

# III. COMMUNITY VIDEO TRAINING EXERCISES

## **Communication and camera activities**

Message game (basics of good communication)

“Hide and seek” (moving as a team)

Filming an action in 8 shots (sequence with no sound)

“What sort of shot is that?” (shot identification)

“Image Hunt” (practicing types of shots)

“Drama in 6 Shots” (storyboarding/scene filming practice)

“Which Microphone When?” (sound recording review and practice)

“Rocking the Boat” (just for fun)

“The Disappearing Game” (camera-created illusion)

## **Energizers**

## **Role-plays**

# Message Game

## WHY IS IT USEFUL?

This exercise helps people think about the basic elements of good communication and clear messages.

## WHAT MATERIALS WILL YOU NEED?

A flipchart and markers.

## HOW MUCH TIME WILL IT TAKE?

20-30 minutes.

Before the exercise begins, the trainers will prepare a pretend “message” about something going on in the community. This “message” should be long and rambling, with lots of vague information in it. (Try not to use names of real people.) The trainers write the “message” out on a piece of flipchart paper, but keep it hidden at the start of the game so that the participants cannot see it. The trainer who is going to begin the exercise can also write the “message” on a small piece of paper for her/himself to read from at the start of the exercise.

### SAMPLE “MESSAGE”

Mariam Ba is going to invite a group of people over to her place in a few days so that they can talk about different issues like child nutrition and clean water and also how to raise awareness in the community about the importance of girls’ education, and Mariam says she will bake beignets to share with whoever comes.

**Once the “message” is ready, the exercise can begin.**

- 1. All participants sit side-by-side, in a circle or a long row.**
- 2. The trainers explain the rules: the message will be passed along from one person to the next, but:**
  - It will only be spoken once, with no repeats.
  - The person receiving the message cannot ask any questions.
  - No one can take notes or write anything down.
- 3. The trainer whispers the message to the first participant.**
- 4. That participant passes the message along to the person next to her/him.**
- 5. The next person passes the message along in the same way, and so on, always in a whisper so that no one else can hear.**
- 6. At the end, the last participant to receive the message says it out loud to everyone.**
- 7. The trainers show everyone the original message, written on the flipchart paper.**

**The differences between the original message and the final version are often very funny and strange.**

## **8. Ask participants: What happened?**

### **Examples:**

- The message was vague, with no specific details
- There was too much unrelated information in it
- No one was allowed to ask for more information; they were just supposed to “receive” the message passively

## **9. Using these and other responses they may offer, help participants discuss and identify the qualities of a good message.**

### **Examples:** A message needs to be

- Clear
- Specific
- Concise, not overlong
- Relevant to peoples’ needs

## **10. Discuss the basics of effective communication. Raise the question: can real communication happen when a “message” is simply passed along to a passive “receiver”? Or when there is no opportunity for discussion or exchange?**

## **11. At the end, highlight the key lessons of the exercise:**

- Messages need to be clear, specific, concise, and relevant if you want people to remember them.
- True communication always involves active, two-way exchange.

## **“Hide and seek” (Moving as a team)**

### **WHY IS IT USEFUL?**

This exercise helps people gain practice framing a subject, moving with the video equipment, working as a unit.

### **WHAT MATERIALS WILL YOU NEED?**

Camera and battery; field monitor with battery and monitor-to-camera cable. (No sound is needed for this exercise, and it does not have to be recorded.)

### **HOW MUCH TIME WILL IT TAKE?**

30-40 minutes.

- 1. Ask for two participants to volunteer as the first camera team. They will set up and connect the camera and field monitor.**
- 2. Explain that it is not necessary to put a tape in the camera and record during this exercise. The aim is to practice framing a moving subject and working as a team.**
- 3. Have another participant volunteer as the first “subject.”**
- 4. When the camera team is ready, ask them to frame the “subject” in a medium-wide shot. Let them know that they must try to keep the “subject” in frame without using the zoom control.**
- 5. Ask the “subject” to then begin to move around slowly. S/he can move indoors or outside, go behind things, crouch down, etc.**
- 6. Remind the camera team that they must stick closely together as they move. Also, it is important for the monitor to help guide the cameraperson, and keep aware of cables, stones, steps, and other obstacles.**
- 7. After about 5 minutes, let participants rotate roles.**
- 8. By the end of the exercise, everyone should have a chance to a) use the camera, b) use the monitor, and c) be the moving “subject.”**

# Filming an action in 8 shots

## WHY IS IT USEFUL?

This exercise helps people practice storyboarding and filming an action in sequence, so that it can be clearly followed by a viewer.

## WHAT MATERIALS WILL YOU NEED?

Storyboard sheets; camera and battery; field monitor with battery and monitor-to-camera cable; practice tape. (No sound is needed for this exercise.)

## HOW MUCH TIME WILL IT TAKE?

1½ - 2 hours, including viewing and discussion of the exercise.

### 1. Ask participants to choose a simple activity they wish to film.

**(EXAMPLES:** Someone tying a shoe, bringing water from a nearby pump to a home, or buying a loaf of bread.)

### 2. Explain that the aim of the exercise is to film this activity so that someone who sees the video afterward will know exactly how to do it themselves, just from watching the images. No dialogue will be recorded.

### 3. Ask participants to prepare storyboards for filming the action in 8 shots. Let them know:

- The drawings for the storyboards can be very simple.
- They should use a variety of different types of shots (wide, medium, close-up). They can use the “Types of Shots” sheet (**Source Sheet #5**) to help them plan.
- They should mostly use steady, fixed shots. Limit “pan” or tilt” movements to one each. No “zooming” in this exercise.

### 4. When participants are ready to film, encourage them to:

- Frame the first shot so that it is steady and clear.
- Practice the first shot with the actor/actors before filming it.
- Follow the same steps for the rest of the shots: frame, practice, then film.
- Remember to use their storyboard as a guide.

### 5. When the participants are done filming, watch and appreciate the action sequence.

#### Points to discuss:

- Did the storyboard help guide the filming of the action? How and why?
- Was the action/activity clear from start to finish?
- Did using different kinds of shots help show the action in a clear, interesting way? How and why (or why not)?
- After watching the filmed exercise, do participants feel they would want to change the shots they used? Why or why not?
- What happens when two shots that are too similar are used one after the other? (Note: This is a good place to demonstrate a “jump-cut,” if participants have not yet seen one.)
- How can the lessons from this exercise be used when you film dramas?

**NOTE:** One or two participants will be the “actors” in the sequence being filmed. Make sure they also get “hands-on” time with the equipment at some point during the exercise.

If there are two cameras available for the training, participants can do this exercise in two different teams.

## “What Sort of Shot is That?” (Shot identification activity)

### WHY IS IT USEFUL?

This is a very good review exercise to do with videotapes made by the community video team, but you can use any video or DVD program.

### WHAT MATERIALS WILL YOU NEED?

TV/monitor; VCR or DVD player; selected program on VHS or DVD.

### HOW MUCH TIME WILL IT TAKE?

30-50 minutes.

Together with the participants,

1. Watch a program on video or DVD.
2. Pause (freeze the video image) at a certain moment. (The trainer can be the one to press “pause” the first few times; later, the participants can take turns.)
3. Ask the participants to identify the type of shot they are looking at: is it a wide shot, a medium shot, a close-up? They can use the “Types of Shots” sheet (Source Sheet #5) to help them.
4. Continue to watch the video, and pause at different places in the program. Each time, ask participants to identify the type of shot they see.
5. For each shot you identify, discuss:
  - Does that shot help support the action or theme of the video? Why or why not?
  - Would a different kind of shot have been better to use? Why or why not?



*Storyboard for a camera exercise  
(Liberia, 2009)*

### Points to discuss at the end of the video:

- Did the video use several different kinds of shots, or were many shots of the same kind?
- What effect does it have on the viewer if a video is mostly filmed in wide or medium-wide shots?
- When is it good to use close-up shots?
- Do different kinds of shots make a video more interesting to watch? Why?
- What can you do to help make sure you always include different kinds of shots in your programs?

**NOTE:** The end of this exercise is a perfect place to discuss the use of storyboards. Some key points:

- Storyboards are simple drawings that help you plan out how you want to film your video, shot-by-shot.
- Storyboards can help you think about the different types of shots that can help tell the story: medium, wide, close-up, etc.
- Using storyboards to guide your filming can help remind you to use different kinds of shots in your video.

# “Image Hunt” (Camera practice)

## WHY IS IT USEFUL?

This is a good exercise in framing and filming different types of shots. It also helps build skills in shooting steady, fixed images.

## WHAT MATERIALS WILL YOU NEED?

Camera and battery; field monitor with battery and monitor-to-camera cable; practice tape. (No sound is needed for this exercise.)

## HOW MUCH TIME WILL IT TAKE?

About 1½ - 2 hours, depending on how many team members take part. (It usually takes each person about 15-20 minutes to “find” each of their shots.)

1. **The trainers list 4-5 different kinds of shots—one list for each person.** (Some examples are included here; you can use these, or make up your own.)
2. **Taking turns with the camera, each participant “finds” and films all of the shots on his or her list.**
3. **When not using the camera, participants can rotate as the monitor person on the team. With gentle suggestions, the monitor person can help the camera person frame a good, steady shot of the image s/he needs.**
4. **After everyone has filmed the shots on their list, review and discuss the filmed exercises.**
  - Was the filming steady?
  - Did everyone follow the rules and frame their shots before they started recording?
  - Did everyone remember not to use any extra movements—no zooms, pans, or tilts?
  - Is it easier to “read” or understand a video image if it is clearly framed and steady? Why?

### Rules for filming:

- **Frame your shot** before you start recording.
- **Make each shot as clear and steady as possible.**
- **Film each shot for about 10 seconds.** (Someone else on the team can help count for you.)
- **No movements are allowed** during filming—no “zooming,” pans, or tilts. The aim of the exercise is to film steady, fixed shots.

### “Image Hunt” list #1

1. MEDIUM SHOT of someone pouring and drinking a glass of water
2. CLOSE UP of fingers buttoning up a shirt
3. MEDIUM WIDE SHOT of someone walking into a house
4. EXTREME CLOSE UP of someone’s eye blinking

### “Image Hunt” list #2

1. EXTREME CLOSE UP of a flower
2. CLOSE UP of someone holding a microphone
3. MEDIUM SHOT of two people shaking hands
4. VERY WIDE SHOT of someone sitting under a tree

### “Image Hunt” list #3

1. WIDE SHOT of a person coming out of the ARC office (or another doorway)
2. EXTREME CLOSE UP of an earring
3. MEDIUM CLOSE UP of someone reading
4. CLOSE UP of someone tying a shoe

### “Image Hunt” list #4

1. MEDIUM CLOSE-UP of someone opening a notebook and starting to write in it
2. EXTREME WIDE SHOT of a car
3. CLOSE UP of a person’s face as they start to laugh
4. EXTREME CLOSE UP of a key

# “Drama in 6 Shots” (Storyboarding/scene filming practice)

## WHY IS IT USEFUL?

This exercise helps build skills in planning and filming a dramatic scene step-by-step, and shows the uses of storyboards.

## WHAT MATERIALS WILL YOU NEED?

Camera and battery; field monitor with battery and monitor-to-camera cable; headphones; shotgun microphone; practice tape.

## HOW MUCH TIME WILL IT TAKE?

About 2 - 2 ½ hours, including viewing and discussion of the exercise.

### Working as a team, ask participants to:

- 1. Think of an idea for a short scene between 2-3 people.**
  - The scene should deal with a subject related to project themes.
  - The scene should involve strong emotions or tension between the characters.
- 2. Make a storyboard for filming the scene in just 6 shots.**
  - The scene should deal with a subject related to project themes.
  - The scene should involve strong emotions or tension between the characters.
- 3. Before the team films the first shot on the storyboard, encourage them to**
  - Frame the shot so that it is steady and clear.
  - Practice with the actors: are their words and movements right?
  - Do a sound test: make sure the sound is clear and the microphone is not in the shot.
- 4. After practicing, have the participants film the first shot. Encourage the cameraperson to keep filming for 6-8 seconds after the action or dialogue in the shot are done.**
- 5. Help participants rewind and review the shot in the field monitor.**
  - Ask everyone if they think the sound and image are good. If they are not happy with it, encourage them to re-wind and re-shoot it.
  - If the shot looks and sounds fine, help the participants prepare to film the next shot in their storyboard. Be sure that they have hit “PAUSE” at the right place.
- 6. Encourage the participants to follow the same steps for the next shot: frame, practice, film, review.**
- 7. Have them film the rest of the scene, following the same steps.**
- 8. When they are done filming, watch and appreciate the scene.**

### **Notes to the Trainer:**

The “Drama in 6 Shots” exercise has many practice and learning points. Be sure to allow enough time to for the activity.

Using the rewind, fast-forward, and pause functions are often challenging for people. Be sure that each participant has a chance to practice :

- rewinding and reviewing the shot they have just filmed
- finding the place where the next shot should begin.

Getting comfortable with these functions will help participants make “in-the-camera,” sequentially-filmed video programs.

### Points to discuss:

- Did the storyboard help guide the filming? How and why?
- Did the close-up shots add emotional impact to the scene? Why?
- Why is it so important to keep filming for 6-8 seconds after the action of the shot/scene is over? (Help participants see that leaving this buffer or “safe zone” helps make sure the end of that shot doesn’t get cut off when they rewind, review, and then film the next shot.)
- How can the lessons from this exercise be used when you film dramas?

# Which Microphone When? (Sound recording review and practice)

## WHY IS IT USEFUL?

This is a good refresher exercise on sound recording skills, and a reminder about different types of microphones and their uses.

## WHAT MATERIALS WILL YOU NEED?

Camera and battery; field monitor with battery and monitor-to-camera cable; headphones; shotgun microphone; handheld microphone; practice tape.

## HOW MUCH TIME WILL IT TAKE?

About 1 hour, including viewing and discussion.

### Working as a team, ask the participants to:

1. Think of a very short scene they can film. The scene can be either a brief interview or a mini-drama. It only needs to be 1-2 minutes long.
2. Film the scene using the on-camera microphone.
3. Next, film the very same scene again, using the hand-held microphone.
4. Finally, film the same scene once more, using the shotgun microphone.
5. Note: Have participants rotate technical roles between each filming. (The actors in front of the camera should always stay the same for this exercise, though.)
6. Play back and watch the three scenes. Ask participants to listen carefully. What kinds of differences do they hear in the sound quality?
7. Discuss and review:
  - The scene should deal with a subject related to project themes.  
Examples:
    - When you are filming a dramatic scene—especially when there are more than two actors and they are moving around.
    - When one or more people are being interviewed, and the interviewer is not standing next to them on camera.
  - When is it good to use the handheld microphone?  
Examples:
    - When one person is talking directly to the camera.
    - When you are interviewing one or two people on camera, and you want to “share” the microphone with them.
  - When is it fine to use the on-camera microphone?  
Examples:
    - When the person who is being filmed is directly in front of the camera and speaking clearly into the camera microphone.
    - When you are filming a general scene (for example, in a field, a street, or a marketplace) and there is no important dialogue.

### Quick quiz

The video team is getting ready to film a scene. You are the sound person, and you ask for a sound test. As you listen through the headphones, you hear that the level is too low. What do you do?

ANSWER:

- *Move the microphone so that it is closer to the person who is speaking*
- and/or
- *Check the battery in the microphone*
- and/or
- *Change the kind of microphone you are using.*

Sound person: Always remember — you are responsible for the quality of the sound that is being recorded. In most videos, the sound is just as important as the picture.

## **“Rocking the Boat”** (Just for fun ☺)

### **WHY IS IT USEFUL?**

This exercise shows how the video camera can help create illusion — a different view of “reality.” Also, it offers practice in holding the camera in a different way than on the shoulder.

Beside that, it makes everyone laugh!

### **WHAT MATERIALS WILL YOU NEED?**

Camera and battery; field monitor with battery and camera-to-monitor cable (OR large TV and long cable from camcorder/“video out” to TV/“video in”); practice tape.

You can use the on-camera microphone for this exercise.

### **HOW MUCH TIME WILL IT TAKE?**

15-25 minutes.

**It is best to shoot this exercise in an open space with no chairs or other furniture.**

**This exercise is especially fun if the camera is connected to the big TV so that people can see the video image while you’re recording.**

**During the course of the exercise, one person will film, and everyone else will be in the picture.**

### **Camera person:**

1. Hold the camera in a low position—next to your chest or near your knees. Be sure to hold the top handle of the camera in a firm grip.
2. Frame everyone else in a wide shot.
3. As you start recording, slowly and gently tilt the camera from side to side. In this exercise, you are trying NOT to have a steady image!

### **Everyone else:**

1. Move from side to side as if the ground under you is shaky. It’s even better if you wave your arms and shout as if you are trying to keep your balance...
2. Have fun watching what happens!

# The Disappearing Game

(Adapted from Robertson and Shaw, *Participatory Video*; Routledge, 1997)

## WHY IS IT USEFUL?

This is another exercise that shows how the video camera can create illusions. It also shows what happens when you keep the framing exactly the same while changing something in the image.

## WHAT MATERIALS WILL YOU NEED?

Camera and battery; field monitor with battery and camera-to-monitor cable (OR large TV and long cable from camcorder/"video out" to TV/"video in"; practice tape. No sound is needed.

## HOW MUCH TIME WILL IT TAKE?

15-25 minutes.

**Put the camera on a steady, even surface, like a table, or else use a tripod. Ask all of the participants to stand or sit in front of the camera, and frame them so that everyone is in the image.** (In this exercise, the trainer can be the first person to film, so that all participants are in the opening shot.)

1. Once everyone has taken their places in front of the camera, press "record," tape them for 10 seconds, then pause the recording.
2. Ask one of the participants to leave the group and come record another 10-second sequence. Remind the rest of the participants to stay in their places. The participant who is filming will now stay out of the picture.
3. The participant who just finished filming can invite another participant to leave the group and come record another 10-second sequence. That participant will also stay out of the picture once s/he has recorded a shot.
4. Continue this way until there is only one participant left in the shot. For fun, you can ask that person to wave "goodbye" to the camera while they are being filmed.
5. Have that remaining participant come to the camera and film a last 10-second shot of the empty space.
6. Rewind, replay, and watch everyone "disappear"!

**This game can be used as an energizer, or as a fun activity for the end of a session (or of the workshop itself). People find it very hilarious.**

# Energizers

Use these exercises to help participants re-energize between sessions, exchange ideas around project themes, build team spirit, and practice camera skills in a fun way. And be sure to invite ideas for other energizers, songs, and games from participants; they are sure to have good suggestions!

## Camera-based energizers

- **“Women can...”/“Men can...”**

Have everyone stand in a circle. In turn, each participant will use the camera to videotape another person making a statement that begins with “Women can...” or “Men can...” (or with: “Why can’t women...?” / “Why can’t men...?”)

- Make sure that each participant has the chance to film and to speak on-camera.

- **“If I could...”**

Same set-up as above, with each participant completing a statement that begins with an “If I could...” phrase.

Some ideas/examples:

- “If I could change the world, I would...”
- “If I could change something in our community right now, I would...”
- “If I could make a video at this moment, it would be about...”

- **“Emotions”**

Have everyone stand or sit in a circle. In turn, each participant will use the camera to videotape the person across from them, in a close-up, making a face that expresses some kind of emotion. (No words allowed!)

Afterward, play back the exercise and name the emotions. Review how close-up shots can be used to stress dramatic moments in videotapes.

## Sound and movement energizers

- **Chair challenge** (from Law Thwee in Thailand)

Set up a large circle of chairs, using one chair less than the number of participants. All but one person sits in the chairs. The “extra” person stands in the center, and calls out a descriptive phrase, like “Everyone who is wearing blue,” or “Everyone with brown eyes,” or “Everyone who had tea for breakfast.” Everyone who matches the description has to get up a try to find a new chair. Whoever is left standing calls out the next phrase. Continue until everyone has had their exercise!

- **“Do As I Do”** (An action game from the Liberia team)

Everyone stands in a circle and claps in steady rhythm. The leader sings “Do, do, do as I do,” and everyone else responds “Don’t worry!” The leader does different actions—tapping hands on head, jumping, turning around—and everyone else has to do the same...

- **“Coconut”** (A stretching exercise from Ronnie in southern Sudan)

Everyone stands in a circle and claps in steady rhythm. The leader sings “Do, do, do as I do,” and everyone else responds “Don’t worry!” The leader does different actions—tapping hands on head, jumping, turning around—and everyone else has to do the same...

## Team-building exercises

- **Tosa-Tosa** (A singing game from Zeze in Liberia)

Everyone stands in a circle and claps in a steady beat as the “leader,” in the circle’s center, calls out “Tosa,

tosa” – and the group sings back “Tosa!” When the leader points to someone, that person has to “sing” his or her name, letter by letter: “I’m a Z and an E and a Z and an E and a Tosa, tosa” (Group: “Tosa!”) If someone doesn’t manage to spell their name, or goes off-beat, they’re out of the circle!

- **“What’s for dinner?” exercise** (from Rocky in Uganda):  
Everyone stands in a circle. Ask one of the participants what their favorite food is. The person beginning the exercise then tells the person to their right, “[\_\_\_\_\_] wants to have [\_\_\_\_\_]!”— for example, “Rose wants to have chicken!” The second person asks, “What?” The first person replies, “Chicken!” The second person repeats the same thing to next person, until the question and answer are repeated (“What?” “What?” “What?”— “Chicken!” Chicken!” “Chicken!”) all around the circle.
- **“Thank you” multi-languages exercise** (from Richard in Uganda):  
This exercise can be adapted—and expanded—whenever the participant group includes speakers of different languages. In this version from Uganda, everyone stands in a circle. When the leader calls out “Asante,” everyone claps. When s/he calls out “Afoyo,” everyone stamps their feet. And when s/he calls out “Thank you,” everyone sways their hips around.

## Team-building exercises

- **“Mirror” exercise \***  
Ask participants to form pairs, standing up and facing one another. There will be no talking during the exercise. Explain that one person in each pair will “lead” first, and the other will “follow.” The “leader” will make movements that the other person will copy as if s/he were a reflection in a mirror. After 2 or 3 minutes, ask people switch the roles of leader/follower.  
  
Afterwards, invite people to talk about the exercise. How did it feel to be the leader? To be the follower? Was it difficult to “reflect” the other person’s movements? Did people find themselves anticipating actions, or moving in harmony with one another? What other feelings did they have?
- **“Pass the Mask”** (from Pamella in Uganda)  
Everyone stands in a circle. The person starting the exercise makes a strange face/grimace, and then pretends to “give” it to the person next to them, like a mask. The next person has to “take” it and put it on, then pass it to the next person. Go all around the circle until the “mask” returns to the person who first sent it.
- **Group storytelling** (another exercise from Pamella)  
Everyone stands in a circle. One person begins telling a story: for example, “One day, I saw a donkey and a monkey talking to one another while they walked through the forest together.” The next person says, “Ah—and I was there!” The group replies, “And what did you see?” The second person continues the story. The exercise continues around the circle until everyone has added to the story.
- **“I appreciate...”**  
For this exercise, you will need a beanbag, ball, or other object that you can throw (gently) to one another. Have everyone stand in a circle. As the trainer, begin by tossing the ball to a participant. That person will make a statement of appreciation about another participant, then toss the ball to him/her. For example,
  - “What I appreciate about (person’s name) is that...”
  - “I appreciate working with (person’s name) because...”
  - “From (person’s name), I have learned...”Make sure that everyone has a chance to catch the ball/express their appreciation, and that everyone is appreciated.

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\* Adapted from Samuel Gladding (2005), *Counseling as an Art: the Creative Arts in Counseling* (3rd Edition). Upper Saddle River, N.J: Pearson Education.

## Role-plays

These activities can be used during training sessions and by video teams in their ongoing work to help:

- Start discussion around gender roles and attitudes.
- Explore alternatives to gender-based violence and harmful practices.
- Develop story ideas for video productions with local performers/drama groups.

### ROLE-PLAY 1: Acting and Re-enacting

#### IDEA:

Use this exercise after workshop participants have collectively identified the most common types of gender-based violence in their community. Referring to the list they have made, they can choose a form of gender-based violence to address through the role-plays.

#### AIM:

This activity helps everyone think about alternatives to violence, and gain skills in developing dramas with “positive” storylines that present these alternatives.

#### HOW IT WORKS:

1. Divide the participants into groups of 3 or 4 people.
2. Ask each group to develop a role-play showing a realistic, typical situation in which violence tends to occur in the home or community.
3. Explain that, at the point at which violence is about to occur, they should “halt” the action and present an alternative to violence. (Let the participants decide among themselves how they will do this.)
4. Have each team present its role-play.
5. Discuss/appreciate the role-plays and the “alternatives to violence” that were acted out. Are they good alternatives that could be suggested in the community? Does this role-play provide a good idea for a video drama?

### ROLE-PLAY 2: Switching Gender Roles

#### IDEA:

Use this exercise after the session on “Helpful and Harmful Practices.” Referring to the practices that participants have identified as harmful to some people, they can choose one to dramatize through the role-plays.

#### AIM:

This activity helps everyone think about gender roles, power, and attitudes, and assumptions.

#### HOW IT WORKS:

1. Divide the participants into groups of 3 or 4 people.
2. Ask each group to develop a role-play around a type of harmful practice that sometimes takes place in their community.
3. Explain that, in their role-play, female participants will play men, and male participants will play women.
4. After each team prepares and presents its role-play, discuss:
  - How did each participant feel in “his” or “her” role?
  - What decisions did the participant’s character make, what actions did s/he take, and why? What was at stake for that character?

- What was the impact of these decision and actions on the other character(s)?
- Are there alternative decisions/actions that certain characters could take that would enable positive/beneficial outcomes for both?
- What other ideas did participants get from doing these

**Training tip:**

Have participants videotape the role-plays. By filming role-plays, participants can:

- Think about how to use different kinds of shots and angles, practice preparing storyboards, and practice teamwork skills.
- Play back and discuss the recorded role-plays later on.
- Develop and tape different versions of the role-play as a way of exploring ideas for drama productions.