



### 1.3. PRECONCEPTIONS OF YOUNG PEOPLE WITH FEWER OPPORTUNITIES

#### Aim

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A humorous exercise for a group of trainees, it generates much laughter and relaxation at the end of the first day, for example. The purpose is to give a glimpse of different conceptions of youth social exclusion through play-acting. Moreover, it gives trainees a taste of each other's language through theatre methods. This exercise will surely be followed by informal discussions, especially if implemented as an evening game after dinner.



#### Time needed

Approximately two hours  
(one hour for preparation/  
one hour in plenary)

NB: This exercise should be realised  
in a relaxing context, at the end of  
a day for example, or after dinner.



#### Resources needed

A big room arranged  
with props  
Papers and pens



**Group size**  
10 to 40 people



#### Step-by-step description

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1. First, the facilitator explains that the exercise will deal with light theatre methods. People who do not feel comfortable being actors will contribute without acting. National groups should be formed (up to four participants per country), which will be allowed one hour to prepare short sketches on youth social exclusion according to their cultures and using their languages. Humour is of course welcomed. In the second part of the exercise, the sketches will be presented to the remaining groups (arrange a place with some kind of stage).
2. The facilitator should clearly explain the following rules:
  - ▶ if there are people not comfortable with theatre methods, they may participate in setting up the sketches and later on act as narrators/translators when the sketches are presented by the actors;
  - ▶ each national group will act its sketch in its own language. It is very important that the actors clearly write out their dialogue (one paper per actor stating what they will say);
  - ▶ the sketches should be short (no more than one minute using simple dialogue). No props or materials should be used;
  - ▶ each group should use one or two people not acting to narrate the dialogues using the training working language.
3. The groups prepare their sketches separately for one hour. During this time the facilitator can arrange a stage where the performances will take place.
4. Once all the groups are ready, the facilitator explains the following rules: the sketches will be acted out one after the other; they will be presented by the actors with a translation; when each actor has finished a phrase, the narrator-translator will translate it immediately using the training working language in order to ensure that the participants understand the sketch; short sentences should be used to facilitate the translation task.
5. When the sketch is finished, the facilitator may allow a moment for the actors to explain their performance if needed. This should not take too long.
6. The actors remain on stage and the facilitator asks for volunteers from the audience, one of whom will stand behind each actor as a shadow.

7. The sketch is performed once more with the shadows. The actors should articulate when speaking and show the written phrases to their shadows when saying their phrases. The sketch is translated one more time.
8. The sketch is performed a third time, the shadows becoming the actors and vice versa. The new shadow should help the new actor with pronunciation when performing the sketch (without being too formal). The sketch is not translated.
9. The sketch may be performed a fourth time without any shadow.
10. All the sketches should be performed.

### **Reflection and evaluation**

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There is no need for formal evaluation. This is a relaxing game intended to give participants a taste for the words of each other's languages.