

LEARNING EXCHANGE PROTOCOL Team Performances

Based on the Theater of the Oppressed



Note: All protocols have multiple origins. The strength of a protocol is in the ability of facilitators or planners to adjust/revise for use in your context. <http://www.nsrffharmony.org/free-resources/protocols/a-z> is a good source of multiple protocols for school, district, community and organizational use.

A team performance operates on this principle: If persons are able to transfer their learning and reflection to a different medium, they are more likely to remember and encode the experience. The objective is that participants will embody a concept, idea, or experience.

The theater of the oppressed theory of action operates on the above learning principle and stresses the content. By acting and enacting stories promise of enacting stories of promise and oppression or hurt and hope, we can make visible the ways that people felt and acted upon feelings in the story mapping, storytelling, story sense-making processes

The “performance” can be interactive or include “signs” that the participants wear to clarify a key point or idea. There are two ways to enact the story.

- (1) The participants can enact the story, become the characters in the story that they heard or made sense of from the interview, and write and act out a brief script from the story.
- (2) The participants can take an idea or concept from the story or process and design the “performance” on the basis of a familiar format (like rhyme or song or tagline from a commercial) or they can create their own format. There can be a narrator for the performance, but narration should be kept to a minimum if used. Humor is welcome!

Norms of Engagement

- Equitable participation – everyone has a part
- Remain flexible
- Take risks
- Let go of perfect

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STEPS

1. Specify the **theme or topic** for the performance that has originated from the sense-making and story analysis process.
2. Allot appropriate time for teams **to design and PRACTICE** (15-30 min is usually sufficient depending on topic).
3. Facilitate by going to groups and coaching and urging the group to practice before time is up for design
4. Set up the performance space and decide if the observers will comment or ask questions.
5. Use a process for deciding random **order of performance** (numbers in a hat/ pick out cards).
6. Complete the performances by having a **discussion** in pairs/trios or full group about the content and the process.