

THE JOB INTERVIEW

1) WARMING EXERCISE FOR EVERYBODY

Walk the space – facilitator then call out different situations i.e.: An elderly person, 5 year old boy, person holding their baby, stressed mum with two fighting kids, etc.

Walk the space with action:, now in quicksand, warm water, in glass, on the moon – etc

Circle fall: Whole group gathers in a tight circle. One volunteer goes in centre and crosses their arms over their chest. They can close their eyes. They keep their legs & knees rigid. They fall gently from side to side and are guided by the rest of the group.

2) EXPLAIN WHAT IS THEATRE OF THE OPPRESSED

The Theatre of the Oppressed (TO) describes theatrical forms that the Brazilian theatre practitioner Augusto Boal first elaborated in the 1970s, initially in Brazil and later in Europe. Boal's techniques use theatre as means of promoting social and political change in alignment originally with radical left politics and later with center left ideology. In the Theatre of the Oppressed, the audience becomes active, such that as "spect-actors" they explore, show, analyse and transform the reality in which they are living.

3) EXPLAIN THE RULES OF FORUM THEATRE

Choose the number of initial characters, ask for volunteers that would like to be the first actors. (ch: Recruiter – male/antagonist; job applicant – girl/protagonist; speaking neighbor at the café; non speaking neighbors at the café).

Explain that first the actors will improvise the scene according to the guidelines they received from their role and the original plot. The audience will watch and analyze the situation, as simple spectators.

After that, actors will go backstage and the audience will discuss: who was the protagonist, who the antagonist and which was the oppression. A couple minutes for chatting to neighbours for discussing the intervention. Then the audience will decide if to start the play from the beginning or just some scene. During second play, the audience can intervene to suggest different actions to existing characters, introduce new ones, or substitute the protagonist. The Joker (or facilitator) will manage the situation.

4) WARMING EXERCISE WHILE ACTORS GET READY (see characters guidelines below)

Explain to the group that you will set up an improvised Forum piece. Set out a few rows of empty chairs that recreate the lay-out of a bus. Ask for 2 volunteers to take on the roles of the antagonist (male) and the protagonist (female). Explain that you will be the Joker and the rest of the group will be the audience.

Inform the group that the scene is the top floor of a late night bus. Brief the 2 volunteers as follows, and then ask them to improvise the scene:

- The bus is empty except for the protagonist.
- The protagonist has no mobile phone.
- The antagonist enters and despite all the empty seats, chooses to sit beside the protagonist.

Once the volunteers have established this scene, as Joker, ask the audience to assess the situation.

Brief the volunteers that as the scene develops, the antagonist will display inappropriate behavior to the protagonist (e.g. invasion of personal space, various forms of intimidation and acting in a 'creepy' or offensive way) and ask them to improvise the scene.

5) THE FIRST SHOW

Plot is developed with no external intervention. The actors go into the backstage.

6) DISCUSSION

The Joker asks the audience to define: protagonist, antagonist and oppression. Then leave some time to chat among neighbors.

7) FORUM THEATRE IN ACTION

Actors come back and start play the scene. This time they could be interrupted by the audience that can do positive interventions that change one of the characters behavior (in case of the protagonist, people could even replace her) or introduce new scenes/characters.

8) THE FINAL DIALOGUE

The final dialogue is an opportunity for the audience to discuss the outcome of the play and how the situation faced by the main character personally relates to them.

To stimulate discussion, the joker can ask the following questions:

- What have been the learning points in this session?
- If you could choose one word to describe this session, what would it be?
- What can you do in your own life to help ensure you will not be in the same situation as the main character in this performance?
- What strategies do you think were the most effective?
- Did you recognize anything in this story?
- Can this happen in real-life?
- What advice would you give your own friends or family faced with a similar situation?

CHARACTERS GUIDELINES

Act in a way the audience clear understand the nature of your character and of the oppression.

The scene is developed in a café. At the beginning the RECRUITER is looking at a CV with a name that could be valid either for male and female. He's expecting to interview a guy, so in the meanwhile is at the desk talking at the phone with someone. The JOB APPLICANT recognizes him and introduce herself and they both sit at the table (middle one). The two tables aside are occupied respectively by TWO SILENT CLIENTS and TWO SPEAKING CLIENTS. The four of them will pretend to chat to each other, but just one "couple" will take action.

RECRUITER: A male chauvinist that doesn't need a secretary, but a an IT engineer for his hardware/software company. He likes picking up young girls and believes women belongs to the kitchen. At a certain point of the interview will be interrupted by a phone call and will leave the table for a while.

JOB APPLICANT: A recent graduated, with working experiences abroad and a remarkable CV for her age. She's engaged with a boy that lives and work in the same city. Her father would like her to lead their garden shop. When she'll be left at the table waiting for the recruiter to come back she'll look clearly upset and will accept the speaking clients advice.

SILENT CLIENTS: they just chat to each other, sometimes looking at their neighbor's table but without taking action

SPEAKING CLIENTS: at the beginning they just chat. Then the recruiter behavior kinda shocks them and they start assisting the scene, but looking more involved than the other table. When the recruiter will temporarily leave the scene, they will drag the job applicant attention, telling her that the recruiter is only interested in buying her a drink and will suggest her to leave.

The scene ends with the Job Applicant leaving the table and thus giving up the job opportunity.