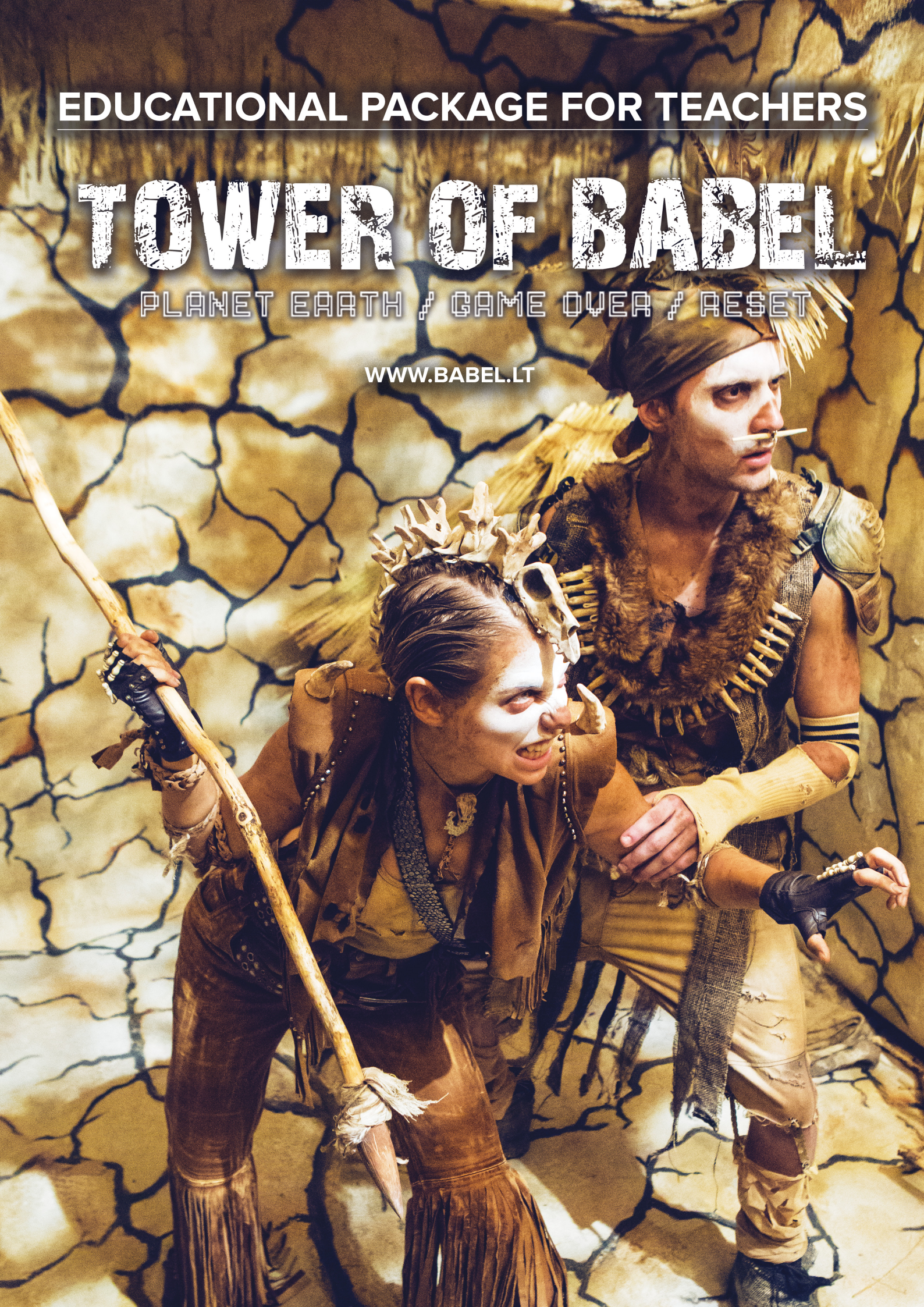


EDUCATIONAL PACKAGE FOR TEACHERS

TOWER OF BABEL

PLANET EARTH / GAME OVER / RESET

WWW.BABEL.LT



CO-AUTHORS OF EDUCATIONAL PACKAGE:



Bird & Bat *Bibi & Blaka*



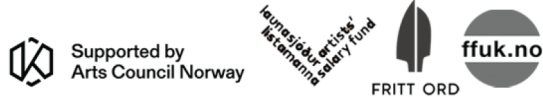
PROJECT IS FUNDED BY:



PERFORMANCE IS PRESENTED BY



PERFORMANCE SPONSORS:



CO-FUNDED BY:





CONTENTS

1.	How to use the educational package_____	4 psl.
2.	The idea of the performance _____	5 psl.
3.	The set design of the performance_____	7 psl.
4.	The music of the performance _____	9 psl.
5.	The costumes of the performance_____	10 psl.
6.	Play of the performance_____	13 psl.
7.	The world of the Babel_____	15 psl.
	Gaia _____	15 psl.
	Desert _____	16 psl.
	Water_____	17 psl.
	Oil_____	18 psl.
	Nuclear _____	19 psl.
8.	Non-standard dissemination of the performance _____	20 psl.
9.	Funny stories from performance backstage _____	23 psl.
10.	Participatory/interactive theatre _____	24 psl.
11.	Activities _____	26 psl.
	The activities are based on participatory/interactive theatre practice after the performance of the Tower of Babel_____	26 psl.
	Activities according to the subjects taught or as part of an integrated education program _____	31 psl.
	Interactive theatre activities to add variety to educational activities_____	39 psl.
12.	Footnotes _____	41 psl.

HOW TO USE THE EDUCATIONAL PACKAGE

National Kaunas Drama Theatre is constantly improving and trying to offer teachers – who are very important people to the theatre – the widest possible range of tools, which they could easily adjust in their professional activity. Educational package for teachers of interactive performance Tower of Babel – is a supplementary methodical material for teachers which can be used in two ways:

- **Deeper analysis of the interactive performance of the Tower of Babel. Planet Earth/Game Over/Reset**
- **Integration of practical activities into the subject they teach**

Material about the performance, its set design, costumes, communication methods used in performance, etc., which is included in the educational package, can be used in both cases. You can choose to use the whole educational package or just a part of it. The same goes for activities – choose the ones that are closest to your heart, or set yourself a challenging task and complete them all.

By using this educational material participants will be able to remember the performance that they have seen and to return to the issues it deals with sometime later when the impression it has left has diminished.



2

THE IDEA OF THE PERFORMANCE

Epic interactive adventure for 13-16 year-olds

Creative team:

Director **Hilde Brinchmann**

Set Designer **Signe Gerda Landfald**

Costume Designer **Helena Andersson**

Composer **Deividas Gnedinas**

Lighting designer **Vladimiras Šerstabojevas**

Actors: **Jorunn Lullau, Steinar Thorsen, Snædis**

Lilja Ingadóttir, Sigurður Arent, Anna Boznanszky,

András Kazári, Saulė Gotbergė, Andrius Alešiūnas,

Ugnė Žirgulė, Arnas Ašmonas, Marius Karolis

Gotbergas, Goda Petkutė, Artūras Sužiedėlis,

Greta Šepliakovaitė, Kamilė Lebedytė



THE PAST

Once upon a time, all the people of the world were one. One Nation. One Language. One God. One day the leaders of the people decided to build a magnificent tower. So high and beautiful that people could reach God in the skies. But God decided that it was not good. The people should not try to be equal to God. So God divided them. He gave them different languages so that they could no longer understand each other. He made them afraid of each other so they started wars against each other. And so the people of the world abandoned the big common project of Babel and built nations for themselves. They were confused and afraid. And in the far future, the people of the Planet Earth destroyed even their own Planet.

THE FUTURE


The world after the climate catastrophe. Only a few small tribes of people remain, scattered around the world. Each tribe has its own language and customs. They live like animals, foraging for food and trying to survive in a world destroyed by the apocalypse. What will happen if these tribes meet?

This is a story of the past, the present, and the future. What may come and what may happen? Will the human race once more be able to gather around a common project? Or are we forever doomed to live and fight amongst each other?

The Game of the Tower of Babel begins!

WHAT IS THE TOWER OF BABEL?

Tower of Babel is a solid international project with artists from Norway, Hungary, Iceland and Lithuania that are unified by the network PIYL (Participate in Your Life) of international interactive immersive theatre for kids and youth. The purpose of Tower of Babel is to raise awareness of global issues, to actualise them in the language of interactive theatre and to encourage youth's critical thinking. "We want to create a performance that the audience will remember for the rest of their lives," said Norwegian director Hilde Brinchmann. Choosing a biblical plot about a society divided and unable to communicate, the director sets the action in an apocalyptic world which had suffered nuclear and ecological disasters.



**Director of interactive
performance
Tower of Babel
Hilde Brinchmann**

When we hear the phrase "interactive theatre", we usually think of a play where actors invite several audience members on stage to perform together. But this performance for young people, directed by Brinchmann, is quite different. There is no traditional stage or audience chairs. Young people will literally enter another reality and experience a different planet Earth. Here, four tribes made up of the audience and actors try to find solutions to save humanity and the world. The creators propose the rules of the game and the audience determines the finale of the performance.

According to the director, the performance takes the audience to a post-apocalyptic world that has suffered an ecological catastrophe. Only a few small tribes of people have survived, scattered all over the planet, with their language and customs.

One of the creator team's guiding principles is to bring theatre closer to audiences and to encourage them to take an active part in solving societal problems. Therefore, the creative team has chosen the performance's main theme to be the current growing ecological threats and the fragmentation of society. All four scenarios of the performance show what the worst could happen if we continue to ignore climate change. "The performance asks the question: can humanity unite for a common purpose and tackle global challenges together? Or are we simply doomed to fight and disagree all the time? I think this question is vital in the current global war mood. We wanted to reflect on issues that young people care about and are relevant to them. Young people today are very concerned about global warming because they are the ones who will have to deal with its consequences in the future. So the performance became a kind of incentive to act and to start important discussions. It's also a space for young people to talk about their anxiety about the planet and their future", says the director.

For Mrs Brinchmann, it is essential that young people feel safe during the performance she is directing. The audience is often forced to get involved in the action in interactive performances. For example, an actor chooses one person from the audience and asks him to come up on stage. This behaviour discourages some of the audience from engaging in theatre. For this reason, the director uses quite different methods. In Brinchmann's productions, the audience is surrounded by a 360-degree new reality, but the actors are in control of the action. The audience can empathise with the role offered to them but at the same time feel completely safe and not forced to do what they don't want to. She believes that this approach is the best way to encourage young people to fall in love with theatre.

How was the Tower of Babel created? (a documentary):

<https://www.youtube.com/watch?v=YbYBpkkBuDs>

THE SET DESIGN OF THE PERFORMANCE

Set design. What is it?

Under the concept of set design falls not only all visible objects of the performance (volumetric objects, images on the screen or other surfaces, lighting, costumes) that are present on the theatre stage but also their links with performance ideas, meanings, subtexts and associations. It is also related to design, applied and fine art, architecture, and book illustration, as it is text-based, often designed, constructed and aesthetic object. Set design links all fields of art and becomes a part of the performance, which can be understood as a narrative in visual form, “speaking” and acting alongside the actor and sometimes instead of him. Set design is a component of a theatre piece, without which a performance can exist, but without which much is lost: the opportunity to astound with the first impression, to enchant, confuse the viewer. The set design expresses such aspects of performance which cannot be described in words or movements. It is a plastic image that surrounds the actor, quietly communicates with him and with the stage space, and is an active character in the play, sometimes episodic.

Another thing to say about the set design: it reveals the creative individuality of a professional theatre artist, and his ability to agree with the collective thought, to initiate a new, topical perception of the dramatic work.¹

What is the set design of this performance and why?

The set design of the **Tower of Babel** plays a very important role. It creates four different worlds, drawing attention to the fact, that the performance will be frequently taken on tour, therefore, it was decided to assemble everything in a secure structure ensuring that the performance is everywhere the same. “We want them to walk, experience everything, be alone and then meet in the group. It is important that they have a strong individual experience and then share it by looking each other in the eye when they meet others.”, explained the set designer.

The creation of this performance’s set design varies considerably from the creation of decorations for traditional theatre. The traditional set design considers the fact that the audience will see it from 10 metres away. Hence, the set design must be more detailed as there is no advantage of distance. A different painting technique to the one usually used in theatre is applied. In situations like this, it is important to look at the big picture. Everything needs to be imagined together with lighting, sound and other elements. Thus, this particular set design cannot be seen in the usual way.

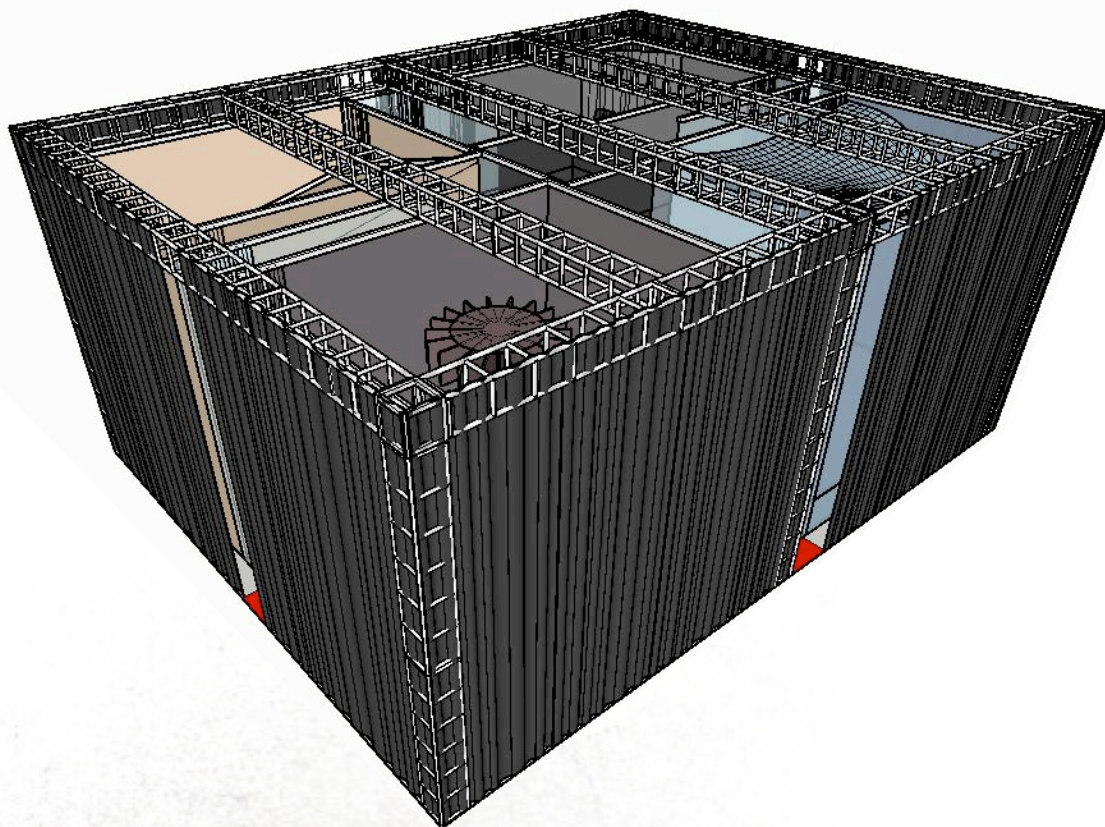


**Set designer of
interactive performance
Tower of Babel –
Signe Gerda Landfald**

¹ <http://www.mmcentras.lt/kulturos-istorija/kulturos-istorija/scenografija/19451955-modernumo-uzuominos-pokario-scenografijoje/19451955-modernu-mo-uzuominos-pokario-scenografijoje/5740>

BLACK BOX TRUSS CONSTRUCTION

4 different entrances from each side



4 THE MUSIC OF THE PERFORMANCE

One of the essential elements of this performance is music. It does not only create the atmosphere of four different worlds, add an acoustic expression to the performance, enhance the senses of the audience, help to get engaged and fully experience the performance, create the rhythm and emotional impact of the performance, but also allows the actors to orient themselves and perform the actions of the performance in synchrony. Most of the time during the performance actors cannot see each other, so the soundtrack also serves as a system of signs that helps to implement directorial ideas.

**Composer of the performance
Deividas Gnedinas**

“When we first met with the creative team to discuss the work ahead, I saw a plan of set design and realised that this was going to be an unconventional performance and I would face unconventional challenges while creating the music. Later I presented the idea that four rooms should have separate sources of sound. That is how the quadraphonic sound system was created. To enhance the acoustic sensations we added one common subwoofer. So there are five different channels of sound in the performance. Why it was necessary? In the performance, you will hear that every world has its own soundtrack. For the creation of this performance I have chosen a style which is typical for contemporary cinema: music is atmospheric, epic and rich in rhythmic elements. On stage, the four worlds are located in four side-by-side rooms, separated only by a fabric partition, but not completely isolated from each other. It means that the soundtrack of each world can be heard a little in other rooms. The task was to solve the compositional problem so that the interconnected music would be harmonious in key, timbre and rhythm. So the subwoofer enhances the sensations that go with all the soundtracks. The performance contains “encoded” sounds, known only to actors, which indicate that the act is about to change. Sometimes actors shout something in their mother tongue to give a signal to the sound engineer that the music episode is about to change. Why such a decision? Because the sound engineer cannot see what is happening in the rooms for most of the performance. By the way, the audience cannot see the audio speakers which wouldn’t fit the set at all. So when the action changes the music must also change. However, it cannot change only in one room as this would lead to acoustic dissonance. Any musical or rhythmic change in tempo must be consistent with the soundtracks of other rooms. The same principle is applied to sound effects and low frequencies. The performance has multiple endings, which means that it also has different soundtracks for each ending. The whole musical and auditory process is more complex than it looks during the performance. Music is a living and integral part of the action.”



5 THE COSTUMES OF THE PERFORMANCE

Costume designer of
interactive performance
Tower of Babel –
Helena Andersson.

Tower of Babel is also interesting because the actors' costumes and make-up are more reminiscent of cinematic rather than theatrical choices. In this regard, the director was assisted by the Swedish costume designer and make-up artist Helena Andersson. "Since during the performance the audience is very close to the actors, we wanted more detailed costumes than usual. In a traditional performance, the distance between the audience and actors is up to a dozen meters or so. So, it is hard to discern small details of the costumes. However, in this case, everything is different. Therefore, these detailed costumes and make-up are more reminiscent of characters of fantasy films or video games," she revealed.

How were the costumes made?

As a costume designer, Helena Andersson had to find different materials to suit the conditions of each world, prepare sketches and then pass them on to the tailors. Once they had taken over, they started making the costumes from scratch - making a new garment or buying a garment already made and ripped, dyed, and otherwise altered to fit different worlds. Production of the costumes, from the search for materials to the final result, took about two months.

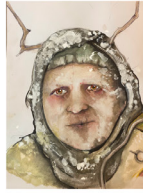
Where the ideas for the costumes came from?

Exploring different worlds raises the question of what would happen if we lived in such an environment and what it would take to survive. For example, during rehearsals, the costume designer noticed that the actors playing in an oil-polluted world transformed into birds. It led to the idea of adding wings or feathers to the costumes. Ideas can come at any time, so when sketching, the costume designer constantly communicated with the director because sometimes an unexpected idea would pop into her head, like: "It would be great if they had black teeth!". When working in the theatre, you must cooperate and share ideas because someone is always coming up with new ideas or improving existing ones.



“Nuclear”

Explanations from head to toes:
ALL colors as similar as my sketch as possible



Horns: thin and strong, look like branches.



Hat. Something like this, old and used



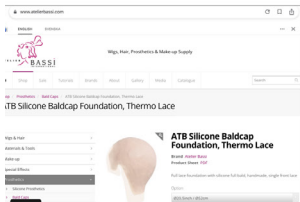
Scarf around head and neck, old and used



Type of face mask

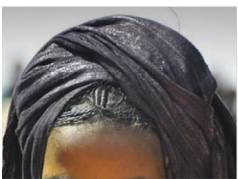
“Oil”

Explanations from head to toes:
ALL colors as similar as my sketch as possible



Bald cap, silicone, from Bassi atelier
(Its thicker and we only need one instead of thinner ones)

Place a magnet  in it for the round scarf.



Suggestion for fabric, round scarf
Around the head.
Magnet sewn in!



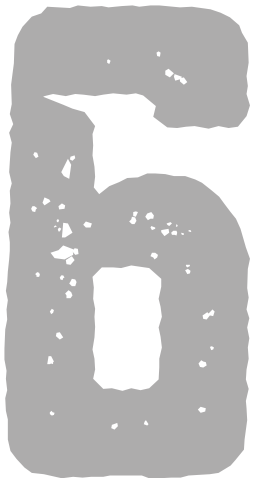
Headband, black leather to cover
The seam of the baldcap

Costumes must also be tailored to the actors, so that they would feel comfortable during the performance and that the costumes wouldn't interfere with their work. For instance, if you are an artist, you can make your work personal and designed only for you, however in theatre cooperation is the key, since it has the meaning: what? how? why? All of it influences the performance. The character also plays a very important role in the creation of the costumes. It is difficult to work with design and theatre because maybe it is not stylish or beautiful, maybe it is not the latest fashion, maybe it is hideous and nasty, but still, it is a perfect fit for the character. When the sketches are finished, they are presented to the actors who then decide if they can work with them. To sum up – everyone must work together and carefully listen to each other.

Mood board – the tool of inspiration used to create costumes and set the design of the performance

Mood board – a tool where the visual material is collected to be used as an inspiration for costumes and set design.





PLAY OF THE PERFORMANCE

Play author-director of interactive performance
Tower of Babel Hilde Brinchmann

The main language of the performance is English to make it more like a computer game. The character Gaia's use of incorrect English at the beginning of the performance gives the character the common in our region image of an elderly person (older people often speak English less well here).

The play is written in a very simple maybe even primitive way to bring out the moods of a dystopian world, where evolution is coming to an end and development is beginning back towards decay and degradation.

The process of creating the play was not unusual. To ensure the relevance of the performance to the target audience – young people aged 13–16 – interviews were conducted with students in each partner country.

They were asked a series of questions:

- 1. Who are you?**
- 2. Who are you right now in your life?**
- 3. Describe yourself in an imaginary of your self.**
- 4. What do you worry about most when you think about the future?**
 - a. Why? / Why don't you feel anxiety?
- 5. How do you think, what is worth fighting for?**
 - a. Have you ever fought for something/someone or defended something/someone?
- 6. Have you ever felt like you are a part of something bigger?**
 - a. Why? / Why not?
- 7. Have you ever seen injustice, or a conflict situation, or have experienced it yourself?**
 - a. Tell us what happened.
- 8. From your point of view as a young person, what do you think, is it hard to relate yourself to something that is happening right now in the world?**
 - a. Why? / Why not? / How do you relate?
- 9. What do you think, can countries of the world cooperate to solve common issues?**
 - a. Why? / Why not?

The interview was implemented by presenting it as a conversation and by emphasising that there are no right or wrong answers and that what matters is just an honest opinion. Gathered opinions were analysed. The given answers dictated the main theme of the performance.

It must be noted that in this unique case the play varied up until the premier of the performance. Even before the start of the production, after interviewing students, the director, set designer and costume designer visited all of the countries that participates in the performance. Here they implemented a workshop with students – the target audience of the performance, in which they tried to find out which methods of interactivity are most suitable for a student of this age; if the form, language and rendering of the performance are suitable; what is students' overall opinion about the performance; how important the theme analysed in the performance is. During the creative residency at the National Kaunas Drama Theatre, rehearsals of the performance were organised with the audience, where after each performance a discussion with the participants of the performance took place and the play was adjusted according to their comments.

Excerpt from the play

1.1) The kids enter the room. The fugglfolk is in their nest sleeping.

1.2. The fuggles wake up. Start their morning rituals.

- Cleaning each other
- Eating the old prey.
- Preparing for the hunt.

1) The hunt.

They hunt with a bow and arrow and a “kikkert” from their nest.

- After the second try, they manage to shoot a bird.
- The bird lands in the middle of the kids. The fugglfolk climbs down to get the birds. Suddenly they discover that the place is full of strange creatures.

2) Discovery of the youth

At first, they are afraid. Retreat to the nest and leave the bird.

- They try to scare away the kids. Still afraid.
- Ask the kids to give them the bird. A kid gives the bird.
- They then climb down to smell and touch the kids. Discover that they are human.

3) Celebration of the new tribe members

- They celebrate the new healthy youth.
- Get the artefacts, clothes and objects of the dead members of the tribe. Offering them to the kids.

- The kids dress up and become a part of the tribe.

4) Dance rituals of the Fugglfolk tribe.

Everybody makes their own movement and they make a new tribe dance.

5) The storytelling of the tribe. Myth and treasure.

- They hide the tribe under the fabric.
- Tell the story of the worlds covered in oil.
- They get the treasure of the tribe: The water! Do the ritual of water.

7

THE WORLD OF THE BABEL



GAIA

“I am Gaia. In Greek – Goddess Earth Mother. But I am certainly not a Greek, or a Goddess, or a Mother, or the Earth. I am an old, or maybe not so old, you decide, theatre actress. I’ve lived in theatre for a long time, I remember my youth and my roles, and I love to make games. You are my most welcome players because I want to offer you the dive into the game of the Tower of Babel, where you will carry out an important global mission!!! Come, visit and don’t be afraid of me, although I am sure that I frighten you a little: cha, cha, cha, cha....”



DESERT

Many years ago, Kikoros lived in a beautiful, vibrant, colourful land. With many flowers, animals and lakes. But one day the earth was struck by a great disaster. The sun was getting closer and closer, the heat was becoming unbearable and there was no rain. So, Kikoros began to store water, grain and seeds. But the lack of food and water was a huge issue and the Kikoros tribe lost its weakest members. The trouble didn't stop there. One night, Kikoros woke up to a terrible, destructive sandstorm. The sand buried everything Kikoros had. No more food, no more water, no more Kikoros tribe. Kikoros' only living people at the moment are Kiki and Kiko. Sister and brother. They constantly protect each other.

The world that they live in is parched. They gather rainwater every night. Traps are set for the bugs they feed on every morning. Hunt all the time. They sleep in a shed covered with fabric to hide from the sand. Their skin is hardened and adapted to protect them from the sun. They are strong and skinny. They move slowly but they can move very fast if needed. If they see a larger beast, they hunt it with spears. Sometimes they hunt at night.

They dream of rain and do the rain dance ritual every morning. None of them has ever seen rain. Their treasure is the last seeds of the planet.

Kiki

I am an older sister. I am strong and I can be fast, but usually, I move slowly, because I have to save my energy due to the heat. Nights in the desert are quite cold, so we sleep in a tent that we have built. This also protects us from sandstorms. I leave the traps at night, and if I'm lucky, in the morning I collect my prey. I mostly feed on bugs and on particularly lucky days on lizards, snakes, and small rodents. The biggest challenge that the people of my tribe face is water scarcity. There are no lakes, rivers, or other drinking water sources, that's why we have to gather morning dew. Every morning we do the rain dance hoping that we can summon it, but I have never seen rain before, only heard many legends about it.

Kiko

I am Kiko, one of the last people of the Kikoros tribe. Kiki and I are the only survivors. We don't know if there are any survivors, we don't know... Every day is like a survival game: looking for food, gathering *riatus* from the sky... I like to crush bugs with the stone I have and I am in charge of the *riatus* dance with a rain stick. Kiki likes to dance together during the *riatus* ritual. She also uses spare when we go hunting. I hope that there are more Kikoros people somewhere and that they will find us someday. I hope that one day *riatus* will start falling from the sky, and everything will be green again, just like my mother said.



WATER

They live on a large plastic island floating in the ocean. There is no land. They search for water and fish in the ocean of plastic rubbish under the plastic island. They find drinking water in the old bottles. Then they bind the plastic. Always securing their home, the island. They are slimy, wet and oily. They see really bad. They are short-sighted.

They sit together dreaming about the land, singing, and playing instruments. Their treasure is the planet's last fire.



Wolter

I am Wolter. I am from the Water tribe. I am... or am I really? Water, water, water, water everywhere. Swanhild and I are always searching and searching. Searching for food, land, friends, and home, but it is water and water, and plastic. The raft is plastic, the house is plastic, and the fish are plastic. Or is it plastic in the fish and plastic in me? I am so tired, but I will suffer for my family. I am smart. I found a bottle, and then one more, then another one, and another, and another and another. I made a world for myself out of rubbish because there is nothing else. I am so tired... I am strong... I can do anything... I miss the warmth, the trees, the houses with real walls and my family. They are gone, as well as the old world. Water, water, water, water everywhere.

Swanhild

I am one of the two people in the Water World. When I was little, I lived in a happy family surrounded by beautiful nature, greenness, mountains, lakes, and forests. Today, I live in a plastic world with my brother. My memories of my family are only of the beautiful songs that I sang with my family around the fire altar. The only thing that keeps me alive now in this disgusting plastic world is the hope that somewhere there is a clean and decent place to live happily. Will I ever find that place?



OIL

Food is scarce here. They're hungry constantly. They suck the marrow out of bones, just like they suck material out of the ground and dead birds. They hunt the birds that fly in the sky. They use all the parts of birds as tools and costumes. They don't see that well and their bodies are distorted after being affected by oil. They exist as one being. They are depending on each other.

They dream of clean water. They want to be clean themselves. They fantasise about clean water, green grass and never-ending food. They've never seen another world than the planet covered in oil. Their treasure is the last clean water on the planet.



Benzie

I am Benzie. I am from the Fugglefolk tribe. I am a hunter. Olietta and I have a house, but it is very small, there is no room for Benzie to be alone, but I will sacrifice for my tribe. I am a survivor! I am brave, but it is dangerous outside the borders, and we only have our cave. I am smart. I found the cave. I made a weapon so I could hunt a bird. I am strong and intimidating, the enemy tribes are afraid of me. I am brave, but Olietta, you go and find another home because my leg hurts. Yes, my leg hurts but I am not afraid, no... I miss my family. They are gone, as well as the old world. But Olietta, clean my feathers. Yesterday I jumped down from the nest to catch a bird. Its feathers were very beautiful and completely unpolluted. I danced and jumped because I like beautiful things. Maybe I will make a new treasure for the tribe... One day the tribe will have new fugglefolks. I know. I hope.

Olietta

Benzie calls me Olietta. By the way, he is the only one who calls me that, because there is no one else in our world, but the two of us. It is swampy and dark here, so neither animals nor birds visit. Even crows rarely fly by, because we catch them to survive. I wish the crows could tell us what they see when they fly up there. Is the whole world so black?? Please, do not get the wrong idea: I am not complaining because this is my home where I live, which shelters me from the cold and wind. I do not know any other world. I keep thinking about the story that my mother used to tell me as a child: that once upon a time, not so long ago, before I was born, there were green trees on the planet and the water was clear as a crystal. People washed with it and could drink it to refresh themselves. Drinking

water and not the blood of crows – can you imagine?! Sounds like a dream... But I know that it is not a fairy tale, but a true story, because my mother saved me a few drops of pure water and it is our biggest treasure. I kept asking my mother: what happened? Where did the water disappear? Why I can no longer drink it, but only look at a few drops left in the jar?



NUCLEAR

Mokashi people are the last survivors of the nuclear power plant accident/disaster.

Tobide and Vilka are a married couple that used to have 3 children. Their children are dead. Tobide and Vilka survived because they were checking for radioactive particles in the air. They used to work in the power plant and had access to the nuclear bunker. When there are too many radioactive particles in the air, they move to an even deeper bunker. It is very small, dark and unpleasant. The last of their food supplies and treasure is hidden there. They sing and dance because they want to stay positive even though they live in a dark world. They try to keep their relationship romantic. Vilka's body is slowly weakening. Tobide takes care of her. Their treasure is the last unpolluted land. With it, they can start growing food again.



Tobide

I am Tobide – one of the last survivors of a nuclear disaster. Vilka and I lived on a farm, growing grain. I am hardworking, caring, and practical. Our family was very large, different generations were living together – parents, children, grandparents, but after the nuclear disaster they all died. It's just me and Vilka now. We managed to hide in a bunker and protect ourselves from the radiation. We have to spend most of our time in that bunker because all around us the air is polluted. It is just horrible, sitting in the dark without any light for days. It can be boring, but Vilka keeps teaching me not to lose hope. We joke, we pray, and we tell each other stories. In order not to lose hope, it became important for me not to forget to make a joke, to surprise Vilka somehow. Several times a week the air becomes clean. Using a device we have, we measure the weather to see if we can go outside. *Bizta* means that the air is completely clean. If the air is *Bizta*, it is our chance to find food or water. Now my main goal is to find medicine for my wife. Vilka is getting sicker. I must save her. She is the only important in my life. She is my love and the only living family member. I will not survive without her.

Vilka

I am Vilka. Before the nuclear disaster, my beloved Tobide and I lived on a large farm together with a large family which we call *chulad*. We had three children. The farm was our treasure, where we grew the most delicious food. In addition to our work here, my husband and I also had a regular job in the nuclear power plant. One Monday our lives changed completely. The day started as usual: we woke up, had breakfast together, said goodbye to our children and went to work together. We heard sirens at the nuclear plant. We were one of the lucky ones who could hide in the bunker, which was only to be used in case of an accident. Now bunker means safety for us. We were lucky because there were canned food, water, medicines and an air-measuring device. Starting a new life without our family, and surviving in a difficult environment, was much harder than we could have imagined. The biggest problem is that my health is getting worse and worse due to always being in a small space. My muscles have become very weak, it is difficult to eat and stand. I need to use oxygen tanks every day. I am very grateful to my husband.





NON-STANDARD DISSEMINATION OF THE PERFORMANCE

Spies of Babel. Who are they? Where did they come from? And what it is related to?

Tower of Babel is a completely different experience at the National Kaunas Drama Theatre. Although we had already encountered interactive performances for young people, this was the first time we had created a performance with this concept. As we have mentioned before, young people have been involved in the development of this performance from the very beginning. Their opinion was very important to us in clarifying the theme of the performance, the ways of expression, the language, the set design, etc. When it was time for the dissemination of the performance, we got to thinking. All of us who work in theatre management are not teenagers anymore. We don't know how to reach a young audience in a way that is interesting to them. We decided to invite young people – the target audience of the performance – to help us here too.

We've launched a competition. It was important for us to find young people who are interested in theatre, who can communicate their ideas fluently and who are proactive. In the competition, we asked them to briefly describe themselves. These descriptions were the main selection criteria. We looked for those who approached the activity in a different, non-standard way.

And so... that's how 5 Spies of Babel appeared – Karina, Domas, Justas, Gabija and Simona.

The activity of the Spies of Babel went beyond the advisory vote. They watched the rehearsals of the performance, interviewed the creative team of the performance, and actively participated in meetings to decide on the poster, the playbill, and the flyers for the performance. After the premiere, teenagers wrote reviews of the performance and were actively involved in the development of this educational package.

DIRECTOR ABOUT THE PERFORMANCE (SPIES OF THE BABEL INTERVIEW):

You have been working with teenagers from Kaunas for a while now.

Has the youth of Kaunas given you any new ideas that you will implement in your play?

Director: Absolutely, I always do [this]. If I do a production for children, I do have children in the rehearsals really early. This time, the ideas for the design of the poster came from one of the participants. After yesterday's rehearsal, we actually changed the script from full English sentences to small English words and tried to do it in a whole different way, because many young people that participated didn't like it.

So, it will be more about emotions than words?

Director: Yeah, in the play they speak in this made-up language from four different dystopian worlds. There are the last two people in that area of the world, a man and a woman, like the last Adam and Eve. So, we really need to work with body language, situations, and actions, so that it would be communicative of their living. When they switch from the made-up language to English, it's to tell the story of how they ended up like this from the kind of world that we know. It's like, "Before. Long ago. Mama, Child. Green everywhere. Plants. Flowers. Animals. Rain. Then, sandstorm. No plants. No reverse. No rain." You can see how with small amounts of words you can tell a story.

Talking about Adam and Eve, the title and the idea of the play are kind of based on the biblical script of the Tower of Babel. How did that primary idea become this sort of simulation?

Director: It's started with the key starting point of the project. This project contains 4 European theatre groups from Iceland, Norway, Hungary, and Lithuania. They wanted to do a big project with me and all the four groups for youth. I was like, "But they don't speak the same language, they don't work in the same methods! That sounds like a tower of Babel!" I just said it like a joke, because I thought that trying to combine these four different European methods, languages, ideologies, and artists would be the worst job ever.

Then I just thought that maybe we can try to reverse the myth of the tower of Babel! This myth [is] about how once upon a time all the people of the world were united and were striving together to build this tower, but then God divided them into tribes with different languages, so people could no longer understand each other and [then] they started going to wars; I'm trying to reverse it and say that okay, we are in these different tribes, but is it possible for us to come together again, despite the differences, to solve our big common problems like the climate change, the wars, the common famine, hunger and inequality of the world? Or are we so concerned about our tribes and ourselves that we will never be able to do it?

I feel that these are relevant problems that we all depend on. I really see that in at least the youngsters of Norway and Friday for Future marches all over the world. The youth demands that we really try to come together, so this production will be a kind of a test that okay, we let you be a part of really strong tribal units in this game of the tower of Babel and when you, the young people of Europe, will get the choice to give up your treasures for the greater good or keep it for yourself to save yourself, what will you choose? I don't know the answer to that and probably the production will end differently in each performance.

As you said, this performance is focused on the younger generation. Do you think there is any possibility that it can be adapted for adults or society in general?

Director: I think that adults can come if they want, but I really want to specialise in making cool productions for youth. We do productions for adults and we call it theatre. When we do productions for youth, we call it a theatre for youth or a theatre for children. Why the adult is the first way of thinking? All those theatre plays are about stories concerning adults and then they invite young people to watch them. Why should I watch this if it's about nothing that concerns my life and if it's about people I don't identify with? Of course, it's art, but I really think about the power of stories. What stories shall we tell, for whom, in the form of theatre? It's really important or else we don't legitimize our art form.

Is that why you chose to invite everyone and do an interactive performance?

Director: Yeah, the project of the four companies in Europe is a study on interactive performances for youth, so that was my assignment. But that's also my speciality, my work field in Norway and Scandinavia.



REVIEW OF THE TOWER OF BABEL: PLANET EARTH/GAME OVER/RESET PERFORMANCE FOR THE YOUTH

Author Simona Rėklaitytė



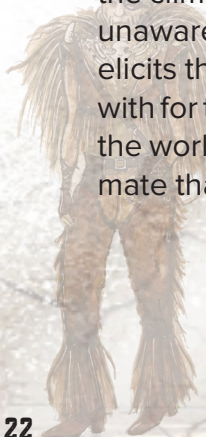
The show that takes place in the Parqueted Hall of the National Kaunas Drama Theatre greets its spectators with intimidating music and a foreboding environment. The fear is deepened by the dark surroundings, a gloomy melody coming from an old instrument and the actress's costume. Some participants try to ease the tension by laughing, while others hide behind their friends or start clutching their arms.

Those who dare to stay are rewarded with an especially interesting experience of an unconventional (and cautionary) performance. The groups of spectators can enjoy four fundamental features of the show: extremely unique decorations (created by Signe Gerda Landfald), an interactive and mesmerising story (directed and written by Hilde Brinchmann), an intricate set of choices and even the possibility to determine how the show ends. The project, co-authored by Norwegian, Lithuanian, Icelandic and Hungarian creators, surprises the audience with its decorations, professionalism of actors and intriguing story.

The environment of the performance will undoubtedly leave an impression: the space that is realistic and question-raising at the same time is very interesting to be in. It brings forth a wish to explore every corner available to you and analyse as well as touch the objects around you. At the same time, you start wondering how the other rooms look (if they even exist?). Moving in a circle generates the feeling of amazement and a plethora of questions, but the overall view becomes accessible only after the walls fall down and the groups come together once more. The spaces and decorations then become the main topic of discussion. The Water Space, whose bright colours and allusions to the underwater world draw everybody's eye, is a favourite amongst the majority.

The costumes of the actors (created by Helena Andersson) are another perfect tool that helps to construct this alluring and daunting environment. The behaviour and speech of the feral people – that use one of the four new languages created specifically for the performance – unequivocally signal that the creatures portrayed are not descendants of the nowadays' society. Their actions are unexpected, at the beginning of the performance even frightening and aggressive, but as the show progresses, the creatures start treating participants as their own people.

One more original characteristic of the show is the freedom of choice it offers. Following the climax represented by the fall of the walls, total chaos ensues, as the participants are unaware of what to do, whom to join, whom to trust and whom to hide from. This confusion elicits the necessity to choose whether to sacrifice the things they have been entrusted with for the common good or to claim them for their own benefit. Even though at this point, the worlds are connected and all participants can work as a team, this creates a microclimate that implies division, and decisions must be made in separate groups once again.



9

FUNNY STORIES FROM PERFORMANCE BACKSTAGE

- After one of the performances, a crucial part of a performance prop was lost – a plastic cockroach. We were all looking for it. We looked in the vacuum cleaners and checked the whole decoration on our knees, but... The cockroach chose to live in freedom even though it was plastic.

- During one of the performances, when the actors fell to the ground, one of the audience members accidentally stepped on the actor's head. Don't worry. Everyone is alive and OK.

- The performance premiered in the August of 2022. In case you've forgotten, it was one of the hottest Augusts in Lithuanian weather history. It was a challenge for everyone, and especially for actors, whose make-up flowed along with their sweat and adhesive make-up elements simply refused to stay in place.

- To escape the oppressive heat, the National Kaunas Drama Theatre has borrowed air conditioners to cool down the premises. We've connected them and were happy to be able to breathe indoors soon. A few hours later, we come to enjoy the results, but... It was even hotter than before. How is that possible? It turns out that we had connected the air conditioners incorrectly and they started blowing warm air into the room. All's well that ends well. We switched the air conditioners, and the room temperature reached a tolerable level.

10

PARTICIPATORY/ INTERACTIVE THEATRE

Theoretical part
Author Gábor Takács (Káva)

PARTICIPATORY THEATRE FORMS

Participatory theatre is a collective term for performances or activities in which members of the audience are offered a chance to become active participants instead of passively watching a show. Participation can be realized in various forms: from acting on stage (becoming a participant in the performance), through processing and understanding the story or actively contributing to the storyline. An important criterion of participatory theatre is that it doesn't work without the participation of the audience neither dramaturgically nor in a performative sense (however, even if the audience's participation in this sense is not optional, it cannot be obligatory individually, as the participation of each member of the audience must always be voluntary).

Historically, similar concepts and genres of theatre and theatre pedagogy can be traced back to Brecht's learning plays (Lehrstücke), the performativity concept in avant-garde and neo-avant-garde theatre, or Boal's Theatre of the Oppressed. Nowadays, participatory theatre performances are presented by permanent theatres, independent theatre companies and – more frequently than others – projects of applied theatre.

Participatory theatre transforms the traditionally passive audience role through various participatory activities and techniques. It creates public spaces, filled with symbolic worlds of fictional stories, and uses techniques that help audience members step into and act out their assigned roles. That way, participants – members of smaller and bigger communities – can formulate their thoughts about the surrounding world and understand it better. They can also express their personal experiences and try out their ideas with alternative options of reality. By doing so, they can find new options for living a
24 unique life and being a part of their community.

The intensity of involvement can cover a wide spectrum: it can be a complex corporal-physical activity, a role-forming exercise or a verbal formulation of opinions. By presenting their arguments, voting, stepping into roles, re-playing and re-directing scenes, participants can play a role in discussing the topic in the focus of the performance.

In this participatory process, instead of building on professional artistic knowledge, creators of a particular show lean on the experiences of the participants. Due to this, the performance may be different every time, depending on the contribution of its audience. In participatory theatre, the audience's gained ability to see their own stories and ideas become reality on stage and to understand that what happens on stage is a consequence of their ideas and activities (so it is true) may be a source of catharsis. By becoming a part of our everyday reality, such experiences and activities can help us see life as less chaotic, more understandable and transformable.

In Europe, there are many interpretations of participatory theatre, but only some programmes and performances use it as a form of social intervention. This is significant because the purpose of participatory theatre forms is to give adequate tools for theatrical observation of various social phenomena and to involve different social groups in participatory theatre processes.

The most characteristic and well-known genres of participatory theatre:

- Complex theatre in educational performances (TiE = Theatre in Education)
- Forum theatre (Augusto Boal)
- Community theatre performances

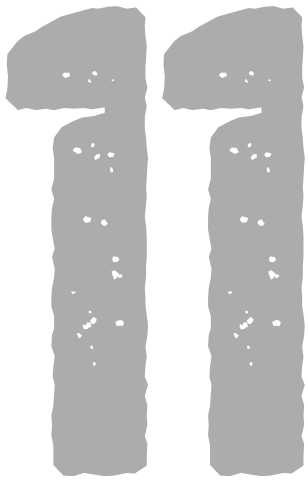
Complex theatre in educational performances (TiE) is a participatory theatrical genre that merges theatre and pedagogy. In contrast to other drama-based educational methods, the uniqueness of TiE lies in the fact that participants see a professional theatrical production in which a universal social, moral, and age-related issue is put in focus. The Theatre in Education Movement – which, on a left-wing, culture-critical basis, worked out proceedings to strengthen the social awareness of children from working-class families – spread across England in the mid-1960s. Because of the education policy reforms of the time, alongside the different variations of Drama in Education (DiE), the more socially critical TiE also became an individual genre. Theatre in education groups came to life across the country and brought performances into foster homes, schools, juvenile detention centres and community houses on the outskirts of cities. This thriving period resulted in the international spread of this genre. visame pasaulyje.

Forum Theatre includes a participatory theatrical process, the most important of which is Augusto Boal's Theatre of the Oppressed. In this case, after watching a performance based on a situation of injustice, social hierarchy, oppression and power mechanisms, audience members can become active participants (in Boal's terms, to transform from spectators to spectactors), step into the performance and attempt to change the vulnerable status of the oppressed. The moderator of the switch between the spectator and spectactor is called the joker. It's the joker's task to interview participants about their intentions to intervene and help them to interpret and evaluate what is happening on stage. Later on, participants consider all the options and discuss whether the situation of the oppressed has changed significantly or not based on the intervention. Afterwards, they can try out more options and give feedback about each other's creative and effective solutions by applauding them. In essence, forum theatre can incorporate all theatrical genres (from realistic chamber pieces to musicals), which are popular among a given audience and, due to this, can shine a light on power relations. However, the order of the interactive parts must follow the principles set by Boal.

Community theatre is not an autonomous field, nor an individual genre or a coherent method of participatory theatre, but rather a summarizing term for different theatrical experiments. A documentary-theatre performance recreating the activities of a once-working industrial centre, a street performance based on the experiences of (sub)urban marginalized youth, or a drama project staged in prison can all be called examples of community theatre.

A common characteristic, in this case, is the intention to provide the participants with a shared experience which results in the strengthening of the marginalized group's communal identity, so that its members could go back to their everyday lives with a stronger self-image. This can help, let's say, the citizens of a once-operative manufacturing town create their own story and commemorate the history and collective memory of their home. Marginalized young people can advance their creativity, experience their strengths and reconsider their social disadvantages as resources. Prison inmates may experience that the title perpetrator can be taken down or changed because the fact that they have been convicted isn't the only basis for forming a community – now, as members of a theatre group and performers, they can put on new social roles.

New theatrical trends embrace the critical approach to "community", and, instead of looking at closed, local groups, analyse communities living in the same neighbourhoods or participants with similar social experiences. Theoretical literature differentiates community theatre from the social theatre. The former calls for changes primarily through the recognition of community values, while the latter aims to make power struggles and hierarchies more visible and place the strengthening critical consciousness at the centre of change.



ACTIVITIES

The activities are based on participatory/interactive theatre practice after the performance of the Tower of Babel

The duration of the activities presented below will take 60-80 minutes or you can also extend them to several lessons. It is difficult to predict exactly how long they will take, as the length of a session depends largely on the engagement of the participants. The aim of the educational package is to present the participants with a more complete picture of the show and the topics it addresses. We see this as necessary because the participants cannot learn the history of all the tribes during the show, as they take part in its activities in four separate groups, examining the leaders and the living conditions of a particular tribe. Moreover, the show focuses intensely on the climate crisis, environmental pollution, and natural disasters, but, as the topic of the environmental crisis that threatens the survival of our society and ecosystems, during the last decades, has seeped into all areas of our lives, we consider it important not to increase the climate anxiety of young people even more.

1. Introductory Game (5 minutes):

Participants sit in a circle on chairs, the teacher starts the game. Each participant has to answer two questions:

1. **What is the first thing that you remember about the show? 1 word**
2. **Which tribe were you a member of?**

The first question is useful because the participants will automatically recall the story, and the second question sets the stage for the next game.

2. Getting to Know the Other Tribes (15 minutes)

In our experience, participants are very interested in what happens to the other tribes during the show. This game will help them reconstruct these stories together. This is necessary in order to have the same understanding.

The process of the game:

First, everyone finds a partner who was in some other tribe. Then they tell each other what there is to know about their tribe. Helpful questions:

- **What is the history of the tribe?**
- **What does the everyday life of the tribe's members look like?**
- **Three things most typical to the tribe.**
- **What is your tribe's treasure?**

This can also be played in two rounds: after finding a new partner, participants can learn about a third tribe.

After one or two rounds, a group round for all the tribes follows. This is worth recording on a board/wrapping paper. Going tribe by tribe, those, who were in different tribes than the one the group is summarizing at the moment, are asked to provide their input first. Finally, the tribe members can supplement the information provided. This way, a brief description of each tribe is put on the board and will serve as inspiration for the Own Tribe game.

3. The Treasures (10 minutes)

Participants form four small groups just like the ones they were put into during the show. After a five-minute discussion, each small group creates a **still image** (or more) representing situations in which the treasure of their tribe is indispensable. The teacher counts down from three, then claps and the image freezes. It is a good idea to do this group by group so that everyone can get a good look at each other's skills and be able to interpret them. While one group is showing their still, the others have the opportunity to guess and discuss what it represents.



4. Own Tribe (30 minutes)

For the next game, the students continue to work in four small groups. It is a good idea to rearrange the groups, splitting up the people who have already worked together during the show and the previous game; this gives them a chance to work together with other classmates. The object of the game is to create their own tribe, which could be the fifth one in the show. Each group is given some wrapping paper to draw/write about their tribe on.

Helpful questions might be:

- **What is the name of the tribe?**
- **What are their living conditions?**
- **What is their history?**
- **What do they look like?**
- **How do they live their daily lives?**
- **How did they survive?**
- **What is their treasure?**



In this case, many diverse dramatic methods can be applied: e.g. drawing a set design on the wrapping paper, creating still images from their everyday life, acting out a “tribe initiation ritual”, making a costume from things found in the room, preparing the treasure to be used, etc.

5. The Altar (10 minutes)

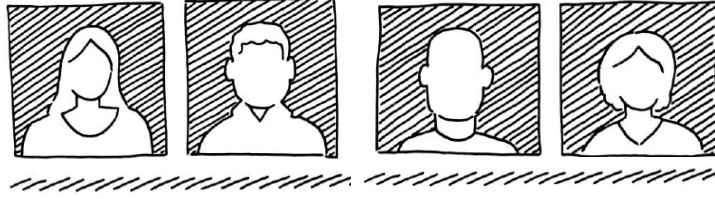
At the end of the show, the four tribes decide whether to sacrifice nature or humanity. Both decisions have different consequences. First, sitting in a circle, the students should recall which decision they made and why. This should be done quickly, as the participants already could think about this in depth during the post-show discussion. In this conversation, the focus should be on what it really means to sacrifice nature or humanity. Everyone is given several slips to put in two boxes. One box represents nature and the other – humanity. On the slips, students can write down the things they would lose upon sacrificing nature or humanity.



6. What Will You Sacrifice? (5 minutes)

The students should provide individual answers to the final question, sitting in one large group. To avoid reinforcing climate anxiety in young people, this question must be handled with great care. During the conversation, everyone should briefly share with others the things they “sacrifice” in their everyday life for the environment/environmental protection. Those who have no answers should be asked which things they could sacrifice and which would be impossible for them to give up.





7. Get to know each other (1 lesson)

Teachers can also use the questions in their own subject areas to get to know and connect with their students. This activity improves public speaking skills and interpersonal relationships.

- 1. Who are you?**
- 2. Who are you right now in your life?**
- 3. Describe yourself in an imaginary future of your self**
- 4. What do you worry about most when you think about the future: of yourself.**
 - a. Why? / Why don't you feel anxiety?
- 5. How do you think, what is worth fighting for?**
 - a. Have you ever fought for something or defended something?
- 6. Have you ever felt like you are a part of something bigger?**
 - a. Why? / Why not?
- 7. Have you ever seen injustice or a conflict situation, or have experienced it yourself?**
 - a. Tell us what happened.
- 8. From your point of view as a young person, what do you think, is it hard to relate yourself to something that is happening right now in the world?**
 - a. Why? / Why not? / How do you relate?
- 9. What do you think, can countries of the world cooperate to solve common issues?**
 - a. Why? / Why not?



8 . Why do we behave like that? (20-30 min.)

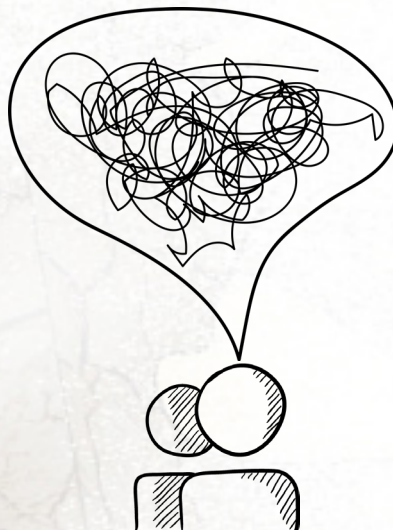
Discussion in a classroom. For a more in-depth discussion, students can prepare for the following: an overview of today's climate crisis; what are the solutions and how are they being adopted to tackle the global climate crisis?

Lessons in which this activity can be used: National language, Geography, Citizenship Education, and History.

Improving public speaking skills and the etiquette of expressing opinions.

Questions for the discussion:

- **How would you describe the behaviour of the actors during the performance, making decisions/choices (to place the treasure on the altar or not)?**
- **Is the behaviour of people in the face of a climate catastrophe similar to the behaviour of the actors during the performance?**
- **Why it is different?**
- **What causes these differences?**



ACTIVITIES ACCORDING TO THE SUBJECTS TAUGHT OR AS PART OF AN INTEGRATED EDUCATION PROGRAM

After taking part in the Tower of Babel theatre simulation, we invite teachers and their students to express their feelings and ideas in the form of various activities and share them with others. The themes touched upon in the play (nature, tribe, humanity unification, apocalypse) can be adapted to different lessons using interactive learning tools. Here are some suggestions for the activities based on the type of lesson, however, we encourage teachers to try and create their own unique activities based on the scheme:

Relevant topic of the performance + lesson on the subject + interactive tool (+ theatre elements)

Suggestions for interactive tools: posters, presentation of slides, reviews, interviews, writing articles, preparing debates, mind maps, stands, video reports and short films, practical works (experiments), start-up ideas, exhibitions of comics, photography, paintings, performance art, and podcasts.

Theatre elements: screenplay, writing reviews for the performance, acting in video reports and short films, sound design for podcasts and performance arts.



National Language:

- Interview a member of your family or school community on the topic of Literature and Sustainability. Gathered conversations and different opinions can be displayed in school in a form of an exhibition. Suggestions for interview questions: How does literature influence sustainability? How does sustainability affect literature? What can books do in times of climate crisis? If you want to make the activity more challenging, you can limit the number of questions to encourage students to find the most interesting answers during the interviews. The point of the activity is to disclose the essence of the topic through the speaker's insights and experience without using a lot of questions.

A student chooses a person for the interview and comes up with 3–5 questions that would disclose the chosen topic of the interview (e.g., ecology in contemporary life). The interview is recorded using audio recorders (e.g., mobile phone recorder), and transcribed (transcribed verbatim into a readable format). The name of the interview is created.

Activity duration 1–2 h

Improving writing skills, expression of ideas, and analysis of the topic.

- Write your personal review of the performance. Reveal whether this performance was relevant, which topics or details influenced you and how. Another version of this activity is to create an introductory description of the performance trying to engage the reader but without revealing the details of the performance. The discussion of the activity can take place in class. The activity can be completed in the next lesson or can be submitted as homework.

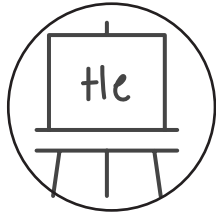
Activity duration 1–2 h

Improving creative writing, and expression of ideas.

- Organise an afternoon slam in school on the theme Tower of Babel: Past and Present. Slam is a modern poetry competition, in which the authors read their works to a live audience. Even though slam poetry is free and sometimes chaotic, during the participant's act it is not allowed to wear a costume, use sound effects or invite helpers. The act usually lasts 3 minutes and there are three rounds, during which the audience chooses the best performers.

Activity duration 2-3 h

Improving public speaking, creativity, and creative writing.



English language:

- Organise debates in English at school on the topic Tower of Babel. Can Humans Reunite? The class is divided into two groups. The first group gives arguments for the answer “Yes”, and the second group for the answer “No”.

Activity duration: 1 lesson

Improving public speaking, expression of ideas fluency and English language skills.



- Create a 3–5 minute video in English: The Modern Myth of Tower of Babel. It could be an informative report or artistic interpretation using acting, animation or other creative solutions. We strongly encourage you to share the films that you make with the school, perhaps organising a short film festival during breaks.



Activity duration: 2-3 h

Encouraging creativity, improving English language skills, and the use of technology.

- Take 15 minutes to write a half-page (about 200 words) play script in English on the topic Present Human in Tomorrow’s Apocalypse. For the rest of the lesson share your visions. If possible, voice the characters in the script.

Activity duration: 1 lesson

Encouraging creativity, improving oral and written English language skills.





History:

- In groups, choose different historical periods and prepare a 3–5 minute podcast on the topic *How Has Man Affected the Environment Throughout History?* A podcast is a report or conversation on a relevant topic by an individual or a group of people, usually in audio form as in a radio programme. In preparation for the podcast, it is advisable to analyse the most important events, processes and movements that have contributed to or harmed the environment during the selected historical period of the group.



Activity duration: 2-3 h

Improving creativity, history knowledge, and the use of technology.

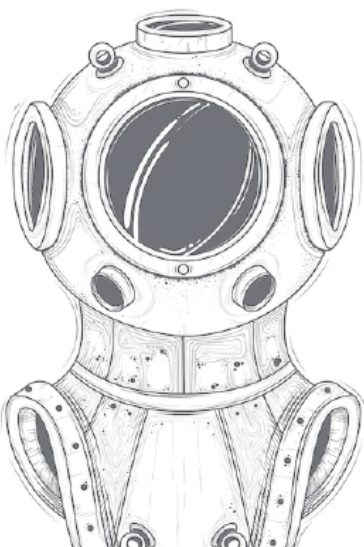
- Create a Kahoot quiz on the topic *Ecology Lessons in History* and play it in the class. Suggested topics for questions: major ecological disasters in human history; inventions that have had the greatest positive/negative impact on the environment, etc. The class can be divided into groups. Each group prepares a Kahoot quiz for the rest of the class. The number of questions is around 20. The activity can be done individually or in groups.



Activity duration: 2-3 h

Improving creativity, history knowledge, and the use of technology.

- Choose and present the portrait of a historical or contemporary figure who has united or divided humanity. Analyse how the actions of the chosen figure affected the community then and how they affect it now. Supporting questions: How can people be united for a common purpose? How does being in a certain group impact person's behaviour? The activity is done individually by each student.



Activity duration: 2-3 h

Improving creativity, history knowledge, and the use of technology.



Geography:

Activity duration: unlimited

Improving creativity, use of technology, and social awareness.

Activity duration: 1 lesson

Enhancing geographical knowledge, encouraging creativity.

• Organise a public geography photography exhibition Mine and Other Tribes. Take pictures of your everyday life and find photos, showing how people from other nations and social groups live. The purpose of the photography exhibition is to understand how environment, politics, culture and geography have divided humanity into tribes. Can the boundaries that divide us be removed?

• In the performance of Tower of Babel. Planet Earth/ Game Over/ Reset the tribes have different treasures that they must sacrifice. In groups, find out what “treasures” (natural resources) different countries/regions have and how their extraction affects the country/region and its environment. Find or invent ways in which these resources can be more efficiently used, conserved or replaced. The gathered information can be presented in a form of an informative poster or project.

• In the Walk15 application, create an orienteering route or challenge and encourage your school and others to follow it. The purpose of this activity is to encourage movement and environmental sustainability. You can include the most important ecological objects in your city or district when organising your route.

Activity duration: 2-3 h

Improving the use of technology and encouraging physical activity.



Mathematics:

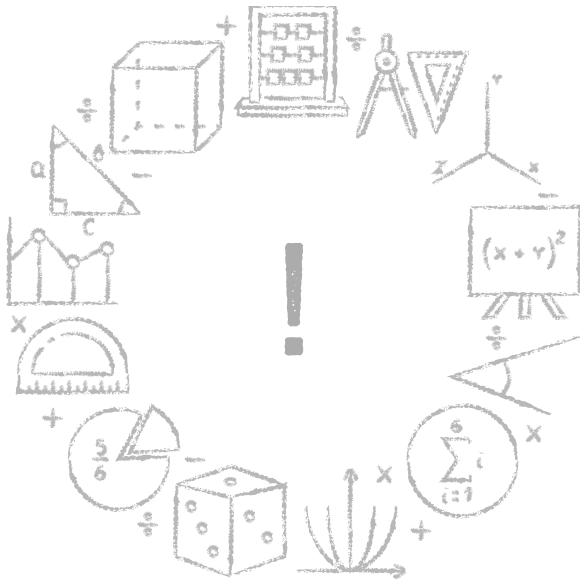
• In groups create an informative video How Mathematics Contributes to Preserving Nature? The purpose of the video is to discover and present different ways in which mathematics can be applied to ecology (e.g. Accurate calculation of the volume of product packaging for efficient use of packaging raw materials). If video reporting seems to be a difficult activity, you can choose a simpler one – to do a presentation in a slide format.

Activity duration: 2-3 h

Improving the use of technology, knowledge of mathematics and natural sciences.



Informatics:



- In groups, prepare informative posters Can Technology Co-exist With Nature which can be put up in your school.

Activity duration: 1–2 lessons

Improving the use of technology and creativity.

- In small groups, come up with one initiative on how your school can use technology to help preserve nature. This could be a long-term project involving social media education, stands and the implementation of the project at school.

Activity duration: 1–2 lessons or longer

Improving the use of technology, creativity and knowledge of ecology.

- Find out about your school's environmental policy and create a presentation on how your school can educate and promote environmental protection and sustainable lifestyles online (school's web page, social media, etc.).

Activity duration: 1–2 lessons

Improving the use of technology, creativity and knowledge of ecology.

- Create and present the idea and strategy of the video game Humanity and Nature: What Will You Sacrifice? The purpose of the video game is to use available technology to analyse and create alternative endings to the Tower of Babel performance, find ways in which the players' choices can influence the ending, and describe this in code. and describe this in code.

Activity duration: 1–2 lessons

Improving the use of technology and creativity.



Economics:

- “When the last tree is cut down, the last fish eaten and the last stream poisoned, you will realize that you cannot eat money.” – American and Canadian director, and activist Alanis Obomsawin. Prepare virtual flyers on the topic of Nature and Unstoppable Economic Growth. Supporting questions: Can a 100% sustainable business exist? Can nature be compatible with humanity’s consumption and desires? What would humanity have to sacrifice to reconcile production with ecology?

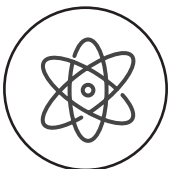


Activity duration: 1–2 lessons
Improving the use of technology and creativity.

- Create and present the idea of a sustainable start-up using the Business Model Canvas methodology (it can be found online). How could your start-up tackle climate change and pollution? Business Canvas methodology example:
<https://www.businessmodelsinc.com/en/inspiration/tools/business-model-canvas>



Activity duration: 1–2 lessons
Improving creativity, and economic literacy.

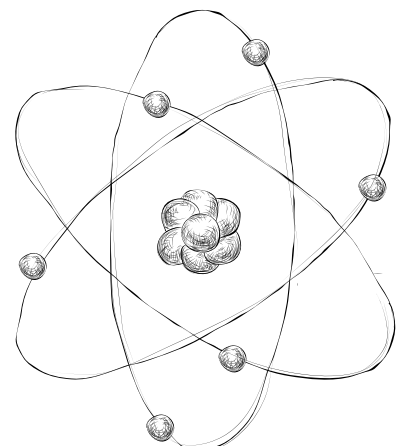


Physics:

- Organize a comic competition at school Can Physics Save the World from Climate Disaster? The purpose of the exhibition is to find links between physics and ecology and to come up with ways in which physical science can contribute to the preservation of nature. The works of the participants can be publicised in the exhibition or on social media.



Activity duration: 1–2 lessons
Improving creativity, physical science and environmental competencies.





Chemistry:

- Prepare and present a mind map on the topic of Environmental Harms and the Benefits of Chemical Elements and Their Compounds. Mind maps are charts and diagrams that visually present structured information. Mind maps can be hand-drawn or created using free online applications. The finished maps can be used as educational posters or as learning guides.
- In groups prepare and present a practical work on How Can We Use Chemistry to Make Everyday Products More Environmentally Friendly? The purpose of practical work is to identify everyday products that contain substances that are harmful or whose extraction is harmful to the environment, and to show how they can be replaced by the natural, environmentally friendly substances (e.g. Decorating paper made from mushrooms). Showcase the ideas or production results in a promotional video that can be shared on your school's social networks.

Activity duration: 1–2 lessons

Improving creativity, chemistry science and environmental competencies, and use of technology.

Activity duration: 1–2 lessons

Improving creativity, chemistry science and environmental competencies, and use of technology.



Biology:

- At school (during breaks or in a separate event) organize an open discussion “Humanity as a tribe, as a part of nature”. Supporting questions for the discussion: What is the biological niche of human populations? What are humanity's relationships with each other and with the environment? What is the place and impact of humans on the ecosystem? Is humanity destined for extinction?
- Organise a zine workshop on Humanity in the Face of Climate Catastrophe. A zine is a small-circulation self-published press, distinguished by off-beat topics, artistic solutions and a DIY aesthetic. During the workshop, you can use photo and text collages to present your own and society's impact on the environment and how everyone can contribute to reducing these impacts. The finished zine could make a great school publication to share with other classes.

Activity duration: 30 min – 1 h

Improving creativity, biological science and ecology competencies.

Activity duration: 1–2 lessons

Improving creativity, ecology competence and the use of technology.

- Do the practical work on the topic How Does My School Impact the Environment? Examine air or water pollution in your schoolyard (using artificial or natural indicators), and find ways in which your school can contribute to improving the environment. Present your discoveries and solutions to others using posters or other means of publicity.

Activity duration: 1–2 lessons

Improving creativity, ecology competence and the use of technology.



Arts:

- Organize an exhibition of students' visual works at school, Tower of Babel: To Sacrifice Nature or Humanity? The purpose of the exhibition is to analyse the relationship between humans and nature and to find solutions for people to co-exist with the environment around them.
- Create your own Mood board – a collage of pictures using clippers from newspapers, magazines or other printed material. The point of this Activity is to represent your (the student's) daily life.
- Create a sketch of your own costume, choosing a tribe from the performance, and describe what materials could be used to create the costume. Materials: drawing paper, drawing tools.

Activity duration: 1–2 lessons

Improving creativity, and awareness of social and environmental issues.

Duration – 1 lesson

Improving public speaking, visual thinking and creativity.

Duration – 1 lesson

Improving visual thinking and art skills.



Music:

- Create a performance art on the topic of Nature vs. Humanity. Performance art is a short showing that uses dance, theatre, music and other creative means to encourage people to “get out” of their everyday lives and think about overlooked problems or ideas. The purpose of the performance art Nature vs. Humanity is to explore the interdependence of nature and humans, their mutual struggle for survival, and to consider whether peace between nature and humans is possible.

Duration – 1 lesson

Improving the ability to express yourself using arts.

INTERACTIVE THEATRE ACTIVITIES to add variety to educational activities, build a deeper connection with a student or allow class members to get to know each other better

1. All of us

The point of the game is for everyone in the game to work together to find a statement that is true for everyone in the group. Start with pairs, then increase the groups to 4 people, then to 6, and finally let the whole class play together. You can make the game more challenging by specifying that you need to come up with several statements rather than one.

2. Run if you are...

Chair game to get to know each other better. One student stands in the middle, the others sit around in a circle. The student in the middle has to finish the sentence "Run if you are...". Here he must finish the sentence so that it is true for himself. Most importantly, the statement cannot be about something visible or obvious (such as hair colour or clothing).

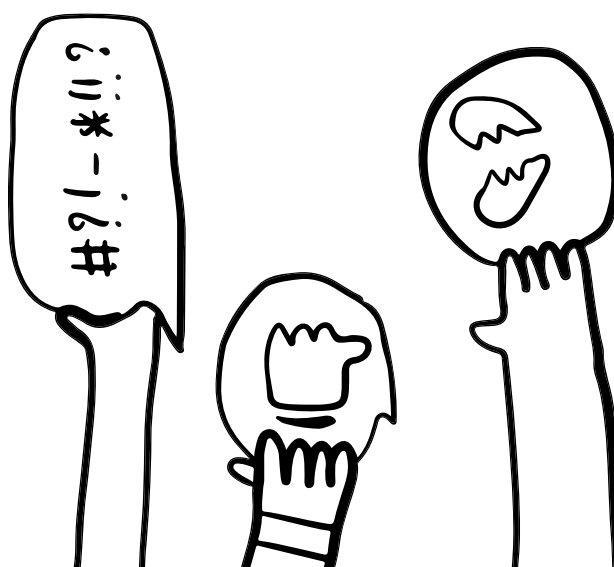
Gameplay: The student in the middle says a statement – truth about himself. Students for whom this statement is also true rise from their seats and look for another place to sit. The student in the middle tries to take the place of the person who has stood up.

Circumstances that make the game more challenging:

- You cannot sit on the chair next to you
- Saying "I have never..." instead of "Run if you are..."

3. True or false?

The class of students sits in a circle and the teacher introduces the rules of the game. Everyone has to come up with 2 statements that are true about them and 1 that is false. One by one everyone says the statements they have made up and the rest tries to guess what is true and what is false.



4. UFO game

- Story: An extraterrestrial expedition visits humanity. What stuck with them most was that humanity has many things that make it unhappy. A special device can be used to remove these things that bring misfortune to people. Yet, not all of them. Five things can be eliminated, but only if people name them accurately and agree to give them up.

The game is played

- individually (creating a personal list)
- in groups of 4 (group members discussing and creating one list)
- in groups of 2 (group members discussing and creating one list)
- Whole class as a group (group members discuss and make one list, compare it with their personal list, discuss who had to cross things off the list to create one united list, discussion asking: what would change in your life if the things on your list disappeared?)

5. Unfinished sentence

It is not a specific game, but rather a dramatic convention. It is usually used to start or end an educational session. Participants have to finish the same sentence, each with their own thoughts and feelings.

For instance:

- I want to make sure that in summer...
- This school year, I would like to...

It can also be used while working with a specific story or school program. For instance:

- I viewed the main character as...
- The most interesting part of the story was...



12

FOOTNOTES

Website of the interactive performance Tower of Babel

www.babel.lt

Promotional video for the performance:

<https://www.youtube.com/watch?v=4vRLPsWy-L4>

Presentation of the idea for the performance:

<https://www.youtube.com/watch?v=dVBSrMEEcLY&t=18s>

Presentation of the performance's foreign partners:

https://www.youtube.com/watch?v=KtFbyshwYCO&ab_channel=NacionalinisKaunodramosteatras

A documentary about the creation of the performance:

<https://www.youtube.com/watch?v=YbYBpkkBuDs>

Interviews with creative team of the performance, written by the Spies of Babel:

<https://babel.lt/pokalbis-su-spektaklio-babelio-bokstas-rezisiere-h-brinchmann-ir-dailininke-s-g-landfald/>

<https://babel.lt/pokalbis-su-spektaklio-babelio-bokstas-kostiumu-dailininke-h-andersson/>

Articles, written by the Spies of Babel:

<https://babel.lt/kas-vyko-kovo-22-24-dienomis-babelio-boksto-sleptuveje/>

Reviews of performance written by the Spies of Babel:

<https://babel.lt/spektaklio-jaunimui-babelio-bokstas-planet-earth-game-over-reset-recenzija/>

<https://babel.lt/postapokaliptinis-pasaulis-teatre-kaip-elgsimes-katastrofos-akivaizdoje/>

Other performance reviews:

<https://babel.lt/o-kas-jeigu/>

<https://babel.lt/nazgulu-juoduju-riteriu-sauksmas-del-klimato-kritikos-straipsnis/>

PHOTOGRAPHER **Donatas Stankevičius**

COSTUME SKETCH CREATOR **Helena Andersson**

SET DESIGN SKETCH CREATOR **Signe Gerda Landfald**

