum 3 answers)
  - # Happiness, Astonishment, Sadness, Hope, Disaster, Discouragement, Satisfaction, Trust, Fear, Anger, Pride, Relief
- # What do you think?
- # How would you behave in the situation?
- # What options does Kate have?

### Improvise a small play, where everybody is included.

#### The play must have:

- # **A clear opening scene**, where the location and the characters are presented to the audience (NOT by telling - but integrated in the play and the dialogs and the lines of the characters)
- # **A middle scene**, where the dilemma and the inner conflict of the main character is disposed/ explained
- # **Two proposals for an ending scene:**
  - # One where the main character makes a very bad choice and stupid decision
  - # One where the main character makes a reasonable and very good decision for him/ herself
- # **The play should last 3 -5 min**



## CASE NO. 5

### GAMBLING

Look at the title and describe the picture

- # How many people are on the picture?
- # What are they doing?
- # Where could they be?
- # What emotions do they show?
- # What could be the dilemma?
- # What are the motivations of the people?

Turn the paper around and read the story/case and the facts related to the situation

## CASE No.5

*Mark is 16 years old. He likes very much to play online with other users. In the last weeks, he has also played together with his father in the online casino few times. They even managed to win some money then. Today he is home alone, but he would like to play in the casino. He found his father's credit card. Imagine that you are Mark ...*

### Analyze and discuss:

- # What emotions do you feel ?
  - # Choose the emotions, which best describes what you could feel in this situation...
  - #(choose maximum 3 answers)
  - # Happiness, Astonishment, Sadness, Hope, Disaster, Discouragement, Satisfaction, Trust, Fear, Anger, Pride, Relief
- # What do you think?
- # How would you behave in the situation?
- # What options does Mark have?

### Improvise a small play, where everybody is included.

#### The play must have:

- # **A clear opening scene**, where the location and the characters are presented to the audience (NOT by telling - but integrated in the play and the dialogs and the lines of the characters)
- # **A middle scene**, where the dilemma and the inner conflict of the main character is disposed/ explained
- # **Two proposals for an ending scene:**
  - # One where the main character makes a very bad choice and stupid decision
  - # One where the main character makes a reasonable and very good decision for him/ herself
- # **The play should last 3 -5 min**



## CASE NO. 6

### GAMBLING

Look at the title and describe the picture

- # How many people are on the picture?
- # What are they doing?
- # Where could they be?
- # What emotions do they show?
- # What could be the dilemma?
- # What are the motivations of the people?

Turn the paper around and read the story/case and the facts related to the situation

## CASE No.6

*Daniel is 15 years old. He is a gamer and has been gaming now for many years. His father is trying to help Daniel out of his addiction but he has lost hope. Daniel won't admit his addiction to anybody, not even himself. He has met a girl at school and he likes her A LOT. But due to his countless amounts of hours spent online instead of being social, he has no clue how to talk to her. Daniel chooses to go to his father with his issue and at last he helps him realize that he actually has got a problem. His father back him up joining a support group.*

*About a month later Daniels problem has gotten considerably smaller, and he has made contact with the girl, Olivia. But one day at school he overheard a conversation between Olivia and one of her friends and he found out, to his surprise, that she is in Rank Platinum 3 in League of Legends. Now his heart is troubled. What must he do? Should he go back to his old life in hope of getting Olivia's heart? Imagine that you are Daniel...*

### Analyze and discuss:

- # What emotions do you feel ?
  - # Choose the emotions, which best describes what you could feel in this situation...
  - #(choose maximum 3 answers)
  - # Happiness, Astonishment, Sadness, Hope, Disaster, Discouragement, Satisfaction, Trust, Fear, Anger, Pride, Relief
- # What do you think?
- # How would you behave in the situation?
- # What options does Daniel have?

### Improvise a small play, where everybody is included.

#### The play must have:

- # **A clear opening scene**, where the location and the characters are presented to the audience (NOT by telling - but integrated in the play and the dialogs and the lines of the characters)
- # **A middle scene**, where the dilemma and the inner conflict of the main character is disposed/ explained
- # **Two proposals for an ending scene:**
  - # One where the main character makes a very bad choice and stupid decision
  - # One where the main character makes a reasonable and very good decision for him/ herself
- # **The play should last 3 -5 min**

# HEADLINES for topic exercises

*After every part (Internet, Drugs, Gambling) there is a free space where the teacher can add and write down his/her own ideas of topics according to the group's needs.*

## DRUGS:

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**NO! drug sales**

When Eric met drugs

**Young girl found dead after overdose**

**Vanished young drug addict**

**Drug groups are a big success**

The king of abuse

**Drugs make me strong**

# HEADLINES for topic exercises

*After every part (Internet, Drugs, Gambling and Mixed) there is a free space where the teacher can add and write down his/her own ideas of topics according to the group's needs.*

## GAMBLING:

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**4 young people in jail for cheating in games on the internet**

**The lonely young gamer**

**She could not reach the gamer**

**Exclusion from gambling**

**Young gamer turns out like a monster**

**Gamer dreamed of winning 1million**

**Young gamer committed burglary to get money for gambling**

# HEADLINES for topic exercises

*After every part (Internet, Drugs, Gambling and Mixed) there is a free space where the teacher can add and write down his/her own ideas of topics according to the group's needs.*

## INTERNET:

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**On the internet nothing is right or wrong**

**Internet mostly for fun**

Do not trust everything you read on the internet

**Internet user on the wrong path**

**The students prepare themselves for internet stop**

The truth about internet addiction

**A group of young people break the silence after massive bullying on Internet**

# INSPIRATION FOR THE EXERCISES:

For many of the exercise the teacher gives instructions about different feelings, emotions, characters and figures. Here is a short list to inspire:

## Characters:

Witch, troll, king, skate princess, a detective, yourself, yourself as others see you, a crocodile and other animals, lonely mother, Arnold Schwarzenegger, James Bond, a you tuber, pilot, John F. Kennedy, cowboy, a girl in a roundabout, Michael Jackson.

## Emotions:

Shy, sad, dreary, living, happy, angry, thin, festive, closed out, wrapped in, worship, fear, anger, joy, astonishment, expectation, harmony, uncertainty, security, pride, greed, lust, envy, greed, sloth, passion, anxiety, anger, love, madness, laughter, grief, disgust.

## Things and places:

Sun, candle, tree, candyfloss, coffee cup, bicycle, candlestick, television, horse, soda, suitcase, house, flower bouquet, cell phone, canoe, toaster, burger, popcorn machine, orchestra grave, cathedral, peninsula, The Eiffel tower, airport, road work, car, flashlight, The little Mermaid, river, bonfire, boarding school.

## Shapes:

High, sharp, round, wide, square, rectangle, spiral, circle, triangle.

## Concepts:

Friendship, enemies, determination, kindness, oppression, addiction.



# CHOICE

DRAMA EDUCATION MODEL

