

# Drama



International Labour Organization

# SCREAM

Stop Child Labour

Supporting Children's Rights through Education, the Arts and the Media





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**Drama**

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**Aim:** Develop and perform a theatre piece on child labour.



**Gain:** Stimulates dramatic expression and provides an outlet whereby young people can express themselves in a powerful and meaningful way. Creates a strong platform for community integration and awareness-raising.

## Time frame

6 teaching sessions, plus rehearsal and performance time



### Note for the user

This module is a perfect complement to the Image, Role-play and Creative Writing modules. It builds on what the group has learned through the emotional process they underwent in the Image, the introduction to literary expression in Creative Writing, and their preparation for acting and performing in Role-play. It is *not* recommended that you use this module too early on nor before implementing those three crucial modules.

In some countries, adolescents, particularly boys, find it difficult to overcome peer pressure and concerns about their self-image especially when they have never worked in drama before. You must be very aware of these psychological barriers and help dismantle them slowly and sensitively. This is helped by using imagery first to get young people to personalize the child labour issue and then creative writing to help them express their emotions. *Elicit* the support of your group – do not *demand* it.

### Motivation



Research has shown that the developmental and learning power of drama lies in the nature of dramatic experience. By following the path below, young people come to new perceptions about life and about themselves:

- surrendering to the fiction;
- projecting themselves imaginatively into a situation;
- “knowing and living” the circumstances, dilemmas, choices and actions of fictitious characters, and their consequences;
- playing all this back through their own personalities.

The essence of drama is the making of a story through enactment. The building of a story will lead to the development of a plot (a series of actions and events) with a theme (a focus for reflection). In this case, the theme is child labour.

In the Role-play module, the group will have begun to feel intimately what a child labourer might feel. Meanwhile, the Creative Writing module will have laid the foundations for the development of a script. The group must build on their sense of ownership and responsibility for the project by creating their own piece of drama – it must be their story, their vision and their statement.

This module takes the emotional and personalization processes to a new level. Through their dramatic enactment, young people will be given the means to express the emotions that have been aroused throughout the pedagogical process. The essence of drama is the “story”, the creation of a fictional world in which certain characters live out the consequences of particular situations. Members of the group will assume a role in the drama piece and, as they work in that role, they come to characterize it, to take on the physical, emotional and intellectual make-up of the fictional character. The action in the drama springs from the interaction between the fictional characters and the situations in which they find themselves. Character, action and time constitute the

“who, what and when” of drama. The element of place encompasses the “where”. Drama happens somewhere.

Drama provides a unique gateway to learning and affords a dimension of knowledge that is otherwise inaccessible. It is clear that, in a world as interconnected as ours, human rights abuses such as child labour, cannot simply be dismissed as “happening out there somewhere”. Change must be brought about in the attitudes, behaviour and understanding of people in all geographic and economic areas. Drama and the arts are powerful tools for achieving this kind of change.

The aim of this module is to create an understanding among young people of the need for change and how change starts within people themselves and develops from there. In this particular module, understanding is heightened through dramatic profile and the enactment of a story created by the young people themselves. Through drama, they seek to tell their story to a third party (the audience) and thereby enhance the multiplier effect of awareness-raising and community integration.

## What you'll need

As with other modules, the materials required are very limited. Your group should not develop a piece of drama that requires elaborate stage sets, construction, sound and lighting. It is likely that the story will be based on the lives of child labourers, who have very little they can call their own. They live and work under extremely difficult conditions, and any dramatic representation of their lives should reflect this reality.

Your group should make do with what is available. You may be fortunate enough to have access to a theatre or at least a stage where the drama can be rehearsed and performed or you may have access to a hall or a large room. You will, of course, require some work in the



classroom format in order to develop the script for the drama piece. The nature of the script will determine what materials, if any, will be required for the drama piece. Depending on the climatic conditions in your particular location, you may also be able to work with the group outside in a quiet environment. This module requires working with the full group together, so you would not be required to break the group down or find separate working spaces.



### Note for the user

This module is exhausting both for you and the group. Take frequent breaks during the writing sessions and rehearsals. It is not possible for young people to remain so focused for lengthy periods of time and they will need appropriate rest and recreation breaks, otherwise you could turn them off. With frequent rest breaks, they will remain focused and they will appreciate your concern for their health and well-being. Give them time to exert themselves physically and to eat properly in order to keep their energy levels up during rehearsals. Make sure they get good rest prior to performances. Advise them on health and well-being during this very tiring module. And don't forget your own health!

## Preparation



Where possible and relevant, it is a good idea to conduct a certain amount of background reading and research on drama as a pedagogical tool. If drama is a part of the formal curriculum in your setting, educational textbooks may be available which would offer considerable support in implementing this module. If not, there is a wealth of written reference material on drama in education that may be available through public libraries or education institutions or on the Internet. In addition, you may know someone with experience of drama in education who would be willing to lend you reference material and support the implementation of this module.



Unless you are an experienced drama teacher, have worked in drama/theatre in any way or have a passion for this art form, it will be useful to identify external support to help in the implementation of this module. Even if you feel relatively confident, it would help to talk to someone with experience or get professional advice.

### ***External support***

The extent to which you seek external support will depend largely on the aims and objectives of the group in developing a piece of drama. For example, if the drama is to be performed for other audiences and with the specific intention of promoting the work of the group (which should really be the case), you and the group will benefit from the experience of writing and drama professionals. Some drama professionals may also be able to help with creative writing and vice-versa. If you had assistance with the Creative Writing and Role-play modules, find out if those same individuals would be available to help out again if you feel that you and the group would benefit.

Also note that because you may be contacting drama “professionals”, this does not necessarily mean that they have to be paid. Of course, everyone needs to earn a living and should be paid for services rendered. However, if the professional is known to you or someone in the group or is someone with a strong sense of social justice, then he or she might be willing to lend a hand for free or at least at a reduced rate. Do not be afraid to ask and emphasize the theme of the project. Nothing ventured, nothing gained.



## Activity one: Script development

*3 teaching sessions*



There are two schools of thought on the issue of a script. Some drama professionals are against it on the principle that it inhibits freedom of expression. Others believe that it helps build the confidence of young people on stage, particularly those unfamiliar with drama. Our experience in the testing phase showed that most young people involved had little or no experience of drama and having a script helped to alleviate some of the pressure on them to perform. A script does not necessarily mean that the actors have to adhere to it in the strictest sense and not deviate from it in any way. The whole idea of script development is to have something prepared in advance that will possibly be completely reshaped when it comes to rehearsing with the group.

Many different factors may influence the ideas used in script development. In effect, the script is the story that is to be told on stage. It is possible that the script might be based on real life experiences of individuals within the group. Perhaps some of them do work or have experienced child labour in some form or other when younger. It is also possible that the script might be based on one of the stories or profiles produced by someone in your group during the creative writing exercise or from an experience within the group during the implementation of the various modules. For example, an external resource person may have come to the group to talk about various child labour projects or situations and have made a lasting impression on the group.

The idea here is to develop a story line for your drama piece based on the 4 squares method. Basically, Square 1 sets the scene, Squares 2 and 3 provide the body of the story and Square 4 is the end. The story is the progression from Squares 1 to 4. Refer to the Creative Writing module where this exercise is described in detail.

### ***Developing a story line***

On the basis of the more significant experiences in your project to date, encourage the group to brainstorm around a range of ideas, including:

- **The message:** What message does the group wish to send to the audience? Do they want to encourage them to help? Do they wish to shock? Do they wish to arouse strong emotions?
- **The setting:** both geographical and the type of work place. Are the children bonded labourers? Are they street children? Do they still live at home? Do they go to school as well as work?
- **The characters:** child labourers, employers, parents, outsiders, friends, enemies, etc. What names will be used?
- **The opening scene:** How should this be portrayed?
- **The closing scene:** How does the group wish to end the story? On a message of hope (preferable)?
- **Participation:** Will the whole group take acting parts in the play? Will some help with stage management?
- **Content:** Will there be music, song and/or dance?



These are a small cross-section of the issues that should arise during the brainstorming exercise. As an educator, you should keep in mind that throughout the IPEC programme, the message of hope should become stronger. By implementing these modules, you and your group have already given a significant boost to the global campaign to eliminate child labour. Within this pedagogical exercise lies a message of hope. Drama has an inherent multiplier effect upon its audiences through its social commentary – exploit this characteristic to the full.

Encourage the young people in your group to open their minds and voices fully to this brainstorming exercise. This will be their piece of drama, their own creation and they will have their moment in time to express themselves fully on an issue of major concern to all people around the world.

Keep track of their ideas and comments on a black or whiteboard, flipchart or piece of paper. Once the steam has run out of the brainstorming exercise (i.e. the group begin to flag or tail off), bring it quickly to a close. Then give the group a rest while you summarize the comments.

You should then assist the group in building the 4 squares of their story. Make sure everyone is as involved as possible and that certain groups or individuals do not absolve themselves of participation. It should be as comprehensive a group effort as possible.

### ***Writing the story***



Once your group has established the framework of their drama piece, it will be time to pad it out. This can be done either as a full group or in one or several smaller groups. The script will require verbal exchanges between the characters, actions and stage directions, it will require a thread that will join the beginning to the end and vice versa. It is possible that the full group would like to be a part of this exercise and this would require good chairing skills on your part. But if they want to be a part of the exercise then that is a very positive sign and you should be pleased. Once again, either take notes yourself or, better still, ask for one or two volunteers within the group to keep note of the comments so that no information is lost and the story can be constructed.

Another possibility is that if the group is too large, i.e. more than ten, it could be broken down into smaller groups of at least two or three but no more than five. These smaller groups could then be assigned specific tasks. For example, one group might be asked to create the characters, another might be asked to develop the opening scene, another to develop the main body of the drama piece, and so on. Or else, you might ask each group to develop a full story and then you will end up with several scripts. This would be a very interesting exercise as the scripts could then be integrated to produce what the group feel would be the best story. Keep in mind that it is their story and it must be their work in order to reinforce their sense of ownership and self-confidence.



Whichever format you decide to use in order to create the building blocks of the story, at some point these blocks will have to be refined and put together in order to create the final script for the drama piece. You will find as you progress with this exercise that the group will come up with some very original ideas and some very ambitious scenes. Once again, experience shows that being ambitious by no means compromises the ability of the group to perform the drama piece, no matter how limited their experience in theatre. Because they have written the script, the group will inevitably rise to the occasion and perform to the best of their abilities, providing they feel secure in the knowledge that they have your full support and commitment.

### ***Final drafting session***

In any case, the point of the exercise is not to produce dramatic masterpieces that will stun the theatre world – though don't exclude it either! The drama module is all about reinforcing the full pedagogical process and heightening the young people's awareness of child labour and what it really means. Another important point of the drama is that in all likelihood it will be performed for as many audiences as possible and thereby enhance the multiplier effect.

This final drafting session should involve the group putting the different scenes and characters together. It will involve deciding what the characters actually say in the context of the story and what actions they perform. It will involve deciding if there is a place for music, song or dance.





### Note for the user

The principle of “short and to the point” is pertinent in implementing this module. The attention span of young audiences can be relatively limited and a maximum of 20 to 30 minutes for the full performance is desirable. In addition, you must keep in mind your own capacity to manage rehearsals, particularly if the group’s experience of drama is limited. They may not realize how difficult, long and repetitive rehearsals can be. They may even find them “boring”. The group will need to learn about rehearsals and what performing a drama piece really entails.

It will focus on what the group has decided on its message to the audience. Encourage the group to give the characters words that they and their contemporaries would use. When the characters are young people, they should speak the language that the group will understand and speak themselves. The words should come naturally and the emotions they express should be theirs. You should play a role of support and advisor in this process. For example, if one scene does not link well into the next, let the group know and help them to develop a suitable link.

It is during this final drafting session that you may appreciate external support. A dramatist or writer would help the group to refine the text and stage directions. However, keep in mind that the point of the exercise is not the end script itself and its quality, but the process of producing this script and the level of involvement of the group. Your group may develop different forms of drama scripts through this exercise. So much will depend on the size of the group, their interrelationships, the message they wish to convey, geographic location, local culture and tradition. For example, the group might develop:

- a play which involves every member of the group;
- a play which involves most of the group, while others provide musical accompaniment or stage help;
- a play in the form of a mime, with no text at all;
- a series of short plays, played by the same or different actors;
- a song, sung by all or some of the group;
- a play that involves one main character, or two main characters.

The forms are endless. All that matters is that these dramatic presentations are the result of the work of the young people and they feel a full sense of ownership.

Music, like drama, transcends all boundaries while reinforcing cultural identity and can be used to great effect in the SCREAM process. Your group might consider either integrating music, song and dance into a drama piece or working on individual musical pieces. Much will depend

upon the inclination of the group, various musical talents, available instruments and so on. Let the group decide what they would like to do.

From here on, the group is ready to move into dramatic presentation of their script. The time frame of rehearsals and performances will depend entirely on the decision of the group as to what their objectives might be in this exercise:

- Will it simply be performed within the group for the group?
- Will it be performed for their school or several neighbouring schools as well?
- Will it be performed for a community or several communities?
- Will it be performed in a theatre, in a school hall, in a large room or in the open air?
- Will it support another piece of drama in a local theatre?
- Will it be a part of a drama festival or an entrant in a drama competition?
- Will it be a once-off performance, or performed several times and to different audiences?
- Will it be used as part of an awareness-raising campaign developed by the group?
- Will the media be invited to performances?

So much will depend on what the group decides and what is available in the form of materials, venues, resources, support, people, commitment, and so on. Each case will be different and our only advice is that drama is indeed a powerful means of raising awareness and empowering young people. Take it as far as it can go and be ambitious for your young group. They stand to gain so much from this exercise in terms of their personal and social development. Their attitudes, behaviour, beliefs and personalities will be changed forever and the global campaign for the elimination of child labour will benefit enormously.

## **Allocation of roles**

Everyone in the group should have a say in deciding who plays what and who does what. The role of the educator should be as a facilitator/advisor. By this stage, you will have already implemented the Role-play module and you and the group will have a pretty good idea of the capabilities and strengths of different people.

### **Note for the user**

Let the group decide who should play the various roles. It will always be difficult if there are characters who play the role of bad or cruel people as no one wants to be a "baddie". However, one way around any potential problems or conflict is to make sure that when the group prepares the script that they already begin to discuss the allocation of roles. For example, why not use real names when developing characters? If the group feels that "Julie" would be the best person to play a particular character, and she agrees, why not call that character "Julie" in the play? It also makes learning lines a lot easier!





## Activity two: Drama

*2 teaching sessions, plus rehearsal and performance time*

It is likely that the majority of your charges will not have had any experience with drama before. If you are fortunate, some or all of them will. Therefore, you should know from the outset that adolescents would benefit considerably from some preparatory work to help them to overcome their natural inhibitions and self-consciousness. This is why it is recommended that the Role-play module is implemented prior to this module. Basically, the objective is to put young people's minds at ease, make them less self-conscious about their actions and the reactions or opinions of others and ultimately to build their self-confidence.

Drama exercises can be used as a warm-up session before getting into full rehearsals. If you have a drama professional working with you, this person can conduct a series of these exercises to get the group back into an appropriate frame of mind and to help them to prepare to enter into their characters.

Annex 1 of the Role-play module contains suggestions for drama games and exercises. There are thousands of different exercises, all of equal value. You can also purchase drama reference books in which further exercises will be described. Such reference books would be available in libraries for consultation. It is recommended that you conduct at least one session on drama exercises before starting rehearsals for the drama piece.

Working with a group of young people to produce a drama piece is a very challenging task, but potentially very rewarding. How you decide to conduct the rehearsals for your group's drama piece will depend upon the various factors raised above in terms of what the objectives of this exercise are. In addition, these objectives will, to a certain extent, decide how much time and energy you devote to rehearsals. For example, if the group decides to enter the play in a drama competition or perform it for the public, you may spend some time on rehearsals.

### ***Drama exercises***

### ***Rehearsals***

In addition, the nature of the rehearsals will depend largely upon the resources and venue available. If you are working in a formal education setting, it may be possible that your school has its own theatre and/or stage and even workshop rooms. If you are working in an informal setting, you may have to search around for a suitable venue, such as a community hall, small theatre or even a large room. You may have to rely on outside venues. You might even consider the possibility of street theatre. Whatever the group decides will have a significant effect on how rehearsals are planned and conducted.

You will need considerable amounts of patience and energy for rehearsals. By their very nature, they can be long and repetitive and young people will find they pall after a while. In addition, rehearsals require you focusing your attention on different groups or individuals on different occasions and for different amounts of time. For example, there might be one scene where only two people are involved but where the scene is full of pathos and requires a lot of coaching for the individuals concerned. What happens with the other 15 or so in the group during this time?

When young people are bored and they have space, they will need to expend energy. So, be prepared. Encourage them to bring games with them to rehearsals: a soccer ball, tennis ball or basketball, or something that they can play safely with, board games, books, newspapers or magazines. If they have other work to do, such as school homework, let them to bring it with them to rehearsals.

The drama piece may require some stage setting and you could involve other members of the group in preparing this. There may be music, song or dance, and these too can be practised. The main thing is to be aware that rehearsals are likely to be fraught with tension for different reasons and so prepare yourself well to defuse these situations and be pre-emptive in your preparation.

The key to smooth rehearsals is good communication, especially when the group is new to drama. They will want to know exactly where they must go, stand, sit and take

action. They will want to know when and how to say something. They will want to know where they should go and what they should do when they have said what it is they must say. If you are working with very specific theatre genres, such as mask theatre, this too will require careful explanation and support. It is important to them to know that they can ask a question which will be listened to and answered promptly.

One method of helping the new actors is to make sure that the script is as detailed as possible and gives very good stage directions, for example, telling an individual that he or she must exit the stage, running in tears, on the left side once he or she has said the particular line.

Do not underestimate the time and energy that rehearsals take, especially if preparing for a specific objective, and do not underestimate how the group will actually perform when the time comes.

The build-up to the performance, the performance itself and the follow-up will again depend very much on the objectives of the drama piece set by the group. For example, if the drama performance is to be a part of a wider awareness-raising campaign, the group would implement the lessons learned from the Media modules in the build-up and follow-up. In addition, the key points taken from the Research and Information and Community Integration modules would also be very important in broadening the impact of the awareness campaign.

The nature of the performance will also have implications on venue, timing and preparations. For example, it may not be a good idea to arrange a performance on an afternoon that is traditionally a family shopping day and when not many people may be available. Be conscious of the impact the group wishes to make and the characteristics of the target audience(s) when organizing performances.

The owners or managers of the venue will also need to be kept fully informed of your rehearsal and performance time frame to ensure that it does not clash with other demands from other groups.



### ***The performance***

The objective of any performance should be to have maximum impact on the target audience(s), which means prior knowledge of the nature and characteristics of these. Once you know your target audience(s) intimately, you can plan accordingly. Research is key and you should fully involve the group in conducting this research. It is their play and their performance and they must be actively involved in every aspect of its presentation.

If you are going for a public performance, you will also want to consider such aspects as:



- **Tickets** – Will you charge an entry fee? Will tickets be sold in advance or on the door? Will you just provide a box for people to place an optional contribution?
- **Publicity** – How will you inform the public of the event? Will you send out a circular or put up posters around the locality?
- **Programme** – Will you provide a printed programme for the event? Will you include advertising for local businesses to offset the production costs? Will you charge for it? Having a programme is also a good opportunity to credit your group and any helpers individually and to thank sponsors.

Involve the group in all these decisions and preparations. Don't go to any unnecessary expense; none of it is essential. Use what resources you have available, and rest assured that the drama performance is what counts and that these are only optional trimmings.

You may also consider the benefits of having the performance filmed on video camera. This could help in several ways:

- If the performance is part of a series, the video can help in refining rehearsals further.
- The video could be used by the media in potential coverage of the drama performance.
- The group and/or their families might like to have a copy of the performance as a souvenir of their work and commitment.

- It could be used as a pedagogical tool for other groups.
- It could be used as a promotional tool in an awareness-raising campaign on child labour.
- It could be sent to IPEC to enhance their pedagogical and promotional resources for the global campaign to eliminate child labour.

## Do's and don'ts

- Do make sure that the group dynamics are good and work positively in favour of the exercise.
- Do make sure that every individual takes part.
- Do make sure that momentum is sustained both in developing the script and rehearsing the drama performance or the group may lose interest and begin to seek other outlets for their energy and imagination.
- Do allow repartee within the group as they present their texts and take part in rehearsals. Just make sure it remains light-hearted and good-natured. The objective is to build individual self-confidence, not undermine it.
- Don't allow criticism or strong language during any of the sessions. It could lead to antagonism and a fracture of the group dynamic.
- Don't allow a sub-group or an individual to humiliate themselves. If you sense that someone is struggling with the writing or drama, help them out. Take part in their work. If they "freeze" during rehearsals, enter into their space to help them along or simply allow them to bow out with dignity.
- Do be especially gentle and sensitive towards members of the group with any form of disability. Theatre is powerful enough to help them deal with disability and, on occasion, to overcome it. This also applies to individuals who may have suffered trauma in their lives, whether it be emotional or physical. The drama may upset them or cause them some form of distress, and it is vitally important that you are aware of such developments and can support that individual as and when necessary. You should also keep the lines of communication open between parents and the authorities to assist in this process.



- Do use a video camera if you have one available. It helps in the evaluation process and the young people will get a kick out of seeing themselves on video.
- Do use the debriefing session of the drama module properly and let the group express themselves openly and freely. Let them relax and laugh at themselves and begin to let the lessons learned filter through their systems.
- Do be ambitious for your group and encourage them to be ambitious as well. Their piece of drama will create a significant impact within the immediate community and possibly wider. For young people to witness such a powerful reaction to something they have created themselves will have a major effect on their self-confidence, self-esteem and in understanding the power of theatre and their role as agents of social mobilization and change.

## Final discussion

### 1 teaching session



The debriefing session of this module should take place after the actual drama performance. Choose a comfortable and peaceful setting. Do not try and do it when the group is on a high, for example, during rehearsals or immediately after the performance.

Settle the group comfortably and assemble your notes. If you had external support, include that individual (or others if there were more) in this session. These modules are designed to progressively increase awareness among young people and heighten their emotional response to child labour in order to enlist their support for the global campaign to eliminate it. Through drama, we are moving to new levels of understanding and response. By acting out roles and going through a characterization process, young people have to enter into their characters, understand them and be able to reproduce their feelings and actions. It is a powerful learning method and it will have a significant impact on them.

Of all these modules, drama will be the most effective method of helping young people understand and feel what child labour is and can do to children in vulnerable situations. It will heighten their awareness of fundamental children's rights. In addition, it accelerates the empowerment process. They are developing a greater sense of ownership of the problem each time they complete a module and, by this stage, it is hoped that they are beginning to realize that it is an issue for which everyone world-wide is responsible and that they have a *role to play* in bringing it to an end. In addition, they should begin to understand the power of drama in transmitting messages to other members of society. Through the performing arts, they can reach all levels of society and get their message across.

Express these objectives to the young people in your group. Talk to them at their level. Move among them and encourage their interest and motivation. Tell them that the campaign needs their help and support. We are looking to the youth of today's society to inject a shot of vitamins into the campaign to eliminate child labour. Fill them with ambition, drive and pride. This is the positive note on which you should end this session. Their contribution is as important as those of other groups in society, if not more, as they are the peers of the child labourers they will help.

This debriefing session will help the group realize the magnitude of what they have just done through their drama performance. They will pay much closer attention to the follow-up and to any further performances that they will give. It is a most rewarding experience to stand at the back of an audience and watch your group give their performance and see close-up how the audience reacts. The look on their faces as they take their curtain call makes it all worthwhile and will probably spur you on to either take the experience further and create a truly sustainable campaign, or to renew the experience with other groups.

## Evaluation and follow-up

The main indicator upon which you can evaluate the impact of this module is the creation of a piece of drama and the level of participation of the group in this process. In addition, you should closely monitor the personal



development of the group and individuals as they progress through the activities of this module. Note the growth in self-confidence and self-esteem and the change in their level of maturity and personal awareness. You should also note the performances of those individuals who embrace the power of drama and develop an appreciation and passion for this art form.

Drama is a truly empowering tool. It helps young people to shape their ideas, how they feel about child labour and how they can help the global campaign to eliminate it. This module enhances the sustainable element of the programme as it leads to *action*. Effectively, by performing their drama for other audiences, the members of your group have become agents for social change. They are educating others in the community and helping them understand why they should change their behaviour and attitudes. They are helping them to understand the plight of child labourers world-wide and the need to take action to help them.

You should keep the notes from all your sessions, and any video footage you might take, as some of the ideas and contributions will be both revealing and useful in other modules and activities.

If your experience with this module has been positive and powerful, we recommend that you look at the Community Integration module next as a possible final step in the pedagogical process. You may feel that the performance of the piece of drama will be the culmination of your project and the implementation of these modules. However, remember that community integration is the platform upon which these modules have been built.

You might consider embarking on a full-scale awareness-raising campaign, with the theatre performance as your centrepiece. Or you may choose to start all over again with a new group. Whatever is decided, it is important to keep in mind the impact this experience will have had on the young people with whom you have been working in the course of these modules. Quite literally, it will have changed their lives.





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