



Erasmus+ KA2 Strategic Partnership 2017-2019

### **Connecting Memories. The Power of the Past and the Future of Europe**

Project number: 2017-1-DE02-KA204-004260

#### **Exercise Title: Statue theatre / Living museum**

*Recommen-* 4-20 or more  
*ded group*  
*size/type:*

*Recommen-* 1-2 hours depending on the group size  
*ded time:*

*Preparation*  
*time* 10 min.

*AIMS and*  
*objectives*  
*(general,*  
*concrete)*

- Playful mind-opening towards a topic; participants bring their own ideas and considerations in.
- Practising reading and understanding a text (as native speaker or as learner of a foreign language),
- Discovering and experiencing one's own creativity,
- Fostering the capacity to act,
- Group building (in short terms or longer terms), creating a context in which participants experience belonging,
- Overcoming fear to play scenes/theatre.

*Resources*  
*required:* Space for group work and a (self-created) scene  
Paper, pens.

#### *Introduction:*

Statue theatre is quite simple and can easily be adopted in various educational contexts. It is a creative and joyful mean to stimulate learner's approach to an issue. He/she can shape and express what comes in her/his mind after getting to know some aspects of the theme. Statue theatre allows an exchange among the group, thus mutual learning.

This kind of role-playing represents an attempt that was made to create the Theatre of the Oppressed (Augusto Boal, 1931-2009) by giving the audience the means of production rather than the finished artistic product. Theatre or role-playing is a common process which includes everyone (who want this). Instead of listening/just consuming reflects the result (the theatre piece) a collaboration of actors and non-



actors. In this regard, theatre is a laboratory of democracy.

*Trainer activity:*

Start with some fresh-ups to get into theatre work.

1. Explain that we are creating a museum resp. its 'objects' related to an issue.
2. Invite participants to build pairs.
3. After participants have created the sculpture, invite them to agree on a title.
4. Invite the participants to put the title next to the foot of the sculpture.
5. When all pairs finished, invite the „sculptors“ getting out of the room.
6. After a while, the group comes back to the room. They are now visitors of a museum. Each person presents an 'object'. Depending on the time, the trainer asks the other visitors about their perceptions, interpretations, questions in terms of the object.
7. Moderating the discussion.

*Participants activity:*

1. Participants come in pairs together. They decide who will be the 'sculptor' and who the 'object'.
2. The 'sculptor' creates a shape of the 'object' following the own association regarding the chosen theme.
3. The 'sculptores' give the 'art product' a title.
4. The 'sculptores' leave the room, the 'objects' remain.
5. After a while the 'sculptores' re-enter the scene, but as visitors of an exhibition. Each 'sculptor' explains the whole group his/her work.
6. An exchange can start.

*Preconditions:*

Important:

1. All people can be actors. One idea of the Theatre of the Oppressed is to overcome the distinction between actors and the (passive, consuming) audience.
2. What participants do is based on



their free decision. If anyone avoids taking part in an exercise, it is o.k.  
All is voluntarily.

3. Making mistakes is o.k.! :-)

Challenges that may occur: .

In this exercise we work with the body of another person. Participants should already have got to know each other at least through fresh-up excersises.

The trainer invites all making the sculptures with respect to the person.