

Forum Theatre for Tolerance within a social entrepreneurship context

Way of expressing their social worries
+ Way of looking for potential solutions



COLLECTIVELY CHANGING
THEIR ENVIRONMENT

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In the present brochure
you will find a use case
of this tool applied to a
16-year-old group of
students within a formal
educational context.

FOSTERING TOLERANCE
CHANGING REALITIES
FROM THE BOTTOM

FORUM THEATRE
FOR SOCIAL
ENTREPRENEURSHIP

Implementation example of
the Forum Theatre
methodology within
vulnerable social contexts.

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 Erasmus+

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CONTEXT OF USE

16-year-old students taking a course about social entrepreneurship within their formal lessons. During their course they have to develop a project that will have a wide potential social impact.

OBJECTIVE

The use of Forum Theatre pursue that students perform themselves a situation in which a problematic social issue is made clear. When experiencing the problem by themselves they might understand it clearly and be more ready to come up with possible solutions.

QUICK USER GUIDE

- The group must previously have done a research about some social problems that concern them in their close context (family, school, neighborhood, city...).

- Once they have defined a challenge to be solved, they should look for potential ideas that would give an answer to this problem (for example: an electronic display that helps women that suffer from sexist violence, to report their situation).
- It is at this point where Theatre Forum takes a leading role helping students to come up with potential solutions to a problem that they want to deal with.



The **steps to be followed** in this process are:

1. Students write down a script describing a situation in which an injustice is taking place (oppressed and oppressor).
2. Actors are chosen and different roles are distributed so that everybody knows what it is to be done (rehearsals).

3. First performance in which the public remains passive, and just look and analyze what is happening.

4. Second performance in which the public can become actors. Anybody from the public might stop the representation (saying "STOP") and act in the place of the character whose behavior they would like to modify.

This way, those who before were just passive observers of the facts, now can become an active part of the plot and change its evolution (a facilitator helps to moderate the interventions).

The ideas arisen during the representation may be the seed from which a social entrepreneurship process can be developed.

