

Role-Play

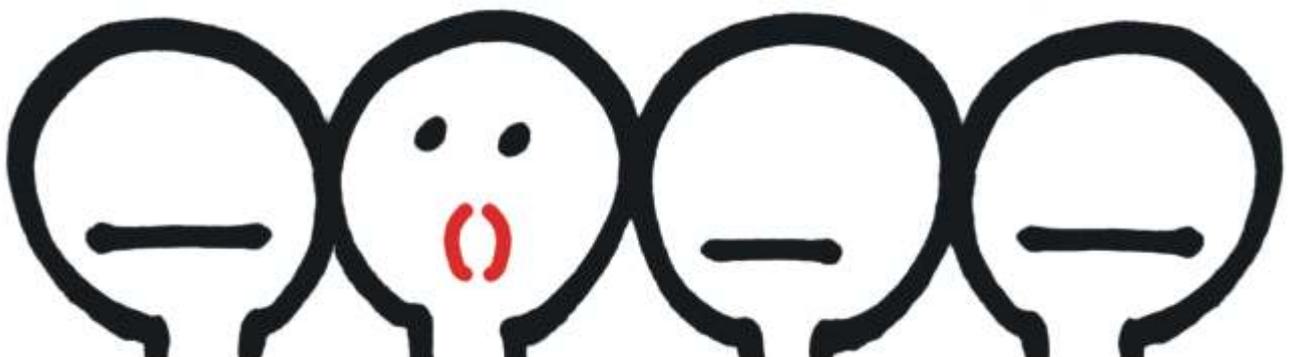


International Labour Organization

SCREAM

Stop Child Labour

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



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Aim: Act out the roles of child labourers and the people who interact with them (parents, employers, officials).



Gain: Introduces young people to the use of drama in education. Uses drama exercises to begin to break down barriers of self-consciousness.



Time frame

2 single and 1 double teaching sessions

Motivation

Role-play creates an environment in which young people begin to experience intimately what a child labourer might live and feel. In this module, the group is obliged to create a dramatic profile of the child(ren) they have been studying in the photographs in the previous sessions. They must enter the child's skin, feel what he or she feels – the loss of family, lack of schooling, no opportunity for play, pain, terror, fatigue and hopelessness. It is a desperate outlook and the emotional currents that will emanate from these sessions must be exposed, discussed and put into context.

Note for the user

This module is a direct follow-on from the Image module. It builds on the achievements of the first phase and takes the group on to new heights of awareness through drama. It is *not* recommended that you move directly into the Role-play module without first implementing the Image module at least. Role-play can be difficult enough for young people who have never worked in drama before and it needs to be introduced sensitively. This is facilitated by first using imagery to help young people to visualize and personalize child labour.

If, for any reason, you have not done the Image module, at the very least refer to it and follow the instructions regarding researching material and where to find images of child labourers. You will need to spend around 15 to 20 minutes conducting an abbreviated version of the Image module, as it is important that the group begins to enter into the spirit of the child labourer. If this process is not achieved, the role-play exercise will be extremely difficult for young people. For some, it may be almost impossible.



Role-play

“Role-play” is defined as “the acting out of a particular role”. More specifically, a “role-playing game” (which is closer to the usage in this module) is “a game in which players take on the roles of imaginary characters”. The method is used in many different contexts today, primarily as a training and education tool. It is a popular and effective teaching method.

The objective of role-play and drama is to take the young people’s awareness of the issues involved in child labour to a new, deeper level. By acting out situations of child labour, 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 young people.

With the exception of drama proper, role-play will be the most effective method used thus far to help young people understand and feel what child labour is and can do to children in vulnerable situations. 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, they are hopefully beginning to realize that child labour is an issue for which everyone in the world is responsible and for which everyone has a *role to play* to stop it. In addition, they should begin to understand the power of drama in conveying a message to other members of society.

Preparation



It is likely that most of your charges will not have had much, if any, prior experience of drama. If you are fortunate, some, or indeed all, will. Therefore, you should know from the outset that young people would benefit considerably from some preparatory work to help them to overcome their natural inhibitions and self-consciousness. Some examples of basic drama exercises are annexed, or you can research some of your own. There are thousands of different exercises, all of equal value. Surf the Internet or look for drama reference books in your local library.

Note for the user

This particular module can be quite long. The freeze-frame image exercise alone could take up to an hour depending on the number of young people involved and the time they might require to prepare their images. The role-play exercise, too, can be lengthy. Therefore, you should plan your sessions carefully so that you are not obliged to stop them at awkward moments. For example, you could go as far as rehearsals in one teaching session and then go into a review and performances at the next, followed by a discussion.



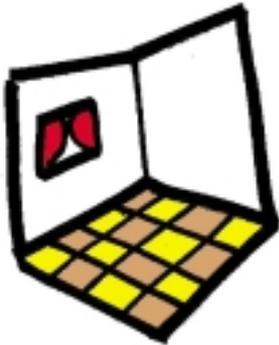
You may find it useful to identify external support to help in the implementation of this module. Indeed, even if you feel relatively confident with this module, it would help to talk to someone with drama or role-play experience or get professional advice.

External support

Role-play is a good way to introduce more serious drama to young people. They can be self-conscious and peer pressure and image are very important. It may be difficult enough as it is to get young people to express themselves through drama and an experienced drama professional, actor, theatre director or drama teacher will be able to assist you in breaking down some of these barriers.

Do not put yourself to any expense, either financially or in terms of time, to seek out such support. If someone is easily available, great, if not then it really is not that important. Perhaps a parent of one of the group might be able to help you out. Do not hesitate to ask the group for ideas and suggestions.

What you'll need



The materials for this module are few, if any. Role-play does not require a mountain of props, rather the opposite. The idea is to focus on the characters whose roles have to be played out. Props only provide a distraction to the audience and the actors.

Of course, minimalist also means that groups make do with what is available. Therefore, if there are tables, chairs and other furniture in the room where you are working, the groups could use these in some way. Hopefully, you will have a room in which to work with your group. If the group is big, break it down into smaller groups and allocate space to each group or, if the possibility exists, find them a space in other rooms in the building – but only if the rooms are neighbouring. It is important to be able to keep an eye on your charges and to move between the groups to offer advice, encouragement and support.

Getting started



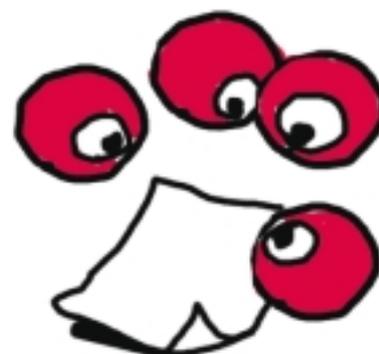
Spend about 10 minutes at the beginning of your first session of this module going over the profiles of child labourers that were established during the Image module. Get the group comfortable again with its environment and recall the profiles and histories of the child labourers that they “adopted”. Try and recreate their sense of ownership and responsibility. They should do this in groups. Keep the general environment as quiet as possible and walk among the groups, talking to them, cajoling them, helping them to rebuild the images in their minds’ eye.

Group organization

Make sure that your groups are made up of the same individuals as for The Image module. They will have established a team dynamic and structure by now and you should try and build on this.

In any case, for the best impact, you should make up groups of four or five, but no more than that. What you must avoid at all costs is to make the groups so big that individuals can “hide”. Young people will try and find a way out if they can. Keeping the numbers low makes it harder for them to do this.

Remember that mixing the genders will stimulate group work, especially in role-play exercises.



Activity one: Theatre games or exercises

1 teaching session

It is recommended that at least one teaching session on drama exercises should take place before implementing the role-play exercise. However, depending on the circumstances, this may not always be possible. If it is not, don't let it prevent you from going ahead with the role-play anyway, but it may lessen its potential effect. Annexed to this module is a whole range of drama exercises you could use, but there are thousands of others, some of which may be more appropriate to your own cultural setting.

Another good introduction to the world of theatre is the use of games such as charades, a description of which is contained in the annex on drama exercises. 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.

Activity two: Freeze-frame images

1 teaching session



Note for the user

“Freeze-frames” are a good introduction to role-play and drama. However, even with only a few groups, they will take up some time. So, if you have the time at your disposal, you might begin with freeze-frames and then move into role-play at a subsequent session. However, if time is limited, you might skip freeze-frames altogether. It is recommended that you do not try and squeeze everything into one session. You will lose the confidence and co-operation of your group if you try to do too much and expect them to respond well.

If you have time, take it. Drama is fun and young people warm to it sooner or later. Once they have got over their self-consciousness (which can take a long time for some), they enter into the spirit of theatre. You will inevitably find some budding actors among your charges and that is a good feeling as you will have provided a channel for their energies and ambitions. Encourage them. Reinforce them all the time and build their confidence. This is what personal development is all about.

Before introducing the group to full role-play, and providing you have the time, a good method to get the audience in the right frame of mind and warmed to the sense of theatre is through freeze-frame images. A freeze-frame is a form of human collage or human tableau. Each group should be given a list of two or three subjects, which they will have to reproduce in the form of a pose. They have to remain perfectly still for each pose, so it has to be well thought-out and depicted so that others can understand immediately what it is they are trying to convey.

The number of subjects for the freeze-frame images will depend upon time available. At the very least, there should be one general title (for example, a wedding, a funeral, an everyday activity, an unexpected event) and one title on a child labour theme. In many ways, this resembles the Collage module in approach, except this time the young people themselves are the magazine cut-outs.

Propose titles with which all the groups are familiar and comfortable, or brainstorm ideas for freeze-frame titles with the group. Whatever is chosen, it must be relevant to the group or they may not enter fully into the spirit of the exercise. Their participation is critical. Another title therefore should be something on the issue of child labour or child abuse. For example, children in a sweatshop, children in agriculture, children in prostitution, child abuse within a family.

Try and be sensitive in choosing the latter subject. Look at the images they have worked with and try and identify a common theme. Think about your group and who they are, their backgrounds if you know them. Using art in raising awareness of child labour leads to a strong emotional reaction. Some of the young people in your group might have been abused themselves and find the process of acting out abuse disturbing. Some of them may have been child labourers, or may still work under inappropriate conditions. You should try and find out about such situations and be sensitive in preparing teaching sessions.



Having identified the freeze-frame titles, spend a few minutes with the whole group putting the titles into context. Make sure they understand exactly what they are supposed to do. Then, when you feel they are comfortable with the task in hand, separate them into their groups and give them around 10 minutes (maybe more, but not too long – this is only a warm-up exercise) to prepare their freeze-frame images.

As you walk among the groups during their preparations, offer them advice and assistance. If you have some external support in the form of a drama teacher or professional, make the most of this person and ask him or her to circulate among the groups and help them prepare their images. Check what images they want to reproduce and see how relevant they are or, if necessary, suggest alternatives. When you feel they are all ready, bring all the groups together and get them to stage their freeze-frames one by one.

At the end of each group's presentation, try and get some discussion going within the group. Did the group understand what it was? How might things have been done better? Did the group do the image as best they could? Try and initiate a constructive critique of each group's presentation. Make sure that the freeze-frames follow on quickly from one another so that interest levels are maintained and the exercise does not drag.

Just to add a bit of fun and competition to the exercise, offer a simple prize for the best freeze-frame image. The



judges could be the groups themselves (or a group of their peers). If a third party is involved, for example, a drama expert, ask that person also to comment on the freeze-frames.

Add a further dimension to the freeze-frame exercise *if* you have the time and the interest is there. Ask the groups to choose their own title this time and keep it to themselves. They should then spend around five minutes preparing. Call all the groups back together and see which group can produce the freeze-frame image that can be guessed the quickest.

Through this exercise, the group should begin to understand the importance of simplicity and exaggeration in drama. Poses should be overdone in a way that observers understand exactly what is going on. Therefore, you should use the freeze-frame exercises as an introduction to basic drama discipline, for example, making sure that individuals do not block the image or turn their backs to the audience.

Activity three: Role-play

1 double teaching session

Organize the groups as described earlier and introduce the concept of role-play to them. Give them around 20 minutes (not too much longer than this as momentum and interest are vital) to prepare a short role-play based on the image of the child labourer that they adopted during the Image module.

They will be expected to act out a situation in which the child in the photograph might find himself or herself in the course of his or her labour. It should convey the child's despair and deprivation. It should also introduce other characters with whom the child might come into contact in the course of a day, for example, an employer, parents, other labourers, the police, a client (in the case of a prostitute) and so on.

This is a good opportunity to introduce the gender aspect of child labour. For example, if the child in the image is a girl, what impact would that have on the kind of tasks she is doing and her access to education? If appropriate to your cultural setting, you might touch upon the issues of sexual abuse and sexual exploitation and the effect these might have on girls. By the same token, a boy might suffer different kinds of abuse, although sexual exploitation is not exclusive to girls. Get the group to think about these issues and maybe include them in their role-plays.

The role-plays can either show a good moment or a bad moment in the child labourer's day. There are a number of points that groups should understand in preparing their role-plays:

- they are performing the role-plays for an audience;
- they must speak loudly, clearly and slowly;
- they must apply basic drama techniques such as not turning their backs to the audience;
- they should exaggerate all movements and actions;
- they must enter into the characters they play and portray them to the best of their ability;
- everyone must take part and assume a role.

Some groups might prefer to create a script, however simple, and it is important that the situation makes "sense", i.e., that there is a beginning and an end, even if the end is left to the audience's imagination. There is also a school of thought that considers scripts as being too inhibiting of creativity. Follow whatever course feels best for your group.



Preparation



As the groups split up within the room, or into other rooms if these are available, you should begin to circulate. If you have external support with you, ask that person also to circulate among them and offer assistance. Sit with each group and make sure they choose a situation that they can reproduce through role-play. They should not try to be too ambitious at this stage. Help them find a subject and then develop it. Will they depict a good or bad experience? What are they trying to show their audience?

Help them allocate roles and develop a script if they want to. They should not be too ambitious with text at this stage either. What sort of emotions will be generated in the various characters? How will they react in the situation? Who will be playing the child and who will be playing the antagonist, if there is one? Help them shape their characters, understand how they would behave and interpret their body language. Help them to enter into the characters' beings.

Encourage individuals in the groups. Some will be very shy and self-conscious. Help them overcome their inhibitions. Teach them not to see the audience – to know the audience is there, but not to feel conscious of people watching them. It is the fear of being watched and ridiculed that young people have most problems with. Once they overcome this fear, they will be liberated. There is bound to be some wit and humour flying around the room as they watch other groups rehearse. As long as nobody is being targeted or hurt by these comments, allow it to happen. Just don't let it get out of control.

Judge how well groups are advancing as you circulate among them. Consult your external support, if available, and discuss progress and readiness to perform. The issue of how long to leave for rehearsals and for performances will depend on how long the teaching sessions are and the fatigue level of the groups.

If you included freeze-frames in the same session, the groups might begin to flag after a while. These are intense exercises, so you are the sole judge of how well groups are coping. If you can get the preparation and performances done in one session, so much the better. If you sense that the group are tiring, then only go as far as rehearsals and

leave the performances until the next time. However, make sure that rehearsals take place and that everyone within each group is comfortable with their roles.

When the groups are ready to perform, assemble everyone together in the same room and set up chairs at one end of the room to resemble a theatre with the group seated (on the floor if necessary). Establish a performance running list as democratically as possible. You might find that some groups will demand to go first to get the "ordeal" over with. Launch the running list and observe the performances. Make sure you maintain control over the group throughout the performance sessions. Instil a sense of mutual respect within the group so that they will keep quiet while other groups perform.

You are advised to take notes while each group performs so that you will be able to comment on each of them during the final discussion. However, as well as a final discussion, you should also allow for a few minutes at the end of each performance to ask for general comments and discussion among the overall group. It is a learning experience and you want the groups to learn from each other. Ask for a general opinion of the performance and script. Ask if the group feels whether anything could be done differently or more effectively. Ask the group to analyse the acting levels and offer helpful comments to those involved in the role-play concerned. By encouraging a sense of solidarity and mutual support, you further enhance the group dynamic and strengthen young people's sense of ownership and responsibility – it develops their self-confidence. If you have had external support for this module, the opinions and advice of that person are very important, especially to the young people.

As you observe and take notes, keep an eye out for budding actors and actresses. Also keep your ears peeled for good script writing. You will need both of these talents if you intend implementing the Drama module at a later stage. It is not advisable to introduce any form of competition into this session. Role-play is a very personal thing. Young people will struggle with their inner inhibitions and the last thing you want to do is to say whether someone did that well or badly when compared to others – which is how they will interpret it. Keep the exercise and environment positive.

Performance



Note for the user

Do not allow your analysis of the different role-plays to become negative or harmful. Nobody within the group should become a target for gratuitous criticism. At the end of each performance, you should immediately applaud the group and offer words of encouragement. The others in the audience will follow suit and therefore each group is applauded off the "stage" and begins to develop a sense of achievement and a heightened "feel good" factor.

Do's and don'ts



- Do make sure that the group dynamic is good and works positively in favour of the exercise.
- Do tread with care when dealing with the issue of gender. Sexual abuse and sexual exploitation, in particular, inflict untold physical and psychological harm on children and it is important that these aspects of child labour are addressed. However, in certain contexts, it may be difficult to deal with explicitly and educators need to be sensitive to this.



- Do make sure that every individual takes part. Young people can be inhibited and you must use this exercise to begin to break these inhibitions down.
- Do make sure that momentum is sustained or the audience will quickly lose interest and begin to seek other outlets for their energy and imagination.
- Do ensure that any repartee between the groups as they present their freeze-frame images and role-plays 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 the session. It could lead to antagonism and a fracture of the group dynamic. The competition aspect (freeze-frames) should not be allowed to take over the session and undermine its purpose and value. If you fear that this might happen, do not introduce any notion of competition.
- Don't allow a group to humiliate themselves. If you sense that a group is struggling with drama, help them. Take part in their freeze-frame or role-play. If they seize up during their presentation or performance, enter into their space to help them along or simply allow them to bow out with dignity. Always leave a bolthole for young people to escape through if necessary.
- 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 these exercises properly and let the audience express themselves openly and freely. Let them relax and laugh at themselves and begin to let the lessons learned filter through their systems.

Final discussion

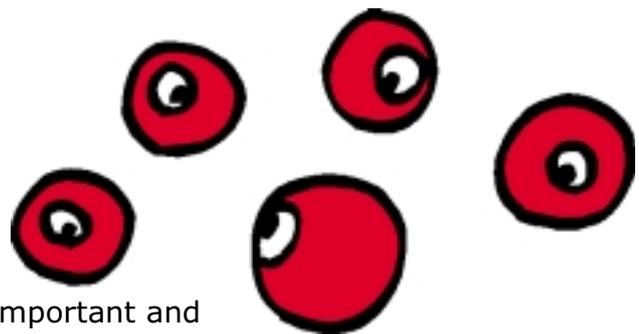
1 teaching session

The debriefing session for this module is important and should take place, if possible, immediately following the performances. Settle the group into their seats in the room and assemble your notes. If you had external support, include the person in this session.

Encourage the group to talk about the experience and the feelings it has generated. Ask them to describe what it felt like for them as individuals to perform in front of an audience. Were they nervous, petrified, excited, stimulated? Did the exercise help them to understand better what it is like to be a child labourer? Did it make them want to help that child? Get the groups to comment constructively on each other's role-plays, ask questions and expand on what they have seen.

If you took video footage during the sessions, play it back now, stopping after each one to give your feedback and encourage discussion from the group. It will provide some light-hearted entertainment for the young people to see themselves on video, but it will also help in coaching them in drama skills. By focusing on technique and stage manner, you and your external support can work on improving drama qualities.

In order to eliminate child labour in a sustainable manner, we need to change people's attitudes and behaviour. We do this through education, and young people can help by developing their role as educators – not just peer educators, but community educators.



Evaluation and follow-up



The main indicator upon which you can evaluate the impact of this module is their level of participation in the exercises and the quality of the freeze-frames and role-play scenarios.

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

As mentioned earlier, drama is a truly empowering tool. It assists in the personal development of young people and helps them to shape their ideas, how they feel about child labour and how they can help the global campaign to eradicate it. Through the performing arts, they can reach all levels of society and get their message across. This module enhances the sustainable element of the programme as it leads to *action*.

The Role-play module leads naturally into the Drama module, but before you go into the development of a full-scale drama piece, there are other modules that will help to broaden the group's understanding of the complexity of child labour (e.g., the Debate and Research and Information modules) and develop the creative writing skills necessary to write their own script (Creative Writing module).

Annex 1

Drama games and exercises

Charades

Charades is a relatively well-known game in some countries. It can actually be played to quite a high and competitive level and has even been used as a theme for game shows on television. Of course, as with most games, the rules and methods of play vary considerably from one country to the next and you should use whichever format you are most familiar with. For the benefit of those who may not have heard of or seen this game, we have reproduced a simplified version below. Basically, it is a guessing game based on the acting out of a theme by an individual or group of people.

Split the group into teams of two to three people and number the teams. Ask each team to write down on a piece of paper the title of a song, book, film or play. They should fold this paper, write the number of their group on it and hand it to you. Once everyone has handed in their papers, mix them all up in a container, for example, a tin or a hat, and then ask one person from each team to pick one out. If they pick out their own paper, they must put it back and pick another.

Each team then retires to a corner of the room or even into other rooms, if that possibility exists. They should then spend no more than three to five minutes preparing a mime on the title they have been given. The other teams have to guess what the title is.

The basic rules of charades are that teams:

- may not speak;
- may not "spell" words out by using numbers or the alphabet;
- may indicate the number of words in the title;
- may indicate the number of syllables in a word and then mime the different syllables;
- may indicate whether the title is a song, film, book or play or a mixture of any of these.

The teams should prepare their mimes together, sharing the work, and be prepared to act these mimes in front of the whole group. The objective is for the team to guess the title as quickly as possible. Of course, the team who wrote down the original title must abstain from the guessing process during that particular mime. Each team should be given around one to three minutes to perform their mime.

As the teams split up to practice their mimes, mingle among them and help them where you can, showing them how to mime particular words. Make sure the group realizes the levity of this activity and that they do not become intense in their work. Note how teams are progressing as you move among them and keep reminding them of how long they have left. If all works well, the fun will already begin during the preparations.

Charades can be a fast, furious and very funny game if properly managed. Do not let the tempo falter. Encourage the audience to shout out ideas and words. Make it a noisy and amusing activity, as the objective is to begin to break down barriers of self-consciousness. Introduce an element of competition, for example, the winner is the team whose mime is guessed the fastest or the person who guesses a mime the quickest, and so on. Join in the guessing yourself and shout out ideas and words. As soon as one mime is over, get the next one up in front of the audience and continue the exercise.

Sometimes, those who know charades well will deliberately not guess the title of the mime, feigning ignorance, in order to make their peers keep going through the mime process for the full length of time. This is all part of the fun and it creates a positive atmosphere within the group and is actually a good sign. Let the group manage this process in their own way and do not "guess" the title yourself. However, sometimes you might have to put a group "out of their misery" and guess the title yourself – particularly if the title is very difficult to mime.

Drama exercises

The main aim in these exercises is to create a comfortable working base for young people, whereby they learn to be at ease with each other and feel able to experiment and make mistakes. This is fundamental, as they need this platform of personal confidence before they can really let themselves get involved in the content of role-play or drama. So, much of what happens initially in these sessions is amusing, enjoyable and only gradually becoming more "theatrical", as it moves to the core of the drama's purpose. Tell the group that this is a fun activity and to treat it as such but ensure they enter as fully as possible into the various exercises.

There are thousands of different drama exercises used in all sorts of workshops and with all ages of people. If you can get hold of written material on these exercises, do so, as they will help you considerably. Some of them include games that the young people in the group would have played as very small children, which means they might hesitate playing them now when they are much older, particularly the young men. But persevere and they will overcome their inhibitions and start to see the fun in returning to childish pursuits.

Musical chairs

Depending on the size of the group, you might have to break them down into smaller groups. You will need a tape or CD player of some sort, or someone playing an instrument or singing. Put a group into the middle of a floor with chairs in two rows back-to-back. You need one less chair than people. Start the music and the group dances (walks, runs) around the chairs. As soon as the music stops, they must sit on a chair. The one without a seat is out. Everyone stands up and one more chair is removed so that there is always one less chair than people. Continue until there is only one person left, who is declared the winner.

Musical statues

Have the whole group walking or dancing around in the middle of the floor while music is played. As soon as the music stops, each person stops and freezes in position. The educator or a member of the group chosen for this role then surveys everyone to see if anyone is moving after the music stops. The "players" should keep perfectly still, not laugh or even blink. Anyone who moves is out and the process continues until one person wins.

Eye shoot

Have the group stand in the middle of the floor in one large circle. It is important that everyone can see everyone else. One person is designated to start and the objective is to catch someone's eye, hold the stare and then move immediately into that person's space in the circle. While the other person is moving towards the selected "victim", the victim must then look around the circle and catch someone else's eye, fix the stare and move towards that person's place in the circle. He or she must move out of his or her place in the circle towards the intended "victim" before the other person reaches him or her to take the space. Effectively, what happens is that a number of people are constantly moving across the circle, while catching other people's eyes and moving towards their space in the circle. Emphasize that there should be no

talking at all and that no one must laugh (which is very difficult). This exercise is a lot of fun and you should allow it to go on for a while.

Memory game

Split the group into smaller groups of two. They should find a space in the room. One person is designated to be a statue. They stand perfectly still while the other person walks around them and commits their state of dress and appearance to memory. They do this for one minute. They then close their eyes for one minute while the statue makes six changes to their dress or appearance, for example, removing a ring, opening another shirt button, undoing a shoe lace, and so on. They then reassume their statue position while the other person has a minute to identify the six changes. They then change roles.

Fruit basket

Organize the group in a large seated circle facing inwards. Everyone should be able to see everyone else. You should then allocate each person a name of a fruit, going around the circle in a clockwise or anti-clockwise direction. There are four fruit names to be allocated – Apple, Orange, Banana, Pear. The first person will be an apple, the second an orange, the third a banana and the fourth a pear. The fifth person will be an apple again, then an orange, banana and pear, and so on, until everyone is given a fruit. You should then stand outside the circle and call one of the fruit names. At the call, each person with that fruit name rushes across the circle to occupy the seat of one of the others. It does not matter which direction they run in, but they must sit as quickly as possible. As you call the name of the fruit, you should stand behind someone and immediately remove their chair as they leap up to rush across the circle.

This means there will always be one less chair than people and someone will be left standing and therefore out of the game. As well as calling one of the four names of fruit, you may also call “Fruit basket” which means that everyone has to get up and move into another chair. Players may not remain seated. Everyone must get up and find a new seat.

Point leggah

The group walk around the floor and either the educator or a chosen member of the group shouts out simple instructions such as “Jump!”, “Point!”, “Sit!”. As these are called, the group do the action, shouting it out as they do so. The person calling out instructions can then start shouting more and more complex and bizarre instructions. It becomes quite loud and frenzied and is best done in a large hall, room or even outside. It is fast and funny, and young

people usually enjoy this. Change around the person calling instructions so that more than one person fulfils this role.

Make a ...

The educator calls out the names of objects, such as spectacles, teapot or telephone, and the members of the group then have 30 seconds to get into groups of five and make the object. As soon as the object is made, the educator should get groups to look around at the different human sculptures and then call another new object.

Name chants

The full group is randomly divided into groups of four and each of these is then given five minutes to make a short song, chant, rap, using their names. They then perform them to other groups.

Name throwing

Get the full group to stand in one large circle, or, if your group is large, split the group into smaller ones of around six people. The groups then throw a ball between themselves. As they throw a ball to another person in the group they shout out their name, the name of the person who threw the ball to them, and all those who threw the ball before them. This game can be varied by including one-phrase descriptions of the throwers or catchers.

Names and meal circle

Get the full group to stand in a large semi-circle facing inwards and so that everyone can see everyone else. Starting from the left and moving right, get each person to say their name and their favourite meal in a clear voice. As soon as one person has said it, the next person repeats that person's name and favourite meal and states his or her own. Each person must remember all those preceding him or her, repeat them all and then give his or her own name and favourite meal.

Vampires

Members of the group walk around with their eyes closed. As a chosen "vampire" touches them on the back of the neck, they "die" with spectacular screams and become a vampire. If a vampire "bites" another vampire they become human again, with ecstatic cries (and always closed eyes).

Mime machines

One member of the group is chosen to stand in the middle of the floor and begin miming the movement and sound of an imaginary machine. Other members of the group will be singled out by the educator and called to join in one by one, keeping a rhythm together. Once all the members of the group have joined in, they can try speeding up or slowing the machine to a stop, but always together.

Colombian hypnotism

In pairs, one person follows the palm of his or her partner's hand around the room, keeping his or her face at a constant distance and angle from it. They should work to find a rhythm and grace together and swap over occasionally.

Breathing together

The full group should form a circle with everybody being able to see everyone else. Without speaking, they work to synchronize the rhythm of their breathing.

Tableaux - moving tableaux

Split the group up into smaller groups or pairs. Half of the group forms an image of child labour. The other half of the group faces them and makes up a mirror image. The first group starts to move slowly, developing actions to follow the image they have created and the mirror group follows exactly. The audience should compare notes afterwards on what the groups or pairs were trying to show.

Story to script

In seated pairs, person A tells a three-sentence story to person B about a child working. It should have a beginning, a middle and an end. B listens carefully to A, then tells the story back to A, adding adjectives where possible. A then tells it back to B, keeping the adjectives and adding adverbs. They tell the story back and forth, gradually adding sound effects, gestures, facial expressions and movements. Then they stand up and start turning it into a short play, with a narrator and actor, or two actors.

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