

# A Drama Centred Approach to Gender-based Violence

## Teacher's Handbook



### Antigone Project

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# Introduction

## The structure of the handbook

This handbook is written for secondary school teachers<sup>1</sup>, and it aims to help you to organise drama- and theatre-based workshops on gender-based violence in your classroom, either physically or with the use of online tools. The lockdown imposed in many countries because of the COVID-19 pandemic in 2020-21 has provenly increased gender-based violence all over Europe, so addressing the problem in classrooms has even more importance in these years.

Our consortium believes that drama- and theatre-based activities have a significant impact on attitudes, emotions, and ways of thinking of the students, and can change patterns of pre-conceptions or passive negligence. Based on our experience, pupils really enjoy working with methods based on fiction and stories. With such techniques, you will be able to convey your teaching goals and discuss sensitive issues in a way that pupils won't even recognize they are learning.

The handbook's logical structure will hopefully help you to access the specific resources you need to organize the activities needed in classroom as quickly and easily as possible.

### **Chapter 1. gives an overview of the topic gender-based violence:**

- The chapter introduces the central human rights, the basic concepts and the theories explaining the root causes behind gender inequality, leading to gender-based violence
- A specific section is devoted to gender-based violence during crises, such as the COVID-19 lockdown was, or the refugee crisis was of the past years.
- The chapter ends with an overview of the current challenges in the Antigone consortium partner countries.

### **Chapter 2. attempts to introduce you to the theory and methodology of applied drama:**

- The chapter starts with a short introduction to the theory and the key concepts,
- followed by an introduction to the basics of the methodology: explaining how you can start conducting dramatic activities in your classroom.
- Furthermore, you will find tips and resources about facilitation, handling difficult situations and challenges in the classroom and
- working interactively in an online platform, Zoom.

**Chapter 3.** is the core of the handbook, since it presents you 45- or 90-minutes-long **lesson plans**, that a single teacher can implement independently. You will find easier and more advanced plans, as well as information on how some of the plans can be adapted for Zoom. The lesson plans cover a variety of methodologies and themes. The presentation of each lesson plan follows a similar structure:

- You will find a table showing the length, the age-group the lesson has been planned for, whether the group needs advance knowledge of drama and the level of difficulty for the teacher.
- Summary of the lesson: a short overview of the lesson plan's main aspects, aims and target group.
- Specific aims of the lesson: What are the mains aims of this lesson? What impact should you aim for and be satisfied with?

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<sup>1</sup> ISCED 2 & 3

- Materials and preparation needed: e.g. space used, application to install if it is an online lesson, or the students need to read in advance.
- Detailed description of teacher-led activities: specific step-by-step descriptions from the teacher's perspective with proposed timing and some explanation to what each activity aims to achieve.
- Possible further activities, supporting materials: anything that supports you in developing the lesson or discussions that follows.

This chapter also offers some specific connection with the educational contexts in your country and a few examples of complex projects and processes from around the world.

**Chapter 4.** is partially adjusted to the specific countries, and it summarizes useful **resources** regarding

- the signs of gender-based violence, what you can do as a teacher, as a victim or as someone who identifies gender-based violence,
- who can help in your country (e.g. helplines, organisations)

We hope you will find this handbook practical and useful, and it will help you to enrichen your toolkit to tackle gender-based violence issues in your classroom.

### About the project:

This handbook has been developed in the framework of the project ANTIGONE, a transnational project which is co-funded by the European Commission through the Erasmus+ programme (KA2- Strategic Partnerships for Innovation in the School Sector). The project took its name from the ancient Greek character Antigone who is at the same time a figure associated with theatre and a female figure who resisted violent behaviours.

The project is coordinated by DAH theatre from Serbia. It is the result of the cooperation between partners from 7 countries (Serbia, Greece, Italy, Hungary, Sweden, Norway and Bulgaria). The team that is responsible for the development of the project is interdisciplinary and includes organisations and professionals that are experts in different fields. It includes experts in theatre (DAH theatre from Serbia, InSite Drama from Hungary, Aeroploio Theatre from Greece and Fondazione AIDA from Italy), experts in Psychology (Association of Young Psychologists in Bulgaria), experts in gender-based violence (RealStars from Sweden), academic experts (Western Norway University of Applied Sciences) and experts in online learning and pedagogy (Action Synergy from Greece).

The ANTIGONE project is a two-year project which lasts from 2021 to 2023. Besides the development of the present handbook, it also includes the organisation of training sessions for teachers in each partner country in order to empower them to use the approach and methodology that we suggest with their students.

Further information can be found on the [project's website](http://antigone-project.eu/)<sup>2</sup> and the [Facebook page](https://www.facebook.com/project.antigone)<sup>3</sup>.

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<sup>2</sup> <http://antigone-project.eu/>

<sup>3</sup> <https://www.facebook.com/project.antigone>

# 1. What is Gender-based violence?

## 1.1. Gender-based violence: the theories, concepts, and human rights

Author: Ninna Mörner

Gender-based violence (GBV) refers to harmful acts directed at an individual based on their gender. GBV is one of the most pervasive forms of gender-based inequality and is rooted in the abuse of power and harmful norms. Gender-based violence (GBV) against women and children is a human rights violation.

While women and girls suffer disproportionately from GBV, men and boys can also be targeted. The term GBV is used to describe targeted violence against LGBTQI+ populations, when referencing violence related to norms of masculinity/femininity and/or gender norms.

Gender-based violence can include sexual, physical, mental and economic harm inflicted in public or in private. It also includes threats of violence, coercion and manipulation. This can take many forms such as intimate partner violence, sexual violence, child marriage, female genital mutilation and so-called crimes in the name of honour. The consequences of gender-based violence are devastating for the victims and can have life-long repercussions for survivors. It can even lead to death.

Here follows an overview of GBV: on definitions and terms, the scale and the costs, and the human rights defending foremost women and girls against GBV. Further information is, briefly, given on the root-causes and on the mechanisms behind some of the different forms of GBV; further on, some of the consequences of the violence are touched upon.

### Human rights

Equality between men and women has been among the most fundamental guarantees of human rights. Women's human rights<sup>4</sup> are in the core since the Universal Declaration of Human Rights was adopted in 1948 with the goal "to reaffirm faith in fundamental human rights, in the dignity and worth of the human person, [and] in the equal rights of men and women".<sup>5</sup> Two conventions on women's human rights are especially worth presenting in this overview: the *Convention on the Elimination of All Forms of Discrimination against Women* adopted by the United Nations General Assembly in 1979 and the "Istanbul Convention" *the Convention on preventing and combating violence against women and domestic violence* adopted by the Council of Europe (CoE) in 2011.

The *Convention on the Elimination of All Forms of Discrimination against Women* was entered into force as an international treaty on 3 September 1981 after the twentieth country had ratified it. The implementation of the Convention is monitored by the Committee on the Elimination of Discrimination against Women (CEDAW).

The Convention articulates the nature and meaning of sex-based discrimination and lays out the State's obligations to eliminate discrimination and achieve substantive equality. At least every four years, the States parties are expected to submit a national report to the Committee, indicating the measures they have adopted to give effect to the provisions of the Convention. During its annual session, the Committee members discuss these reports with the Government representatives and explore with them areas for further action by each specific country. The Committee also makes general recommendations to the States parties on matters concerning the elimination of discrimination against women.<sup>6</sup>

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<sup>4</sup> See "Women's rights are human rights", UN 2014; <https://www.ohchr.org/documents/events/whrd/womenrightsarehr.pdf>

<sup>5</sup> The Charter of the United Nations, adopted in 1945.

<sup>6</sup> See UN, CEDAW; <https://www.ohchr.org/en/professionalinterest/pages/cedaw.aspx>



The “Istanbul Convention”, the *Council of Europe Convention on preventing and combating violence against women and domestic violence* is effective since 1 August 2014, upon 10 ratifications including 8 by CoE member states.<sup>7</sup> Each country that ratifies the Istanbul Convention legally undertakes to provide support and assistance to all girls and women who are victims of violence and to prevent, prosecute and eliminate all forms of violence within the Convention. The provisions deal with support and protection measures, legislation and law enforcement, policy measures and data collection, collaboration at all levels of society, preventive work and education, and international cooperation.

The Istanbul Convention is at present the most progressive and comprehensive convention on preventing and combating men's violence against women, violence in close relationships, honour-related violence and oppression. The convention states that men's violence against women is an expression of unequal power relations.

In order to combat violence, measures must be taken against the root causes, such as norms, practices and societal structures, which justify violence and perpetuate inequality. At the same time, the rights and needs of victims of violence must never be ignored.

The work shall cover all relevant actors, such as government agencies, local, regional and national authorities as well as decision-making assemblies, national human rights organizations and the civil society.

The implementation must be based on a gender perspective. The provisions of the Istanbul Convention shall be implemented without discrimination on any ground. Therefore, the risk and the consequences of discrimination must always be taken into account.

By ratifying the Istanbul Convention, the country undertakes to implement the provisions of it through legislation and other measures to:

- promote gender equality and eliminate discrimination,
- protect girls and women from all forms of violence and address men's violence against women from a holistic perspective,
- prevent and combat all forms of violence within the Convention.<sup>8</sup>

An independent expert body, the Group of Experts on Action against Violence against Women and Domestic Violence (GREVIO), monitor the implementation of the Convention. The monitor process includes evaluations of each country and recommendations on measures to be taken. The reports and recommendations are important tools for civil society in each country to promote the full implementation of the Convention, and the civil society can report directly to GREVIO.<sup>9</sup>

Hitherto (2021) the Istanbul Convention have been signed by 45 and ratified by 35 of the 47 members of Council of Europe (CoE). Azerbaijan and the Russian Federation have neither signed nor ratified. In the group that have not yet ratified we have: Armenia, Bulgaria, Czech Republic, Hungary, Latvia, Lithuania, the Republic of Moldova, Slovakia, Ukraine, and the UK.<sup>10</sup> A ratification is required for the convention to entry in force.

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<sup>7</sup> The Istanbul Convention was adopted on May 11, 2011. Information about the Istanbul Convention is to be found at <https://www.coe.int/en/web/istanbul-convention/home>

<sup>8</sup> See the full text of the Convention at <https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/210?module=treaty-detail&treaty-num=210>

<sup>9</sup> See <https://www.coe.int/en/web/istanbul-convention/about-monitoring1>

<sup>10</sup> See <https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/210/signatures?module=signatures-by-treaty&treaty-num=210>

## Some guiding terms

*Gender* can be defined as socially constructed roles and responsibilities that societies consider appropriate for men and women.<sup>11</sup> With *gender equality* we mean equal power and opportunities for men and women.

The term *gender-based violence* mostly refer to violence against women based on their perceived subordinate status. The following gives closer descriptions.

UN defines *violence against women* (VAW) as "any act of gender-based violence that results in, or is likely to result in, physical, sexual, or mental harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life." <sup>12</sup>

*Intimate partner violence* refers to behaviour by an intimate partner or ex-partner that causes physical, sexual, or psychological harm, including physical aggression, sexual coercion, psychological abuse and controlling behaviours. *Violence in a close relationship* is a term used that also refers to the same type of crime and is as intimate partner violence gender neutral. *Domestic violence* and "*wife beating*" is also used to label the crime when men abuse in different forms the women they live or used to live with in a relationship. The latter two terms refer to the fact that the crime often happens in marriage, behind closed doors, targeting the women – and also imply that it has been regarded as a private matter.

*Sexual violence* is defined by the UN as "any sexual act, attempt to obtain a sexual act, or other act directed against a person's sexuality using coercion, by any person regardless of their relationship to the victim, in any setting. It includes rape, defined as the physically forced or otherwise coerced penetration of the vulva or anus with a penis, other body part or object, attempted rape, unwanted sexual touching and other non-contact forms".

Although we often seek a gender-neutral language GBV is exactly *not* gender neutral but *gender specific*; it is not a coincidence that the violence is generally directed from men towards women.

The Gender Equality Commission at the Council of Europe<sup>13</sup> identifies nine *forms of violence against women* (VAW):

1. Violence within the family or domestic violence
2. Rape and sexual violence
3. Sexual harassment
4. Violence in institutional environments
5. Female genital mutilation
6. Forced marriages
7. Violence in conflict and post-conflict situations
8. Killings in the name of honour
9. Failure to respect freedom of choice regarding reproduction.<sup>14</sup>

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<sup>11</sup> The term "gender-diverse" is used to refer to persons whose gender identity, including their gender expression, is at odds with what is perceived as being the gender norm in a particular context at a particular point in time, including those who do not place themselves in the male/female binary; the more specific term "trans" is used to describe persons who identify with a different sex than the one assigned to them at birth. See <https://vawnet.org/sc/serving-trans-and-non-binary-survivors-domestic-and-sexual-violence/violence-against-trans-and>

<sup>12</sup> United Nations. Declaration on the elimination of violence against women. New York : UN, 1993.

<sup>13</sup> The CoE Gender Equality Commission reports annually on the implementation of the Council of Europe Gender Equality Strategy. See their report from 2019 concerning the CoE's strategy 2018-2023: <https://rm.coe.int/annual-report-2019/16809e4622>

<sup>14</sup> Hagemann-White, Carol (February 2014). "[Analytical study of the results of the 4th round of monitoring the implementation of Recommendation Rec\(2002\)5 on the protection of women against violence in Council of Europe member states](#)". Council of Europe Equality Division. pp. 7, 8, 11; [Jagland, Thorbjørn](#) (May 2014). "[State of democracy, human rights and the rule of law in Europe \(2014\)](#)". Report by the Secretary General of the Council of Europe. Council of Europe. p. 48.

The Istanbul Convention<sup>15</sup> defines *men's violence against women* as “a violation of human rights and a form of discrimination against women and refers to any case of gender-based violence that leads to, or is likely to lead to, physical, sexual, psychological or economic harm or physical, sexual, mental or financial suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether in a public or private context.” (Article 3.a.).

Women also include girls under 18 years of age.

The Istanbul Convention covers violence against children, child marriage, forced marriage, female genital mutilation, forced abortion, forced sterilization, stalking and sexual harassment. States are however encouraged to apply the Convention to all victims of violence in a close relationship, and to pay special attention to the vulnerability of girls and women.

### Estimations on the prevalence of GBV

It is estimated that one in three women will experience sexual and/or physical violence in their lifetime, mostly in the hands of an intimate partner.<sup>16</sup>

Transgender individuals and communities also experience violence and discrimination. There is limited data on the amount of violence trans and non-binary people face, but surveys indicate that more than half experienced some form of intimate partner violence, including acts involving coercive control and physical harm.<sup>17</sup> In addition to experiencing high rates of domestic and sexual violence, trans and non-binary people are often the targets of transphobic hate crimes and state violence.

### More on some of the forms of violence against women:

**Sexual violence** is any sexual act committed against the will of another person, either when this person does not give consent or when consent cannot be given because the person is a child, has a mental disability, or is severely intoxicated or unconscious as a result of alcohol or drugs

**Sexual harassment:** Sexual harassment encompasses non-consensual physical contact, like grabbing, pinching, slapping, or rubbing against another person in a sexual way. It also includes non-physical forms, such as catcalls, sexual comments about a person's body or appearance, demands for sexual favours, sexually suggestive staring, stalking, and exposing one's sex organs.

**Rape:** Rape is any non-consensual vaginal, anal or oral penetration of another person with any bodily part or object. This can be by any person known or unknown to the survivor, within marriage and relationships, and during armed conflict.

**Femicide:** Femicide refers to the intentional murder of women because they are women, but may be defined more broadly to include any killings of women or girls. Femicide differs from male homicide in specific ways. For example, most cases of femicide are committed by partners or ex-partners, and involve ongoing abuse in the home, threats or intimidation, sexual violence or situations where women have less power or fewer resources than their partner.

**Honour killing:** Honour killing is the murder of a family member, usually a woman or girl, for the purported reason that the person has brought dishonour or shame upon the family. These killings often have to do with sexual purity, and supposed transgressions on the part of female family members.

**Female genital mutilation** Female genital mutilation (FGM) includes procedures that intentionally alter or cause injury to the female genital organs for non-medical reasons. It is classified into four major types, and both the practice and the motivations behind it vary from place to place. FGM is a social norm, often considered a necessary step in preparing girls for adulthood and marriage and typically driven by beliefs about gender and its relation to appropriate sexual expression. It was first classified as violence in 1997.

**Child marriage:** Child marriage refers to any marriage where one or both of the spouses are below the age of 18. It is a violation of the Universal Declaration of Human Rights, which states that “marriage shall be entered into only with the free and full consent of the intending spouses.” Girls are more likely to be child brides, and consequently drop out of school and experience other forms of violence.

**Source:** UN Women

<sup>15</sup> See The Istanbul Convention.

<sup>16</sup> See *Global, regional and national estimates for intimate partner violence against women and global and regional estimates for non-partner sexual violence against women*, developed by WHO and the UNDP-UNFPA-UNICEF-WHO-World Bank Special Programme of Research, Development and Research Training in Human Reproduction (HRP) for the United Nations Inter-Agency Working Group on Violence Against Women Estimation and Data. Launched March 9, 2021 and available at: <https://who.canto.global/s/KDE1H?viewindex=0>

<sup>17</sup> <https://vawnet.org/sc/serving-trans-and-non-binary-survivors-domestic-and-sexual-violence/violence-against-trans-and>

Approximately 736 million women globally are subjected to physical or sexual violence by an intimate partner or sexual violence from a non-partner – a number that has remained largely unchanged over the past decade. The estimates however are based on data from 2018, thus the situation during COVID is not considered here, but the signals are that we can expect a rise of the number.

The data further shows that GBV starts early: 1 in 4 young women (aged 15-24 years) who have been in a relationship will have already experienced violence by an intimate partner by the time they reach their mid-twenties. This is concerning, notes WHO, as adolescence and early adulthood is an important time that lays the foundation for healthy relationships and further as health impacts from GBV can last a lifetime.<sup>18</sup>

There is a serious underreporting of GBV as the large majority of incidents of violence against women do not come to the attention of the police. Only around 30% of victims of violence report the most serious incidents to the police. One in four women who do not report sexual violence to the police chooses not to do so because of shame; one in five does not want anyone to know, one in ten believes the police could or would not do anything. Of those who do report to the police, only about half are satisfied with the assistance received.

Tolerance and acceptance of gender-based violence persists, and often victims can be blamed when they suffer violence.<sup>19</sup>

### Costs

GBV harms women, families, communities and society as a whole, and places large costs also on economy and society. Three main types of costs were identified in a study<sup>20</sup>: lost economic output, provision of services (including health, legal, social, and specialised), services and the personal (physical and emotional) impact on the victim not to forget.

EIGE's study (released August 2021) breaks down the different costs of gender-based violence, with the biggest cost coming from physical and emotional impact (56 %), followed by criminal justice services (21 %) and lost economic output (14 %). Other costs can include civil justice services (for divorces and child custody proceedings for example), housing aid and child protection.<sup>21</sup>

### Gender inequality

GBV can be described as one of the outcomes of gender inequality. Achieving gender equality requires eliminating harmful practices against women and girls. Gender equality means that women and men, and girls and boys, enjoy the same rights, resources, opportunities, and protections. This is however not the case today. In sum women work harder and longer but own less, earn less, eat less, have less access to education, health care or legal aid or higher positions than men.

Globally, women are the primary caregivers for children and other family members and producers of the majority of food. Although this work is fundamental for the development of societies, the caregiving economy is usually unpaid, invisible and unrecognized.<sup>22</sup> Women and girls generally have less power and resources than men.

There is however a huge variation in gender equality and the scale of the gender gap between countries. The situation can also vary in one country and also be depending on arena. There is also a need to consider the distribution of equality between different groups of women depending on age, ethnicity, economy, class, or other intersectional variables. In Europe there is an index that is ranking the gender equality in Europe, The EIGE's Gender Equality Index. EIGE notes that "with a score of 67.9

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<sup>18</sup> Ibid., see Summary Key Findings.

<sup>19</sup> [http://ec.europa.eu/justice/gender-equality/files/documents/151125\\_attitudes\\_eneg\\_report\\_en.pdf](http://ec.europa.eu/justice/gender-equality/files/documents/151125_attitudes_eneg_report_en.pdf)

<sup>20</sup> Estimating the Costs of Gender-based Violence, European Institute for Gender Equality, Eige, 2014. Available at: <https://eige.europa.eu/publications/estimating-costs-gender-based-violence-european-union-report>

<sup>21</sup> See <https://eige.europa.eu/news/gender-based-violence-costs-eu-eu366-billion-year>

<sup>22</sup> See UN goal 5.

out of 100, the EU is at least 60 years away from reaching complete gender equality. EIGE's Gender Equality Index shows that advances in gender equality are still moving at a snail's pace, with an average improvement of just half a point each year."<sup>23</sup>

Here comes some figures, from different official sources,<sup>24</sup> that further explain what gender inequality is about:

- 1 in 4 seats are held by women in national parliaments, 3 in 4 by men.
- 1 in 4 managers are women, 3 in 4 men.
- Women on average do three times as much unpaid care and domestic work as men.
- Women are in the lowest-paid work. Globally, they earn 24 percent less than men.
- Women are paid 16% less than men for the same work.
- The gender gap in labour force participation among adults is 31%.
- 31 % of young women (15-24 years) are not in education, employment, or training.
- Approximately one quarter of girls in the developing world do not attend school. Families with limited means prioritize education for their sons.
- Globally, women are 25% more likely than men to live in extreme poverty.
- 60% of the world's hungry are women and girls. Gender inequality leads to a higher malnutrition rate among women and girls.
- Globally, 1 of 10 agricultural land holders are women.
- Though women comprise more than 50% of the world's population, they only own 1% of the world's wealth.

On top of this situation women and girls are targeted for violence because of social and cultural norms, power relations and gender stereotypes. In many societies women experiencing GBV do not contact the legal authorities. One reason for this is that they often risk stigmatization and further violence if they ask for help and protection, a fact that is again connected with gender inequality.

#### Roots causes: gender norms and power relations

Gender inequality is rooted in norms and traditions inherited and internalized among individuals and societies. One can talk about a system of relationships, beliefs, and values embedded in political, social, and economic life that structure gender inequality between men and women. Gender inequality is thus both individual and structural, it concerns family and the society as a whole. Attributes seen as "feminine" or pertaining to women are undervalued, while attributes regarded as "masculine" or pertaining to men are privileged. Power relations structure both the private and public spheres, ensuring that men or the masculine persona dominate both. The socially constructed roles and responsibilities that societies consider appropriate for men and women have a long persistent history that still exists although challenged by human rights today.

#### Gender roles and expectations

Girls are raised to become women, but this is always seen as something less than the norm, the male norm. The idea of women being not the norm, was suggested already in 1949 by Simone de Beauvoir. She formulated that gender is constructed, it is an idea, a creation that women fulfil believing that this is who they are, women internalize and adapt, and get feedback positive when behaving and responding as encouraged to as a femina persona.<sup>25</sup>

Traditionally the division of a domestic and a public sphere is stressed, in which women and children are tied to the domestic sphere: the home, concerned with reproduction and household and caregiving. That women should be quite and obey their husbands is formulated in for instance the Old Testament which Christianity, Islam and Jewish faith builds upon. Still such ideas of women as foremost

<sup>23</sup> See <https://eige.europa.eu/gender-equality-index/about>

<sup>24</sup> Official here means UN-affiliated organs and data bases.

<sup>25</sup> See *Le Deuxieme Sexe* by Simone de Beauvoir, 1949. See also: [https://en.wikipedia.org/wiki/The\\_Second\\_Sex](https://en.wikipedia.org/wiki/The_Second_Sex)

*mothers* may make it harder for women performing in the public sphere, such as education and work life. Women often are restrained from acting on their own behalf, because women often need to consider the well-being of children and other family-members that rely on their care and support. Emancipation for women sometimes only can be gained individually if another woman takes over the responsibility for the children. Ironically, in a globalized world, this is not seldom a migrant women, leaving her children in the home country in the care of either the oldest sister or an older women, while taking care of the children to the emancipating women.

Traditionally, for men to be masculine, they are expected to be competitive and strong, and to fulfil the role as breadwinner and protector of women, children and the country: a man should be ready to defend himself, his family and the nation from threats and aggressors. He is the head of the family. Such expectations can be stressful for individual men. To choose to not act after them may be hard for individual men feeling a pressure to perform in accordance with them from family and society. Individuals or groups who are perceived as threatening the norm, such as homosexual men or feminists may be met with aggression. To keep the traditional gender division, control and violence may be used as tools: thus, we end up in gender-based violence.

### Subordinated role of *wives*

Gender-based violence is about power and control, men's power and control over "their" women. In many societies, intimate partner violence, domestic violence or "wife beating" is largely regarded as the consequence of a man's "right" to inflict punishment on "his" wife. If a man feels the women failed to perform her duties or overstepped her limits, violence is the response in this arguing. A wide range of studies from very different countries have produced a remarkable consistent list of events<sup>26</sup> that are said to trigger men's violence against women. The followings are seen as such events when it can be expected that the women will be punished: for not obeying the man; arguing back; not having food ready in time; not caring adequately for children and home; questioning the man about money or girlfriends; going out without the man's permission; refusing the man sex. In sum violence and abuse from men towards "their" women in many settings are still embedded as acceptable behaviour and responses. Gender equality sets a stop to men's "right" to abuse women.

### The control of the *female body*

Denying sex is often the main trigger for abuse in an intimate relationship. Men's control over the female body is a key in the understanding of GBV.

Women give birth, and therefore traditionally the control of her reproduction is important to secure that the children are male heirs, to keep land (that men own) together. Marriage is, in this setting, an economic transition, (see the dowry system) where women become traded as objects. She is traded from being in the "care" of her father to the "belonging" of her husband. Marriage can be seen as a contract where access to sex and the birth of heirs is given in exchange of financial support and protection.<sup>27</sup>

In this context the protection of the women's virtue becomes important for the family and male honour. In many countries/cultures a girl or women dating the "wrong" boy, having sex before

### Sexual violence

Sexual violence involves forcing a person to take part in a sex act without that person's consent. The main target groups are women and children, but men also experience sexual violence. The #meeto-movement however showed that a magnitude of women and girls worldwide have experienced sexual violations *because* of their gender. The masculine persona's claim to the female body can be regarded as embedded in the structure that lies behind the existing gender inequality and repeated sexual violations. The shame and guilt that many victims of sexual assault feel are the main hinders to tell, report, and heal. The whole society has a challenge to lift the shame and guilt placed on victims for sexual violence in for instance the daily life, the legal system, and media reporting.

Sexual violation occurs in different forms and degrees in the whole society in various relations and all arenas. In the end of this handbook there are practical information on reactions to sexual violence and also advice how you may react if someone close to you has been sexual assaulted, and, importantly, how you could act to help and support the victim to restore and heal.

<sup>26</sup> See World Report on Violence and Health, WHO, 2002.

<sup>27</sup> See Carole Pateman *The Sexual Contract*, 1988.



marriage or in other ways challenging the gender norms may be punished by the family and rejected or abused and even killed. If she is regarded as dishonouring the family, she may also be target for rumours and disgraced as a *whore*.

In many countries, still, a woman that is raped or violated sexually is stigmatized and even seen as less worthy and less attractive for marriage. In many countries it was not until recently (if even still) that rape in marriage was criminalized: intercourse was regarded as a marital right for the husband. Rape is also part of the violation and humiliation in wartime. Again, we see that the control of the female body is an expression of power: men's power over women, individually and as a collective. This use of power to control the female body is crucial for the understanding of gender inequality and GBV.

Of course, this doesn't mean that each individual man is in a power position, or each individual woman is subordinated. We talk about norms and traditions here that can result in GBV.

### Domestic violence

The most common offender for female victims of violence, rape, abusive behaviour and threats is the man they live with and even love, or at least loved; their intimate partner with other words. Gender-based violence is to a very large extent male violence directed towards women. It concerns physical, psychological and/or sexual abuse and exercised control. We often talk and refer to violence as physical, but the psychological and sexual goes hand in hand. There is an overlap.

*Domestic violence* is a pattern of behaviour that is used to gain or maintain power and control over an intimate partner. The abuse can be a series of actions or threats of actions that gets the victim to do something against their will, or to stop doing something the victim wants to do.<sup>28</sup> This includes any behaviours that frighten, intimidate, terrorize, manipulate, hurt, humiliate, blame, injure, or wound someone. Domestic abuse often contains a mixture of intense periods when the women is attacked in various ways, and calmer periods when she is treated with warmth and care. The woman is often accused of provoking the men or behaving in a way that he finds it disturbing, thus the responsibility for his anger and violence is laid upon her and commonly her self-esteem and agency is therefore shrinking. The abusive behaviour usually escalates in frequency and severity. Domestic abuse may culminate in serious physical injury or even death.

The victims are not passive, but rather adopt active strategies to maximize safety for themselves. The concern of the children is often essential. Strategies for coping can be to resist, flee or attempt to keep peace by giving in, at least for the moment. It is however very exhausting living in constant fear. She often is kept in the relationship because of such reasons as fear of his revenge if leaving, fear of losing the children, lack of alternative means of economic support, and a hope that he will change. Also, it can be considered a stigma to reach out for help and he can as part of his control have isolated her from friends, family, and work. Many hesitate to contact the police, as this also might alter the danger. Many do however

#### Children witnessing domestic violence

Witnessing domestic violence can mean being present and seeing actual incidents of physical/and or sexual violence, hearing threats or the noise of a mother being beaten or, observing the aftermath of violence such as blood, bruises, broken limbs, torn clothing, and damaged household items. Children who witness repeated acts of domestic violence often become highly attuned to the impending threat of violence, which can lead to severe psychological stress. Children exposed to domestic violence become fearful and anxious. They are constantly watching and waiting for the next incident to occur. They never know what will trigger the abuse, and therefore, they can never relax and feel safe. They are always worried for themselves, their mother, and their siblings. Children witnessing domestic violence often feel powerless and may think that somehow the abuse is their fault, thinking if they had not done or said a particular thing, the abuse would not have occurred. Children who are raised in violent homes are expected to keep the family secret, sometimes not even talking to each other about the abuse. In sum, domestic violence poses a serious threat to children's emotional, psychological, and physical well-being, particularly if the violence is chronic.

Source: UNICEF

<sup>28</sup> This was the definition launched in 2001 by the Norwegian researcher Per Isdal, See *The Meaning of violence* that has been applied in the Nordic Countries.

manage to leave the abusive relationship, often after many years. It is not unusual that it takes many time before she leaves him for good. Emotional and logistical support from family, friends and society is pivotal in their decision to end the relationship once and for all. Violence may continue and often escalate after women leave why the support and protection must be long-lasting. Homicides involving women (femicide) are more likely to occur after she left. Globally, every hour, nearly 4 women are intentionally killed by their current or former intimate partner – someone they would normally expect to trust.<sup>29</sup>

The consequences for women living in years of control, violence and humiliation are severe. - Immediate and long-term health affect are common. A history of intimate partner violence put her at risk for: depression, suicide attempts, chronic pain, PTSD, and reproductive health problems. In general, it takes many years to escape and recover the influence after the violence stopped. It is a long journey for a former victim to become a survivor.

A vicious circle is that many male perpetrators tend to repeat their behaviour, not only towards the women they have or had a relationship with but also towards the next women they date or live with.

### Human trafficking and the sex trade

Human trafficking is the acquisition and exploitation of people, through means such as force, fraud, coercion, or deception. The Council of Europe Convention on Action against Trafficking in Human Beings, entering in force in 2008, aims to prevent human trafficking, protect victims, prosecute offenders and promote international cooperation on actions.<sup>30</sup> It works in line with the design of the Istanbul Convention, and likewise, the committee GRETA<sup>31</sup> is monitoring and evaluating the 47 countries that ratified the convention hitherto.

Human trafficking ensnares millions of women and girls worldwide, many of whom are sexually exploited.<sup>32</sup> Globally, women and girls comprise 71% of the total number of detected trafficking victims.<sup>33</sup> Regarding trafficking for the purposes of sexual exploitation, 96% of detected victims in the world are female.<sup>34</sup> Eurostat (2015) estimates that 95% of registered victims of trafficking for sexual exploitation are women or girls. Trafficking constitutes a severe form of violence against women, being one of the most evident manifestation of gender inequalities. Trafficking for sexual exploitation is not seldom part of the continuum on experienced violence. Most women and girls trafficked for sexual exploitation also report having experienced violence prior to their trafficking experience.<sup>35</sup> Escaping GBV may in fact be a push-factor for migration, and thus alter the risk for human trafficking for women and children.

Human trafficking includes abuse through threats and psychological control, sexual and physical violence, economic violence and deprivation of freedom. These lead to severe and sometimes life-threatening consequences.

The health is deeply impacted by the exploitation, on a psychological level (including self-harm, lack of self-esteem, shame, guilt, helplessness, memory loss, post-traumatic stress disorder, sleep disturbances, depression, isolation, alcohol abuse or abuse of other drugs, and many more), and on a physical and sexual level (for example, chronic pain, fatigue, deterioration of pre-existing conditions, reproductive or sexual health complications, among others).<sup>36</sup> A study by the European Commission in

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<sup>29</sup> See UN Global Study on Homicide, 2019: <https://www.unodc.org/unodc/en/data-and-analysis/global-study-on-homicide.html>

<sup>30</sup> See <https://rm.coe.int/168008371d>

<sup>31</sup> See <https://www.coe.int/en/web/anti-human-trafficking/greta>

<sup>32</sup> UN Women.

<sup>33</sup> United Nations Office on Drugs and Crime, 2016a.

<sup>34</sup> United Nations Office on Drugs and Crime, 2016a.

<sup>35</sup> European Parliamentary Research Service, 2016.

<sup>36</sup> Zimmerman, Hossain and Watts, 2011.



2016 found that many of the harms arising from trafficking for sexual exploitation are gender-specific, including vaginal injuries, increased risk of sexually transmitted diseases, HIV and unwanted pregnancies.

The rates of re-trafficking of those who managed to escape from a situation of exploitation are high, particularly for young people during the 2 years that follow their trafficking experience, while the recovery from lasting damage is long and resource-intensive.

### Concluding remarks

There is beyond doubt that gender-based violence in all its forms is a serious and persistent violation of human rights and affects mostly women and girls worldwide, and people related to the femina persona as described above. The human rights are clear and if fully implemented we would live in a world with less violence, oppression and fear, and certainly a lot of people would be able to fully explore and express their potential. The human rights and the conventions signed and ratified are therefore excellent tools to use in the work to combat GBV. States have obligations. Civil society often carry out a lot of the human rights in practice, supporting and protecting victims. Human rights activists report to GREVIO and GRETA and other institutions like the UN Special Rapporteur etc. on the situation and thus press the states to take actions.

However, all societies, all entities and people are part in the work of implementing the human rights we agreed upon. There are many shades, grades and scales of gender-based violence and its root causes, gender inequality, gender stereotypes and norms. Expressions of GBV and its root causes is to be found every day in ordinary life, at work, education, in media, among friends and in families. We can all become change agents to end gender-based violence and promote gender equality; men and women, boys and girls. It starts in your own community, own town, in your classroom and in your home.

### 1.2. Gender-based violence in time of crisis

*Authors: Marina Mario Davidkova-Atanasova, Shadi Haysam Mahmud, Ninna Mörner*

The capacity of the welfare system of any state is set under a lot of pressure in time of crisis. During the migration crisis there were a lack of readiness to screen for such forms of GBV as human trafficking, and during the pandemic the welfare system is pre-occupied with meeting the growing demand of health care and fighting the pandemic at high costs. The economic resources are therefore also under stress. For obvious reasons, screening among risk groups for GBV and out-reach activities for identification is hard to accomplish, and at times impossible to carry out because of restrictions due to the pandemic.

In crisis, focus is on lifesaving measures and hitherto this has meant that identification of victims of GBV has been set aside. Those efforts are not necessarily understood as immediately lifesaving in an emergency situation. In reality, however, these efforts can be a matter of life and livelihood for victims and should therefore, according to for instance IOM (UN Migration), be given as much priority as any other crisis response to ensure the comprehensive protection of vulnerable individuals.<sup>37</sup>

### The impact of the pandemic

It is well-known that crisis increase the risks of GBV and its severity.<sup>38</sup> Reasons are among others such as stress, the disruption of social and protective networks, loss of income and decreased access to services. All of these can exacerbate the risk of violence for women. In addition, access to sexual and reproductive health services will likely become more limited. Other services, such as hotlines, crisis

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<sup>37</sup> IOM Addressing Human Trafficking and Exploitation in time of Crisis. December 2015.  
[https://publications.iom.int/system/files/addressing\\_human\\_trafficking\\_dec2015.pdf](https://publications.iom.int/system/files/addressing_human_trafficking_dec2015.pdf)

<sup>38</sup> UNCHR

centres, shelters, legal aid and protection services, may also be reduced, making it difficult for women to access the few sources of help that would usually be available.<sup>39</sup>

During the pandemic, when people were encouraged or required to stay at home, the risk of intimate partner violence increased in most countries. Recent data<sup>40</sup> also clearly shows that violence against women has increased as a result of lockdowns, stay-at-home orders, movement and travel restrictions, curfews, unemployment, job uncertainty, stress related to COVID-19 infections and anxiety. The risks are further aggravated by the stigma and under-reporting of abuse thus, the numbers and cases may be significantly higher than reported.

The pandemic situation has increased gender inequalities in vulnerable and typically less vulnerable groups.

The worsening economic conditions in countries affected by COVID may further alter the risk for exposure for GBV among refugee and migrant women. Contributing factors for the altered risk are e.g., job losses, reduced wages, unemployment, reduced incomes, financial uncertainty and homelessness. Those economic factors increase the difficulties in finding safe accommodation which in its turn means higher risk of trafficking and sexual exploitation. Unfortunately, the access to supportive programmes is also more scarce during crisis.

The COVID-19 outbreak put refugees and migrants in further risk impacting on their physical and mental wellbeing. The closed borders due to COVID-19 and the latest years' restraints in the asylum procedures have all in all left refugee and migrant women helpless and isolated. Their mobility is also severely restricted during travel bans and border closures. For example, during lockdowns in Serbia and Greece, the reception centres were closed and movement in and out of the countries was restricted.

The lack of access to supportive GBV services has discouraged women to report on GBV that they have experienced. In Bulgaria, Greece, Italy and other countries the women who are most at risk are: adolescents, persons with disabilities or mental health problems, unaccompanied women, persons with low digital literacy with lack of access to mobile phones and Internet, older women, undocumented women, etc.

From the start of the pandemic, refugees and migrants had little information about the coronavirus, how to protect themselves from infection and how to reduce the spread. They also had no knowledge on how to access supportive services if they experience violence. The information that is available is often not accessible in languages that they understand and speak fluently. For all groups at risk of GBV, access to sexual and reproductive health services during the pandemic, has been restricted. Other services such as crisis centres, shelters, hotlines, protection services were also reduced in some countries which made difficult to victims to access help sources and options.

#### INCREASE OF GBV ONLINE

Online is the new front line for violence against women and girls, and it has increased exponentially during COVID-19 and the lockdowns. Findings presented for UN Women suggest that: "Online violence is an epicentre of risk, intersectional and intergenerational, and compounding multiple forms of violence against women and girls, including trafficking."

Online violence can include the following:

**Online or digital violence:** Online or digital violence against women refers to any act of violence that is committed, assisted or aggravated by the use of information and communication technology (mobile phones, the Internet, social media, computer games, text messaging, email, etc) against a woman because she is a woman.

**Non-consensual sexting:** Non-consensual sexting involves the sending of explicit messages or photos without the recipient's consent.

**Cyberbullying:** Cyberbullying involves the sending of intimidating or threatening messages.

**Doxing:** Doxing involves the public release of private or identifying information about the victim.

**Source:** UN Women

<sup>39</sup> See <https://www.unwomen.org/-/media/headquarters/attachments/sections/library/publications/2020/policy-brief-the-impact-of-covid-19-on-women-en.pdf?la=en&vs=1406>.

<sup>40</sup> See WHO's report "Violence Against Women Prevalence Estimates, 2018" focusing on data (from 2000 to 2018) of the prevalence of violence against women.

Further, victims that managed to exit exploitation from day one face a long journey to become survivors. For recovery, is necessary to feel secure and build up trust, be able to rehabilitate from trauma, restore self-image and health, interact with others, take part in activities and in society and finally, if refugee or migrant women receive asylum and integration. Isolation is a threat for accomplishing a successful journey from victimhood to survival. During the pandemic everyone become isolated. Especially hard hit were the refugee and migrant victims who often have no contact with families, networks and need to be cautious in society for protection reasons. At a crisis such as the pandemic, all these stages to avoid and exit GBV, recover from trauma and integrate in society are even more difficult to accomplish than normally. The situation for personnel working at NGOs and help centres are also under stress during the pandemic, which means that the network around the survivors is affected likewise in this particular crisis, which add on to the severeness of the consequences for the vulnerable group victims in rehabilitation.

#### Migration and altered risk for GBV

With relation to the migration crisis, many refugee and migrant women and girls experience multiple forms of GBV. According to UNICEF,<sup>41</sup> nearly all women who have arrived from third-world countries have experienced different kinds of violence such as sexual violence, domestic violence, human trafficking, child marriage, female genital mutilation and other forms of GBV. This might have happened in the home-country and/or during their journey. The risk is also equally high for asylum seekers and for those who end up undocumented.

Refugee and migrant women often endure poor conditions without sufficient access to water, basic sanitation and health services which has a severe negative impact on their physical and mental health. These conditions are an additional risk factor for GBV after their arrival in Europe, with unaccompanied women and girls being the most vulnerable group. In addition, many have children in their care. Unfortunately, comprehensive data focusing on GBV against refugee and migrant women remains scarce but there is an increase in demand for GBV protection services. Again, the most prevalent type of violence is intimate partner violence along with sexual violence and exploitation.

#### The gender dimension in post-conflict situation

A third example of increased GBV during crises are post-conflict situations. According to The Office of the High Commissioner for Human Rights (UN Human Rights, OHCHR),<sup>42</sup> GBV increases significantly during situations of conflict and instability in countries. Discrimination becomes more prevalent, especially towards women and girls, which leads to increased risk of them being subjected to violence. Such violence can include murder, torture, sexual violence (also against men in detention), forced marriage, etc. Sexual violence is often used as a tactic of war and assertion of power.

In post-conflict situation and instability, society and family, political and economic structures become vulnerable and GBV becomes normalized (especially, trafficking). GBV becomes even more severe, if there was discrimination beforehand against certain groups. The threat of violence leaves girls with less access to education and training because they fear they might be attacked. There is also reduced access to health services (including reproductive and sexual health services) which again increases the risk of STI, unwanted pregnancies and morbidity. Displaced women are an especially vulnerable group as they have less access to assistance and support services. They are more likely to experience sexual violence and exploitation, trafficking and abduction.

#### Conclusions

Gender-based violence, especially during crises, such as the pandemics, migration crisis and post-conflict crisis, can result in serious physical, mental, sexual, and reproductive health conditions. In most severe cases, it can result in permanent disabilities and even death. In the long term, GBV can have a

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<sup>41</sup> See <https://www.unicef.org/>

<sup>42</sup> See <https://www.ohchr.org/>

lifetime impact on victims which decreases their wellbeing significantly. It is important to be supportive to victims and survivors, to help them and protect their human rights, even in times of crisis.

### 1.3. The current challenges: the situation in the partner countries

*Author: Ninna Mörner, based on information from all partners*

The situation regarding GBV in the different countries involved in the Antigone-project: Bulgaria, Greece, Hungary, Italy, Serbia, Norway, and Sweden, is briefly analysed here regarding some selected issues to show the spread in challenges.

#### The Istanbul Convention and its adoption in Bulgaria and Hungary

Hungary and Bulgaria have signed but not ratified the Istanbul Convention (Council of Europe Convention on preventing and combating violence against women and domestic violence). In 2018 the Bulgarian Constitutional Court declared that the Istanbul Convention is anti-constitutional. According to this decision the Convention cannot be adopted, and therefore it is impossible for Bulgaria to ratify it. The argument for the decision is that the Court does not recognize the term “gender”, which is based on social constructions of female and masculine personas; the Court can only recognize the use of the term “sex” that refers to men and women as biological realities (male and female). This statement is supported by the Bulgarian Orthodox Church.

Furthermore, in Bulgaria the term “gender” has been given a negative connotation and there is in certain circles a fear of the so-called “gender ideology” that is talked about as some sort of “LGBT+ education” and aims at “brainwashing the children” and “making them want to change their biological sex and sexual orientation”. This situation and those fears may hinder education in Bulgarian schools related to topics such as violence against women and violence towards LGBT+ people.<sup>43</sup>

The main arguments used by the Hungarian government for opposing the Convention relates to the term “gender”, much as in the Bulgarian case, but also to what is seen as the Convention’s understanding of the State’s responsibility regarding such an issue as migration. Further misinformation campaigns against the Convention, even openly by the Hungarian government, as late as 2019, has been spreading, deliberate misinterpreting the Convention’s content and aims. In 2020, the Parliament declared that they will not ratify nor adopt the Istanbul Convention, not now, and most probably not in the future either. A few months later in 2020, the government decided to adopt a National Action Plan (for the period of 2021-2030) on strengthening the role of women in the family and in society. The issue of violence against women is not addressed at all among the measures in the plan. Women’s rights organizations in Hungary have alerted on the pressing absence from the draft on the issue of violence against women. To be added is that women’s rights organizations were only notified at the last minute of the process, therefore, given an unreasonably short time to submit any comments. Furthermore, they were anyway largely ignored in the process when they raised concerns.<sup>44</sup>

The whole situation described above hinders the combat against GBV in Bulgaria and Hungary. The State’s responsibility is not recognized and the work for the elimination of GBV, fighting against discrimination and for gender equality, to ensure measures for the prevention of GBV and protection of victims is not prioritized. Instead, the whole concept of working against gender-based violence is rather seen as possible threats towards traditional values, and more or less openly hindered.

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<sup>43</sup> See <https://balkaninsight.com/2018/07/27/bulgaria-s-constitutional-court-says-istanbul-convention-not-in-line-with-basic-law-07-27-2018/>  
<https://orthochristian.com/110194.html>

<sup>44</sup> Ninth reporting cycle to the UN CEDAW Committee, Info from Civil Society Organizations: NANE Women’s Rights Association, PATENT-People Opposing Patriarchy Association and Hungarian Women’s Lobby (2021)

## Femicide and awareness of GBV in Italy, Greece and Serbia

The number of femicide in Serbia is not precise, but during 2020 at least 22 women have been killed by a partner or other family member, and in five more cases there was a suspicion that it was a femicide. This data was gathered from media reports as official data is not available. The women are often killed by their partners, using firearms and knives. More than 74 per cent of femicide takes place in a family or intimate partner context and half are killings of spouses or out-of-wedlock intimate partners. Home remains the most dangerous place for women given that 68% of femicides take place in the home or yard of the victim and/or perpetrator. These killings are marked with particular brutality, and more than half of them are classified as aggravated murders. Nevertheless, in only 10% of cases, the perpetrator received a maximum sentence of 40+ years.

The life of a victim of gender-based violence in many ways is in a permanent state of emergency in Serbia, due to various factors. Wars were fought, and although they ended, violence against women has not passed. The violence did not pass during Covid either. In Serbia today, the violence towards women only changes forms.

Greece has experienced a rising number of femicide in the last years, mounting from 7 women in 2016 to the double in 2020. In the first half of 2021, 7 women were killed. This negative development has led to attention in media, and, for the first time, resulted in the use and acceptance of the term femicide. The crimes, being characterized of “Mediterranean patriarchal stereotypes”, have led to awareness of and interest in GBV. Especially some cases have led to media attention in Greece and in turn social protests against GBV. Greece was also marked by the “flourishing” of the #metoo movement which was really intensified in the field of theatre. Many famous actresses or actors massively reported cases of having been harassed or even raped by famous actors. The allegations concerned both cases of heterosexual and homosexual relations. All in all, those events have led to a raised awareness about GBV in society.

In Italy, a woman is killed in every three days,<sup>45</sup> according to EURES. Between the beginning of January and the end of October 2020, 91 women were killed. The perpetrator is the partner or a family member. In the months between March and June 2021, requests for help to Italy’s official helpline (1522, the anti-violence and stalking number) more than doubled compared to the same period in 2019. The violence reported when calling 1522 is mainly physical (47.9% of cases), but almost all women have suffered more than one form of violence, and among these emerges psychological violence (50.5%). Media in Italy when reporting on GBV focus exclusively on the physical violence. In reality, in Italy, ISTAT data show that 31.5% of women have experienced some form of physical or sexual violence in their lifetime. The most serious forms of violence are exercised by partners or former partners, relatives or friends. Rape was committed in 62.7% of cases by partners, a truth that is not mirrored in for instance the media image of rape.

Overall, the awareness of GBV is raised as a result of media coverage of tragic femicide, and in the following from #meetoo. Bias media cover may however lead to the spread of myths, such as in Italy, that domestic violence always includes physical violence. The raised awareness in Greece and Serbia through media brings the topic of GBV on the agenda, but to improve the situation calls for more action and strategic measures.

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<sup>45</sup> Sources: [https://dpc-rivista-trimestrale.criminaljusticenetwork.eu/pdf/merli\\_1\\_15.pdf](https://dpc-rivista-trimestrale.criminaljusticenetwork.eu/pdf/merli_1_15.pdf)  
<https://www.eures.it/tag/femminicidio/> <https://www.interno.gov.it/it/temi/sicurezza/violenza-genero>  
[https://www.repubblica.it/solidarieta/diritti-umani/2021/01/06/news/violenza\\_di\\_genere\\_i\\_numeri\\_del\\_2020\\_verso\\_un\\_nuovo\\_piano\\_2021-2024\\_le\\_proposte\\_per\\_un\\_sistema\\_di\\_contrasto\\_piu\\_inclusivo-281346209/](https://www.repubblica.it/solidarieta/diritti-umani/2021/01/06/news/violenza_di_genere_i_numeri_del_2020_verso_un_nuovo_piano_2021-2024_le_proposte_per_un_sistema_di_contrasto_piu_inclusivo-281346209/)  
<https://www.salute.gov.it/portale/donna/dettaglioContenutiDonna.jsp?lingua=italiano&id=4498&area=Salute+donna&menu=societa>

## Priority of topic and challenges in practice in Sweden and Norway

Sweden is ranked no 1 in EU in the Gender Equality Index.<sup>46</sup> The Swedish Gender Equality Agency was established in January 2019 to contribute to an effective implementation of gender equality policy. Sweden promotes itself as a model country in the combatting of GBV. The Swedish Women's Peace Reform in 1998 is the first example of a legislation that fully recognizes the gendered nature of violence against women resulting from an imbalance in the power relations between women and men. In Norway, the Equality and Anti-Discrimination Act<sup>47</sup> entered into force in 2018, replacing four previous laws. The Norwegian Equality and Anti-Discrimination Ombud<sup>48</sup> and the Norwegian Equality and Anti-Discrimination Tribunal<sup>49</sup> monitors the implementation of the Act. The Norwegian Directorate of Children, Youth and Family Affairs (Bufdir)<sup>50</sup> is the government agency responsible for gender equality, disability, ethnicity and sexual orientation, gender identity and gender issues.

Norway was assessed as the third best country in the world for gender equality according to the World Economic Forum's Global Gender Gap Report<sup>51</sup>. Norway has committed itself to help the victims of gender-based violence all around the world, especially in regions affected by war or conflict and allocated 1 billion Norwegian krone (roughly 100 million euro) to combat sexual and gender-based violence in humanitarian crises in the period 2019 to 2021<sup>52</sup>.

Already 1999, Sweden became the first country in the world to introduce legislation criminalizing the purchase, and not the selling, of sexual services. A bill with similar content was adapted in Norway in 2009<sup>53</sup>. Since 2018, Sweden has a new sexual offence legislation based on consent which states that if sex is not voluntary it is illegal. There is no need to establish that violence or threats were used, or that the victim's particularly vulnerable situation was exploited.<sup>54</sup> In Norway, a similar consent law proposal was voted down by the then-government coalition in 2018<sup>55</sup>, but adopting such a bill is constantly on the political agenda ever since then. Both cases show that Norway is a bit behind Sweden in terms of legislation (although well in advance of the most countries in the world).

Prevention is in the focus in Sweden: There are campaigns to motivate men to choose to stop buying sex.<sup>56</sup> There are also campaigns for men to stop abusive behaviour. A hotline for adults at risk of using violence against intimate partners was established in 2019. The hotline motivates actual perpetrators of gender-based violence to seek professional treatment and has already managed to reach a significant number of callers who had never previously contacted any service about their violent behaviour. In the coming is universal violence prevention in schools to change norms and attitudes associated with masculinity, violence, and sexist behaviour.

Victims of GBV are overall recognized and met with respect in the help-systems of both countries. That said also for those best-case-scenarios there are several issues on for instance custody, residence, and protection against stalking. NGOs report in Sweden that there are high thresholds for women to access help, especially among vulnerable groups.<sup>57</sup> Migrant women in an abusive relationship often have difficulty accessing shelters, advice, and assistance. Sweden had the highest number of asylum-seekers per capita in EU 2015, and the amendments made in 2016 in migration law led to many living as

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<sup>46</sup> <https://eige.europa.eu/gender-equality-index/2020/compare-countries>

<sup>47</sup> <https://lovdata.no/dokument/NLE/lov/2017-06-16-51>

<sup>48</sup> <https://www.ldo.no/en/ldo-english-page>

<sup>49</sup> <https://www.diskrimineringsnemnda.no/spr%C3%A5k/1230>

<sup>50</sup> <https://www.bufdir.no/>

<sup>51</sup> <https://www.weforum.org/reports/ab6795a1-960c-42b2-b3d5-587eccda6023>

<sup>52</sup> [https://www.regjeringen.no/en/topics/foreign-affairs/humanitarian-efforts/protection\\_violence/id2666936/](https://www.regjeringen.no/en/topics/foreign-affairs/humanitarian-efforts/protection_violence/id2666936/)

<sup>53</sup> <https://www.regjeringen.no/en/historical-archive/Stoltenbergs-2nd-Government/Ministry-of-Justice-and-the-Police/Nyheter-og-pressemeldinger/nyheter/2008/criminalizing-the-purchase-of-sexual-ac/id537854/>

<sup>54</sup> The new law is presented in English as part of the campaign, see <https://www.frivilligtsex.se/summary-in-english/>

<sup>55</sup> See e.g. <https://www.thelocal.no/20200903/why-does-norway-not-have-a-rape-law-requiring-sexual-consent/>

<sup>56</sup> <https://www.nmstverige.se/nyheter/2017/du-avgor-de-stottar-kampanjen-mot-sexkop>

<sup>57</sup> See Swedish Platform Human Trafficking reports: <https://manniskohandel.files.wordpress.com/2018/01/final-report-ohchr-2018-sweden-24-01-2018.pdf> and <https://manniskohandel.se/english/>



undocumented, a circumstance that increases women's vulnerability to physical and sexual violence and heighten their risk of engaging in survival sex or prostitution and human trafficking.<sup>58</sup>

Although all efforts to combat GBV, in practice, GBV is still persistent in Sweden and still many women and girls do not report the crimes; unfortunately incidents of sexual violence, honour-related violence, human trafficking, and femicide is not declining, and still the vast majority of perpetrators are not held accountable.<sup>59</sup> The new legislation is seldom used in practice.

In Norway as well, the statistics over cases of domestic violence and sexual violence indicate that there are cause for concern. For instance, 49% of the women who have been the victim of rape had experienced this before the age of 18 in Norway. Women were killed by a current or former intimate partner in 25% of all homicide cases against women.<sup>60</sup> There is in sum still a lot to do in Norway too.

## Conclusions

GBV exist in all countries but the recognition of what causes GBV, the priority of the issue by government and authorities, and the awareness in the society vary among the countries. The tools to combat it, such as the human rights, national legislation, action plans and policy documents but also the work to raise awareness, promotion of attitude change, training and education may be differently widespread and acknowledged in the different countries. In all countries, however, there are challenges to end the violence; to make sure that women are helped and protected, and that perpetrators are hold accountable.

### 1.4. Where to read more?

Here are some English language online resources to help you engage in different aspects of gender-based violence:

- The European Commission provides information on what is gender-based violence, how to tackle it, actions for combating GBV and EU funding to raise awareness: <https://ec.europa.eu/info/policies/justice-and-fundamental-rights/gender-equality/gender-based-violence>
- The English text of the Istanbul Convention (the Council of Europe Convention on preventing and combating violence against women and domestic violence): <https://www.coe.int/en/web/istanbul-convention/text-of-the-convention>
- Information provided by the World Health Organization (WHO) on violence against women in the context of the COVID-19 pandemic: <https://www.who.int/emergencies/diseases/novel-coronavirus-2019/question-and-answers-hub/q-a-detail/coronavirus-disease-covid-19-violence-against-women>
- The UN Refugee Agency provides information on definitions and forms of Gender-based Violence (GBV) and actions to end GBV; <https://www.unhcr.org/gender-based-violence.html>
- Council of Europe: definitions of GBV, UN Declaration on the Elimination of Violence against Women, Explanatory Report to the Council of Europe Convention on preventing and

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<sup>58</sup> The Swedish Red Cross Status Report 2016: "Consequences of the amendment to Sweden's Reception of Asylum-Seekers and Others Act", p.6. The Council of Europe Commissioner for Human Rights has also pointed to the humanitarian consequences of the LMA and has called for the need to ensure the human rights of rejected asylum-seekers. Report by the Commissioner for Human Rights of the Council of Europe following his visit to Sweden from 2-6 October 2017, paragraph 17.

<sup>59</sup> In an inquiry 5,6 % of the Swedish population state that they have been exposed to sexual violence during 2019; which would be a number of 452 000 and much higher than those reported (25 000). Take into account that only in 319 cases the perpetrator was inquired or charged for rape.

<sup>60</sup> [https://unece.org/fileadmin/DAM/Gender/Beijing\\_20/Norway.pdf](https://unece.org/fileadmin/DAM/Gender/Beijing_20/Norway.pdf)

combating violence against women and domestic violence.

<https://www.coe.int/en/web/gender-matters/what-is-gender-based-violence>

- Women's Rights are Human's rights: this publication from UN provides an introduction to women's human rights, beginning with the main provisions in international human rights law and going on to explain particularly relevant concepts for fully understanding women's human rights. <https://www.ohchr.org/documents/events/whrd/womenrightsarehr.pdf>
- Guidelines for Integrating Gender-Based Violence Interventions in Humanitarian Action: this Thematic Area Guide (TAG) by UNICEF and Save the Children on education and gender-based violence is a portable tool that provides practical guidance to education professionals working to prevent and mitigate gender-based violence in humanitarian settings. [https://gbvguidelines.org/wp/wp-content/uploads/2015/09/TAG-EDUCATION-08\\_26\\_2015.pdf](https://gbvguidelines.org/wp/wp-content/uploads/2015/09/TAG-EDUCATION-08_26_2015.pdf)
- Estimating the costs of gender-based violence: a report 2021 from EIGE (European Institute for Gender Equality). The report provides an analysis of methodological options on the cost of gender-based violence and intimate partner violence, by studying different literatures and studies, and provides recommendations. <https://eige.europa.eu/publications/estimating-costs-gender-based-violence-european-union-report>



## 2. What is Drama in Education?

This chapter offers an overview of the theory and practice of Drama in Education. This section offers an overview of Drama in Education. You will find some of the key theoretical pillars of the approach first and then we discuss the methodology the theory is realised through. One section reflects on the how of the implementation and a short part discusses the possibilities of doing drama online.

### 2.1. A short introduction to the theory and the key concepts of Drama in Education

*Author: Stig A. Eriksson*

#### Applied drama/theatre

Applied drama/theatre can be considered an umbrella term for approaches considering drama and theatre as useful forms for social intervention. According to one account of this genre by Helen Nicholson<sup>61</sup>, it is most often undertaken in spaces not usually defined as theatre buildings, with participants who may not be skilled in theatre arts. The term “applied” is employed, because it makes use of dramatic activities to learn and experience issues of importance for themselves, rather than for an outside audience. However, the genre does not exclude theatre as such; both dramatic text and theatre parameters belong to applied drama/theatre (like in the case of Theatre-in-Education and Theatre for Development). Quite often, though, the focus is on experiential explorations of issues, through improvisation and role-playing (like process drama and forum theatre). Most commonly, applied drama/theatre draws upon different dramatic forms and processes for social action purposes, which is why the genre has a place in a project on gender-based violence.

#### “Drama is about real man in a mess”

When the applied drama pioneer, Dorothy Heathcote<sup>62</sup>, coined this phrase, she seems to have captured an essential intention of the present book: that drama is about handling human dilemmas, confronting oppression caused by strangers, or close family members or by society, and that it offers possibilities of exploring solutions to predicaments individuals are faced with in social encounters. This is not to say that it offers any quick fixes, only that it invites participants to investigate, discuss and process aspects of coercion - like gender-based violence - within the (relatively) safe parameters of dramatic fiction.

#### Dramatic fiction

Taking part in dramatic fiction means stepping into “another” room, or being in “other” shoes, at “another” time. It should not take place in a detached way but “as if” it was real and happening to “me” - yet “not me” - because I am in role, protected by my awareness of being in a fiction - or in a dramatic situation, as Haseman and O’Toole calls it<sup>63</sup>.

The illustrative phrase, “Imagining the real”, used as book title by David Davis<sup>64</sup>, suggests that known (and unknown) situations can be recreated from imagination and re-enacted in the dramatic fiction as if they were actual. Cecily O’Neill<sup>65</sup> uses the term “drama worlds” for this. It usually means taking on a role to explore situations in interaction with other roles. The role can be myself in drama time and

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<sup>61</sup> Nicholson, Helen (2005). *Applied drama. The gift of theatre*, Palgrave Macmillan.

<sup>62</sup> Heathcote, Dorothy (1971). *Three looms waiting*. Film. British Broadcasting Corporation.

<sup>63</sup> Haseman, Brad & O’Toole, John (2017). *Dramawise reimaged. Learning to manage the elements of drama*. Currency Press.

<sup>64</sup> Davis, David (2014). *Imagining the real. Towards a new theory of drama in education*, IOE Press/Trentham Books.

<sup>65</sup> O’Neill, Cecily (1995). *Drama worlds. A framework for process drama*, Heinemann.

space, or a selected version of myself; or I can imagine being another person, or play the role of a person in a situation from a play. No matter who or where, one essential ground rule when participating in drama, is that the dramatic fiction represents a penalty-free area, i.e. you are not to be held accountable for opinions, attitudes or even actions enacted by your role in real life (although you might be held accountable within the fiction). Another essential ground rule is, for your role to function in this setting, to accept and believe in the realities of the fiction, which is what the poet Samuel Taylor Coleridge in 1817 called “a willing suspension of disbelief”<sup>66</sup>. In a way, participating in drama is like “holding two worlds in mind at the same time”, as Gavin Bolton<sup>67</sup> has expressed it, i.e. an interplay between the fictitious and the actual.

## Role

Most people are familiar with the concept of role from human encounters in everyday life, in the sense of behavioural patterns we tend to employ in different social situations; i.e. images or representations of ourselves. We call them social roles according to Erving Goffmann<sup>68</sup>. In theatre, role is used by actors to portray characters exhibiting various personality traits in situations created by a dramatist. These are role characterizations. In applied drama/theatre, role means taking on a persona, i.e. aspects of oneself or of somebody else in order to explore and experience something in interaction with other personas. It means partly making use of social role and partly of role characterization. However, it does not demand skills in acting, only an ability to believe that in drama encounters, all the participants are imagining to be somebody else (or themselves in a make-believe situation), and that the situation, the place and the time will not be considered as a real life happening. It requires an awareness of the situation as “play” but simultaneously a motivation to experience it in the “now”. Active role-taking means a willingness to take part in order to discover in “this moment”, with an agreement to pretence but as if it was real<sup>69</sup>. Enactment may be a better term than acting for this kind of role experiencing, because enacting signals a process of exploring something in action. An implicit intention within the context of this book is that a drama experience may inspire change, which is usually an explicit purpose in the dramatic genre generally referred to as applied drama (or theatre).

## Role categories and role aspects

Applying drama and theatre in a classroom or in a community forum gives the facilitator an opportunity to investigate human predicaments together with the participants as if in a laboratory, i.e. within the parameters of a dramatic fiction. Using a role strategy like teacher-in-role (TIR) – an approach presented in the field literature by for example Heathcote, Bolton, O’Toole, O’Neill and Davis - the facilitator can take an active part in the playing together with the participants.

When using TIR, the facilitator selects a role category – often referred to as 1<sup>st</sup> dimension – and a role aspect associated with the role, a stance – its 2<sup>nd</sup> dimension. Jonathan Neelands<sup>70</sup> has suggested some useful TIR role categories (which we have supplemented with exemplifications relevant to the focus of this book), such as: 1) leader – authority role (e.g. judge, social service chairperson, chief of police, mob leader), 2) e.g. opposer – authority role (e.g. biased lawyer, dishonest politician, oppressive husband, anti-women’s-rights-activist), 3) the intermediate role (e.g. social worker, doctor’s assistant, ‘on-duty-at-the-time’, witness), 4) needing help/victim role (battered wife, someone raped, lonely child, disempowered mob member). The facilitator’s selection of role category and attributing role aspects needs to be appropriate regarding the challenges the participants will meet in the drama

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<sup>66</sup> Heathcote, Dorothy (1984 [1973]). Drama as challenge. In Liz Johnson and Cecily O’Neill: *Dorothy Heathcote. Collected writings on education and drama*, Hutchinson.

<sup>67</sup> Bolton, Gavin (1984). *Drama as education. An argument for placing drama at the centre of the curriculum*. Longman.

<sup>68</sup> Goffmann, Erving (1959). *The Presentation of Self in Everyday Life*, New York: Anchor Books, Doubleday.

<sup>69</sup> Heathcote, Dorothy (1984 [1973]). Drama as challenge. In Liz Johnson and Cecily O’Neill: *Dorothy Heathcote. Collected writings on education and drama*, Hutchinson.

<sup>70</sup> Originally inspired by Geoff Gillham (UK) and Heathcote. Neelands, Jonathan (1984). *Making sense of drama. A guide to classroom practice*. Heineman Educational Books.

sequence. While the 1<sup>st</sup> dimension is your figure (or character), the 2<sup>nd</sup> dimension is whatever qualities you find useful to endow your role with, like attitude, purpose, status. Some attitudinal qualities are already suggested in our examples above, but other choices are also possible. For example, judges can be sympathetic but wary, an overbearing husband lovesick, a doctor's assistant ladder-climbing, a lonely child aggressive, etc. It is important that you think carefully through your choices as facilitator and not be tempted to play for laughs. When you have a serious, firm hand in the action, you will be able to influence it productively from inside the fiction.

### Frame

When setting up a drama sequence with an inexperienced group, it is recommended that the facilitator first selects a situation that can unify the participants around a common challenge, for example around a question like: "how can we...?", "will it be possible to...?", etc. The best way of doing this, is by framing (enrolling) the participants as a collective group, for example as members of a hearing committee, a group of women's rights activists, a group of witnesses, etc. Even within such a frame, participants are still free to enact from 2<sup>nd</sup> dimension perspectives. They can sometimes pick up such qualities spontaneously in the interaction with the facilitator in role and the other participants, and experience how role aspects give an added dynamic to the role-playing. Or the facilitator can, during the play sequence, ask for time-out, and invite participants to add 2<sup>nd</sup> dimension qualities in their improvisations, for example compassion, jealousy, nosiness, curiosity. What needs to be underlined, though, is that it be a probable dimension that belongs to the situation being explored, and that it helps to move the drama forward. With the participants framed in a collective role, it is easier for the facilitator to involve the participants in committed role involvement around the problem at stake. And please note: a time-out for discussing out of role what is happening, is as important in applied drama/theatre as the playing itself.

### Frame distance and change of perspective

Frame distance denotes a degree of distance from the actual event being investigated in the drama, and a certain perspective or viewpoint through which the event is explored. For example, if you are making a drama about abuse and decide to act out the actual event, you are representing people *in* the event. But if you want to take a more distanced view of the event, you can enact it from a witness' point of view or from the perspective of someone who was not actually been there but has heard an account of it. Furthermore, you can explore the event based on press records of the event (real or imagined), or from the point of view of film makers doing a documentary about gender abuse, or as researchers investigating this issue. Frame distance is also called role distance, indicating that you can investigate a dramatic event like abuse, not necessarily by being "in the shoes of" the victim but also through roles (or frames) through which the event can be looked at from different angles. In principle, the strategy is similar to the well-known device in literary theory of 'shifting point of view'. The Japanese film maker, Akira Kurosawa's film *Rashomon* (1950), narrates the story of a rape through four differing witnesses' accounts, thus adopting distancing devices like frame distance, perspective shifts, flashback, and flashback within a flashback – all conventions that can be applied in drama as well.

### Conventions

A drama/theatre convention is a form device by which a situation can be "enlarged" (all speaking in one voice, ritual, living newspaper), or "sustained" (still image, tableau, hot-seat) or "distorted" (hearing the role's inner thoughts, walls have ears and can speak, thought shower), etc. Many possibilities exist. The main idea is to offer an alternative to dramatic realism that can often work contra productively in applied drama/theatre settings. Heathcote<sup>71</sup> refers to conventions as devices of "slowing down time", enabling participants to get a grip on decisions and their own thinking about

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<sup>71</sup> Heathcote. Dorothy (1984 [1980]). Signs and Portents. In Liz Johnson and Cecily O'Neill: *Dorothy Heathcote. Collected writings on education and drama*, Hutchinson.

matters. Most conventions can be viewed as poetic distancing devices and means of exploration, expression, and reflection within an ongoing drama structure. Jonathan Neelands and Tony Goode<sup>72</sup> have published a guide to dramatic conventions, which, when used with discretion and awareness of poetic form, can work productively as role protective and expressive dramatic devices.

### Story, episode, pre-text

A much-used structure (dramaturgy) in applied drama/theatre is to work with sequences and episodes. An episodic structure breaks up the temptation to be absorbed in story line and each episode may yield to the experience the facilitator (or indeed the participants) wants to investigate. Episodes need not follow a linear development one after the other; each one carries its own importance and interest – even if we have chosen a given play text, or novel, or article, or personal account as a source for our drama structure. O'Neill refers to the source (or impulse) for the drama process as "pre-text"<sup>73</sup>. It need not be a text in an ordinary understanding of the word but even a picture, a headline, a poem or a piece of music can serve as pre-text. It holds the meaning of a "text" that exists before the event.

### Dramatic text

Using excerpts from play-texts is by no means excluded in applied drama/theatre. The history of dramatic literature offers a rich range of dramatic texts, spanning epochs, constituting an arsenal of possibilities for exploring themes, motifs, stories, and plots for contemporary uses. Texts can be played with their given characters and lines or serve as source material for being acted out through improvisation or used as an element within a process drama structure for examination and discussion.

## 2.2. Introduction to the methodology of Drama in Education

*Author: Mette Bøe Lyngstad*

Collective creative learning processes give participants the experience of expressing themselves in various forms. In Drama in Education, the participants explore themes and dilemmas through drama. The focus is on learning by doing, so they will explore situations from different perspectives by stepping into other people's shoes. This means they can relate to different levels of fiction by being in a fictive role, in a different place and at a different time. Through various **drama conventions**, the participants can express their impressions. This chapter presents a selection of the most useful conventions for teachers with little or no drama experience that can be used in the classroom.

The teacher needs to plan the project's focus: how to frame the participants into fiction, which drama conventions to use, and how to investigate topics from different perspectives. When beginning a process, one needs to frame the participants into the fiction to feel safer: it needs to be clear who they are, where they are when they are, and what happens with them. One possible way to do this is when the teacher makes an exposition, where, through artful processes, she involves the participants in the subject and makes them curious about the sequel.

Several starting points can be used to introduce a story, for instance, a poem, a picture, a newspaper article, a letter, a text message or objects like keys, a costume, a hat, a pair of shoes, a person in a role, teacher-in-role, creating the space together, and so on. The facilitator can choose any of these starting points and introduce it, thinking about form, movement, rhythm, and sound. What is the fictive story? What is the focus of the process? What are those open-ended questions which make the participants wonder about investigating the matter further? The participants will explore the focal questions through different conventions or work forms. Here are some examples.

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<sup>72</sup> Neelands, Jonathan & Goode, Tony (2015). *Structuring drama work*, Cambridge University Press.

<sup>73</sup> O'Neill, Cecily (1995). *Drama worlds. A framework for process drama*, Heinemann.

In **collective drawing**, the whole group makes a drawing together on a huge piece of paper. They draw one after another or at the same time. They can, for instance, draw a map of the fictive landscape they are in to get a better overview, or they can draw the house where the story happens. The collective drawing can also be used as brainstorming to explore what the participants already know about the subject or do not understand about the situation. It can also help the participants get an overview of the location or the circumstances and help them to go deeper into the story. A variation is when the participants say what to draw while the facilitator draws. In this way, the participants can practise expressing themselves.

Another way to explore a situation is to create a **still image**: freeze a moment and study it together. The participants are making a statue or a photograph using their bodies. In this way, time can be stopped: e.g., the group can create a still image of a conflict situation or a series of still images before and after the conflict. Participants can work either before their peers (functioning as audience and directors) or in smaller groups. After working in groups, participants can share their series of still images as a performance with the rest of the class, even using music or sounds while moving from one picture to another. They might move in slow motion or as puppets. Other participants can walk around a still image and give it a title. To get to know the fictive character within the picture better, the character can step out of the still image, and participants can question her.

A variation is when participants enter the still image one by one. This allows them to explore how the situation changes by new characters entering it. When the entire group has entered the still image, the person who was the first to enter can come out of the image and study it, then enter the image again, this time in a new position. This changes and aggravates the situation.

Characters in a still image can be invited to say aloud their thoughts when touched on the shoulder by the teacher. This is called **thought-tracking**. Characters in an image can also be asked to make a movement and repeat that over and over again.

It is possible to organize a fictive press conference to interview a central character, usually a teacher-in-role, to involve all the participants. Participants might also interview each other. A character can also be invited to a **hot seat**, where participants can ask any questions from her. For less experienced facilitators, we recommend that only the teacher-in-role sit in the hot seat since participants might ask difficult questions. In one variation, the character sitting in the hot seat always has to tell the truth. In another variation, she can lie, not give a response or even provoke the participants.

There are different ways to get to know a character deeper. One possibility is to jointly discuss and create a character's movements, thoughts, voice, clothes, dreams, etc. It is also possible to **build her room**. Usually, this starts with marking the boundaries and the furniture of her room with masking tape on the floor, then discussing or even creating some of her objects (e.g. posters on the wall or objects on her desk). The participants can also be asked to write in roles, such as a letter, a diary, or a poem to express their feelings. This form can also be used for reflection towards the end of a process.

The convention **role on the wall** is also used to deepen our thinking about a character. The facilitator brings a huge roll of paper and ask one person to lay down on it, then draws the contours of this person. This contour can be used to understand the main character better. Everything we know about the character is written inside the figure, while everything the class wonders about is written outside.

Most processes conclude with a reflection part, usually a discussion out of the fiction. The participants reflect on their work and what they have experienced or learned in the session.

### 2.3. Facilitation in Drama in Education

Author: Adam Bethlenfalvy

Drama lessons explore human situations. They often work with fictional stories, and these features have an impact on *how* the teachers can engage with their students in a drama lesson. While in a traditional classroom, often the teacher is the holder of the knowledge, in drama lessons students hold equally legitimate knowledge about the world based on their specific experiences. Whether they feel their knowledge about human situations is valued and whether they feel safe enough to share their thoughts depends on *how* the teacher is present with the group. Clearly, the role of the teacher in the drama classroom is somewhat different from what is often considered the standard teacher position in school situations. Therefore we often use the word **facilitator** rather than teacher, and we prefer to call the students as **participants**. The term **facilitation** refers to *making easy* or *making possible* and defines the position and the pedagogical attitude of the teacher in a drama lesson.

This pedagogical attitude sees the learners in the classroom in a different way than traditional transmission teaching does: here they are not considered solely as receptors of the knowledge transmitted by the teacher, but as holders of experience and knowledge and contributors towards a joint exploration of understanding why human beings behave in specific ways in different situations.

Some of the key elements of the facilitator role are the following<sup>74</sup>:

- a. **The subversion of traditional power relations.** It is often useful to change the dominant classroom dynamic and hierarchy between student and teacher to open up space for young people to take responsibility for their thoughts. One possible way to subvert this traditional power relation is for drama facilitators to introduce their sessions by seeking help from their participants in order to help them understand a story/a problem/a central idea. The request should be authentic and open so that participants begin to feel empowered. As a result of this, facilitators are positioning themselves explicitly as co-collaborators within the meaning-making process.
- b. **The invitation to participate.** Participants in drama should be invited to take part in the dramatic activity and be free to choose how much they contribute. The facilitator should consciously respond to participants based upon the level of interest they demonstrate in the moment. The invitation to participate within the drama is continually negotiated and re-negotiated throughout the process.
- d. **Value of participant contribution.** The value of the contribution made by participants to the drama activity should be explicitly elevated so that all contributions are *taken seriously*. This will empower participants. The feeling of empowerment can also be reinforced by the facilitator through weaving the story/the problem/the central idea within a drama into the participants' contribution. As a result, participants will see that their contributions are both valuable and being taken seriously.
- e. **Questioning.** A variety of questions should be used by the facilitators to develop the thinking within the workshop. The questions asked should serve a variety of purposes: for clarification of meaning; out of curiosity; to motivate thinking; to stimulate discussion; to challenge preconceptions, amongst other reasons. Using questions in this way within the frame of the dramatic experience being described the value of the participants' contributions is deepened

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<sup>74</sup> Based on Bethlenfalvy, Adam (ed.) 2018: Democracy through Drama: Conceptual and Pedagogical Framework, [https://demodram.com/wp-content/uploads/2018/05/Conceptual-and-Pedagogical-Framework\\_Democracy-through-Drama.pdf](https://demodram.com/wp-content/uploads/2018/05/Conceptual-and-Pedagogical-Framework_Democracy-through-Drama.pdf)

further. This approach also permits participants to ask questions for similar purposes to those described above.

The use of language is central in achieving these aims. The next sections reflect in a little more detail on this. The most important types of *classroom talk*, according to Alexander,<sup>75</sup> are the following:

- **Instruction/exposition** (teacher–class, or teacher–group or teacher–individual): giving learners information or explanations,
- **Discussion** (teacher–class, or teacher–group or learner–learner): sharing ideas and information and solving problems,
- **Dialogue** (teacher–class, teacher–group, teacher–learner or learner–learner): building a common understanding through structured questions and purposeful discussion.

These types of talk feature heavily in any drama learning environment and considering them in the creation of dramatic exploration is key. In addition to this, talk is important, as it acts as a bridge to written language, which is particularly true when oral tasks require participants to make their meanings clear to their listeners, where they need to consider what they want to say and how to say it. Implicit within this is the notion of cognitive development and the important role of speech in attaining a goal. As talk and discussion are interactive processes, both learners and teachers play a significant role in developing both oral skills and cognitive thinking.

Discussion within the classroom can depend heavily on how the teacher applies questions. Neelands<sup>76</sup> asserts that “Drama is a questioning medium. It seeks to disturb, extend or change our understanding of who we are who we are becoming”. Methodologically speaking, drama can be used as a form of questioning in which potential realities can be discussed, explored, and challenged. Ultimately, in doing this, one is forced to consider who we are by looking at the ‘other’ in a particular context. Questions are the tools to do this and indeed are a fundamental part of developing critical thinking.

Questions can be used to clarify, infer, probe, challenge, or provide a reality check. Different questions stimulate a variety of responses from those being asked. Primarily questions in drama fit into two distinctive places: *open questions*, ones that open up discussion and do not require a predetermined answer, and *closed questions*, which often contain a ‘right’ or ‘wrong’ answer. However, questions are more than this, and the question you ask in drama will often determine the dramatic exploration’s shape, direction, or flow.

For example, you may ask pupils to/for:

- **List:** What forms of violence have you heard about? What sort of behaviour can make people feel uncomfortable?
- **Specify information:** Do you know the rights of children?
- **Reveal processes and feelings:** How do you feel about freedom? How can we show that?
- **Test potential:** Would politics be different if there were more female politicians? What would be different?
- **Moral/ethical judgement:** Should we respect everyone’s point of view?
- **Explanation:** Why do some people have more power than others?

Being mindful of the types of questions we ask, and the purpose of these is important. However, facilitation is not just about asking the questions but also about listening to the responses. Often

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<sup>75</sup> Alexander, R.J. (2006) Education as Dialogue: moral and pedagogical choices for a runaway world, Hong Kong Institute of Education / Dialogos.

<sup>76</sup> Neelands, J. (2004). Miracles are happening: beyond the rhetoric of transformation in the Western traditions of drama education. *Research in drama education* 9:1, pp. 47-56.



learners will offer a response based upon their prior cultural and/or social experience. It is vital that the drama teacher listens to this.

The self-awareness of the positioning of the teacher towards the students reflected in language and signing can add to the building of trust and the creation of a safe space for participants. This is a crucial element of exploring serious issues and problems such as gender-based violence.

Opening up the classroom and empowering the students more than usual might sound risky for those not experienced in working this way. In this handbook, we selected lesson plans that we believe are safe to a great extent. If the teacher can consider the following recommendations, it will not be challenging to keep the classroom a democratic and safe space at the same time.

- **We always work in fiction:** we explore the fictive stories of fictional (or at least fictionalized) people. Fiction gives the participants protection since we are not examining our personal problems but someone else's. We should avoid directly discussing, especially dramatizing personal memories or stories, because that is therapy/psychodrama and requires years of education and experience. It has to be clear for the participants that we work in fiction throughout the entire session.
- **We always use distancing:** the participants' fictive roles are distant from their own lives, both in time and space. Feel free to adjust any of the offered lesson plans to secure the necessary distance, or if distancing is not possible, avoid using that specific plan. So, e.g. in case you have refugees from Afghanistan in your class, we recommend you avoid using a drama lesson that explores the Taliban's aggression.
- The more you practice working this way, the more you will see that **most situations can be handled from within the process**. There are very few cases when the process needs to be stopped, and what has happened needs to be immediately discussed. Such **no-go-s** are probably not so different from what one would not tolerate in frontal teaching or even during the break, such as physical or verbal aggression, racist or sexist jokes or direct insults.
- **Noise is normal**, especially when you give a task that engages the students. Participatory methods will mean a much noisier classroom than what you are used to in frontal teaching.
- **Silence is also normal**. In case you do not get a response to any of your questions immediately, dare to wait for even 10-20 seconds. This might be the first time for some of your students to be asked such open questions, so they might need time to think about their opinion and formulate it. If silence persists, ask the group whether the question was clear or they need clarification. If they understand the question but do not dare to share their opinion, divide them to smaller groups or even pairs, and ask them to bring back just a sentence, a word or a drawing.
- **It is OK to fail**. As long as you can protect your group, it is absolutely acceptable if you do not succeed to implement a lesson plan completely or one of the work forms is not working perfectly. This offers a learning opportunity for both you and the participants. In many cases, you will see that the participants have not noticed anything because they enjoyed working this way so much. Trust the process and trust your participants. Practising facilitating drama sessions is just like learning anything else: the more you practice, the better you get.

## 2.4. Drama in Education in Zoom

*Author: Mette Bøe Lyngstad*



It is possible to do a drama session in Zoom<sup>77</sup>, but one needs to think differently than in a traditional drama session. Both participants and teachers need to learn to handle Zoom to take advantage of the potentials and possibilities. This part will list a few tips about how some of the conventions can be applied in Zoom.

- For instance, it is also possible to frame the participants into a situation; participants can enter roles in fictive time at fictive place. **Changing the background** can help visualize the location of a character.
- It is also possible to **change the name** to a fictive one. These features can be used both by the facilitator and the participants.
- Participants can also **write in role** and either read it out loud or share it in the chat.
- The chat can also be used for conducting simple **polls**.
- Participants can be invited to create a **still image** in front of the camera, like a photograph.
- Although participants are not in a shared space, they still can alone, in pairs or smaller groups **improvise** small movements, dialogues or even entire scenes.
- Small group work or pair work is possible in **breakout rooms**.
- It is also possible to do a **collective drawing** using Zoom's "Annotations" function. The teacher can either ask the participants to give them instructions or allow the participants to draw the image collectively.
- **Discussion** and **reflection** following the drama sessions are also possible in Zoom.

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<sup>77</sup> See e.g. Cziboly, A. & Bethlenfalvy, A. (2020). Response to COVID-19 Zooming in on online process drama. *Research in Drama Education* 25:4, pp. 645-651, <https://www.tandfonline.com/doi/full/10.1080/13569783.2020.1816818>

### 3. Lesson plans

This chapter offers lesson plans that can be realised in secondary school classrooms. The compilation you find here covers a variety of topics related to GBV and also reflects different approaches to drama and theatre education.

As different contexts demand different lessons to be developed, we *keep updating this resource pack online*. A number of new lesson plans, best practices and even different versions of plans published here can be accessed on the project's website!

We also encourage you to consider what would be the best for your group and adapt the plan accordingly. You can help other teachers by logging onto our webpage and sharing your experience about the changes you made, the difficulties you experienced or the results you achieved online with the community.

Each lesson plan begins with some basic information, concerning the time, space and group it can be realised with. This is followed by a short summary and the aims behind the lesson are clarified. We also provide some information about the practical considerations that need to be taken into account. This is followed by a detailed description of the lesson plan and by additional possibilities for the development and adaptation of the lesson.

#### 3.1. May I? How to feel and protect your privacy and personal space

Author: Anđelka Nikolić (with additional activities by Ninna Mörner and Delphine Cartier)

Time	Space needed	Age	Prior knowledge of drama	Level of difficulty for teacher
45' (with + activities: 90')	Empty classroom, gym, outdoor	11 – 18 years	Not required	(1 -5) 2

#### Summary of the lesson

The lesson treats the topic of personal space and privacy needs, and empowers children and young people to recognize their own zone of comfort and safety as well as to respect other people's boundaries. It is based on physical and mental exercises but also includes verbal exploration/discussion.

#### Specific aims of the lesson

Knowing and loving your body (as it is) is an important topic for teenagers. We intent to empower young people to set the boundaries of their personal space, and also to recognize social situations in which other people don't respect these boundaries.

#### Materials and preparation needed

- A room without distraction and noises, with enough **empty space** for all students to walk, relax and perform simple physical exercises (**empty classroom or gym** or even open space without distraction and noises).
- Sound equipment, for playing the music (not obligatory)

## Detailed description of teacher-led activities

### **First part: “My body” (10-15 min.):**

First part consists of physical activities structured by several tasks. The goal is to relax and warm-up participants and to bring them in the state of body and mind in which they can feel and then explore the subject of the lessons.

#### Task 1.1:

Choose your place in the room, so that you have enough space to feel free and comfortable. Take a deep breath, hold for a few second and then exhale. Repeat 5 times. Now, imagine that every time you exhale your body becomes smaller. Try, also physically, to make it as small as it can be. Try your “small body”. How does it move, how does it sound? How does it feel to be small? You can move “small” and meet other “small bodies”.

#### Task 1.2:

Now try to make your body as big as it can be (stretching your legs and arms). Try your “big body”. How does it move, how does it sound? How does it feel to be big? You can move “big” and meet other “big bodies”.

#### Task 1.3. - sharing:

Come back to your normal size, sit in a circle. Briefly exchange the impressions: how did it feel to be big/small? Can you relate this experience to a real situation you had? When/why do/did you feel big/small?

### **Second part: “May I?” » (25-30 mins)**

#### Task 2.1:

While still sitting in circle, divide the participants to two groups by counting 1, 2, 1, 2... All “ones” form one group, all “twos” form the other group. Now the two groups should stand in two lines with the maximal distance in between (e.g. next to the two opposite walls of the room.)

Establish the eye contact with the participant standing on the opposite side. Slowly walk towards your partner and try to find the optimal closeness/distance.

The question is: how to find the distance which is good enough for both persons and yet feels comfortable? Even more difficult question is: how to find the distance which is good enough for both persons?

#### Task 2.2: May I?

Chose a person and ask her/him: May I take your place? If she/he answers “yes”, you take her/his place, and he/she should ask another participant to take his/her place. If the answer is “no”, ask another person.

Then the “May I” question can be developed:

May I touch your hand (shoulder, hair...?) May I hug you? May I say something nice to you?

The main rule is simple: if the answer is no, we have to respect that, if yes we can touch.

The exercise can be developed, and the students can choose certain body parts that they will ask to touch in advance, and likewise they can choose the answer to what part of the body and to whom they would say yes or no. Underline that they are always free to change their mind during the exercise! It is important that they do not feel pressured to please anyone else, but listen to their own wishes all the time. Check that everyone feels comfortable.

Task 2.3.: Developing the exercise further

*no/no*

Ask the group to stay with their pair and do the same as before, but they can only answer NO. They cannot say yes, even if they want to. Additionally, when they receive the “no”, they will have to answer, “thank you”.

*no/yes with enthusiasm*

Ask the group to stay with their pair and to notice within themselves if they feel enthusiasm to be touched. If they do feel real enthusiasm to be touched, then they should say “yes”. If they do not feel genuine enthusiasm to be touched, they should then say no. The receiver should answer “thank you” after receiving the answer, whether it is a “yes” or a “no”.

*extra part if wanted*

Do as in the previous exercise and tell the pupils that the receiver can add precision or give the asker a counter-offer. For example: the asker says “can I touch your hand?” and let’s say that the receiver may want to say no to have their hand touched, perhaps they could do a counter offer and answer “no, but you can touch my left upper arm”. The asker can also be precise, for example: can I touch your left hand for 10 seconds?

**Summary discussion after the exercise:** ask the pupils if they noticed any difference between the first time they could say “yes” or “no” and the second time when they had to feel enthusiasm in order to answer. Was the second “yes” more genuine? Was it easier to say “no” in the last part after having done the “no/no” exercise? Do they generally think that it is difficult to say no? If yes, then why? Which is easier: to be the asker or the receiver?

Further activities

#### **a) understanding and discussing consent (20-25 min.)**

*Possible discussions of the activity:*

Bring up the notion of consent to sexual acts and present that you would like to discuss how they think a consent could be given and received and when?

Ask them to list: *What could be the signals of someone want to have sex with you? What could be the signals of someone does not want to have sex with you?*

Ask the group and discuss: *Is a yes to kissing a yes to any other form of sex?*

Discuss that you can always change your mind and that a yes to one intimate act is only a yes to that act. Too much hope in initiative can, if you do not know that it is appreciated, be perceived as both frightening and igniting. Passivity is a common way to show that we do not want to. Especially when

we are worried about hurting the other or when we are afraid. The more sensitive the subject, the greater the probability that we show a no precisely by being passive. For many, sex is a particularly sensitive subject. Sometimes we freeze and completely lose the ability to move or say anything. This is called frozen fright and is very common when we do not want sex and those signals are not listened to. This is what we need to have with us when we want to have sex. If we do not get a yes signal, then it is in itself a no signal.

Reflection: Do you usually in other circumstances listen to passivity and interpret it as a no?

Sum up with being clear: There is a myth that you need to do a lot of resistance to show that you do not want to have sex and “defend your honour”. There is a myth that women who do not make resistance is consenting to sex.

#### **b) Make your own GIFs about consent (30 min.)**

**Purpose:** Once you have watched the teacup video, ask the pupils to be in groups of 4 and create a mini scene which relates to the video and that they personally can relate to a more adapted GIF for teenagers.

#### **Preparation:**

Step 1: watch the teacup video, 3 minutes: <https://www.youtube.com/watch?v=oQbei5JGiT8>

Step 2: divide the pupils in groups of 4 and ask them to create a mini scene (5 sec) where they stage scenes from their everyday life that resembles situations from the teacup video. (7 min.)

Step 3: let one group after another show their mini scene or statue scene to the class. Once they have shown their work, let them talk about their thoughts and ideas when creating it. (15 min.)

Step 4: Once the exercise part is done, invite them to discuss each other's “reactions” together in the classroom. (8 min.)

Extra: if the teacher wants, they could film the mini videos, share it with the school and create a project from it in order to spread the word about consent.

#### **Further supporting materials:**

Explore the notion of consent and sexual violations. The notion of *informed consent* is essential in most legislation on sexual violations.

**Informed Consent<sup>78</sup>:** When considering whether an act is perpetrated against a person’s will, it is important to consider the issue of consent. Informed consent is voluntarily and freely given based upon a clear appreciation and understanding of the facts, implications, and future consequences of an action. In order to give informed consent, the individual concerned must have all relevant facts at the time consent is given and be able to evaluate and understand the consequences of an action. They also must be aware of and have the power to exercise their right to refuse to engage in an action and/or to not be coerced (i.e. being persuaded based on force or threats). Children are generally considered unable to provide informed consent because they do not have the ability and/or experience to

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<sup>78</sup> [https://gbvguidelines.org/wp/wp-content/uploads/2015/09/TAG-EDUCATION-08\\_26\\_2015.pdf](https://gbvguidelines.org/wp/wp-content/uploads/2015/09/TAG-EDUCATION-08_26_2015.pdf)

anticipate the implications of an action, and they may not understand or be empowered to exercise their right to refuse. There are also instances where consent might not be possible due to cognitive impairments and/or physical, sensory, or developmental disabilities.

**Consent**<sup>79</sup>: Since 2018 Sweden has a sexual offence law based on the idea of free will. Sex must be an act of free will -- otherwise it is a crime. Sex as an act of free will means that the persons involved have expressed clear consent to a sexual act using words or body language. That's why it is important to listen, ask, check, and show respect. You must be sure about what others really want. To prove the use of violence or threats are therefore not necessary in order for a person to be convicted of, for example, rape. It is also not necessary to prove that someone took advantage of another person's particularly vulnerable situation, for example if the other person was drunk. If sex is not an act of free will, it is a crime.

All sexual acts must be of free will in accordance with this new Swedish legislation: to give consent to one type of sexual act doesn't mean that the same consent is valid for other acts. Therefore, it is important to ask or in other ways find out what the other person wants for each new sexual act. For example, if a person has said or showed that they want to have oral sex, it doesn't mean that they also want to have vaginal or anal sex. The person must say or show that they want to participate in each new sexual act, regardless of who took the initiative.

#### **Additional tips for teachers:**

Sometimes teenagers feel awkward working with physical exercises, as they feel self-conscious about their body. Observe and see how your group might react, whether they are able to take these activities seriously. Teacher should also be aware that the subject of the lesson/workshop could be sensitive for some participants. If she/he notices that a child might have had traumatic experience related to the question of privacy/personal boundaries, the workshop should be moderated on the way to protect the child (i.e. changing the activity). In this case teacher should contact school pedagogue/psychologist, in order to find the way to give necessary support and help to the child.

### 3.2. Value exercises

Author: Hanna Melanton Appelfeldt, Delphine Cartier and Ninna Mörner

Time	Space needed	Age	Prior knowledge of drama	Level of difficulty for teacher
45' (with + activities: 90')	Empty classroom, gym, outdoor	11 – 18 years	Not required	(1 -5) 2

#### Summary of the lesson

This lesson offers different forms of value exercises and a number of statements that teachers can use to create discussion about questions related to gender-based violence, gender stereotypes, social and personal values.

<sup>79</sup> <https://www.frivilligtsex.se/summary-in-english/>

### Specific aims of the lesson

The purpose of value exercises is to start a dialogue about statements and issues that are raised and discuss different solutions and approaches to a problem, here related to gender-based violence. The thoughts and opinions raised do not need to be final and well-formulated, rather the students together can help each other develop their thoughts further by listening respectfully and arguing, and thereby re-evaluating their own standpoints.

### What are value exercises

Value exercises offer a structured way to initiate open-minded and non-judging dialogues and conversations. The overall purpose is to allow the participants to reflect on their, others' and society's values, and to express their own opinions, receive reflections on those and, importantly also take part in others' reasoning. There are no incorrect answers, nor correct opinions; the pupils should feel free to take a standpoint without being judged or met with disrespect. Value exercises are also a helpful tool in rearranging group structures and creating space for everyone in the group. The participants gain increased awareness of their own and others' values. It is also a tool that aims to make it easier for participants to dare to stand for opinions and feelings.

It is important to remind the students that they are only asked to take a standpoint that feels right for the moment. They can obviously change their answer whenever they want. The students are not required to share personal stories, but rather their thoughts concerning the question. Those who do not want to talk about why they chose a certain position do not have to do so. The most important thing is for the participants to reflect on their own insights.

Once the students have taken a stand on an issue, the students are encouraged to share and listen to each other's arguments. This can be carried out in different ways. It can be good to begin with letting the students talk in pairs, or in a small group with the persons seemingly responding in a similar way (that have chosen the same value in the exercise). Later they can share their discussions with the class.

### Rules: (tips and advice)

Remember that it is optional to participate and answer: To be able to elaborate thoughts and share those aloud is just an opportunity offered to the student – not an obligation. There is no right or wrong. Do not interrupt the speaker. Try to create an explorative atmosphere and have fun! However, do not let violations or non-democratic expressions go unchallenged.

Additionally, if a student stands by themselves on a number or corner (representing a value), we recommend the teacher to place themselves with the student in order to support them and reflect together.

### Materials and preparation needed

These exercises need enough space for the group to move, the size of the space necessary depends on the form of the exercise chosen by the teacher.

### Detailed description of teacher-led activities

#### Stand On The Line Exercise:

Purpose: start conversations where everyone is invited to express their thoughts and opinions. The exercise examines a topic/statement by using a scale between the extremes to shed light on the many aspects and ways of interpreting an issue.

Preparation: lay out six numbered notes on the floor. Say your statement and then ask the students to place themselves in accordance with what degree they agree with the statement on the numbered notes.

Signification of the numbers: 1 (agreeing totally with the statement) - 2 - 3 - 4 - 5 -6 (not agreeing at all with the statement)

Statements:

*Start with a test statement to check that the class all have understood the exercise:* Summer is better than winter.

The following statements are categorized in four different themes. However, the teacher can choose statements from different categories and create their own list. The same statements can be found in several categories since they fit several themes.

Equality:

- Men make decisions for women more often than the other way around
- We are living in an equal society
- Girls and boys are treated equally / differently
- Girls and boys help just as much at home
- Girls and boys shall have equal rights to education and work
- An equal society would be just as beneficial for men as women
- Women abuse men just as much as men abuse women
- An equal society would be just as beneficial for men as women
- Girls are naturally better at households-activities than boys
- A girl who has made out (or had sex with) with 10 guys is treated in same way as a guy who has made out (or had sex) with 10 girls
- It is worse for a girl to have a bad reputation than for a boy (lead on to these questions: What are the bad rumours a girl can have? What can guys have for bad reputations? How does it affect them? Does it affect them differently?)
- A girl who gets a bad reputation has herself to blame

Gender stereotypes:

- Girls are more affected by sexual harassment than men
- Men make decisions for women more often than the other way around
- Girls are more sensitive than boys
- Boys do not cry as easily as girls
- It is difficult for boys and girls to be just friends
- Women and men can do the same work
- It is easier for a girl to say no to sex than for a boy
- A girl who has made out (or had sex with) with 10 guys is treated in same way as a guy who has made out (or had sex) with 10 girls
- It is worse for a girl to have a bad reputation than for a boy (lead on to these questions: What are the bad rumours a girl can have? What can guys have for bad reputations? How does it affect them? Does it affect them differently?)



- Boys have a greater need for sex than girls
- Girls are more obedient than boys
- It is difficult to feel satisfied with one's appearance
- Girls are waiting for boys to take the initiative
- Boys talk more about sex than girls do

#### Violence:

- Girls are more affected by sexual harassment than boys
- Domestic violence is more common among immigrant families
- Domestic violence mostly happens when couples are drunk
- It's okay to use violence to foster sometimes
- Physical violence is worse than psychological violence
- It's ok to hit another person
- Women abuse men just as much as men abuse women
- True love often begins with quarrel
- If your boyfriend hits you and then are really sorry for this, he will probably not do it again
- Women often lie about being abused to revenge an ex-boyfriend
- Violence in a family or between spouses is a private matter

#### Sex related issues, such as sexual harassment, sexual orientation, consent, and pornography:

- It's okay to send unwanted dick-pics
- It's ok to spread nude pictures of others
- Girls are more affected by sexual harassment than men
- You have to accept having sex whenever one of the partners in a relationship wants
- It is easy to be open with your sexual orientation
- Women abuse men just as much as men abuse women
- It's easy to say no to sex
- A girl who has made out (or had sex with) with 10 guys is treated in the same way as a guy who has made out (or had sex) with 10 girls
- It's okay to be with someone of the same sex
- Boys have a greater need for sex than girls
- Porn can affect a person's view of sex
- Girls sometimes agree to have sex even though they don't want to
- Boys talk more about sex than girls
- Porn movies can provide good sexual information
- It is easier for a girl to say no to sex than for a boy

#### Possible forms of value exercises:

**Changing seats:** the students are sitting in a circle on chairs. If they agree with a statement, they change seats, if they do not agree with the statement, or cannot make up their mind, they remain seated. Place chairs for everyone in a circle and add an extra empty chair. The teacher stands in or outside the circle and read statements one at a time so it flows on. This exercise is fast as they should not think too much nor have enough time to study each other's reactions and "answers".

**Yes No Maybe:** An alternative is to use the statements and ask them to stand on the word "yes", "no" or "maybe" instead. Lay out three notes with the text "Yes", "No" and "Maybe" on the floor. Ask the participants to stand on the notes that correspond with their answer to the statements.

## The Four Corner Exercise

The teacher presents a question and gives four different answers. Each corner stands for one of the four answers. Once the question is given, the students shall go to the corner that stands for the answer they believe is the most suitable.

Most of the time there is an option “own choice” as an answer, which means that the students in that corner shall discuss their thoughts and ideas of a suitable alternative solution.

The teacher can of course choose from the questions beneath. However, we do recommend the teachers to start with question number 1 in order to introduce the topic of gender-based violence. We suggest the following order of questions, but they could also be taken individually or as suggested below for groups.

Beneath each question and the potential answers, there is a short text to help the teacher in the discussion with the students once they have taken their stand and shared their thoughts. It is important that these notes help organizing the discussions, but they are not “solutions” or “correct answers”; the objective is to listen to the different opinions of the students.

### 1. What is gender-based violence?

- a. a social issue / problem
- b. men who beat women
- c. a crime
- d. a family issue

Gender-based violence is all of the answers above and hence needs a deeper discussion and analysis as there are so many aspects and layers.

### 2. What do you think should be done in the first place to prevent men's violence against women in our society?

- a. change masculinity norms
- b. sisterhood - more information and support for women
- c. stronger women's rights/laws
- d. tougher sentence/penalty

In order to prevent men's violence against women in our society, all answers above need to be included. We need to challenge and change masculinity norms but also create a stronger sisterhood in order to offer women more information and support but also be able to talk about their issues as there can be a lot of taboo about it. Depending on where you are located in the world, the laws might differ, hence, it might be so that the laws in your country have to get modernized and more appropriate. Furthermore, even though some countries have great laws, they might have to implement them better to hold the perpetrators accountable for their crimes, and perhaps have tougher sentences/penalties.

### 3. What do you think in the first place makes a man beat a woman?

- a. she provokes him
- b. he wants to decide
- c. he does not feel well
- d. he's drunk

The main reason to why men abuse woman is persistent gender stereotypes that makes him feel

entitled to correct/hurt/dominate “his” women. He might also not be feeling well psychologically, nevertheless, this can’t be an excuse for hitting someone, nor shall alcohol, being provoked or wanting to correct someone’s behaviour being used as an excuse for committing a crime.

4. How can we counteract violence in intimate relations?

- a. change men's behaviour
- b. protect women better
- c. tougher sentence/penalty
- d. own choice

All of the above are ways to counteract violence in intimate relations. Men need to take responsibility for how they act as they are the main perpetrators. Women need protection, both from violence when in a violent relationship, but also when she has left the abusive man, she still needs protection as stalking and even femicide often occurs as a result of her leaving. The legal system also needs to be sharper, even if one can discuss where the weakness in the legal system is to be found, of course. Own choices may include such aspects as raising awareness, education, lifting the stigma, change of attitudes, etc.

5. What do you think primarily causes women to enter what becomes a violent relationship?

- a. fall in love/blinded by love
- b. want to save him/ wish to turn a bad boy into a nice guy
- c. he is the perfect/ideal man, exciting, different, very masculine
- d. own choice

Keep in mind that most of the time, the man is nice, caring and loving in the beginning of the relationship. It is after a while that he gradually takes steps to control and shrink her space and becomes violent physically or psychologically. The woman often enters the relationships without seeing signs of his violent behaviour, precisely because he does not show them in the beginning. It is rather his deceptive character that makes her enter the relationship, not her shortcomings or misconception.

6. Why doesn't a girl immediately leave her violent boyfriend?

- 1. she has nowhere to go
- 2. shame / guilt
- 3. she hopes he will change
- 4. afraid of revenge

All of the above are right answers. It is often a long process to leave a violent partner. In the beginning she hopes he will change if she behaves differently. When she realizes he is not changing whatever changes she is doing, she is already exposed to much violence and for this may feel guilt and shame. Often, he has isolated her, and she may not know where to turn for help, and fear for what he will do when she tries to leave. To be added is that the violence he exposes her to makes her preoccupied with coping with the violence. Often the violence is introduced gradually, and she gradually becomes adjusted to it. In sum, it is a complicated process that is not easily spotted at once.

7. What do you think one should do if one sees that someone is being subjected to violence / abuse at school?

- a. intervene directly yourself
- b. contact an adult / teacher
- c. ask others nearby for help
- d. own choice

All of the above could be done. However, remember that sometimes you cannot intervene alone as it might be dangerous. Hence, it can be better to contact other persons or the police. Discuss different situations of abuse you could witness in the school and what action they call for. The person who's been subjected to the assault/violence may need help and support in re-establishing trust in the world around them. Building a new sense of trust and safety is one of the most difficult steps in recovering from violence/abuse/sexual assault, so be there for them by listening to them.

8. What is the best way to work for gender equality?

- a. legislation
- b. knowledge in school
- c. influence the parents by changing their attitudes
- d. own choice

All the answers above are right and positively affect the different layers of the issue. Legislation might be needed as a whole to make a societal change and support people legally. It can include parental leave, fixed number of seats for women in boards or other kinds of regulations. Knowledge in school, parent's attitude and knowledge are keys for the future generations to know their rights but also why gender equality is so important both for themselves but also for society as a whole.

**Suggestion theme groupings:**

Men's violence against women in intimate relations:

Questions: 1. What is gender-based violence? 2. What do you think in the first place makes a man beat a woman? 3. What do you think primarily causes women to end up in violent relationships? 4. Why doesn't the girl leave her violent boyfriend? 5. How can we counteract violence in close relationships?

The society's role concerning gender-based violence:

Questions: 1. What is gender-based violence? 2. What is a good way to work for gender equality? 3. What do you think should be done in the first place to prevent men's violence against women? 4. What do you think one should do if one sees that someone is being subjected to violence / abuse at school?

Further activities

The four corners exercise can easily be followed by a forum theatre exercise. Please read chapter 3.5. Forum Theatre Exercises for more information.

### 3.3. Picturing women - visual presentation of women in history of art and contemporary media

Author: Anđelka Nikolić

Time	Space needed	Age	Prior knowledge of drama for students	Level of difficulty for teacher
45'	Space for group work	14 – 18 years	Not required	(1 -5) 2

## Summary of the lesson

The lesson is focused on the question: how women were presented by visual artists through centuries, as well as in media today (newspapers, internet etc)? Analysing the content, the context, but also the technical side of different pictures (paintings, photos...), participants are encouraged to identify stereotypes and conventions which follow the portrayal of woman and adopt a critical attitude towards them.

## Specific aims of the lesson

The main aim of the lesson is to allow students to gain a better understanding of long tradition of gender injustice and its traces in world today, and to make them more sensitive and critical where it comes to the question of gender stereotypes. On the other hand, using the method of picture analysis helps them to develop imagination, creativity and critical thinking.

## Materials and preparation needed

Basic materials for this lesson are 9 pictures of women, chosen by the teacher. 3 pictures should be historical paintings (whole paintings or excerpts from paintings), 3 from marketing industry and 3 documentary photos. Women represented on pictures can be anonymous or famous persons. Preferably, they should come from different periods, geopolitical and social contexts. They can be captured in working, other activities or just posing. The more different pictures are – the more interesting they will be for participants<sup>80</sup>.

Pictures should be printed on hard paper, minimal size is A5 format. Every picture should be cut in 3 pieces, so that in total we have 27 pieces.

Note: total number of pieces should correspond to the total number of participants.

## Detailed description of teacher-led activities

### a) Completing the pictures/making of groups (15 min)

Teacher puts the pieces of pictures on the floor, so that only backside (which is white) is visible. Every participant should pick one piece and for the moment keep it for him/herself (not showing it to the others).

They stand in a circle. One by one, participants try to mime (to explain without words) what they see on the piece they got. The goal is to help the other two participants who have two other parts of the particular pictures to recognize it and to come together, to make the trio that can complete the picture. By playing this game (which can be rather amusing, as every pantomime), we make 9 trios (1 picture = 1 group).

### b) Picture analyses/making of scenes (20 min)

Now every group should discuss the picture they completed and make a short scene, which would enlarge the meaning of the picture they got. They could and should invent more characters, imagine situation and background of the pictures, add text etc.

### c) Showing and discussing the scenes (10 min)

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<sup>80</sup> You can find some images in this folder online – feel free to choose other images that might be more interesting for your group:

[https://drive.google.com/drive/folders/1cEacNxOXtanhC1\\_wPcxKQ8PR8h9O1VX?usp=sharing](https://drive.google.com/drive/folders/1cEacNxOXtanhC1_wPcxKQ8PR8h9O1VX?usp=sharing)

Every group performs the scene they made. They show it to the other participants, who are free to make comments, questions etc.

In the final discussion, participants share the experience of analysing and “playing” pictures and try to detect stereotypes and conventions in representations of women they observed.

#### **Additional tips for teachers:**

Teachers can help students to analyse the pictures by giving them additional questions:

- **Who is on the picture? Where? When?** (is it a famous or anonymous person; age; status; body posture; face impression; does she know she is being painted/photographed; what does she do – does it look like her regular activity or something unusual; does she have a company; what is her environment; what is your impression of this person, etc.)
- **Context:** where (do you think) this picture was published/exposed/made, and for what purpose? What was the intention of the author, and do you think that the woman on the picture was informed about it? Do you think she was manipulated/abused?
- **Technical details:** how was the picture made (use of special effects and reasons for it); does the picture “lie”, or it represents reality as it is; what can you say about the author (painter, photographer) and his/her relations with the model; etc.

#### Further activities

Students can be encouraged to relate to the pictures, i.e., the scenes they made and to make a theatre play about portrayal of women. This could be the subject of another lessons/rehearsals, especially if the activity is held with the students interested in theatre.

Also, they can (as a homework) be asked to find new pictures of women and to explain their choice – or to make same original works on this subject.

### 3.4. Your power – re-creating a Billie Eilish music video

*Author: Adam Bethlenfalvy*

Time	Space needed	Age	Prior knowledge of drama for students	Level of difficulty for teacher	Online version
90'	Classroom, space for group work	14 – 18 years	Not required	(1 -5) 3	Available

#### Summary of the lesson

This lesson uses a thematically related song by the popular performer Billie Eilish (Your power) to look at the most frequent signs of abuse in a relationship. Students have the chance to re-create the videoclip and create images, moments that represent the signs of abuse. The lesson offers the playful fictional frame of being invited to do this by the musician herself.

#### Specific aims of the lesson

The lesson aims to make teenagers aware of the signs of abuse in the hope that they are able to notice these in time in their own or friends' relationships.

## Materials and preparation needed

Printed letter from “Billie Eilish”<sup>81</sup>; printed text of *Your power*<sup>82</sup>, printed list of *signs of abuse*<sup>83</sup>, possibility to see the music video<sup>84</sup> together.

## Detailed description of teacher-led activities

**Framing the lesson:** The fictional premise of this lesson is that Billie Eilish, the popular pop musician, has sent a letter to the class asking them to offer some ideas about how her music video could be recreated. The facilitator can play with this information in a way that is most appropriate for the group, she/he can play at being really puzzled about the group receiving the letter and ask them about who Billie Eilish is, *“This really bizarre thing happened, I found this strange letter from some American musician on my desk. Someone called Eilish or something? Do any of you know her?”*

Or could be very enthusiastic about this incident and bring a lot of energy into the group. *“You won’t believe what happened! I found this letter on my desk today and I just can’t keep it to myself – you can’t imagine who wrote to the group!”*

**Sharing the letter:** The central activity of the lesson is framed by this letter. It invites the group into the task of recreating an already existing and quite powerful video. The group is invited to become co-creators, but the social aims of re-creating the video are very specific and are crucial for the realisation of the educational aims of the lesson.

Do feel free to re-write the letter to make it specific to your group, just keep in mind that the central elements (highlighted in bold) remain in it. Also, beware not to add too many extra elements that might take the attention of the group away from the signs of abuse.

Dear ... Class,

A friend of mine told me about ... *(please add something specific that the group has achieved related to community or creativity, something they might be enthusiastic about)* and I immediately thought that you are the people I need to contact with this new project idea that is really close to my heart.

Perhaps you have seen one of my recent videos “Your Power”. I really like the video we made, but from the response I received I feel it has much more potential. From the messages I received from young people I see that it really moves them, and it has the potential also to warn them about abusive relationships. I managed to squeeze some money out of Universal Music **to create a new version of the video for young people, that explicitly reflects on violence, abuse of power in relationship**. I wanted to ask you if you have any ideas or thoughts on this.

**Could you suggest some specific ideas of emblematic situations, recognisable moments of abuse of power in “romantic” relationships?** These could be moments of the first warning signs, that could reach my fans – who could perhaps become aware of the dangers and save themselves from becoming victims – or perhaps even abusers!

I look forward to your response!

<sup>81</sup> <https://drive.google.com/file/d/1ixjBjPyG0jVDabnEg-T1ZF48Dg2zxQlz/view?usp=sharing>

<sup>82</sup> [https://drive.google.com/file/d/1micDHQ\\_2SUR777tmUA51JU7-QD0GwxSF/view?usp=sharing](https://drive.google.com/file/d/1micDHQ_2SUR777tmUA51JU7-QD0GwxSF/view?usp=sharing)

<sup>83</sup> <https://drive.google.com/file/d/1MnNpM5eg4VcwVdqaINDDmVXjRmcDkOQv/view?usp=sharing>

<sup>84</sup> <https://youtu.be/fzeWc3zh01g>

Hugs

Billie

It is great if the facilitator can keep the beginning of the lesson in this playfulness between fiction and reality, perhaps reading out the letter (below) before inviting the group into behaving “as if” this were true: *“Of course, this letter was written by me and not Billie Eilish – but from what I know about her it could have been. Would you join me in this little “lie”, could we pretend together that it was from her?”*

**Watching and analysing the song:** To be able to the work on the song the group needs to understand it first – this can be made explicit for the group: *“we need to understand the song first to be able to think about this new video”*. It is useful to listen to the song and watch the original video together. You can print the lyrics and also read it together with the group.

Begin a **discussion** about what it is really about. What is the source of power in a relationship? How does the song and how does the video reflect abuse of power?

**Setting up the group work:** The facilitator breaks up the class into groups (you will know best how many of the students can work together the most productively) and asks them to work on possible images for the new video. To help this, each groups gets a copy of the Signs of abuse document (below), the aim is to choose one and think about what would be the best way to represent it in a video. The group should think about the image itself – create it from themselves as a **still image** – but also think about the details of how it should be shown in the video. What perspective should the camera be in? How close or far from the moment? Is there any camera movement in the shot? Do the people in the moment move or are they still?



The groups should read the document and choose one sign that they think is the most important for young people and work on it in detail. Give them enough time to work, but make sure they are on track and working practically when you go round to check on their progress.

**Sharing the group work:** The groups should share their thoughts and ideas when the time is up. It is useful if they are able to show their still images and explain how the camera would work with these images. The participants can ask each other questions as they are presenting, but it is important not to judge each other's work but reflect on what they find the most powerful in the ideas, or how the groups' ideas connect with their thinking.

**Closing discussion:** The class can reflect collectively on what to suggest to Billie Eilish in their response letter. The letter of course does not need to be written, but the facilitator can aim to summarise with the group what the most important signs are and what are the most powerful representations of these signs.

The facilitator/teacher can thank the group for joining in with this game and taking the fictional letter seriously.

### Online version

It is possible to realise this lesson online through Zoom or a similar platform. Most of the activities can be conducted within the main meeting room – discussions can be facilitated, videos and texts can be shared.

The **group work** needs to be adapted to the online platforms. While the groups can work in **breakout rooms** it is useful for them to use different pages of a Google Jamboard<sup>85</sup> to create their images and collect their ideas in a form that can be shared with others after they come back into the common meeting. Working online might allow the groups to work more with videos – but they could also find materials online that could highlight their thoughts.

It is useful for the facilitator to go round into the breakout rooms to check on the process the groups are going through.

## 3.5. Forum Theatre Exercises

*Author: Hanna Melanton Appelfeldt (based on exercises developed in the project Dream Business)*

### What are some common signs of abuse?

- Your partner keeps track of everything you do. They monitor where you are and whom you are with at all times. They prevent or discourage you from seeing friends, family, or going to work or school.
- Your partner insists that you reply right away to their texts, emails, and calls, and demands to know your passwords to social media sites, email, and other accounts.
- An abusive partner may act jealous, including constantly accusing you of cheating. They may attempt to control how you spend money and your use of medications or birth control. They may make everyday decisions for you, such as what you wear or eat.
- They may be demeaning. They may put you down by insulting your appearance, intelligence, or interests. They may try to humiliate you in front of others and attempt to destroy your property or things that you care about.
- An abusive partner may act angry or have a quick or unpredictable temper, so you never know what might cause a problem. They may blame you for their violent outbursts and physically harm or threaten harm to you, themselves, and members of your household, including children or pets.
- They may hurt you physically, such as hitting, beating, pushing, shoving, punching, slapping, kicking, or biting. They may use, or threaten to use, a weapon against you.
- They may be sexually abusive, including rape or other forced sexual activity. They may incorrectly assume that consent for a sex act in the past means that you must participate in the same acts in the future. They may also incorrectly assume that consent for one activity means consent for increased levels of intimacy. For example, an abuser may assume that a kiss should lead to sex every time.

<sup>85</sup> <https://jamboard.google.com/>

Time	Space needed	Age	Prior knowledge of drama for students	Level of difficulty for teacher
45' (with + activities: 90')	Empty classroom	11 – 18 years	Not required	(1 -5) 5

### Summary of the lesson

The lesson explores situations of injustice through statues and still images and engages students in exploring possible solutions. The further activities offer more developed Forum Theatre activities.

### Specific aims of the lesson

The aim of the exercises is to learn more about how injustice/conflict can affect relationships between individuals and groups, but also how there are alternative ways to act and react that either solve or fuel the situation. The students take on and try different roles and can thereby also better understand the limits and options connected to that role. To make statues and play forum games the students need to explore how to express sentiments with their body and how to interact in a playful way.

### Materials and preparation needed

A big enough space for groups to work.

### Detailed description of teacher-led activities

#### Forming Statues

Divide the class into groups of four and ask them to choose a feeling and form a statue of this feeling. Forming a statue means that the students freeze in a position, either standing or sitting, and create an image/situation of the feeling they chose. (You can also prepare by writing down feelings on notes, folding them in a bowl and letting the students draw a note and build a statue image of the feeling they got.) When the group is finished with their preparations, they will show each other their statues.

Purpose: The aim is to give the group a physical image, a figure that one can talk about, interpret, and work with. Each student gets a moment of attention. The students get insights in how one can and do without words express oneself using the body language. Further that, the explicit position your body takes in the room relates to the feelings you sense inside. Together you will discover that we more or less constantly read each other's body language, but often without being aware of doing so.

#### Showing the Statue

The teacher facilitates a discussion about the statues. The discussion can be done using different methods. Here follows some suggestions:

##### A. Interpret:

Begin by asking students that are looking at the statue to describe what they see and encourage them to share their impressions and associations.

Purpose: To show the variety of interpretations.

##### B. Give the Statue a Voice

The teacher asks the students what they think the persons forming the statue are saying. The teacher presses an imaginary button on the person forming the statue that then utters those words. The teacher does this for all persons forming the statue and on all groups. You can also ask what the persons in the statue think/feel. Another alternative is to ask the persons forming the statue themselves to say something.

Purpose: To make the statue image alive, to work with what you imagine, and then make this happen. The students experience the difference between what one says, or thinks, and reflect on the different levels of expressions.

### **C. Create an Opposite Feeling**

Let the students watching the statue re-arrange it to express the opposite feeling.

Purpose: Reflecting on what happens.

Working with forming statues is a process that requires a dialogue between the students and the teacher. There are many possible variations to explore and feel free to try out new games. The purpose is to open new possibilities for interaction and therefore there is no correct interpretation or expression.

### **Forming a still image**

Divide the class into groups of four and ask the students to form a still image (an actual moment – like a photograph) of **a situation of injustice/conflict** in which there are oppositional roles, such as uncool / cool, power / powerless, oppressor / victim, violator / beaten, etc. This exercise has four parts linked to each other in order to develop the scene and the students' engagement.

#### **I. The original still image**

Divide the class in groups of four and instruct them to do a statue based on a specific theme, for example: oppressor against victim.

Give them a few minutes to discuss what still image they will do and what they want it to represent. Once they have created a statue, each group shows their work to the rest of the class. Before the group showing the statue explains their own thoughts about it, the teacher asks how the other students interpret it.

The group decide together how to create the still image. They chose how many of them are going to be a part of the image. You can be as many you want, the importance is that everyone in the group expresses their thoughts and ideas, and that they participate in the exercise, even if they themselves don't want to pose in the still image.

Make sure that the whole class works with the same theme. The still image will probably be different and can be differently interpreted, which also is the purpose of the exercise to explore.

Warning: remind the student to not put themselves in a position that cross their integrity boundaries. The exercise must feel good for all participating.

#### **II. Ideal image**

The ideal image aims to create a “dream scenario”, one where the situation has been resolved, hence the title “ideal image”. One at a time, the students can be asked to make one change at a time in the original image to make it an ideal image. Many changes can be made to show more suggestions.

At the end of this exercise the teacher invites the students to reflect on the exercise. Here are questions that could be asked: what is a “dream scenario” - an ideal image? Where these ideal images really ideal? How can the ideal image feel like? How difficult is it to reach this ideal image?

**The purpose:** To imagine how a negative situation can turn into a positive one. This conveys to the students that they have the power to create a new type of ending, both on stage but also in real life.

### III. First three steps to get out of the problematic situation

Find three stages to exit the problematic situation and reach the ideal image. These stages demand the interaction of several persons in the classroom. These changes can be made one at the time, by one person at the time. Furthermore, one step should not resolve the entire situation, but rather lead step-by-step to a solution. Additionally, these changes can be made on any person in the statue, and it does not have to be three steps on the same person, it could be one step on three persons in order to result in an ideal image.

Once the exercise is done, the teacher follows it up with a discussion about the exercise and if those steps are realistic.

**The purpose:** to notice how small steps can change an entire situation, from being a negative one to a positive one. The exercise can reinforce the students in their power to make changes in their everyday life for the better. It is with small steps that one can affect one’s surroundings.

### IV. Exchange:

In the exchange exercise, we begin by using the original still image that was created in part I and perhaps get inspired to end with the ideal image in part II. This exercise is about acting - interaction between the roles in the image that comes to life.

Someone in the classroom swaps places with a “statue” in the image, stuck in a complicated situation and takes the statue’s position. Then, the new statue comes alive by saying and doing what it thinks would improve the situation. The co-star statue can then answer and react to what the new statue is expressing.

The teacher follows up the exercise with some additional time for reflection. Here are some questions that could be asked to the class: *how did it feel to take over the role? How was it to see the scene? How were you affected? How can we break bad patterns? Was it an easy exercise or a rather complicated one? If yes, how?*

**Purpose:** to identify and create solutions that can remove someone from a difficult situation and/or change the situation itself. Furthermore, it helps the participants practice making a change on stage, but most importantly in real life. This exercise can also be adjusted to an actual situation that may have occurred in school, or that students would like to discuss. Feel free to try out different problematic situations and themes that suit the classroom.

### Further activities: [Forum Theatre](#)

Forum Theatre was created in the mid-20th century by the Brazilian theatre expert Augusto Boal (1931 - 2009) to break political repression. For Boal, theatre fulfilled a purpose to restore and encourage democracy by being accessible and allowing the audience to participate, act, and seek solutions to problematic situations. If you want to know more about Forum Theatre, read Augusto Boal's books, or Katrin Byreus' book *“You have the main role in your life”*, that discusses Forum theatre and value exercises.

Forum games are a form of training to cope and overcome hindrances and conflicts in real life. Everyone who makes role exchanges are heroes since they try to intervene in a difficult situation and make it better.

Forum theatre is a way to create dialogue and jointly find solutions, inspired by drama and acting methods. In the core is a suggested contradiction or conflict in which a complicated situation is staged and where the audience can actively participate by taking over one of the roles and offer solutions for how to resolve the conflict. The spectators are actually “spect-actors” as they are vividly engaged and can influence the scene. Forum theatre follows a fixed structure. It is held by the game leader (the Joker), who makes sure the game goes on in a democratic and peaceful way.

**The purpose:** To spark courage and resilience among the students. Additionally, it transforms passive spectators into active protagonists who are engaged and influence the performance. Thanks to the interactivity of the method, the spectators can inspire each other to find alternative solutions and resolve problems. Moreover, it offers the opportunity to practice handling difficult situations, which could later help them in their everyday life.

**Situation ideas:**

- A situation in which a boy flirts with a girl in a pushy manner
- A situation in which a boy is at a party and finds a girl who's drunk sleeping
- A situation about social media; could be about harassment, sending nude pictures and/or dick-pics
- A situation in which someone gets a bad reputation
- A situation in which one in a couple wants to take control over the other one

**How to proceed:**

Each group has between 3 to 7 participants and has about 10 - 20 minutes to prepare the scene based on a situation (see situation ideas above). First, one of the groups plays their forum game from beginning to end for spect-actors. The teacher is the facilitator (often referred to as Joker in classic Forum Theatre) and is there to help the protagonists and the spect-actors. When the group has played their game for the first time, the facilitator can clarify whether there is something that is unclear in the game's action. The facilitator then decides together with the classroom which one of the characters may be replaced (preferably anyone but the perpetrator).

Once the forum game has been shown entirely, it is then played again and anyone in the class can shout “stop” when they have an idea of what could prevent the game from ending as badly as it did the first time. When someone shouts “stop”, the game is then interrupted, and the “shouter” has to replace the chosen actor and try to change the situation by taking actions that could lead to an ideal end. Anyone can shout “stop” whenever they want, and there are no restrictions on how many interruptions can be made during a game. After each new intervention the game leader thanks the hero for their participation, and the audience is encouraged to applaud.

**If preceded by Four corners value exercise:** Forum theatre can easily be used as a method after having done a Four corners exercise in order to develop it and let the students be more hands-on with one of the questions/statements. The process is the same as above, the sole difference is that instead of choosing/creating a new situation, we use one from the four corners exercise.

- Here is an example from one of the four corners questions that could be used in forum theatre:

What do you think one should do if one sees that someone is being subjected to violence / abuse at school?

- a. intervene directly yourself
- b. contact an adult / teacher
- c. ask others nearby for help
- d. own choice

The following options could also be added: e. do nothing, f. talk to the perpetrator

The teacher gives a statement/question from the four corners exercise and divides the groups by giving them one of the options. The groups have 10-20 minutes to discuss the options, and the difficulties that may arise from this option, but also create a situation that shows the struggles in implementing the proposal. Keep in mind, the situation must end in misery (worst-case scenario) to then be solved through the Forum Theatre.

The same four corner question could also be developed as below. For example, there may be games / designs that show the following situations using some of the options above:

Group a. could show a situation at a party in which there are many people present but no one intervenes; people act as if nothing is happening.

Group b. could show a situation in which someone is harassed in the corridor and a teacher passes by but no one dares to talk to the teacher.

Group c. could show a situation in which a person A's nude photos are spread on social media in a school and how that A's friends try to stop the spread, but classmates believe A shall blame himself.

Group d. could show a situation in which B is mistreated by her boyfriend C and where D talks to C to make it end.

#### **Reminders for the players/students:**

- Show a clear conflict and focus on the problem/ injustice you want to confront.
- Everyone chooses a role name that is used during the game.
- The forum game is about 5 minutes long.
- The game shall first end in misery (worst-case scenario) as an unresolved conflict.
- Build a specific action with a clear conflict so you don't just sit still and talk.
- The perpetrator shall be a tough opponent.
- Try different solutions to the situation.
- It is preferable that it is based on a fictional story. However, if the teacher chooses a situation based on real events, they should ask the participants to generalize it so that the situation becomes valid for everyone.
- It may happen that someone in the group has been through a similar situation in real life. In that case, ask that person to play the opposite role to what they have personally experienced since they already know how it feels to be oppressed.
- It is fundamental to get out of the role after each game because the feeling of still being that role can remain, and it might not be pleasant for the person. In order to get out of the role, the teacher shall ask everyone to shake and move their body to lose tensions and emphasize that they are themselves again.

#### **Discussion:**

Once a full game with interventions has been made, the teacher discusses the following themes with the class: what did they think about the solutions? How it has been to take a role? What did you like? What did you dislike? What was hard?

### 3.6. Changing room

Author: Fanni Szemerédi

Time	Space needed	Age	Prior knowledge of drama for students	Level of difficulty for teacher
45' (with + activities: 90')	Empty classroom	11 – 18 years	Not required	(1 -5) 3

#### Summary of the lesson

The lesson examines a situation that takes place in physical education classes in school. The situation between a coach and a teenage girl gives us the opportunity to look at sexual assault from the perspective of outsiders (friends, relatives, teacher).

#### Specific aims of the lesson

The lesson allows us to discover the signs of an inappropriate move and to think about the physical contact between an adult man and a teenage girl: what is acceptable and what kind touch or behaviour is not acceptable.

What sort of group is it planned for? We dedicate this lesson from the age of 11. It can be realised with groups who have no experience in drama. In a small group there can be 4-8 students working together. Depending on the size of the whole class you can work with 3 or 4 small groups. The group size could be between 12-32 students.

#### Materials and preparation needed

You should print the messenger and mail texts to hand out the students (one copy of each message). You need sheets of papers and pens to write the messages in small groups (one to each small group). You need a *Role on the Wall* figure on a big paper and some markers.

#### Detailed description of teacher-led activities

##### **Framing the group, contracting (3 min.):**

The teacher explains to the group that “this lesson will be different from other classes because the aim will be to explore some ideas. In this lesson, there are no right and wrong answers; it aims to start a discussion, share thoughts and feelings and this will be interesting only if everyone contributes and we all really try to understand what the others are saying.”

*It is useful to clarify the difference between a drama exploration and a regular lesson. Also, it is helpful if the teacher slowly tries to turn the teacher-student situation into a “we”, as in the last sentence above.*

##### **Role on the Wall<sup>86</sup> - creating a fictional character (whole class; 7 min.):**

Some information and facts are given by the teacher about the character at the beginning, and there are some aspects added by the students afterwards. Narration (teacher): “The main character of today’s drama is called Florence. Florence is 14 (/16) years old, she lives in a small town with her family.

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<sup>86</sup> In **Role on the Wall**, the outline of a body is drawn on a large sheet of paper. This can be as simple as a drawing of a gingerbread man. Words or phrases describing the character are then written directly onto the drawing or stuck on with sticky notes. This drama technique can be carried out as a group activity. You can include known facts such as physical appearance, age, gender, location and occupation, as well as subjective ideas such as likes/dislikes, friends/enemies, opinions, motivations, secrets and dreams. You can vary the approach, for example known facts can be written around the silhouette, and thoughts and feelings inside. Key lines spoken by the character can be added. Sticky notes can be moved around and grouped thematically. Source: <https://dramaresource.com/>

She does competitive sports, has five training sessions a week. She is very engaged and works hard to achieve success. She is talented. According to the coach she has a great future if she keeps on working hard.” With Role on the Wall the class can build up Florence’s character in more detail: what are her inner properties like, how she looks, her thoughts and feelings, features. The teacher helps the class with open questions. The students can decide the sport Florence does as well.

**Relationships: Messages to Florence – Still images<sup>87</sup> (small groups; 7 min. preparation + 5 min. sharing):**

Each small group gets one message. “Based on the messages received by your group, have a quick discussion about the relationship between Florence and the character your group received. Answer the question: what does Florence like the most in that character? Make two still images with the titles: 1) the happiest moment together 2) a conflict. Add one sentence in the name of each character to these situations. Please share the sentence as well, when you will share the image.” During the discussion time the teacher has a quick look at each small group to see how they work together, helps them with questions, and helps to form the moment of the still image.

- a) **Best friend, Zoe:** messenger: *Hey! Wanna come around after your training? Did you see Tom today? He’s sooo cute! I’m sooo in love! What about Friday? Wanna go out? Or do you have morning training on Saturday again? :(*
- b) **Dad:** messenger: *Congratulations, my daughter! I had a few words after the competition with Coach Tom. He told me you’re doing a great job. Keep on going, Flor, keep on. You make us proud. You can always do a bit better, always get a bit further. Coach Tom said you have a good chance to become professional. He suggested that you keep having five training sessions a week. No detriment to school of course.*
- c) **Mom** messenger: *Darling, today I’m having class till 8.30 pm, its terrible with all these extra classes... but I have to, you know ... dinner’s in the fridge, just put it in the micro. How was your day? Are you at Zoe’s right now? Kisses to her, if the answer is yes. Love You! Mom*
- d) **Head teacher,** mail: *Dear Florence! I know that sports are very important to You, but school is also important. You have good grades, you’re a smart girl. With all respect to Coach Tom, please don’t live just for sports! Don’t put all your eggs in one basket. Let’s talk, 5 minutes after class tomorrow, please.*

**Sharing:** The groups share their freeze frame images and the basic information about who they were working on.

**Narration: mail from the head teacher to the parents (reading aloud by the teacher; whole class; 3 min.)**

“Dear Mr and Mrs. .... In the past few weeks, I’ve noticed that Florence is becoming more and more distant. She has become less social, keeping silent all day long. This is not like her at all. I’ve heard she even skips the training sessions. She has even changed the type of clothes she wears: she is in sweatpants and sweatshirt all day long. First, I thought that’s okay, but today she came to school with her hair shaved. Has anything happened we should know about? I would be happy if you could come to have a conversation. I would suggest she visits the school psychologist. If you don’t have time to come to the school I’m happy to give you a call in the afternoon.”

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<sup>87</sup> **Still images** - Participants create an image using their bodies – with no movement. A good way to explain a still image is that it is like pressing the pause button on a remote control, taking a photo or making a statue. The images can be made quickly without discussion – or they can be planned and rehearsed. They are very useful as an immediate way of communicating ideas or telling a story. They can be used to represent people or objects and even abstract concepts like emotions or atmospheres. As there are no lines to learn, freeze frames can help shy performers to gain confidence. Source: <https://dramaresource.com/>



### **Discussion in small groups - preparing for the Hot Seating (small groups; 8 min.)**

"In the same small groups discuss your character's thoughts and feelings about the email above. Though the parents received the mail, her friend Zoe has also noticed the change. What would they ask from Florence? How would they talk to her?"

### **Hot Seating<sup>88</sup> - Teacher in Role<sup>89</sup> (whole class; 10 min.)**

"Each small group has 2 minutes to speak to Florence, ask her how she is, what's the problem etc." The teacher steps into role as Florence in every dialogue. The order of the one-to-one scenes: 1) head teacher, 2) father, 3) mother, 4) Zoe.

Florence doesn't want to speak about her feelings or the problem. She should tell the others that she wants to quit sports or quit Coach Tom's training sessions. To Zoe she speaks about Coach Tom. He went to the changing room after exercises... You don't have to speak this out loud, but keep in mind what's happened: Coach Tom was in the changing room while Florence was changing or wearing underwear, sometimes when wrapped in towel after having a shower. He wouldn't leave the changing room. This sort of incident has occurred several times, not just once. He made compliments about her hair. And once he stroked her back, which made her freeze. She couldn't move and didn't know what to say or do.

### **What shall we do? - Forum Theatre Scene(s)<sup>90</sup>**

**(whole class improvisation prepared by newly formed 3 groups; 5 min. preparation + 5 min. improvisation)**

"Let's make a scene: a conversation between the head teacher, Zoe, Florence's mother and father about Florence and how they can help her, what shall they do." Each small group prepares one of the students what to say. The groups should think about what sort of ideas the character they are working on can contribute to this discussion, what sort of fears and what sort of obligations would they be bringing in to such a meeting. During the scene every student can say "stop", step forward and take the place of the character, and continue the scene with a new suggestion.

### **End of school year. Florence's diary. (newly formed small groups; 7 min. preparing and writing + 3 min. sharing)**

"Write an entry from Florence's diary. What happened next? How did the story end?"

### **Conversation, giving information (whole class; 10 min.)**

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<sup>88</sup> **Hot Seating** - A character is questioned by the group about his or her background, behaviour and motivation. The method may be used for developing a role in the drama lesson or rehearsals, or analysing a play post-performance. It is an excellent way of fleshing out a character. Characters may be hot-seated individually, in pairs or small groups. The technique is additionally useful for developing questioning skills with the rest of the group. Don't get bogged down in facts during hot seating, but concentrate on personal feelings and observations instead. Source: <https://dramaresource.com/https://dramaresource.com/>

<sup>89</sup> **Teacher in Role** - The teacher or facilitator assumes a role in relation to the pupils. Teacher in Role does not require great acting skills. It can be seen as an extension of the ever-changing role-play that we all experience – whether as parent, child, teacher, student, colleague and so on. The strategy simply involves 'stepping into somebody else's shoes' for a while to put forward their point of view. This can be done by subtly changing your tone of voice and body language to communicate key attitudes, emotions and viewpoints. If you can use different voices for characters when you tell a story, then you are certainly able to carry out teacher in role. A role can be adopted quite simply to communicate the key attitudes and emotions of a particular character. It won't take much for most children to believe in your character although the use of a token prop or piece of costume will clarify when you are stepping in and out of role: "When I put on this scarf I will be Anne Frank", or "When I sit in this chair I will be the King". Although not essential, you may wish to place furniture and props to represent a different place – but keep it simple. Source: <https://dramaresource.com/>

<sup>90</sup> **Forum Theatre Scene** - During the scene, any member of the audience ('spect-actor') is allowed to shout 'Stop!', step forward and take the place of one of the characters, or give other ideas, viewpoints to them. Several alternatives may be explored by different spect-actors. The other actors remain in character, improvising their responses. A facilitator (Joker) is necessary to enable communication between the players and the audience. The strategy breaks through the barrier between performers and audience, putting them on an equal footing. Source: <https://dramaresource.com/>

The facilitator engages students in a discussion about acceptable and unacceptable psychical contact. They can also discuss how the boundaries between these are influenced by power relationships, or by cultural background. The group can talk about what can be the best ways to react to such situations.

### 3.7. I am Malala

Author: Adam Cziboly<sup>91</sup>

Time	Space needed	Age	Prior knowledge of drama for students	Level of difficulty for teacher
90' (with + activities: 120-150')	Empty classroom	11 – 18 years	Not required	(1 -5) 5

#### Summary of the lesson

This lesson plan investigates the story of Malala Yousafzai from Pakistan. Her story is a strong example of opposition to GBV and has global significance. She has special connections with Norway, since she received the Nobel Peace Prize in 2014, at the age of 17. She was the youngest-ever Nobel Prize laureate; she got the prize when she was (almost) as old as the target groups of this drama lesson (secondary school pupils).

#### Specific aims of the lesson

To investigate the following central questions: How could a young girl change the world? How does society and culture influence the life of young people? Do young people have a choice – can they change society to any extent? How?

#### Materials and preparation needed

wrapping paper, felt-tip pens, A4 papers, pens, post-it, masking tape, projector with laptop and internet, framed texts printed out in 5-6 copies

#### Detailed description of teacher-led activities

1. Opening discussion: in which ways do you see the possibilities to influence what happens in your country's society?
2. Narration: I brought you the story of Malala Yousafzai from Pakistan. Has anyone heard this name before? (...) She fights for the right of young girls to get access to education all around the world, and she received the Nobel Peace Prize in 2014, at the age of 17. She was the youngest-ever Nobel Prize laureate; she got the prize when she was (almost) as old as you...
3. Still-image: Setting up the Nobel Peace Prize ceremony. The teacher shows the following image to the participants: [https://assets.website-files.com/5cd4ad8fb2931aacb4a6620a/5d3f2dcb934710083c3041ce\\_peace%20speech%20hero%20image.png](https://assets.website-files.com/5cd4ad8fb2931aacb4a6620a/5d3f2dcb934710083c3041ce_peace%20speech%20hero%20image.png) One volunteer takes on the role of Malala, as she is seen on this photo. The others take on the role of the audience members: top leaders and decision makers of Norway and the world...

<sup>91</sup> Inspired by a lesson plan of Adam Bethlenfalvy.

Either the student in the role of Malala, or another student, reads out loudly the following extract from her Nobel Peace Prize acceptance speech:

I have found that people describe me in many different ways.

Some people call me the girl who was shot by the Taliban.

And some, the girl who fought for her rights.

Some people, call me a "Nobel laureate" now.

However, my brothers still call me that annoying bossy sister. As far as I know, I am just a committed and even stubborn person who wants to see every child getting quality education, who wants to see women having equal rights and who wants peace in every corner of the world.

Thought-tracking for the audience members: while they are listening to the speech of this 17-years-old girl, what do they think?

4. We go back six years in time. 2008, Pakistan, Swat Valley, Mingora town<sup>92</sup>. Defining space: we change our classroom a bit, so that it resembles a classroom in a poor Pakistani girls' school. Their classroom is not very different from ours, but there are remarkable differences. What are these? (Obviously, we can also use our imagination, as long as we all agree on the same details. E.g. if we think that the Pakistani classroom's walls are empty, we do not need to remove everything from our classroom's walls, or if the blackboard has large scratches, we do not need to ruin our own, just indicate the scratches with drawing or tape etc. But we need to discuss such details and agree on them, so we have a shared understanding.)
5. Defining space continues in smaller groups. Young people continue to work on the following details of the space in five groups. We use flip-chart papers and post-its. We create these artefacts in detail. Although the groups are working independently, the teacher walks from group to group to make sure that all groups take the task seriously and work with the details.
  - a. A short, framed letter hangs on the wall. This letter was written by someone to the girls going to this school. Who wrote this letter and what is its content? Prepare the letter and stick it to the wall, where you imagine it hangs.
  - b. In the drawers of one of the desks, the students have personal belongings. Choose a desk and create (draw or make) three things that belong to a 15-year-old girl. What are these, and why are these important for her?
  - c. The drawer of the teacher's desk contains three personal belongings. What are these, and why are these important for her?
  - d. Next to the Pakistani flag on the wall, there is a framed picture and a longer quote. What is on the picture, and what is the quote?

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<sup>92</sup> The teacher might wish to show this place on the map:

<https://www.google.com/maps/place/Mingora,+Swat,+Khyber+Pakhtunkhwa,+Pakistan/@33.4595606,72.7543998,7.5z/data=!4m5!3m4!1s0x38dc22cdc1c33b0d:0x24e073e14d27a662!8m2!3d34.7717466!4d72.3601512>

- e. What is left on the blackboard from the previous teaching day?
6. Sharing: Each group shares what they have created with the others, and we place the artefacts physically in the classroom space where they are found. We discuss eventual contradictions and come to an agreement.
  7. Narration: in 2008, The Taliban has taken over this part of the country and had full control of the city. (If necessary: a discussion about the Taliban – who they are, what they believe in<sup>93</sup>). Taliban was opposing all schools that were not religious enough, and they actively opposed girls going to school. Why?
  8. Shortly after Taliban took control over the town, they locked down this girl's school. The very next day, some Taliban soldiers who were guarding this area, probably just for self-amusement, brutally vandalised this classroom. What did they destroy or modify? How? We signify the changes (without destroying our own classroom – however, e.g. chairs thrown to the middle of the room in a pile could be signified).
  9. I know everything you created a few minutes ago (the letter on the wall, personal belongings, writings on the blackboard etc.) were altered or vandalized, reflecting what this soldier thinks about education in general, and especially the education of girls.

Breaking up to five groups again. Every group works with the artefacts they created previously and are requested to modify these artefacts as the Taliban soldiers modified them.

10. Sharing the modified artefacts with the others. Discussion of the message and the meaning of the modifications or reflect on these modifications as detailed in the following task.
11. Improvisation: the teacher invites the group to look at what impact this vandalism could have on one of the girls, or the teacher, or one of the parents of the girls. The students are asked to stand outside on one side of the space while a volunteer can enter the space in the role she/he chooses and see how the space impacts on that fictional role. The teacher can freeze the improvisation at specific points and ask those observing it to reflect on the thoughts of the role or what the vandalised objects would be saying to her/him if they could speak.

It is possible to look at a couple of variations, with students stepping into different roles.

12. Hot-seating: the class can talk to the Taliban soldier who did this, and who opposes girls going to school. The soldier is enacted by teacher-in-role. (In case the class is inexperienced in this work form, they can be framed as journalists who interview this soldier during a field trip). It is important that the teacher represents the *soldier's angle of seeing the world* – he deeply believes he was and is doing the right thing! At a point, he introduces a sharp threat: it's better to keep quiet, because talking too much can have deadly consequences... (indirectly referring to Malala, who was speaking out publicly in 2012...).

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<sup>93</sup> If necessary, the teacher might show a few photos:

[https://www.google.com/search?q=taliban+photos&rlz=1C1GCEU\\_enNO830NO830&sxsrf=AOaemvIUih2VQP0jBN\\_gi\\_4aO\\_S8GrINSA:1630396372058&source=lnms&tbn=isch&sa=X&sqi=2&ved=2ahUKEwjIwuXk49ryAhUhnGoFHdYDDn4Q\\_AUoAXoECAEQAw&biw=1920&bih=1089](https://www.google.com/search?q=taliban+photos&rlz=1C1GCEU_enNO830NO830&sxsrf=AOaemvIUih2VQP0jBN_gi_4aO_S8GrINSA:1630396372058&source=lnms&tbn=isch&sa=X&sqi=2&ved=2ahUKEwjIwuXk49ryAhUhnGoFHdYDDn4Q_AUoAXoECAEQAw&biw=1920&bih=1089)

13. The teacher reads out, or hands out the short story of Malala, written by her in first person.

1997

I was born in Mingora, Pakistan on July 12, 1997.

Welcoming a baby girl is not always cause for celebration in Pakistan — but my father, Ziauddin Yousafzai, was determined to give me every opportunity a boy would have.

2008

My father was a teacher and ran a girls' school in our village.

I loved school. But everything changed when the Taliban took control of our town in Swat Valley. The extremists banned many things — like owning a television and playing music — and enforced harsh punishments for those who defied their orders. And they said girls could no longer go to school.

In January 2008 when I was just 11 years old, I said goodbye to my classmates, not knowing when — if ever — I would see them again.

2012

I spoke out publicly on behalf of girls and our right to learn. And this made me a target.

In October 2012, on my way home from school, a masked gunman boarded my school bus and asked, "Who is Malala?" He shot me on the left side of my head.

I woke up 10 days later in a hospital in Birmingham, England. The doctors and nurses told me about the attack — and that people around the world were praying for my recovery.

2014

After months of surgeries and rehabilitation, I joined my family in our new home in the U.K. It was then I knew I had a choice: I could live a quiet life or I could make the most of this new life I had been given. I determined to continue my fight until every girl could go to school.

With my father, who has always been my ally and inspiration, I established Malala Fund, a charity dedicated to giving every girl an opportunity to achieve a future she chooses. In recognition of our work, I received the Nobel Peace Prize in December 2014 and became the youngest-ever Nobel laureate.

2018

I began studying Philosophy, Politics and Economics at the University of Oxford.

And every day I fight to ensure all girls receive 12 years of free, safe, quality education.

I travel to many countries to meet girls fighting poverty, wars, child marriage and gender discrimination to go to school. Malala Fund is working so that their stories, like mine, can be heard around the world.

We invest in developing country educators and activists, like my father, through Malala Fund's Education Champion Network. And we hold leaders accountable for their promises to girls.

2020

I graduated from Oxford University!

(Source: <https://malala.org/malalas-story>. Edited version.)

14. The class is divided into six groups. Each group is requested to create a still image from one of the six years (1997, 2008, 2012, 2014, 2018, 2020). Each group gets a copy of the relevant text bit. Try to avoid clichés and easy solutions. Focus on the inner struggle of Malala – try to show what happens to her, what motivates and hinders her in these years. The students can be explicitly asked to focus on hiding clues in the still image to show what gives her power to continue in her struggle.
15. The six “Malala”-s are “taken out” from the sculptures. We arrange them in a semi-circle and look at the six images together. What do we see? Is there a personal story that emerges?
16. Although Malala is one of the most influential youngsters nowadays, between 2008 and 2012, four years have passed, while Malala was living under Taliban’s control. She kept writing a blog, but she made the bravest step one can do in 2012 when she decided to speak out publicly for the girl’s right to study. She knew she is playing with her life. But what could happen between 2008 and 2012?  
  
Collection of ideas in the whole class: what could hinder her to speak out earlier, and what could motivate her in 2012?
17. Collection of ideas in the whole class: are there things that you would like to change in your community / settlement / society?
18. Working in small groups: making a list of things that can be an obstacle for a young person today in our country to act for themselves / the community / the society. Each obstacle is written on a separate post-it, with felt-tip pen, so that it can be read from a distance.
19. Small group work: each group chooses one of the obstacles - and presents a specific moment either in the form of a still image or in the form of a very short (10-20 seconds) scene about the concrete obstacle.
20. Sharing still images and scenes in a whole group and discussing them.
21. Creating lists in small groups: what are your options for overcoming the obstacle shown on these still-images? Brainstorming. Arrange the ideas on a scale from the tiniest thing to the wildest idea. Present the scale of ideas to the whole group.

#### Further activities

**Option 1:** The class can watch the documentary “He Named Me Malala” together. The following useful guide offers various questions for discussion: [https://educationforjustice.org/wp-content/uploads/2015/11/Film-Discussion-Guide\\_He-Named-Me-Malala.111815.pdf](https://educationforjustice.org/wp-content/uploads/2015/11/Film-Discussion-Guide_He-Named-Me-Malala.111815.pdf)

**Option 2:** The class can organize a local fundraising campaign to collect donations for the Malala Fund. More details: <https://covid.malala.org/?sc=banner>

**Option 3:** The class can read and/or listen to the Nobel Peace Prize acceptance speech of Malala: <https://malala.org/newsroom/archive/malala-nobel-speech>

**Option 4:** Based on the exploration and brainstorming in the last phase of the drama lesson, the class might decide to work on specific action plans to change or influence something in their local community, settlement or in the society.

**Option 5:** The class could decide to make a small flash mob (an action in a public space) reflecting on the main societal obstacles they identified at the end of the lesson.

### 3.8. Antigone – a drama lesson based on a classic text

Author: Stig A. Eriksson

Time	Space needed	Age	Prior knowledge of drama for students	Level of difficulty for teacher
90'	Empty classroom, drama or dance space	15 – 18 years	Not required	(1 -5) 4

#### Summary of the lesson

In the following, we suggest a practice-based workshop<sup>94</sup> inspired by the fate of Antigone, in Sophocles' play. The notes below (story, plot, theme, motif)<sup>95</sup> are primarily intended as background information for the teacher. The workshop does not intend to cover all the main incidents of the play but to suggest some interpretational possibilities particularly relevant to gender-based violence (GBV).

#### Specific aims of the lesson

Our aims and objectives are to open up possible interpretations of the situations in the play, to involve participants in experiences with a potential relevance to GBV but not to prescribe specific understandings.

#### Materials and preparation

For the workshop, we have selected some text excerpts from the play, in a translation by Marianne McDonald.<sup>96</sup> We have made some minor adjustments. The teacher must have ready text copies for the whole class.

Suggested soundtrack when participants are entering the room: Eleni Karaindrou. *Trojan Women*. ECM New Series 1810, 2002 (472 139-2), track 1.

#### Antigone (by Sophocles, first produced in 441 BC)

**Story:** A young woman makes the decision to defy king and state in order to respect her family tradition and religious law – even if it means her own death. When her brother is killed in action against the king, she refuses the king's decree of not giving him burial rights. Arguing that family bonds and respect

<sup>94</sup> Several of the ideas for this workshop are taken from Eriksson, Stig A. (2007). «Antigone and Rachel Corrie. The stories of two female activists. Reflections on a process drama exploration. In: Marianne Streisand et.al. (eds.). "Talkin' 'bout My Generation. Archäologie der Theaterpädagogik II». Schibri-Verlag, s. 134-146.

<sup>95</sup> By story, we mean a general course of action without reference to specific figure(s), time or space; it is the subject-matter of a narrative. Plot is, on the other hand, like a synopsis of what happens: to whom, when and where; it follows the structure of the narrative. Theme is the fundamental idea of the work, its "meaning", and is, like the formulation of story, a question of (subjective) interpretation. Motif designates a stock situation, which can be recognised in many stories. Motif situations are driving forces for conflict, contrast or dilemma.

<sup>96</sup> Sophocles. *Antigone*, London: Nick Hern Books, Drama Classics, translated by Marianne Mc Donald. ISBN 1-85459-200-9.



for the gods counts more than political duty, she consecrates her brother's corps, is caught, and subsequently sentenced to die by being buried alive in a tomb.

*Plot:* The action is set in the ancient Greek city-state of Thebes, ruled by Creon<sup>97</sup>, the brother of Oedipus' wife, Jocasta. The city has recently fought back an invasion from Argos, a battle in which Oedipus' two sons, Eteocles and Polyneices, took part on opposing sides, for and against their uncle Creon, and they end up killing each other. Their sisters Ismene and Antigone are in mourning. Creon decrees that the body of Polynices, who fought against his native city, will not be given burial rites, as a warning to traitors, and further that anyone who does try to bury Polynices will get death penalty. Antigone is defiant and declares that family obligations and burial traditions are unwritten laws of the gods, and thus more important than the decrees of one man. Antigone is caught in the act of performing funeral rites for her brother. Ismene fears the punishment they will receive for breaking Creon's law and pleads with Creon to spare her sister's life. Even though Antigone is engaged to Creon's son, Haemon, and the two of them are very much in love, Creon is unyielding. He accuses his son of siding with a traitorous woman over his own father, to whom he owes obedience. Creon is warned by the prophet Tiresias that his headstrong decisions will lead to tragic results to himself and his family, and finally Creon decides to relent. Too late, Creon finds that Haemon has committed suicide in sorrow over Antigone and that his wife Eurydice, has killed herself over the loss of her son.

*Theme:* Disobedience. Faith versus free will. Female defiance of male rule (and of state power). Loyalty to family and religion over state decrees. State violation of individual rights. The consequences of blind righteousness. Standing up against male authority can be a deadly business.

*Motif:* The girl who will rise up alone and die young. The ruler bound to the duties of rule. The woman who sacrifices herself to duty. Rivalry between sisters. (Brother killing brother).

### Detailed description of teacher-led activities

#### 1. *Multiple statues 1.*

Plenary work, all students stand in a circle. The sequence is based on keywords associated with being an activist: rebel, pacifist, revolutionary, believer, peace activist, missionary, conscience, pride, dignity. Before starting, the teacher asks participants to turn around, backs facing inwards. "When you hear me speak out a keyword, immediately shape yourself into a "statue"; then slowly turn, as your statue, so that you face inwards in the circle. Hold the positions for some seconds. Without changing your positions, take in from the corner of your eyes, impressions of what the other statues look like. We will work in silence throughout the sequence". (New rounds with new keywords. Let the participants get a few seconds to shake loose between each round).

Allow for a few comments from the participants. What did you experience? Degree of similarity between the statues? (More discussion will take place after the next sequence).

#### 2. *Multiple statues 2.*

Teacher divides the class in two halves. One half will be audience and the other half resume their positions, wherever they like in the space, as any one of their statues from the previous sequence. Four volunteers in the audience group will be statue-carriers. Their task is to carefully and with control lift individual statues, only one at the time, and carry them to be placed together with other statues to

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<sup>97</sup> This is another King Creon than in Euripides' play, in which Creon was the ruler of Corinth.



form "units", preferably contrasting units, to create compositions that the carriers find enticing. The work will take place as much as possible in silence.

Not all statues need to be moved into units. The statue-carriers decide if some will be left in their space – but they will still be a part of the total picture of statues when the work is finished. The audience stand back and watch how relations change or tensions rise as the work progresses. Teacher asks the statue-carriers to experiment with varying distances between the statues in a unit, from very close to more remote. Teacher will decide when to stop and dissolve the statues.

- Plenary discussion with participants sitting on the floor in a circle: What did we see? Themes? What can be learned from the experience? The relationship between cliché and the real? Body language and power?

### 3. *Family picture.*

Introduction to the family background of Antigone. Participants in a half circle on the floor. In front of them, teacher selects 7 participants (4 male, 3 female) and shapes them into a paternal family tableau: Oedipus, locasta, Eteocles, Polyneices, Ismene, **Antigone** - and Creon (locasta's brother). Teacher does not name anyone when the tableau is being created. King Oedipus is centrally placed in the picture, sitting on a chair. Queen locasta stands beside him, but one step behind, her right hand on his left shoulder, her eyes directed towards him. On Oedipus' other side his two warrior sons are standing: Eteocles and Polyneices, on a line, proud, looking straight forward. Behind them, and with some distance to the rest of the family is Creon. He is looking "into the future". In front of Oedipus' feet, sitting on the floor, with their legs tucked up, are Ismene and Antigone. They are holding hands. Ismene is looking into the floor in front of her, Antigone is looking at her brothers. Antigone is offered a glass beaker. (The beaker will be used next by the teacher as narrator of Antigone's story, point 4). Teacher now narrates to the rest of the class who are who in the family.

Dynamization of the picture<sup>98</sup>:

- a) When the teacher claps hands, every individual in the picture makes one repetitive movement, i.e. repeat one movement with a part of the body over and over again. Think about your role when you decide on your movement.
- b) When the teacher claps hands, everyone expresses a sound, a word, or a statement with the movement. It should be something that strengthens the impression of your role in the picture.

### 4. *Ritual.*

The class sits on the floor in a half circle. In the opening of the circle, the teacher places a silk cloth on the floor and puts a glass beaker containing sand on it<sup>99</sup>. As soundscape, teacher puts on track 2 from Eleni Karaindrou's *Trojan Women* and takes up a place in the opening of the circle with back against the class; then slowly turns to face the students and sits down with the silk cloth and the beaker in front of him/her. When the track is finished, teacher slowly pours out a small heap of sand on the cloth and narrates<sup>100</sup>:

About 2500 years ago, Sophocles wrote his drama about Antigone - daughter of Oedipus and his mother locasta. Antigone became a victim of a battle between private conscience and public

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<sup>98</sup> Dynamisation may be understood in different ways. Boal describes various forms of dynamisation in his book *Förtrollad, Förvandlad, Förstnad*, Gidlunds, 1980, 41-73 (transl from *Stop! É mágico*). I have particularly been inspired by "the ritual movement", p. 63-68. This section is also presented in Boal's *Games for actors and non-actors*, Routledge, 1992, 182-187.

<sup>99</sup> The ritual can be performed without these props, and teacher just narrates the story; but if performed as suggested, this sequence will have an added ambience.

<sup>100</sup> It is perfectly fine if the teacher has prepared the text on a piece of black cardboard, but even better if the text can be learned by heart.

authority and violence. Antigone was a young woman, and she lived in the ancient city of Thebes in Greece. A revolutionary war about the power to rule over Thebes had been going on, and Antigone's two brothers, Eteocles and Polyneices, took part on different sides. Both brothers were killed, and the King, Creon, has ordered that one of Antigone's brothers be buried as a hero while the other must be left unburied, in shame, for his part in the failed revolution. For Antigone the one was no better nor no worse than the other, they were both her brothers. She disobeys Creon and buries her brother herself. In doing so she is arrested by the king's guards. Antigone was convicted to be buried alive, immured in a cave, as punishment for disobeying commands decreed by the authorities.

5. *A moment filled with significance. Living tableau.*

Half groups. Each group will receive the same text excerpt (A) from Sophocles' play: when Antigone buries the body of Polyneices and is caught by the guards. The text will constitute the background for a *living tableau* as a *speech chorus* with a chorus leader. The tableau can consist of sequences, and leadership can change between sequences. Lines can be performed by individuals or in unison, overlapping or with repetitions, etc., and stylised actions in the sequencing of the tableau are allowed. It is also allowed to cut lines. Start the work by sitting in two circles and read the text aloud, one sentence at the time. Teacher can explain difficult words. (Teacher must prepare one copy of the text for each student). Background sound scape: Eleni Karaindrou's *Trojan Women*, tracks 3, 4, 5.

**Text A**

**The guard reporting to King Creon**

Well, this is how it was: When we got back after you threatened our lives, we swept off all the earth that covered the body and made sure the decaying corps was naked. Then we put the hill between us and the stink of the corps, and we sat down. We kept each other awake with threats if we thought anybody was slacking off and not doing what he was supposed to do, keep watch that is. We kept this up until the roasting sun was directly above us and the heat was like an oven...the hour of the devils! Then, suddenly, from the earth a whirlwind raised a column of dust, a pain from heaven. The dust was everywhere, so we shut our eyes to protect ourselves from this god-sent plague. When it let off after a long time, the girl is seen. She screams a bitter heart-piercing cry like a mother bird who finds her nest empty. Just like that. When she sees the naked corps, she screams, weeps and groans, and calls down bitter curses on them that done it. Quickly she scatters earth over the corps. Then she lifts up a bronze jug and pours a sacred offering of milk, honey and water over him. As soon as we saw this, we ran and hunted her down; when we charged her with this crime. She wasn't afraid. She didn't deny a thing.

Plenary: Tell about your work. What did you get out of it?

6. *Acting out a scene.*

One pair of students (volunteers) and two new half groups. Each half group will perform only the chorus parts (strophe and anti-strophe), the dialogue part for the volunteers: Creon and Antigone. Same text excerpt for all (B). We suggest that Creon and Antigone can rehearse in one part of the room and each chorus group in other parts of the room. The choruses must perform their parts stylised and with a stance. In the ancient Greek tragedy, the chorus text served as a commentary, a viewpoint or an omen. The groups should try to endow their parts with a quality of this kind. The situation for the scene is what happens shortly after the previous sequence. The groups should need about 20 minutes to prepare. Use the space productively, and use voice and movement, rhythm and pause. Then the whole text is performed collectively in the room. (Teacher must prepare one copy of the text for each student).

## Text B

### Creon

You! you there, with your eyes on the ground. Do you admit or deny this?

### Antigone

I admit it; I deny nothing.

### Creon

Now then, Antigone, tell me, didn't you know that I had issued a decree forbidding this?

### Antigone

I knew. How could I not know? Everyone knew.

### Creon

And yet you dared to break the law?

### Antigone

Yes. Because these orders did not come from the gods above  
nor those below and I didn't think that any edict issued by you  
had the power to override the unwritten and unfailing law of the gods.

That law lives not only for today or yesterday; but forever.

I did not fear the judgement of a mere man so much as that of the immortal gods.

I knew I would die some day. Of course, I knew – even if you hadn't made your  
proclamation. And if I must die before I have a chance to live, well, then, so be it. Anyone  
who has been living as I have, buried alive in sorrow, thinks death a blessing. For me  
death holds no pain, but if I had left my brother unburied, for that I would have suffered.  
It is a fool who calls what I have done foolish.

### Chorus

*(strophe)*

Happy are they whose life has no taste of sorrow.  
Once their house falls from grace,  
They are cursed, generation after generation. /  
The sorrows of the living pile up  
Over the sorrows of the dead.  
There is no peace for any generation.  
The gods strike them down,  
And there is no escape in the house of Oedipus,  
The light shining over the last roots  
Is extinguished by the bloody burial owed to the gods. /

*(anti-strophe)*

For the gods have the power and the glory!  
Who can challenge them?  
Sleep has no power over them,  
Nor the ceaseless stream of days.  
Ageless and timeless,  
The gods dwell in the flashing splendour of Olympus.  
Mankind is different.  
His happiness, like his life, is fragile.

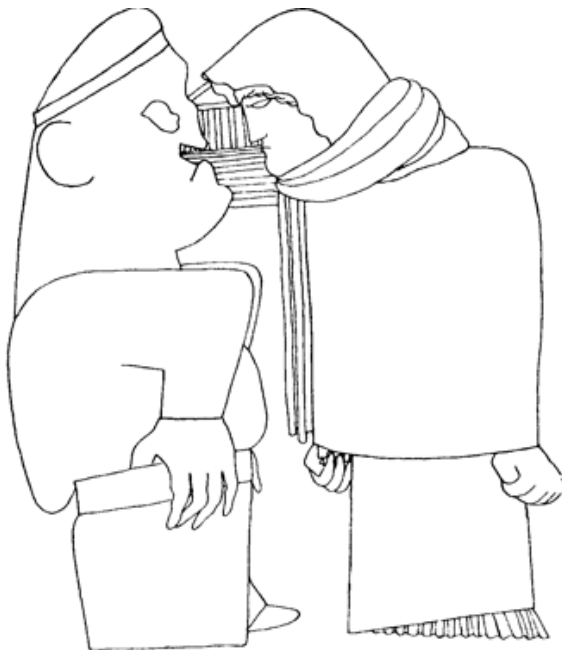
One law governs past, present and future:  
Happiness does not last.

Plenary: What are the arguments presented by Creon and Antigone? What is at stake for both? Are such arguments recognisable in society today? (Explain). What is the message of the choruses?

#### 7. *Still image / tableau.*

Two new half groups. Teacher introduces to each group Jean Cocteau's drawing of Creon and Antigone (below) [Antigone X](#). Teacher should print four A3 copies to each group. What do you see? What can be said about stance and status concerning the two figures? Within each half group, sculpt your own version of Cocteau's drawing. Two volunteers in each group are sculpted by the other participants collectively. One sculpturer at the time. Give attention to detail in face and body posture. The work is finished when there are no more offers to make changes in the tableau.

Plenary: What is actually Antigone doing here? Discuss the nature of active resistance – and its possible consequences. What alternatives may be available?



#### 8. *Creating collective images.*

Same half groups as above. One group makes a *group image* of 'resistance', the other group makes an image of 'what causes resistance?'. Each group creates their images in opposite ends of the room. Can the images be dynamized? Sounds? Movements? (Cf. Point 3 above). When finished, teacher asks the groups to face each other and be ready to be put in motion. When teacher claps hands, both groups start moving towards each other with their movements and sounds. Improvise the encounter.

Plenary: What did you experience? What kind of relational qualities were in play? Social codes? What can be said about the ending?<sup>101</sup>

<sup>101</sup> As the final encounter is improvised, we do not know the ending, but we imagine that it will be of interest to ask the participants to put words to the happening.

### 9. *Interviewing Creon. Hot-seat.*

Teacher puts a chair on the periphery of the circle. Informs the students that when he/she sits in the chair, he is Creon. We have been able to bring Creon back from history to our own time. Teacher-in-role as Creon can represent him as executor of conservative paternalistic state authority. Teacher can frame the students as modern law students, with women's rights as their field of interest. The session can start with Creon asking them what their field of study amounts to; what the point would be to delegate rights to women, when a firm and steady hand, like his own, has proven to be an effective way of ruling country and family? He can preferably use Antigone's rebellion as a destructive example. Teacher-in-role should be able to argue for the importance of demanding absolute obedience, even if it goes against religious conviction, or family tradition. Why should young, inexperienced women's sentimental and emotional attitudes be taken seriously; would it not ruin all respect to loyalty and trust in the head of state and family? Creon is not obliged to answer all questions, or to counter all arguments, and he can ask questions back. Teacher facilitates with clear authoritarian stance and values, including using irony and threats of closing down the law school.

### 10. Individual *written or visual reflections* about alternative views:<sup>102</sup>

Teacher provides participants with blank sheets (A4) and (colour) pencils. Task: How do you wish/imagine what an ideal situation could be for a woman in Antigone's situation in a contemporary society? What does it look like in your dream society? In writing or in drawing, dream and fantasise around your views about women's rights. (Volunteers present their dreams for the rest of the class).

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11. **Epilogue:** Antigone has during centuries been hailed for her steadfast courage to stand up against the authorities for her convictions – come what may. A stirring modern parallel happened in 2003 on the Gaza strip in Palestine: the American peace activist, Rachel Corrie, was killed by when opposing an Israeli bulldozer to destroy a Palestinian home. Other foreigners who were with her said the driver of the bulldozer was aware that Rachel was there. Initially he dropped sand and other heavy debris on her, then the bulldozer pushed her to the ground where it proceeded to drive over her, fracturing both of her arms, legs and skull.

## 3.9. The maths course

*Author: Sofia Gourgoulianni, Nikolas Kamtsis*

Time	Space needed	Age	Prior knowledge of drama for students	Level of difficulty for teacher
45' (with + activities: 90')	Empty classroom	11 – 18 years	Required	(1 -5) 3

### Summary of the lesson

This lesson explores the impact of the gender stereotypes in school. Based on the story of a girl student who is very good in maths and helps a boy less good in science courses, we try to explore the way in

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<sup>102</sup> This suggestion is the same as the ending of the Medea-lesson, point 7 above. We think this may be a productive task of reflection in the context of GBV, so it can be repeated.

which stereotypes about genders can incite violent behaviours even between students and young people.

#### Specific aims of the lesson

The basic aim is for students to understand the way in which these stereotypes feed violent behaviours even in the frame of school and have an impact on the lives of adolescents.

#### Materials and preparation needed

The teacher may need to use excerpts and photos from relevant cases from the news or relevant photos. We will therefore need to either project the relevant news or photos on the wall or have some printed forms of the different material.

The students will be given (in print or projected form) a summary of the scenes of the story “The math course” which follows at the end of this lesson plan.

The students will need to be seated in the classroom in a way that will allow all of them to watch the photos and the news on the screen. If there is printed material, we may need several copies of it in order to distribute it to the students.

#### Detailed description of teacher-led activities

**Framing the group, contracting:** Firstly, teachers will have to explain the framework and the nature of this lesson. They have to make the students comprehend that this will be a different class. There will be no hierarchy between teacher and students in terms of dictating what is wrong and right. Everyone in the whole classroom is entitled to have their own views and to express it. This lesson is intended to raise a conversation and not to give a moral lesson.

During this first stage we will let the students understand that our basic goal will be to look “behind” what we hear from the news. We will try to think about how these situations of gender-based violence develop and escalate, why the different characters in these situations think and react the way that they do. Moreover, as this case study concerns the school environment, we should stress out that this environment can also “house” such behaviours.

Especially in Greece, we are often bombarded with more information than what would be necessary. As a result, people can less and less differentiate between real and fake information and form an own opinion which can result to an almost arbitrary blend of opinions and facts.

We should note, at this point, that it is very useful for the educators to use both the fictional scenario “The math course” but also relevant true photos and true stories. They should also have the freedom to decide what is suitable for their class. So, the role of a news article would either be the basic source of the lesson, or it would be used to enforce a certain fictional case study and situation.

The teacher should talk to the students about the way gender-based violence will be approached via dramatization, the importance of teamwork, the freedom to form and the freedom of expressing their views during this lesson. This way, he will also point out the differences between a drama exploration and a regular lesson.

#### Sharing true stories or photos and posts on social media:

- The teacher may choose to share true stories either from the Internet or from printed material: (if available: date, incident, verdict etc)
- The teacher may choose to share photos.
- Firstly, the teacher gives the students time to simply observe these cases or photos without engaging in morality issues.

- The teacher is still using neutral sentiments towards the cases of gender-based violence or the various photos and posts. After giving some time, the teacher asks the students to write down the first words that come to their mind.

After discussing the true case photos and posts, the students can write simple dialogues based on it.

Below we provide three scenes with example dialogues, and some possible questions that the teacher can address to the students after each scene. You might decide to work with these scenes or devise your own scenes based on the photos and materials reviewed.

Following the dialogues, you will also find a suggested lesson plan offering some steps to work with the story and the dialogues.

## CHARACTERS

**PENELOPE:** A popular girl (14), good student, smart and with strong personality.

**PETER:** A confident boy (14), a classic teenager in high school. He does not do well in science lessons and especially in mathematics.

Subconsciously there is an attraction between the two youngsters and maths is one of the main ways for Penelope to get closer to Peter.

## FICTIONAL CASE

Peter sits upset, troubled and angry at his math teacher's remarks indicating that he did very badly. In his hands he holds a written test with a grade of 4 out of 20 marked on it. He is feeling like the grade is mocking him. He is at a dead end. He does not do well in mathematics and does not know how to overcome it. He does not understand maths.

Penelope approaches him and wants to share his problem with him. There is an attraction between the two youngsters. This is why Peter's problem is not indifferent to Penelope. Penelope tries to help, but this makes Peter more and more upset, resulting in violence.

**1. Situation at school:** The two adolescents are classmates. In their class, most of the boys are good in science lessons and most girls seem more talented on theoretical subjects. Some teachers try talking to students about gender equality. However, as there are no special courses on the subject, each student carries, mainly, the perceptions of their family.

**2. Situation at home:** Peter's father is a businessmen who have many requirements from him and his performance at school. His father works a lot and is generally absent. His mother works for the father's successful company. However, she is mainly at home and cares for the family. The father is hot tempered and becomes violent when the mother does not meet his domestic requirements. Penelope comes from a family of workers who expect from her to attend university, without having extreme expectations. The couple lives by respecting one another. The two adolescents seem to be attracted to each other.

**3. Dispute incident:** Peter is ashamed to tell his parents that he is not performing well in maths. So, when Penelope says she can help him, he says yes even though his pride is hurt. Penelope, who is really good, is sometimes surprised by Peter's difficulty to understand some notions and solve problems.

When Penelope offers to explain him with a simple everyday example, Peter starts feeling inferior to her and starts yelling at her, scattering books and, maybe, hitting her.

## **SCENE A**

PENELOPE: Are you in a bad mood?

PETER: Leave me alone. I can't understand maths.

PENELOPE: Come on. It's nothing. They just want a little attention. And you will be able to solve them even blindfolded. You follow the equation, and it will just work out for you.

PETER: Really? So simple! You follow the equation, and it works out for you...

PENELOPE (In a warm voice): If we look at it together... it will be better. Together we will make it work. Come on, I'll show you. (He asks for his test) Let me see.

PETER (He does not want to let her see because of the bad grade is visible on the test.): No, let it go. I don't want.

PENELOPE: Ok. Come to my house in the afternoon, we will talk about it, and you will see that it is easy.

## **Questions for discussion**

- Why was Penelope interested in Peter's problem?
- Is she interested or not in him?
- Do you see any relationship between them that justifies the interest?
- Why didn't Peter want to give his test to Penelope?
- Is it an insult for someone to explain to us something we do not understand?
- Is it more difficult for Peter because Penelope is a girl?
- Does Peter have to accept Penelope's invitation?

## **SCENE B**

PENELOPE: Look at it. Here is the mistake. The right thing is....

PETER: (Obviously annoyed) Yes, yes, the right and the wrong! And he had to give me a 4? 4? The idiot...

PENELOPE: If the mistake was here (shows) it would not be serious. But here it is huge.

PETER (Gets up violently): Leave me alone. Here it is serious and here it is not.... Fucking Mathematics. As if I will never need all this stupid stuff...

PENELOPE: Let me explain. It is simple....

## **Questions for discussion**

- Is there really a mistake in Peter's test? And, thus, is the grade 4 he got justified?
- From the moment that 4 is correct, does Peter have to admit his mistake, try to understand it and move on?
- What prevents him from understanding and accepting his mistake? (His arrogance, egoism, misunderstood feeling of pride etc).
- Is Penelope doing well by patiently insisting on showing him the right thing?
- Is his pride further hurt and his selfishness further intensified by the fact that Penelope knows how to solve the math problems, finds them simple and shows him how to solve them?



## SCENE C

PENELOPE: Calm down. You can't achieve anything by getting angry. Take it slowly. If we go step by step you will understand. Sit down and let me explain everything to you...

PETER: No... You can't explain nothing to me...

PENELOPE: No... do not interrupt me. Concentrate. This is the hypotenuse. Ok? That's what they call it, you know. I am Penelope, you are Peter, this is the hypotenuse. (This sounds ironic to Peter and irritates him even more, but he does not show his feelings). These two are the two vertical sides. You are following so far. The formula goes like:  $A^2+B^2=C^2$ . Where C is the hypotenuse. So, if we know how much A and B are, we add them and find C.

PETER (Intensely enough): But squared. It's not a simple addition. Squared... So, don't play smart to me.

PENELOPE: Yes, of course. We said it. Squared...

PETER: And what do I need the squares for? Who uses them today...? Nobody. So, why do they annoy us with these stuff...

PENELOPE: No, it's very useful. Let me make it simpler. Let's say that your grandfather has a rectangular field in the village. 60 x 90 meters. (Draws on paper or on the board.) And he wants to go from one corner diagonally to the other corner with a pipe to water his tomatoes. (Shows.) How many meters of pipe will he need? One is to take the yardstick and measure from one corner to the other burnt by the sun. It is easier to square the one vertical side which is 60 meters, to square then the other vertical which is 90 meters, to add them and find how many meters of pipe he will need to water the tomatoes... So...60 squared equals 3600...

PETER (Completely offended) So, you take me for really stupid?

PENELOPE: What?

PETER: You say that I am very stupid. That's what you think. With my grandfather's fields, the tomatoes and the watering... My mind is small like a pea for my grandfather to water... Leave me alone Penelope, that's it, go away... take your stupid papers from here and the fields and the hypotenuse... and go away. Peter knocks on the table, scatters papers, looks all over the place, swears, shouts in hysteria, etc.

PENELOPE: Let me show you... what happened to you now...?

PETER: Go away, I told you what. (Raises his hand to hit her. The hand stays in the air. The action freezes for 5 seconds. Then the teacher stops it.)

## Questions for discussion

- Peter reached extreme violence in the last scene. What made him so angry? Was he frustrated and had feelings of inferiority? Has this something to do with gender stereotypes?
- Any reflections on Penelope's behaviour? (Perhaps someone could argue that the example with his grandfather and his field provoked Peter and intensified his selfishness, so he reacted.)
- Why did Penelope use this example? To challenge him or to make his problem and its' solution more comprehensible?
- Is violence in relationships between classmates at school understandable? Is it also excusable?
- What do you suggest Penelope should do after that? Leave Peter's house or stay and insist on the issue and the relationship she has, or seeks, or wants to have with him (and they maybe both want)?
- Suppose they are in love with each other, and then Peter hit Penelope. Should they become a couple? What should she do? What could he do? What would you recommend as a friend of either Penelope and Peter?

- What does his violent reaction, on this occasion, mean for Peter's future behaviour and for his interpersonal relationships?
- What should Peter's social environment do? To distance themselves from him or isolate him? To help him by showing him the right behaviour?
- Does a behaviour like the one of Peter needs psychological support?

Here again we give the freedom to the educators to choose. They have a ready pilot scenario to work immediately with, or if they prefer, they can create a scenario with their class. The text focused on very basic stereotypes. It is proven that even if our first reaction, in "modern" societies, is that these behaviours are anachronistic and do not correspond to real everyday situations, the reality is different. This is why, very elementary behaviour as the one we are describing in the text brings more comments.

**Narrating the fictional case:** The teacher will narrate to the students the story entitled "The math course". The teacher will have at hand a ready scenario to hand out or just narrate. He will be free to choose depending on what the classroom needs. Even he hands it out, he will read the text out loud. He will read or narrate it without trying to guide the students, at this point, as to what behaviour is right and what is wrong.

**Discussion:** After having noted these first words, the teacher moves one step ahead and tries to dig into the thoughts underneath these words. He asks the students to read these words and asks what where their first thoughts both about the imaginary case study (if it is chosen) and about the true stories or photos shared. At this point, the teacher will try to engage as many students as possible into expressing their thoughts. By this way, a wide range of thoughts and opinions will originate, the discussion will become lively and vivid and the different views and experiences on gender-based violence will be heard and shared.

**Group work:** The teacher breaks the class into groups distributing to them the roles of the story "The maths course". He firstly makes a prologue concerning the characters of the story in order to lead the action to the desired results. He also has to define the math problem which was the reason of the violent behaviour of the boy. The first group of students play the role of the girl and the second of the boy. The groups will, firstly, think of the arguments of each role according to their ethics and ideology. According to these arguments, each of the group will write some sentences or some dialogues based on the story, containing mainly the character on which their role is based. The role assigned will be this of one character. However, the students will be called to write down dialogues containing both the characters.

In this way, the students will be able to identify the behaviour both of the victim of gender-based violence but also of the perpetrator. They are writing these dialogues in order to explore behaviours around them. The task of "taking the role" of the perpetrator is not of justifying his acts but of reflecting upon this behaviour and discussing the factors which contributed to its appearance and evolution. The ultimate goal of this role-playing is to understand how behaviours of gender-based violence develop in society. For example, are they inherited? Do they derive directly from one's family life and home? Are they affected by the environment in which we grow up and live?

**Sharing:** The teacher asks the different groups to read the sentences or the dialogues they have written about the different characters. At this point, each group reads their contributions separately. Between each reading, the teacher leaves some time and space for the students to reflect on what they have just heard, before the next reading.

**Creating a whole theatrical text:** The teacher will ask students to separate the sentences they have written that correspond to each of the characters. Together with all of the groups, the teacher will create a mini theatrical play based on what each group has written. Some sentences may also be added

in collaboration with the students in order to follow the narration and tell the whole story in this short performance. Even though “bad” roles may be difficult, we try to make it simple by saying that we are interested to find out why. We want students to ask themselves why this violence is occurring. This is an interesting process.

The whole process of this is the learning journey and not the outcome. For example, even if real texts are not completely formed by the students due to their difficulty to identify with the characters, they can be used as examples in presenting the point of view of the roles. The teacher can at this point help the students to form their thoughts into dialogue. Our main goal is for the students to discuss about the possibility of a change of these attitudes and behaviours and not to create an impeccable theatrical act.

**Performing together:** After creating the performance each group of students will assign the role to one of the students of their group. (This part and the one that follows are both optional and may correspond to teachers and classes with more experience in drama education. Even if only the first step is accomplished, the basic goal is for a discussion to begin concerning the origins of these behaviours and the possibility for them to change.) One of each group will also be the director along with the others of the different groups. One person from each group will also help with the dramatization and the dialogues, if needed, along with the others. If needed, the roles of changing clothes or adding music will be also assigned to the groups. After 20 minutes the performance has to be ready, and the students will perform in front of the teacher and the rest of the class.

**Sharing:** At this point, we should engage into sharing opinions on prevention of these situations. The students should understand that even though each adolescent inherits the behaviour of his family and his parents and brings it into the framework of school, it is the school’s role to try and offer an in-depth education and cultivate relevant moral ideals which will be able to prevent such incidents.

**Discussion:** Firstly, we should note that a discussion between teacher and students will exist throughout the lesson, as the teacher’s goal is to lead the whole lesson and the conversation to the desired goal of comprehending the extent and the negative impact of gender-based violence. This last section entitled “discussion” is more of an epilogue based on the theatrical performance, the subjects it tackles and the reactions it causes<sup>103</sup>.

Firstly, the teacher could talk to the students about the different forms of gender-based violence, emotional abuse, psychological abuse, financial abuse, physical abuse, sexual abuse, stalking. Moreover, the consequences of long-term gender-based violence on adolescents could be discussed. For example, the impact on the adult life of girls who are suffering from gender-based violence or even LMBTQI students who have similar experiences. Finally, various statistics as to the number of adolescents suffering or having suffered from gender-based violence would be useful and crucial. At this point, it may be useful to give some information about the patriarchal system and the way it functions. However, it is important that students participate in the discussion and understand in their own way the impact of gender-based violence and not only based on the scientific evidence offered by the teacher. Apart from scientific opinions, teachers could share with the students some movies, series or books concerning gender-based violence (e.g. *The handmaid’s tale*, *Malena*, *The colour purple*, *Big little lies*). This way, the students will find common ground in order to discuss with the teacher and engage in the conversation. In this discussion the basic questions addressed should be “What do students think about gender-based violence? Does it exist in the school environment? Do they believe that society as a whole, feels that violence against women is acceptable? How could

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<sup>103</sup> The teacher can use the value exercises to create discussion.

people be influenced in order to comprehend its negative impact? Is there a way of reducing the cases of gender-based violence?

### 3.10. The statue

Author: Adam Bethlenfalvy<sup>104</sup>

Time	Space needed	Age	Prior knowledge of drama for students	Level of difficulty for teacher	Online version
90'	Empty classroom	11 – 18 years	Not required	(1 -5) 4	Available

#### Summary of the lesson

This lesson explores the meaning and social impact of a statue in a public space depicting gender-based violence from a mythological story. It allows students to look at the specific statue from different perspectives and then discuss its implications for a community in role as town councillors.

#### Specific aims of the lesson

It aims to offer students the chance to discuss the impact and influence of public images and their relationship to gender-based violence.

#### Materials and preparation needed

You will need to project the photo of the statue or print it and allow students the possibility to observe it in detail. You might need to set the space in a way that the students can see and hear each other properly.

#### Detailed description of teacher-led activities

**Framing the group, contracting:** The teacher explains to the group that “this lesson will be different from other classes because the aim will be to explore some ideas. In this lesson, there are no right and wrong answers; it aims to start a discussion, share thoughts and feelings and this will be interesting only if everyone contributes and we all really try to understand what the others are saying.” (3 min.)

*It is useful to clarify the difference between a drama exploration and a regular lesson. Also, it is helpful if the teacher slowly tries to turn the teacher-student situation into a “we”, as in the last sentence above.*

**Sharing the image of the statue:** The teacher shares an image (either on the projector or as colour prints) of the statue, which depicts an act of violence against a woman<sup>105</sup>. This is an existing statue, but in this drama lesson, it will be handled as a statue in a fictional town. But at the moment, the teacher only asks the students to look at the statue and note the first words that come to their mind. What do they find striking, interesting or annoying about the statue? (3 min.)

*It is useful to allow students enough time to look at the statue – we mostly just walk past them in the street, and this may be the first reaction of some students as well. This is not a problem.*

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<sup>104</sup> Inspired by a process drama conducted by Adam Cziboly. See <https://www.tandfonline.com/doi/full/10.1080/13569783.2020.1816818>

<sup>105</sup> The image shows a statue of Francios Girardon, from the 17th century.  
<https://drive.google.com/file/d/10EAERx0YGOQyGI20KzpoNIqJqDOXm3jV/view?usp=sharing>

**Discussion:** “What were your first thoughts?” The students share their first thoughts, the first words that come to their mind. What were the elements that they found striking in the statue? If the students ask, the teacher can explain that it is a 17<sup>th</sup>-century statue about a mythological story, but the question is what it means today. (5 min.)

**Group work – thoughts of people passing by:** The teacher breaks the class into groups of 4-5 people and asks them to think about this statue as the citizens of the town where it is standing in the town square. “Many people just walk by it, but from time to time, some people actually see what the statue is depicting, and it makes them think.”

Ask the group to try to write the thoughts (just one sentence) of the following people looking at the statue: a young woman, a father with his baby son, a little girl, a middle-aged man, a pensioner couple. (10 min.)

The groups can either make a still image of (one or some of) these people, or they can write down the thought on a piece of paper each – separately for different characters.

*This task allows the group to look at the statue from different perspectives, and at the same time, it creates the fictional town as well to some extent.*

**Sharing:** The teacher asks the group to imagine that the statue is in the centre of the class (if there is space to move tables) or have the statue image on the projector and ask the groups to share the thoughts they had noted going through the characters given one-by-one. (5 min.)

**Narration:** The teacher explains that in the small French town where this statue is located, the city council received a letter that one of the schoolteachers working in the town had written. The teacher asked them to remove the statue as it expresses wrong values, and many people find it disturbing. The facilitator invites the group to be in the role of the council members and discuss what to do with this letter. (2 min.)

*Stepping into role allows a freedom of expression for students. It also allows the possibility to reflect on what the role said when you step out of the fiction (so you always refer to the councillor played by XY said...)*

**Framing the students as the city council:** The facilitator explains that interestingly the members of the city council are not politicians but citizens of this small town who really care about what happens there. The motto that has been in the meeting hall wall is the following: “We are a community that cares for each other”. The facilitator explains that she/he will be in role as the Mayor of the town and she will be asking the advice of the councillors about this letter. It might be useful to set up the space so people can hear and see each other. (3 min.)

**Whole group improvisation as city councillors:** The teacher starts the improvisation in role as Mayor, and the council members are asked to share their thoughts about the letter. (You don’t have to act, speak in a different voice, or anything like that – just use the language and talk from the position of a Mayor who is asking for advice.) It is useful for the facilitator to offer questions that help the students explain more in-depth what they are thinking and why. The discussion might reach a decision, but it does not have to. The decision can be postponed by the Mayor. (15 min.)

*It is useful if you help quieter students express their thoughts and if you question some of the ideas by reflecting on how different people in the town might feel about the decision they are proposing.*

**Group work:** The story could have a variety of endings. Perhaps the council did something or some of the citizens took the matter into their hands. Ask the groups to create one possible version of the ending and create one still image in which they share it. (10 min.)

**Sharing:** The groups share their still image and tell any element of the story that needs to be shared. Reflection on the different variations can follow. (10 min.)

**Discussion:** The starting point of this discussion could be some statistics about the percentage of women who have experienced violence of some sort (check chapter 1), and the starting point of the discussion could be that the culture around us surely influences this. What do they think about this? What sort of elements of public discourse could make people feel that violence against women is acceptable? The students can collect examples from different spheres of culture (social media, public banter, images, stories in the news, etc.). (10 min.)

### Online version

This lesson can be easily adapted to an online platform like Zoom. There are a couple of points that need changing.

**Group work – thoughts of people passing by:** this can be changed into an individual task by creating a Google Jamboard with four different pages. The teacher puts the following labels each on a page: a young woman, a father with his baby son, a little girl, a middle-aged man, a pensioner couple. The link of the Jamboard is shared in the chat of the Zoom and participants are invited to put the thoughts of that specific passer-by in writing on the appropriate page of the Jamboard. So, if the label on the top of the page says “a little girl” then the participants can write what a little girl might think of the statue as she walks past it. The teacher can share some music while the participants are doing this task.

**Whole group improvisation as city councillors:** stepping into role and the meeting itself can easily be done online in the Zoom meeting. Participants can use the “rename” function in Zoom to give themselves a fictional name as a councillor, and the teacher can support their own role as a Mayor by using a piece of costume – like spectacles – that are visible on Zoom, but this is not necessary.

### Further activities

Project idea: the students can explore statues, images (even advertisement on billboards) in their actual surrounding and analyse a few examples of what gender relationships they contain.

## 3.11. Where can these lessons be applied within the school institution/ curriculum

The lessons in this chapter can all be applied within formal and informal education contexts. In many countries class teachers have the possibility to engage with issues and problems in their “class” time with their groups. In some countries, language or literature lessons might offer a useful frame for

implementing such activities. Also, history or social studies classes are adequate for the exploration of such issues. Sometimes out-of-school activities, like a class excursion might offer the right framework for exploring the subject.

### 3.12. Longer projects, best practices

Below we offer a few examples of longer, more complex projects that have been realised in different parts of the world in relation to gender-based violence. We have included to examples from an expert from the African continent in order to widen the horizon of the dramatic methodology and also to bring in experiences and practice from outside Europe. We believe that each project reflects on the specific context they are applied in and hope readers find inspiring ideas they can adapt to their own contexts.

#### *Dream Business - A play and a project*

*Author: Ninna Mörner*

In 2012-2015 the project Dream business was created around a theatre play on four female victims of human trafficking, and two traffickers. In 2013 the play Dream Business was set up in one of the main theatres in Stockholm. A lot of schools attended and worked with the theme afterwards by creating forum theatre and art pieces themselves. There were several manifestations, festivals, and workshops. There were seminars and discussions around the play with researchers, policymakers, civil society as well as the artists.

The play became a film in 2016 and was placed on UR, the Swedish state television, and online there were published additional material to work with in schools. A manual for teachers were produced together with “lesson starters” to inspire the teacher and guide them. The film was accompanied by a short documentary film “What is Human Trafficking”. Information where to find help were provided. Several schools and pupils engaged in Sweden. In 2018 the same film was placed on the Finnish state television YLE with Finnish subtitles. The documentary film and information on help were transferred to the Finnish settings. Finnish schools were engaged and they created their own films, art, music etc. on the theme Human Trafficking. By using the narrative form and let young people fill in from own experience and reflect, they could understand, take a stand, and engage.

The play Dream Business is written by Kerstin Perski. The director Michaela Granit has engaged since 2012 in the performance and project Dream Business. Producer Hanna Appelfeldt Melanton and the human trafficking expert Ninna Mörner were involved from start. The play has led to spin-off activities and the film and project has reached several hundreds if not thousands of youngsters in Sweden but also in Finland and Norway. Dream Business can be made available for other countries if they like to copy the Finnish example and transfer the materials to their own national context and text the filmed theatre play, to their own language.

#### **Further reading:**

Guidance for Teachers (in Swedish) [http://res.sli.se/00/Media/UR/195154-2\\_Dream\\_business.pdf](http://res.sli.se/00/Media/UR/195154-2_Dream_business.pdf)

About the project by Michaela Granit (in Swedish) <http://www.michaelagranit.se/om-projektet-dreambusiness>

Poster of the play: <https://manniskohandel.files.wordpress.com/2015/12/filmaffisch-db.pdf>

## Theatre Festival as Popular Theatre (PT)

*Author: Jjingo Kizito Vicent (Director of Da Locust Performers, Uganda)*

The regional theatre festival organized by EATI-Uganda National Chapter in Mbarara on 6<sup>th</sup> to 12<sup>th</sup> October 2002 was aimed at sharing the experiences and challenges of running the theatre with EATI (Eastern Africa Theatre Institute) members, partners and friends. The theme of this theatre festival was “sharing the future” and it was organized in popular theatre ways. The organizing committee for the festival expanded the main theme into the following sub-themes: gender and social development, domestic violence, working together and networking, promoting cultural pluralism and identity. The way EATI (Eastern Africa Theatre Institute) organized this theatre festival was Popular Theatre in nature. The festival created an explosion of theatrical activity in East and Central Africa’s strong radical voice. Participants came from Ethiopia, Kenya, Tanzania, Sweden, New Zealand and the host Uganda. Processions by the participants from Lotus and Silver Theatres went through Mbarara town to the independence park where the opening ceremony was held amidst vibrant drumbeats, singing, dancing and acrobatic displays. This was done to mobilize the audience to come in big numbers and it is estimated that each day over 5000 people attended the theatre festival and participated in the programs throughout the entire week.

Over the past decade, a new genre of theatre has been taking root in many African countries. This new theatre which encourages intervention and action, which declares which side it is on, is “popular theatre”. This practice is also severally referred to as Community Theatre (CT) and Community Theatre for Integrated Rural Development (THIRD). In spite of the multiplicity of nomenclature, they all refer to the same practice. What is today known as “Popular Theatre” popular in Africa is a hybrid practice encompassing dialogue, drama, dance from western in orientation and origin; and also indigenous performing forms, such as singing, drumming, dancing, puppetry and mime. The emergence of this new mode of theatre practice is due to the disenchantment with the elite theatre of illusion and separation as propagated by Aristotle in his Poetics. Follow up has its ultimate aim in implementing decisions made by the community over the entire workshop period.

Normally the performance can last some two hours. They take place in strategically located open space, such as stadiums, market centres, churches etc. The project can take a period of time according to the interest of the organizers.

## Reproductive health – Theatre for Development project (TfD)

*Author: Jjingo Kizito Vincent (Director of Da Locust Performers, Uganda)*

Theatre for Development places emphasis on the performances as the interactive mechanism for reaching communities with ideas of transformation. For instance, United Nations Fund for Population Activities (UNFPA) together with Makerere University’s Department of Music, Dance and Drama chose two villages in central part of Uganda to make a pilot project on the reproductive health, early child marriages and domestic violence, in order to improve the status of the people in these villages lagging out for development. The UNFPA funded the project, and they invited the experienced theatre for development facilitators from Makerere University Department of Music, Dance and Drama headed by Dr. Patrick Mangeni to accomplish this task.

In a two phased program, each of ten resource persons worked with one village. I worked with a team in Meeru village and we started the practice by meeting the women to reveal the gravity of problems to be tackled in the ten days of theatre in the development workshop. The women welcomed the idea and the initiative but were unwilling to participate in the project on the grounds that it would escalate



the tacit conflict of the sexes already at its peak in the village. The men would not openly acknowledge or openly discuss any conflict that pitches them. It took intense persuasion for the women divulge information about the confrontation between men and women. Men had openly accused women of prostitution and insubordination.

Our task as facilitators was to bring female reproductive health concerns to public notice in the community where they had remained voiceless. In the process things are discussed openly among couples without inhibitions or misgiving as a strategy to give women a voice in protecting their rights without instantly breaking the community traditions.

It was the women who choose individuals most suitable from themselves to play the roles. Spontaneous improvisation was first used drawing from real experience. The facilitators helped the actors in the structuring of the play. By the end of the workshop traditional dances were performed by young girls and the boys portraying the theme of early childhood marriages. At the end of ten days project program, the village chairman, government health officials, men and young audience were in attendance at the village's playground to witness the work done by the participants.

The audience found the play amazing and by the tense atmosphere that we had encountered in the village had simmered down to a calmer and the men were now more willing to engage in helping their wives in family planning.

## 4. Resources

In this chapter we provide some practical information that you could find useful in case you or people in your surrounding are experiencing GBV. The information below can be used to recognise or to find ways of intervening in cases of GBV. You might find it useful to share specific parts of this chapter with those affected or people wanting to help someone. Do keep in mind when reaching out to help to be thoughtful about what and how you share, focussing of the needs, the situation, the protection, and the rights of the victims.

### 4.1. Signs of gender-based violence and what you can do to help

Author: Ninna Mörner

Below we share information that can be useful for helping victims of gender-based violence.

We list signs on **domestic violence** and what you can do if you are abused or if you have a friend that is abused.

We further describe the importance of supporting a friend or family member that have been exposed to **sexual violation**. We also list common reactions the victim may have and how to deal with those.

We also list some advice for those that like to work abroad to avoid the risk to be lured into **exploitation and human trafficking**.

#### Signs human trafficking

Online we also share information on signs that indicate someone may be a **victim of human trafficking**; what questions to ask; and how to respond if you suspect that someone is a victim of trafficking.

#### Honour-related oppression

Online we also share how to act as teacher if you encounter students that show signs of **honour-related abuse** and how talk about it with the student.

### Domestic violence

While domestic violence and abuse are sometimes hidden, if we know the signs of an abusive relationship, we may be able to recognize it better and seek or offer help. UN Women<sup>106</sup> has provided a list based on collected information:

#### What are some common signs of abuse?

- Your partner keeps track of everything you do. They monitor where you are and whom you are with at all times. They prevent or discourage you from seeing friends, family, or going to work or school.
- You partner insists that you reply right away to their texts, emails, and calls, and demands to know your passwords to social media sites, email, and other accounts.
- An abusive partner may act jealous, including constantly accusing you of cheating. They may attempt to control how you spend money and your use of medications or birth control. They may make everyday decisions for you, such as what you wear or eat.

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<sup>106</sup> <https://www.unwomen.org/en>

- They may be demeaning. They may put you down by insulting your appearance, intelligence, or interests. They may try to humiliate you in front of others and attempt to destroy your property or things that you care about.
- An abusive partner may act angry or have a quick or unpredictable temper, so you never know what might cause a problem. They may blame you for their violent outbursts and physically harm or threaten to harm you, themselves, and members of your household, including children or pets.
- They may hurt you physically, such as hitting, beating, pushing, shoving, punching, slapping, kicking, or biting. They may use, or threaten to use, a weapon against you.
- They may be sexually abusive, including rape or other forced sexual activity. They may incorrectly assume that consent for a sex act in the past means that you must participate in the same acts in the future. They may also incorrectly assume that consent for one activity means consent for increased levels of intimacy. For example, an abuser may assume that a kiss should lead to sex every time.
- An abusive partner may threaten to turn you in to authorities for illegal activity if you report the abuse, or if you resist.

#### **What are some safety tips if I am experiencing abuse?**

**If you think you are being abused, seek help.** These tips provide guidance on how to find safety and support.

- **Consider sharing your concerns with a trusted friend, family member, or neighbour.** Work with them to develop a plan for when you need help. This plan may include, for instance, creating a secret code or multiple code words, sentences, or emojis that would help you communicate more safely with them.
- **Develop an escape strategy,** such as saying you need to go to the pharmacy or grocery store and, once there, asking to use the phone to call for help. Think through several plausible reasons for leaving home at different times of the day or night in case you need to escape.
- If possible, **keep a telephone always charged** and accessible and know which numbers to call for help: a friend, a family member, or the police. If your life is in danger, call the police if you believe it is safe to do so.
- Try to **identify patterns** in your partner's use and level of violence. This can help you to predict when abuse may escalate.

#### **What can I do to help someone I know who is experiencing abuse?**

If you are concerned about a friend who may be experiencing domestic violence or abuse or feels unsafe around someone, review these tips on how to help them find safety and support.

- **If you are worried about a friend's safety, stay in touch and be creative.** Avoid making the abuser suspicious so that communication lines can stay open. If you both have children, for example, you can suggest joint calls between both yourselves and the kids. You can create secret code words to use in conversations that can help you communicate more safely.
- **Ask your friend how they prefer to connect.** It is important to establish a safe communication channel since they will be, in many instances, physically close to the abuser who might be

monitoring conversations. Ask them if they prefer an instant message or text over a call, and if there is a specific platform or app they prefer to use.

- **Be supportive and believe them.** Reassure them that they are not alone and that help and support are available. Recognize that it may be difficult for them to talk about the abuse. If they want to talk, listen carefully and be empathetic.
- **Help them think through how to stay safe during COVID-19.** Help your friend create a plan for lockdown situations. Are there other friends or family they could stay with during this time? Consider helping them to reach out to these people to make a plan.
- **Respect their right to consent.** Unless you strongly believe that your friend's life is in danger, avoid taking actions without their consent. They know the safety risks best, and, therefore, they should be driving any decisions related to the abuse they are experiencing.
- **Respect their privacy.** Because of safety issues, stigma, feelings of shame, and victim-blaming that survivors often face, it is critical that their experiences and identity remain confidential, unless they give explicit consent to reveal them.
- **Offer practical assistance and share resources.** Let your friend know that you want to help. If you are able, offer them a safe place to stay, transportation, or other forms of support that may increase their safety.

#### **Let your friend know they can talk with someone who has been trained to help.**

You can talk with someone who has been trained to help by calling a helpline. In this handbook you can find a list of services to contact in your country. UN Women has also gathered a list globally: <https://www.endvawnow.org/en/need-help>

#### Sexual violations – how to help?

You may experience some powerful emotions when you learn that someone close to you has been sexually assaulted. You may feel anger and sadness that this has happened to someone you care about. You may feel guilt that you were not able to do something to prevent the assault and you may feel confusion about what you can do to help. It is important for partners, family, and friends to be supportive and to help the person overcome the effects of the assault. Here follows some advices.<sup>107</sup>

#### **Understanding the sexual assault victim's feelings**

It is important for you to understand that a person who has been sexually assaulted may experience some, or all, of the following reactions:

- A feeling of being isolated and alone and out of touch with the rest of the world.
- A belief that no one understands what they are experiencing.
- Confusion or an inability to think clearly or to concentrate.
- Physical symptoms such as headaches, nausea, stomach aches, loss of appetite, fatigue.
- Changes in sleeping patterns and experiencing nightmares.
- A feeling of being dirty.
- A sense of grief and loss.

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<sup>107</sup> [https://www.healthywa.wa.gov.au/Articles/U\\_Z/When-someone-close-to-you-has-been-sexually-assaulted](https://www.healthywa.wa.gov.au/Articles/U_Z/When-someone-close-to-you-has-been-sexually-assaulted)

- Emotional reactions such as shame, guilt, anger, rage, fear.
- Not being able to stop thinking about the assault.
- Feeling responsible for the assault.
- A change in the way they feel about sex.
- An unwillingness to be touched by anyone.
- Difficulty in trusting others.
- Feeling unsafe when alone.
- Feeling nervous and anxious.
- A lack of self-confidence.

## How you can help

You can help by:

- believing them
- listening and allowing them the opportunity to talk about the event in their own time and in their own way
- not judging them
- spending time with them
- allowing them some private time
- reassuring them they are safe
- allowing them the opportunity to express their feelings
- not taking the person's anger and feelings personally
- helping with some tasks such as minding the children or cooking, if this is what they want
- not saying things such as 'lucky it wasn't worse' – people who have experienced a trauma are not consoled by these statements.

Your friend or family member may need help and support in redeveloping trust in the world around them. Building a new sense of trust and safety is one of the most difficult steps in recovering from sexual assault.

Their reaction to the sexual assault may be strong enough to lead to difficulties in your relationship. You may feel hurt and upset by the newfound distrust or detachment from you and angry that this situation has occurred at all. Try to be patient and gentle and understanding as they struggle to come to terms with the assault. Support their efforts to make changes and help to find the resources needed to cope with the experience<sup>108</sup>.

## Human trafficking

### Tips to avoid being trafficked

Here follows some precautions you can take if you consider working abroad and wish to avoid the risk of being lured into human trafficking:<sup>109</sup>

1. Ask to get a contract to sign beforehand. This should not be a problem.
2. Ask for details such as salary and working hours. The questions show that you know your rights.
3. Ask for the address to the working place and check it in Google Maps.

<sup>108</sup> Source: Sexual Assault Resource Centre.

<sup>109</sup> The tips builds upon information provided from the Salvation Army in Moldova and Romania.

4. Share the address with a trusted friend in your home country.
5. Make sure you know your legal status in the country you are going to.
6. Memorize a given sentence that you will use and share with a trusted person in your home country as a sign that you are in danger.
7. Make sure you have a telephone number to your embassy in the country you are going to.
8. Make sure you have a telephone number to a helping organization in the country you are going to. Share it with your trusted friend.
9. Make sure you have a telephone number to a help organization in your home country. Share it with your trusted friend.

#### 4.2. Who can help (helplines, organizations, links in each country)

This subchapter will be different in all national versions