

FORUM THEATER AND MOVEMENT

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Abstract: In this article, we deal with an innovative approach to the methods of Forum Theater. We offer readers a proposal for a model of a Forum Theater performance based on the movement processing of individual situations, in which we emphasize the mediation of emotions displaying through natural movement expressions or slightly stylized dance elements. The main theme in the design of the performance, which is intended for the second stage of primary education, is the increasingly topical topic of cyberbullying. Despite the fact that we associate the Forum Theater with forms of creative drama, we can also utilize it in everyday teaching, for example in subjects aimed at creating social consciousness - civics. The article contains a brief description of the Forum Theater, an explanation of the concept of cyberbullying and a description of individual dance techniques, the means of expression of which we can use in the presentation. Last but not least, a specific proposal for a model of the Forum Theater performance - Cyberbullying - is a part of it.

Keywords: Forum Theater, movement, dance elements, cyberbullying, performance

1 Introduction

The Forum Theater is one of the forms of creative drama, based on the concept of the Theater of the Oppressed, founded by August Boal.¹ It was created in the 1960s in response to the worsening political situation in Brazil. August Boal is a prominent director, writer, theater theorist and, last but not least, a politician. After studying in New York, he returned to Brazil, where he had the opportunity to realize his ideas and seek new theatrical forms through experimentation. The works he created in this environment focused on authorial work, adapted to the Brazilian audience.² The aim was to gain a better understanding of the issue the Brazilian people were facing at the time. The political situation mentioned in the introduction exacerbated, several upheavals took place and that also reflected in the cultural environment. The creations of domestic authors were forbidden and the creators themselves were persecuted. Nevertheless, A. Boal could not be discouraged, he continued to present his works and gradually a new concept of theater began to be profiled, based on the dismantling of passive participation of spectators. A. Boal was even arrested, but under public pressure, he was allowed to exile in Argentina, where he continued to form the new theatrical concept.³ However, the situation in South America was not satisfactory and therefore he had to emigrate to Europe. There he encountered a different type of problems and pressure (invisible at first glance), to which he reacted in his work.⁴ In 1986 he returned to his native country, founded the main center of the Theater of the Oppressed and also other theater companies in Rio de Janeiro. Through several steps, he gradually gained recognition from both theater and the pedagogical community. The purpose of his life became the realization of various performances using the principles of the Theater of the Oppressed, as well as traveling, organizing workshops throughout the country and visiting various schools and universities.⁵

The Theater of the Oppressed is a specific type of theatrical concept that can also be used as a form of learning. It includes various techniques, exercises and games that, as a whole, encourage a certain change in the perception of society.⁶ The emphasis is on revealing various negative influences in the life of an ordinary person (oppression, non-freedom, etc.) and to help solve such problems through these authentic theatrical means. The interesting fact about this concept is that the audience is not

in the role of a passive observer but enters the story in the role of actors.⁷ For each country where this form is utilized, specific theatrical means, forms and techniques of the oppressed theater are selected, depending on the conditions and situation of the environment - most often Newspaper Theater (media control, censorship, the aim is to teach spectators to read correctly and reveal objective facts), Forum Theater and Sculpture Theater (absent of spoken word).⁸ This author deals with the topic of the Theater of the Oppressed in more detail: SONDROROVÁ, D. 2019. The Theater of the Oppressed as one of the means of resocialization of delinquent youth (In: Sapere Aude 2019. p. 70-76).

2 Forum Theater

*"It represents one of the best known and most used techniques of the Theater of the Oppressed"*⁹

In its inception it was used for political purposes, as through this form, theater actors appealed to the poor to express a different stance on social oppression. It is interpreted in the form of a compact performance, which presents the audience with attitudes to various problems, gives them the opportunity to realize their position and possibly change it.¹⁰ Its origins date back to the 1960s, when A. Boal and the Teatro de Arena undertook joint tours of the poor areas of northeastern Brazil. Through this form, he tried to arouse the oppressed peasants to revolt. However, he realized that he should not be the one to offer them a solution, but they should come up with it themselves. Another impulse was the experience from the dramaturgical seminar, when during the presentation of one play a quarrel arose between the participants, in which the spectator entered to express his motives. This situation fascinated him because he experienced how fiction grew into reality and he too began to think about breaking these boundaries.¹¹

The third stimulus in the gradual creation of a comprehensive form of the Forum Theater was the principle of the so-called "Joker". This character can play any role, stop and enter the play, comment on the performance in a social, political or historical context. Through this role, A. Boal influenced the conventional stylizations of contemporary theater.¹² However, the Forum Theater was not established until Boal's return to South America, which we described in the paragraph above. He started utilizing the so-called simultaneous dramaturgy, in which the audience could suggest different solutions to the situation within the interpretation of the performance. Based on one improvisation from theater-goer, who was not satisfied with the end of the story, he adjusted the rules and the audience became active participants in the performance - co-actors.¹³ The principle of the play allows viewers to watch the story and later invites them to incorporate. In the first moment, the audience is presented with a short story with a title theme that deals with social or political issues, where the main character - the protagonist/oppressed, tries to resist the antagonist/oppressor. The story ends with the loss of the main character and the Joker subsequently invites the audience to change the actions of the actors on the stage. The members of the audience can safely verify their opinions, attitudes, strategies and see if they can reverse the initial reactions for a positive result. They can find

⁷ HANZLÍKOVÁ, I. 2010. *Realizace Divadla fórum s klienty chráněného bydlení Domov Klíč - CSS Olomouc*. [Diploma work]. Olomouc: Univerzita Palackého, 2010. s. 15 - 16.

⁸ SANTOS, B. et al. 2016. *Divadlem ke změně*. Praha: Antikomplex, 2016. s. 21.

⁹ SONDROROVÁ, D. 2019. *Hudobno-dramatické aktivity a jejich využití v technice Divadlo fórum*. In *Teorie a praxe hudební výchovy VI.*, 2019, č. 6, s. 189.

¹⁰ MATYÁŠOVÁ, L. 2005. *Divadlo fórum na školách žije*. In *Tvořivá dramatika*. 2005, č. 3, s. 15.

¹¹ BOAL, A. 2001. *Hamlet and the baker's son: My life in theatre and politics*. London: Routledge, 2001. s. 200-205.

¹² REMSOVÁ, L. 2011. *Divadlo utlačovaných a jeho edukační možnosti v sociální pedagogice*. [Dissertation work]. Brno: Masarykova univerzita, 2011. s. 45.

¹³ HANZLÍKOVÁ, I. 2010. *Realizace Divadla fórum s klienty chráněného bydlení Domov Klíč - CSS Olomouc*. [Diploma work]. Olomouc: Univerzita Palackého, 2010. s. 21.

¹ VALENTA, M. 2007. *Dramaterapie*. Praha: Grada, 2007. s. 49.

² SANTOS, B. et al. 2016. *Divadlem ke změně*. Praha: Antikomplex, 2016. s. 19.

³ VALENTA, M. a kol. 2006. *Rukověť dramaterapie a teatroterapie*. Olomouc: Univerzita Palackého, 2006. s. 26.

⁴ TKAČOVÁ, M. 2016. *Divadlo utlačovaných a specifika práce Elišky Lindovské*. Brno: JAMU, 2016. s. 17.

⁵ SOCHA, J. 2007. *Alternativa prevence sociálně patologických jevů na gymnáziích - Divadlo fórum*. [Bachelor work]. Brno: Masarykova univerzita, 2007. s. 9, 10.

⁶ MACKOVÁ, R. 2002. *Divadlo Fórum*. Brno: JAMU, 2002. s. 31.

themselves in these situations in real life and through this form they are given a possibility to prepare for a potential future.¹⁴ After twenty years of development, it is currently used in various forms and variants around the world. It appears in schools, universities, cultural centers, hospitals, prisons and other workplaces. However, its use must correspond to the situation and problems of the given society, which not only affect the whole society but also individuals.

As we mentioned above, the most important role in every performance of the Forum Theater is played by the Joker, who mediates the contact between the audience and the actors and at the same time leads the whole play.¹⁵ It also evokes the atmosphere. At the beginning, he should organize "warm-up" activities, acquaint the audience with the rules of the Forum Theater and introduce them to the characters of the story that will be performed. The Joker has the last word in any decision. It motivates viewers to stop situations, encourages their initiative, the courage to accept the role and responds to their wishes. During the performance, it is important for the Joker to focus on the audience's reactions and not on how the actors play. At the same time, he tries to maintain the thematic line of the entire event and returns to solving the problem. He leads the final discussion at the end of the performance. The Joker should be able to react quickly to unexpected situations, improvise and create procedures for the present group according to its specifics.

Actors have a more challenging role in this type of performance, as they need to follow the instructions of the Joker and take the initiative from the audience. They can only play one role, but there are also cases where they act in the position of several characters (each character should be a characteristic feature, such as clothing, props etc.). Actors must be able to quickly adapt to new solutions mediated by the audience or by the Joker,¹⁶ and at the same time they should be able to maintain the individual features of the characters even after multiple changes and replay of specific situations. An integral part of their expression should be the ability to improvise in connection with the reactions of the audience.¹⁷

Audience at the Forum Theater does not have a passive role, but is actively involved in the performance. In the first moment, they watch the first playback of the performance with a specific theme, then the Joker invites them to a discussion to express their opinion on the performed story. They have the opportunity to intervene, go back to a situation, design their own solution, to which the actors and the Joker respond, either guide the actor to a certain course of action or take on a placeholder/characteristic feature. They may repeat this principle several times until they reach a satisfactory outcome. However, it should not happen that the "substitutes", thus the audience, exceed the number of actors in the story (in this case, the situation is mediated by the Joker).

2.1 Principles and Rules of the Forum Theater

The Forum Theater has certain rules defined in its productions, which should always be adhered to. But if viewers possibly wish to change some of them, it depends on the specific situation and whether the audience is bold enough to enter and change the course of the story. Each performance is mediated as an "antimodel", which initially contains a tragic conclusion or a negative solution to the situation. During the course, the viewers are provided with key moments that lead to a gradual deterioration of the situation for the main character (it must be clear from each part who the oppressed is and who is the oppressor). The performance usually lasts no more than 15 minutes and the theme may be based on the social or political

sphere. After the first show, the Joker turns attention to the audience and ask them for help, as he has doubts about whether the protagonist (oppressed) behaved correctly. After the second demonstration, viewers have the opportunity to enter the story, stop it, propose another solution, change the situation in a certain part to change the course of events, give instructions that could lead to a better conclusion.¹⁸ However, the following conditions must be met throughout the change process:

- a) there must be no change in the social background, occupation, age and other attributes of the character,
- b) the character of the protagonist must not be altered,
- c) no supernatural forces are used to resolve the situation,
- d) it is forbidden to depict violence or use vulgarities on stage,
- e) different ways may be used to reveal characters' motivation to act.¹⁹

If the actor is replaced by a spectator, they observe the whole situation and are ready to return to the play, according to the Joker's instructions. The spectator who takes the place of the actor should promote their action and not just construct it in the form of a discussion. In this way they can safely test his designs and put them into practice. This experience should then extend into the real life of the participants through their actions, thus being able to cross the line between theater and real life. Other actors must accept the situation and environment created by the audience.²⁰

3 Use of Dance Elements in the Forum Theater

We decided to incorporate the Forum Theater into II. stage primary education, with pupils aged 12-15. This form can be implemented in primary art schools in the literary-dramatic or dance field and in primary schools in the subject of civics or ethics. Within the framework of the presented proposal, we place emphasis on the application of methods of creative drama, specifically on pantomime-movement methods, which are based on pantomime and movement (dance) etudes. They help to develop the coordination, control of movements and also largely contribute in the field of nonverbal communication.²¹ For this model of performance, we decided to use movement, or slightly stylized dance depiction of situations, respectively. We place emphasis on non-verbal communication, i.e. mediating the emotions of individual characters through movement. In the scenes described below, apart from the final fifth, any verbal expression is absent. Since the performers have, in addition to the use of natural movements (walking, running, working with props, etc.) and gestures, the possibility to slightly stylize the movement, we briefly describe what dance techniques can be applied in the interpretation.

3.1 Jazz Dance

Jazz dance developed together with jazz music in the environment of dance and entertainment companies. It developed in two directions: ballroom and stage dance. As a result of the penetration of jazz dance onto dance stages and the scene, the dancers were exposed to the issue of increasing demands on their natural sense of rhythm, spontaneous dance and captivating dynamics. Increased demands gradually forced a special method of jazz dance training. Unlike classical dance, for example, the starting posture and position do not try to create an impression of ease, but emphasize strength and a strong connection to the ground.²² With its African origins, the rhythm in jazz music and dance has multiplied into a polymetric and polyrhythmic form, and the multicultural European origins have

¹⁴ HORÁKOVÁ, A. 2016. *Divadlo fórum jako nástroj primární prevence rizikového chování*. Olomouc: Univerzita Palackého, 2016. s. 16.

¹⁵ UCHYTILOVÁ, B. 2003. *Divadlo fórum Augusta Boala*. In: Tvořivá dramatika, č. 2, 2003, s. 1.

¹⁶ OPLUŠTILOVÁ, A. 2007. *Divadlo fórum jako nástroj pro změnu postojů*. [Bachelor work]. Brno: Masarykova univerzita, 2007. s. 18, 19.

¹⁷ HANZLÍKOVÁ, I. 2010. *Realizace Divadla fórum s klienty chráněného bydlení Domov Klíč - CSS Olomouc*. [Diploma work]. Olomouc: Univerzita Palackého, 2010. s. 23.

¹⁸ MERTO VÁ, T. 2006. *Romové a Divadlo Fórum*. [Bachelor work]. Brno: Masarykova univerzita, 2006. s.26, 27.

¹⁹ OPLUŠTILOVÁ, A. 2007. *Divadlo fórum jako nástroj pro změnu postojů*. [Bachelor work]. Brno: Masarykova univerzita, 2007. s. 17.

²⁰ JINDRA, M. 2011. *Využití vybraných forem Divadla Utačovaných A. Boala při práci s adolescenty*. [Bachelor work]. Brno: JAMU, 2011. s. 21.

²¹ VALENTA, J. 2008. *Metody dramatické výchovy*. Praha: Grada, 2008. s. 352.

²² ŠIMEK, R. 1981. *Džezgymnastika*. Praha: Olympie, 1981. s. 84.

also layered its dynamics. A characteristic feature of jazz dance is that the individual parts of the human body move not only independently, but also in other directions, rhythms and dynamics. The movement is based on different movement centers (polycentrics), it is often performed simultaneously on different rhythms, while the dancer's ability to isolate the individual parts of the body in motion is essential.²³ The position of the dancer's body in a jazz dance is upright, pulled obliquely upwards with the weight on the front of the foot. The knees are bent, the center of gravity is reduced, which is disrupted at the moments of highlighting the vertical (jump, hop and others). The individuality of the style within the group style is emphasized.²⁴ The movement material consists of, for example: bounces, prance, pliés, brushes, isolations, leg extensions, leg swings, kick ball change, basic jazz walk, samba walk, jumps, turns, chassé and others.

3.2 Modern Dance

It is characterized by various styles of concert dance, the roots of which are not in classical dance. Its origins date back to the turn of the 19th and 20th centuries in America and Europe. It arose as an opposition to the usual forms of academic dance and ballet.²⁵ Modern dance developed depending on the peculiarity of the movement style of each artist, which depended on their physical conditions, as well as on the theoretical and content starting points that were the background of their work. Representatives of modern dance created new movement systems, which they subsequently codified. These movement systems served as training techniques for the dancers, preparing them to be able to interpret the choreographer's individual dance style.²⁶ The creators tried to return the dance to expressiveness, the ability to communicate emotional experiences in a current way, researched the problems of the individual within society, but also within his individuality, they also drew themes from literature, history, but also other cultures (Asia, Africa and others). Their foundation was the study of the possibilities of human body movement.²⁷ The most famous dance techniques that are taught to this day include:

Martha Graham's technique – the basic principle is the development of the principle of contraction and release, derived from the concept of breathing. Graham emphasized these phases for the needs of the theater, accentuating them mainly from a dynamic point of view. Exhalation during contraction is a significant dynamic action, initiated in the pelvic area, it forms and controls the entire torso of the dancer, the muscles of the whole torso are involved in the action, and subsequently also muscles of all peripheries (it is realized as an elevation). Release does not mean complete release or devitalization, it is the redirection of energy from the center to the outside, which fills the interior of the body with a new force (it is realized as a push). Both phases of respiration are equally dynamically and energetically activating. Body weight is concentrated and controlled from the active center in the pelvis. Other specific movements are the movement in a spiral (rotation of the body around the vertical axis), characteristic for work in space is the so-called shift of the weight – a significant shift of the body in the horizontal direction. We also utilize this movement pattern with regard to the action of the center – contraction/release – in the third part of the lesson, namely traveling. Shift of the weight provides the typical movement quality for this technique.²⁸

José Limón's technique – the basic concept is the metaphor "The body as an orchestra". The human body is able to break down the rhythm, determine the movement theme and develop it. Each

part of the body represents one musical instrument that can be expressed independently, but the symphony of all creates a symphony. He respects the rules of gravity, works with it, uses it and explores the spectrum of possibilities of motion freed from gravity all the way to motion that is completely subject to it. The basic principles of the technique are: alignment – basic position of the body understood as dynamic position, succession – i.e. gradual path of movement through individual parts of the body, opposition – the effort to create a feeling of length in the body, potential and kinetic energy, fall – i.e. complete relaxation of body muscles, return is realized in two ways: recovery/rebound, suspension – peak phase of movement (transient state), isolations – isolated movement of individual parts of the body,²⁹ weight – which we contextually use with gravity, it is a determining element of quality.³⁰

3.3 Postmodern Dance

The change in the perception of modern dance occurs in the 40s/50s of the 20th century. It was energetically started by a generation of young dancers and choreographers who radically rejected the creative methods and techniques of modern dance. The most important representatives of this period include choreographer Merce Cunningham and composer John Cage.³¹ M. Cunningham's effort was to free dance from the psychologization and social commitment of its predecessors. He tried to remove the symbolism or descriptiveness of dance.³² He pioneered the idea that dance is an independent art that does not need the support of music or visual effects.³³ His dance technique is very physically demanding. It is based on the equal use of the possibilities of movement of the torso and limbs. The work of the torso is characterized by the variability of the basic movements of the back, which are: curves – bending of the back in the sagittal (anteroposterior) plane. The three types we present differ in the area that the arch begins – upper back, middle back, lower back; tilt – bending of the back in a vertical plane; twist – rotation of the spine around the axis. The characteristic features of movement are very fast and unexpected changes: changes in direction, pace, space, movement. The movement vocabulary of his technique includes a whole range from pedestrian movements on the one hand to technically demanding movements (virtuoso movements) on the other. It does not describe the feelings that the movement should evoke. He finds the movement possibilities of the legs in different directions and at different speeds or types of phrases, the body changes simultaneously either with contrast to the legs or against. He uses these principles on the ground, in the air (in jumps), as well as together with changes in the direction of the torso.³⁴

3.4 Contemporary Dance

Representatives of the late 1960s, who wanted to push innovation in dance even further, sought naturalism in movement and were inspired by everyday movement. They completely rejected any technical virtuosity. They experimented with the form of dance and looked for new content and

²³ KUBICOVÁ, I. 1986. *Úvod do histórie moderného a džezového tanca*. Bratislava: Osvetový ústav, 1986. s. 22-24.

²⁴ GIORDANO, G. 1992. *Jazz Dance Class*. Londýn: Dance Books Ltd., 1992. s. 19-26.

²⁵ SORELL, W. 1967. *The Dance through the ages*. Veľká Británia: Thames and Hudson Ltd., 1967. s. 183.

²⁶ KUBICOVÁ, I. 1986. *Úvod do histórie moderného a džezového tanca*. Bratislava: Osvetový ústav, 1986. s. 4-8.

²⁷ KOVÁŘOVÁ, M. 2013. *Technika José Limóna*. Bratislava: Vysoká škola múzických umení, 2013. s. 99, 100.

²⁸ LETENAJOVÁ, O. 2010. *Tanečná technika Marthy Grahamovej: jej formovanie a didaktika*. Bratislava: Vysoká škola múzických umení, 2010. s. 17-27.

²⁹ KLOUBKOVÁ, I. 2008. *Výuka moderného tanca s využitím princípů techniky José Limóna*. Brno: Janáčkova akademie múzických umění, 2008. s. 11-13.

³⁰ KOVÁŘOVÁ, M. 2013. *Technika José Limóna*. Bratislava: Vysoká škola múzických umení, 2013. s. 192 s.

³¹ He was an American composer of aleatory experimental music, writer and creator of audiovisual art. He went through various artistic directions. At first he was convinced that he wanted to be a writer, later he also devoted himself to fine arts and music. On his travels in France, he dedicated his life mainly to music and composition. He also worked as an accompanist in dance classes, where his close relationship with modern dance was formed, in close connection to the personality of Merce Cunninghamhim. He is the inventor of the prepared piano and the pentatonic scale. Well-known works include, for example, *Imaginary Landscape No. 4 for 12 Radio Receivers*, *Variations I*, *4'33* and others. In 1952, he organized the "first happening". The term "happenings" refers to theatrical events that leave the traditional stage-spectator relationship and are performed without a specified duration. Instead, they are open to chance. They are also named this way because they take place in the present and try to halt the passage of time. In October 1961, Wesleyan University Press published *Silence*, a collection of Cage's lectures and writings that covered a wide range of topics.

³² CRAINE, D. 2002. *The Oxford Dictionary of Dance*. Oxford: Oxford University Press, 2002. s. 120, 121.

³³ ZITNANOVÁ, H. 1992. *Dejiny tanca pre tanečný odbor základných umeleckých škôl*. Bratislava: SPN, 1992. s. 70.

³⁴ HUSCHKA, S. 2000. *Merce Cunningham und der Moderne Tanz*. Würzburg: Königshausen & Neumann, 2000. s. 279-285.

expression for it, improvisation and conceptual creation came to the forefront. The movement of the human body has been studied in more detail, in unusual spatial positions, through the interconnection of movement patterns of animals and humans, or natural phenomena. They tried to find possibilities to apply improvisation as a principle of creating movement material and a form of performance.³⁵ Contemporary dance is an open system of training methods using concepts of movement developed from a new approach to the body and understanding of dance. We speak of an open system because it was not created by one person – a dancer or a choreographer (as it was during the development of the style of modern dance in the first half of the 20th century), but many teachers around the world are involved in developing the system while constantly integrating theoretical knowledge and practical experience. The form of movement is therefore very open – the movement vocabulary is not codified and the movement form is not systematized in steady exercises, as it was known in modern dance. The basic principles on which we are based are the effectiveness of motor coordination (maximum performance with minimal energy), dynamic understanding of the body and movement (perception and respect of constantly changing relationships of body parts during movement), dual body movement in motion and use of movement throughout spatial spectrum.³⁶

4 Model of Forum Theater Performance – Cyberbullying

In this chapter, we describe a specific performance related to the problem of cyberbullying. We will present students with a short story in which the main character is a timid girl, Laura, coming from a less financially secure family. Parents do not have the means to buy their daughter the latest mobile phone, or designer clothes and shoes. Ivana, a girl from a rich family who is the main shot-caller in the class society, is placed in the role of an antagonist. Her eyes and ears, that is, her friends Karin and Slávka, will not miss any detail. Karin is Ivana's faithful "sidekick", she agrees with all the ideas and opinions that the leader presents. For Slávka, there are moments when she cannot decide whether what they are doing is right or not. Another character is the cutest boy in the class, Tomáš, whom Ivana fancies very much and expects that the affection is mutual. The characters in the story are completed by a class teacher and a Joker.

4.1 Movement Characteristics of Characters

Laura (the protagonist) – shy and timid, violation of the basic body posture, sunk-in chest, drooping shoulders, use of gentle, slower, legato movements,
 Ivana (the antagonist) – dominant and fearless, upright posture, open chest, chin slightly raised, use of sharp, fast, staccato movements, work in space,
 Tomáš (classmate) – phlegmatic, movement mostly on the spot, use of gesture and minimalism in movement, focus on detail,
 Karin (classmate) – blindly following Ivana's opinions and attitudes, natural body posture, use of sharp, fast, staccato movements mostly on the spot,
 Slávka (classmate) – indecisive, natural body posture, alternation of legato and staccato movements,
 Class teacher – in addition to movement in the final scene, she is the only one who can use verbal expression,
 Joker – mediator of contact between actors and spectators, organizes individual activities, acquaints spectators with the characters of the story, invites them to initiative and involvement in the story, responds to their wishes.

The performance would consist of five scenes (parts), which are based on the construction of a classical ancient drama:

Scene 1 (exposure) – the situation takes place in the classroom, after the class teacher leaves, almost all the students pull out

their mobile phones and get on the internet. Three friends – Ivana, Karin and Slávka look at the news feed on Instagram, mockingly comment on the clothes of their classmates based on pictures and photos from the most followed accounts. Laura is sitting alone at her desk, upset because she does not have the latest phone, mobile internet or an Instagram account.

Scene 2 (collision) – Laura comes to class after the holidays, she is excited because she got a new phone. She wants to brag to the class leaders, but Ivana brushes her off, because she still doesn't have an account on Instagram, thus she doesn't have a clue about the latest fashion trends. Surprised and sad, Laura sits down at her desk. Tomáš notices this situation and decides to help Laura create a new profile.

Scene 3 (crisis) – after a few days, Ivana notices that Laura and Tomáš spend more time together. She starts to get jealous because she fancies Tomáš and wants his attention only to herself. As she confides in his two friends, Karin confirms to her that Tomáš and Laura have something going on, on the contrary, Slávka thinks that there is nothing between them. After the lesson, Tomáš and Laura stay alone in the classroom and begin to get closer.

Scene 4 (peripetia) – Ivana finds out that Tomáš was on a date with Laura, so she and her friends start to come up with a plan to discredit Laura and strike back at her. Since Laura does not dress in a modern and branded way, they decide to take a picture of her clothes every day and publish it with a mocking comment on Instagram. Ivana's revenge culminates in the moment when inconspicuously spreads glue on Laura's chair during the break. The class teacher comes to class and calls Laura to the blackboard. As Laura stands up, her pants tear. The class leaders pull out their mobile phones and start taking pictures of her. The whole class laughs and makes fun of her underwear. The teacher tries, in vain, to calm them down. Tomáš also laughs at Laura and she, deeply embarrassed and crying, leaves the classroom.

Scene 5 (disaster) – everyone is in the class, but Laura. The class teacher arrives and informs the students that Laura is no longer their classmate and has transferred to another school.

5 Conclusion

The choice of theme is an essential step in staging the Forum Theater. It usually corresponds and is based on the problems that are current for the selected age group of participants. As the topics of the Forum Theater focus on sensitive, in some cases even controversial situations: drug use, racism, conflicts in relationships, the exclusion of the individual from the collective, we chose a similarly current topic of CYBERBULLYING for our model. Today, young people mostly function within the online space, and this phenomenon poses certain dangers, such as online bullying. Using modern means of communication, adolescents can insult, threaten or reveal intimate information to the public. Cyberbullying is an invasion of privacy, which lasts much longer than ordinary bullying by comparison - what is online cannot be removed so easily. The reason for selecting this topic was also the fact that cyberbullying can be the result of reckless action, when the aggressor does not think through the possible consequences. However, even this act can have fatal consequences for the victim.³⁷ That is why we want to bring this topic to the attention of young people, to show them what their actions can cause and how to prevent inadequate behavior.

Another fact is that we did not use music in the individual scenes, as we did not want the performers and the audience to be influenced by an external factor. It often happens that the music pulls you to move, a situation we wanted to avoid in the proposed model. Our intention was for the pantomime-movement manifestations to be based on the inner emotions of the performers.

³⁵ POLÁKOVÁ, M. 2010. *Sloboda objavovať tanec*. Bratislava: Divadelný ústav, 2010. s. 26-29.

³⁶ POLÁKOVÁ, M. 2010. *Sloboda objavovať tanec*. Bratislava: Divadelný ústav, 2010. s. 86-87.

³⁷ *Čo je kyberšikana*. 2020. [online]. cyberhelp.eu. [cit. 2020-12-18].

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