IO2 FARCE - In Service Training Using Satire and Comedy to Promote Climate Change Awareness
Face to Face Learning Lesson Plans

Project Number: 2020-1-UK01-KA204-079159

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Using Satire and Comedy to Promote Climate Change Awareness

Contents

Overview

Climate change is not inherently funny. Typically, the message is put across by serious scientists describing how greenhouse gases and emissions are destroying the planet on land and sea or showing the latest wildfire or hurricane. Society may have reached a saturation point, but perhaps humour can deliver the message in a different more compelling way. It is an approach that may bring people together around a highly divisive topic. It is this possibility that inspires this project.

Stand Up comedy provides a single narrative point of view often showing the oddity of the mundane or every day.

The FARCE - In Service Training Using Satire and Comedy to Promote Climate Change Awareness Curriculum is structured into 7 modules, aiming to to introduce the overall topic of comedy and performance, in particular satire, as an educational vehicle. The training represents a new approach in Continuing Professional Development for professionals and educators to support them integrating the new FARCE approaches and transversal skills such as critical thinking about the topic of climate change education into their day to day working lives. A module involves 2 Units of 3 hours Face to Face learning and 1 Unit 2 hours of Online Self-directed Learning. The Online Self-directed Learning Unit is consisted of material that supports the Face to Face learning, such as Self-Reflection activities.

The modules are divided to three theoretical and four practical/creative topics. *Module 1-Climate change/crisis*, created by Solution: Solidarité & Inclusion, covers an overview of climate change topics and its impact, aiming to inspire participants to select topics that they would like to address in comedy pieces. *Module 2- Is there a theory of humour*, created by the Center for Social Innovation (CSI), presents theories and styles of humour and suggestions on intercultural humour. *Module 3- Comedy and Satire* theory, created by Skills Elevation FHB, presents an introduction to comedy and satire and tips to create an appropriate satirical piece. *Module 4-Stand-up comedy* created by Creative Exchange presents basic skills to create a stand-up comedy piece. *Module 5-Comedy performance*, created by DAH Teatar, aims to support educators to empower the participants to learn how to express creatively their dissatisfaction, to articulate their protest and claims for climate

change. *Module 6-Creative-satire writing,* created by The Rural Hub, presents creative-satirical writing techniques and practical exercises. *Module 7-Comics in education*, created by Innoventum Oy, conveys the concept of visual narratives and educational entertainment, by presenting the basic steps in the comic creation process and apply them in practice.

Objectives

This Curriculum aims to:

- Introduce comedy and satirical performance as an educational vehicle for climate change awareness.
- Initiate a new approach in Continuing Professional Development for professionals and educators.
- Provide theoretical input to trace the history of comedy, satire and performance, practical examples and lessons drawn from history, new methods concerning how to integrate satire and comedy, and innovative performance-based techniques.

Target groups

- Adult educators
- Community educators

For example; educators working with youth; middle-aged; non-professional theatre groups, etc.

Learning Outcomes

Upon successful completion, participants will be able to:

1. Analyze issues and challenges pertaining to climate change and its impact on society.
2. Examine and evaluate the importance and value of humour and comic performance in the communication of climate crisis.
3. Critically appraise science humour contexts through application of appropriate discovery-based learning techniques.

4. Enhance their communication skills (humanize stories, focus on positivity, etc.) by engaging with a range of stakeholders.

5. Capture, record and distribute performance-based education in safe and secure ways (evaluate a medium or message is or is not fit for purpose).

Modules

Module 1: Climate change/crisis

MODULE 1	CONTENTS		
Title: Climate change/crisis			
Learning Outcomes: • Learn about basic topics on climate change • Discuss on climate change topics • Become aware of the impact of climate change • Become aware of individual behaviour contributing to climate change	At the end of the module, learners should be able to:		
	Knowledge • Get basic knowledge about climate change • Get factual knowledge of key terms related to climate change • Get factual knowledge of how our habits and behaviours can contribute to climate change • Get basic knowledge	**Skills** • Describe what climate change is • Define key terms related to climate change • Discuss the main climate change challenges facing Europe • Discuss how our habits can contribute to climate change	**Competences** • Become aware of climate change issues • Become aware of the impact of the climate emergency on our society • Awareness of how their own habits and behaviours can contribute to

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| | about global warming | | climate change |
| | • Get basic knowledge about Paris Agreement | | • Openness to changing behaviours to tackle climate crisis |

| **Overall duration:** | This module is composed of 2 units lasting 1,5 hours each of face-to-face learning enriched with 2h15 of self-directed learning. |

| **Unit 1** | **Title: What is climate change?** | |
| **Contents** | Supported by Module 1 Face to Face ppt | **Activity 1: Ice-Breaker (10 minutes)**
Ask each participant to introduce him/herself stating his/her first name and an eco-tip they can share with the group.

Activity 2: Introduction (10 minutes)
The training room should have chairs displayed in circle. You should have a Paperboard or a white board and markers to take notes. Ask the group what they know about climate change and note the keywords from the discussion on the board. Here are some examples to introduce the discussion:
- When we are talking about climate change, what pops into your minds?
- What are the most important issues we are now facing?
- Do you implement activities in your everyday lives to tackle these issues?

Activity 3: Video (10 minutes) |

Make sure to have a PC and a projector and display the following video that provides an introduction on climate change challenges:

https://www.youtube.com/watch?v=dcBXmj1nMTQ&ab_channel=AlJazeeraEnglish

Activity 4: Presentation (15 minutes)

For this activity you need a PC and a projector + paper and pen for participants to take notes.

Start displaying the PowerPoint "Module 1 – Climate Change". Provide paper and pen to participants to take notes. Take your time and enunciate clearly. Allow participants to ask questions at any stage of the presentation.

After the presentation, ask the group the following questions:

- What have you learnt?
- What are you thoughts about this presentation?

Activity 5: (30 minutes)

For this activity you need a PC and a projector + paper and pen for participants to take notes.

Show the participants the following video:

https://www.youtube.com/watch?v=4zt-SMlaaM8&ab_channel=CNBC

Then, start a group discussion:

At a systemic level, measures are complicated to implement, individuals' decisions can be expressed by voting. However, we, as civil society, can do small gesture. What do you do in every day life to reduce your carbon footprint? What are the good practices that we can exchange?

Assessment Activity		**Group discussion (15 minutes)**
		Ask the participants feedback about this first unit. Make sure to note the outcomes of the discussion on the board. Here are some questions to support you to collect feedback from the participants:
		- What do you have learnt today?
		- What will you bring back home?
		- How to implement the knowledge you have acquired in your everyday lives?
		- What was the most useful in the session?
		- What was the least useful?
		- Do you have any suggestion?
		Then close the unit by thanking the participants and let them know that the next session will be addressing the following topic: why using humour and satire when talking about climate change?

Unit 2	Title: How to reduce my carbon footprint?	
Contents	Supported by Module 1 Face to Face ppt	**Welcome and presentation (5 minutes)** Welcome the participants, remind them what has been addressed during the previous session. If new participants join the workshop, ask them to introduce themselves.
		Activity 1: (70 minutes) For this activity you need a PC (and internet connection) for each group of learner + Paperboard sheet and markers.
		Divide the group in smaller groups of 4 people and ask them to pic a topic among the following (10mn):
		- Greenhouse effect

		- Renewable energies - Recycling/Upcycling - Global regulation - Biodiversity - Green travels - Participants can also choose a topic on their own if they wish. Ask the groups of participants to make some research on the Internet about the assigned topic and to report their main findings on the Paperboard sheet. They should include some eco-tips they know about or they have found on the Internet (30mn) to foster action against climate change. Ask each group to present their findings (30mn).
Assessment Activity		**Group discussion (15 minutes)** Ask the participants feedback about this second unit. Make sure to note the outcomes of the discussion on the board. Here are some questions to support you to collect feedback from the participants: • What do you have learnt today? • What will you bring back home? • How to implement the knowledge you have acquired in your everyday lives? • What was the most useful in the session? • What was the least useful? • Do you have any suggestion? Then close the unit by thanking the participants and let them know that the next module will be addressing humour more in detail.

References		N/A
Additional material		

Module 2: Is there a theory of humour?

MODULE 2	CONTENTS		
Title: Is there a theory of humour?			
Learning Outcomes: • List four different theories of humor. • List four different styles of humor. • Say what their dominant humor style is. • Describe specific traits of each of the four different humor theories and styles. • Describe specific traits of using humour in international communication.	At the end of the module, learners should be able to:		
	Knowledge • Learn about humour theories • Learn about styles of humour • Intercultural humour	**Skills** • Understand the difference of adaptive and maladaptive style of humour • To use humour methods	**Competences** • Use humour positively • Appreciate the use of humour to address serious issues
Overall duration:	3 hours		

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Unit 1	Title: Humour theories	
Ice breaking activity	Create a funny toolbox	To support the students in being able to incorporate comedy into their work on this project, there was class discussion and active exploration into what is funny. Lining five students against one wall of the classroom cleared of desks and chairs, they were challenged to race to the other side of the room. The rules of this race were to run as slowly as possible and to reach forward with each step as far as one could reach without falling. The last one to the finish line won. Afterwards, reflect on what was funny and create a list on to how to tweak their decided content to pull out the funny in a wide variety of games and skits communicating Drawdown solutions.
Contents	Supported by Module 2 Face to Face ppt	There are three basic theories of humour which highlight the social, psychological and philosophical influences. These include; Incongruity theory, Superiority theory and Relief theory. While the Superiority Theory says that the cause of laughter is feelings of superiority, and the Relief Theory says that it is the release of nervous energy, the Incongruity Theory says that it is the perception of something incongruous—something that violates our mental patterns and expectations. 1. Incongruity theory sees humour as a response or reaction to ambiguity, logical impossibility, irrelevance, or inappropriateness. Such cognitive shift humour is most associated with philosophers Immanuel Kant and Søren Kierkegaard. This type of humour is characteristic of the typical joke formula which

establishes a belief, provides confirming evidence, and then breaks from that train of thought by proving that the original premise was indeed false.

This approach to joking is similar to techniques of stand-up comedians today. They speak of the *set-up* and the *punch (line).* The set-up is the first part of the joke: it creates the expectation. The punch (line) is the last part that violates that expectation. In the language of the Incongruity Theory, the joke's ending is incongruous with the beginning.

2. Superiority theory, initially developed by Plato and Aristotle, emphasizes the aggressive feelings that fuel humour and states that humour arises from a thrill or euphoria created when feeling supremacy over others. This type of humour would likely involve belittling a peer, satire, sarcasm empathizing with a fool or jester. Simply put, our laughter expresses feelings of superiority over other people or over a former state of ourselves.

3. Relief theory, which is most associated with Freud, views humour as a basic method for releasing negative energy or feelings of repression. This would include any type of lighthearted and frivolous humour such as sight gags, clown antics or simple word play. The Relief Theory is an hydraulic explanation in which laughter does in the nervous system what a pressure-relief valve does in a steam boiler.

Each theory accounts for the role of humour in specific situations: relief humour for relaxing tensions during social interactions, incongruity humour for presenting new

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		perspectives, and superiority humour for criticizing opposition or unifying a group.
		A recent humour theory is called Benign Violation, by Dr. Peter McGraw. The benign violation theory explains humorous responses to a broad range of situations. The theory suggests that humour occurs when a person simultaneously appraises a situation as wrong or threatening some way (i.e., a violation) and yet appraises the situation to be okay or acceptable in some way (i.e., benign). Play fighting and tickling are prototypical examples of benign violations because both are physically threatening but harmless attacks.
A particular strength of the theory is that it predicts when things are not funny: a situation can fail to be humorous because it depicts a violation that does not simultaneously seem benign, or because it depicts a benign situation that has no violation.
In addition, there is Nonverbal Humour; Multiple dimensions (e.g., speech rate, various types of fun body language, and personal space and distance, etc.) of wordless and comic forms of expression that invite laughter and pleasure on the part of recipients. Nonverbal humour is expressed by body language and includes facial gestures (raised eyebrows, smile and laughter), head movements (tilts, nods, shakes, and turns), hand gestures, etc.
Assessment Activity		Why use humour to address serious issues?
Watch two videos addressing climate change.
UN unveils landmark report on climate change | Global Warming | Climate Emergency | WION - YouTube

		There's something about humans - YouTube
		ivide the group in two teams and allocate them one video. Each group will make a list of the emotions and thoughts recalled after watching the video. Then, ask them to compare the two lists and discuss. Prepare some questions such as: Which meaning was provoked more obvious? Which was the most pleasant video to watch? How you define humour?
Unit 2	**Title:** **Humour** **styles**	**Topic 1: Four styles of humour**
		Topic 2: Intercultural humour
Contents	Supported by Module 2 Face to Face ppt	Topic 1: Four styles of humour There are four styles of humour as defined by Kuiper et al (2004): Self-enhancing, affiliative, self-defeating and aggressive. Adaptive styles; tolerant and accepting of both self and others a) Those high on self-enhancing humour have a humorous outlook on life and can maintain a humorous perspective, even when faced with potentially stressful events and situations. These individuals also use humour as a coping strategy to minimize negative emotions, while still maintaining a realistic perspective on life. Self-enhancing humour serves to buffer and protect the self, but not at the expense of others. b) Affiliative humour focuses on the use of humour to enhance interpersonal and social relationships. Humour is employed to raise group morale, identity, and cohesiveness by reducing conflicts and increasing

others' feelings of well-being. This non-hostile use of humour involves joking and banter to reduce interpersonal tensions and facilitate relationships with others.

Maladaptive styles; detrimental and potentially injurious to either self or others

c) Self-defeating humour; use excessive self-disparaging and ingratiating humour in inappropriate attempts to gain the approval of others, and thus enhance their interpersonal relationships. May use this style to hide underlying negative feelings or avoid dealing constructively with a problem. These individuals are thus characterized by elements of avoidance, emotional neediness, and low self-esteem.

d) Aggressive humour; individuals may use a variety of negative humour techniques, including teasing, ridicule, sarcasm, and disparagement to denigrate and put down others. Aggressive humour is displayed without regard for its potential negative impact on others, ultimately alienating these individuals and seriously impairing social and interpersonal relationships.

Humour appreciation varies greatly by personality, gender, experience and culture. Cultural differences, language and lack of shared knowledge are, not surprisingly, the greatest barriers to comprehension and enjoyment. Types of humour which do not require specialised language, background knowledge or culture specific themes and artefacts are more successful over a diverse demographic.

Topic 2: Intercultural humour

Intercultural humour; When communicating internationally, consider these six tips:

a) Avoid aggressive humour: humour that puts down, insults and pokes fun at your conversation partner. It is the type of humour used by bullies and is perceived negatively by most.

b) Avoid jokes that involve making fun at someone's expense. This includes jokes that laughs at the stereotypes of a certain country, community or culture.

c) Listen and get a feel for your interlocutor's sense of humour. Try to adapt to it. You don't have to give up your own sense of humour but be sensitive to the differences.

d) Consider things that your interlocutor might relate to, e.g. day-to-day challenges of the job or of home life, and find the comedy in situations (rather than people) to create a sense of fellowship.

e) Understand that not every culture sees humour as a coping mechanism and laughter as a way of easing uncomfortable, awkward situations (e.g. laughing at your own mistakes).

f) When presenting, be extra careful with the use of humour. As far as possible, familiarise yourself with the expectations of your audience. Avoid making jokes if you are unsure.

Assessment Activity		The two sides of humour quiz Each participant will fill in the quiz on "When humour can help or hinder learning". Then, they will discuss it.

References		Unit 1
		Philosophy of Humor (Stanford Encyclopedia of Philosophy)
		Wilkins, J., & Eisenbraun, A. J. (2009). *Humor Theories and the Physiological Benefits of Laughter. Holistic Nursing Practice, 23(6), 349–354.* doi:10.1097/hnp.0b013e3181bf37ad
		Good-natured comedy to enrich climate communication: Comedy Studies: Vol 10, No 2 (tandfonline.com)
		What is Nonverbal Humor	IGI Global (igi-global.com)
		View of The function of face gestures and head movements in spontaneous humorous communication	The European Journal of Humour Research
		Unit 2
		Kuiper, N. A., Grimshaw, M., Leite, C., & Kirsh, G. (2004). *Humor is not always the best medicine: Specific components of sense of humour and psychological well-being. Humor - International Journal of Humor Research, 17(1-2).* doi:10.1515/humr.2004.002
		Using humour across cultures	ETp (etprofessional.com)
		Humor in the Classroom: A Series of Three Workshop Plans (sit.edu)
Additional material		Unit 1:
		https://plato.stanford.edu/entries/humor/
		https://petermcgraw.org/humor-research/#:~:text=and%20cognitive%20psychology.-,Benign%20Violation%20Theory,funny%20when%20either%2

0they%20are%20too%20tame%20or%20too%20risqu%C3%A9.,-Prominent%20Papers

[The Benign Violation Theory of Humor - YouTube](#)

[The Skill of Humor | Andrew Tarvin | TEDxTAMU - YouTube](#)

Module 3: Comedy and Satire theory

MODULE 3	CONTENTS
Title: Comedy and Satire theory	

Learning Outcomes:	At the end of the module, learners should be able to:		
• Explain what Old Comedy is, describe its features and give an example • Identify the similarities and differences between old and modern comedy • Know what satire is and the characteristics • Know the two main types of satire and provide examples • Know how to write a satirical piece	**Knowledge** • Learn about old comedy and its features • Learn the differences between old and modern comedy • Types and characteristics of satire • Get informed about historical and present-day examples of satire	**Skills** • Identify satire in a comedy piece • Understand why satire is effective when addressing difficult topics	**Competences** • Use comedy and satire to address serious topics • Appreciate the role of satire in addressing serious topics

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Overall duration:		3 Hours
Unit 1	**Title:**	**Topic 1: History of comedy**
		Topic 2: Introduction to satire
Introduction activity		Instruct each student to show/present a piece of comedy that appeals to them. To help them with this exercise, provide them with examples of where comedy can be present in their daily lives. For example, social media users are often occupied by comedic resources such as short videos, memes, and humorous articles. After the students have presented their comedy piece, discuss the different types of comedy/jokes that have been collated, and what it is about them that they find funny. There should be a wide range of comedy resources presented by the students, so initiate a final discussion between students about the many different platforms that comedic resources appear on, and how comedy might have shown up in the past, before technology was part of our lives.
Contents	Supported by Module 3 Face to Face ppt	**What is comedy?** Comedy is a form of entertainment that consists of jokes, with the intention of making people laugh. Click on the link below to introduce students to some of the earliest comedy ever recorded **(F2F Powerpoint Presentation slide 2):** https://youtu.be/arQ6U3ev5ic **Earliest examples of comedy in history (F2F Powerpoint Presentation slide 3):** Comedy began as a corrective tool, in order to portray the errors of society, and ultimately, correct them. The comedian's goal was

to mend the shortcomings of society by implicitly exposing its flaws. This type of comedy is known as "old comedy", and it refers to earliest recorded form of Greek comedy that began in the 5th Century BC. This type of comedy was performed for audiences in the form of theatre, where playwrights would mock influential figures in society such as politicians and philosophers. The most influential playwright was Aristophanes, and 11 of his plays have survived until today.

Old comedy consists of the following characteristics:

1. The use of parodies, inappropriate jokes and surreal fantasy.
2. Discourse surrounding current events in Athenian society.
3. The derision of powerful members of society that were labelled the "Komodoumenoi", which means "Those made fun of in comedy".
4. The hero of the play always prevails.
5. Inclusion of a "Parabasis", which is a technique where the actors address the audience directly.

In his play "The Knights", he targets a political leader called Cleon. He is represented as a villain in the story, who is accused of being corrupt and hoarding public goods.

Questions for the learners to get them thinking about how this has shaped the comedy we see today:

- Is the Parabasis technique used in the comedy that we see today? Where?

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Activity	• Aristophanes often mocked political figures. Do you still see that happening today? Try think of some examples, and share with the rest of the learners. • Can you think of examples of when political leaders were mocked for their stance on climate change? • It seems that comedy has always been used to address serious topics. Why do you think that is? **Group Activity (F2F PowerPoint Presentation Slide 4)** Instruct learners to scan the QR code below to access an online interactive noticeboard (anyone who has the QR code can edit) using their smartphones or tablets. Afterwards, instruct them to each add comments in the "Similarities" and "Differences" sections to outline some of the similarities and differences they can think of between old comedy, and the comedy that we witness today. **Topic 2: Introduction to satire** **What is satire?** Satire is a form of comedy that addresses flaws in particular human behaviour and the societal issues that evolve from them in an absurd manner, so that it is therefore entertaining. Works by Aristophanes are a perfect example of satire, particularly when he mocks "Cleon" in his play "The Knights", as previously described.

Play video from slide 5 on the PowerPoint Presentation

In this short video clip about climate change, the same foundations of comedy that Aristophanes introduced are used in a modern context to expose the errors of society regarding the climate crisis, a topic that has been widely discussed in the media.

According to Megan LeBoeuf (2007), for a piece to be considered satire, it must maintain the following characteristics:

1. It must critique some part of human behaviour, with the intention of convincing the audience to also view it in a negative light.

2. It must use irony to highlight the problematic behaviour of the people being critiqued. Irony is when someone says the opposite of what they mean. For example: The weather outside is really stormy, and you say "lovely weather today!"

3. A satirical piece must be implicit in its delivery. For example, a comedic artist using satire will not explicitly say what they think about a topic or person, but it will be obvious to the audience.

Assessme nt Activity		In order to assess whether the learners have understood the concept of satire and its characteristics, split the learners into 3 groups, 1 group for each characteristic of satire. For example, one group for irony. Provide each group with a different satirical song about climate change from IO1's "Seven Satirical Songs", and ask them to point out the 3 characteristics of satire that are shown. If the students are struggling, use these questions to encourage them: • Do you think a person / people are being criticised? If yes, then who? • What are some examples of ironic lyrics you can spot?

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- What is the message that you think the writer wants to get across to the audience, even though he doesn't explicitly state it?
- -   After seeing this comedy piece, can you think of some reasons why satire is an effective way to spread climate crisis awareness?

Unit 2	Title:	**Types of Satire**
Contents	Supported by Module 3 Face to Face ppt	There are **two** main types of satire: • **Horatian**- This type of satire is named after Horace, a Roman satirist who lived in the first century BCE. He mocked others with humour, but humour that was not negative or dark in nature. This is a more mild and light-hearted form of satire. The author usually points out the common flaws in human beings, with their main intention to entertain the audience, not to bring about societal change. **Example (slide 7 of Face-to-Face PowerPoint Presentation:** https://twitter.com/SnaccbarRedux/status/1295441893082333185?s=20 As you can see in the example above, the author is mocking his boss in a satirical manner, implying that his boss expects him to show up for work no matter the circumstances. This tweet is relatable for the audience, as there is generally a universal feeling among working people that their bosses expect too much from them. At its core, the tweet is targeting business owners for the exploitation of workers, however, the main goal here is to entertain users by providing relatable content in a witty manner.

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- **Juvenalian**- This type of satire is named after Juvenal, a Latin author who lived in the 2nd Century CE in Rome. His satires consisted of furious rants and criticism of institutions. This is a dark form of satire that uses irony to highlight and address the wrongdoings of public figures/institutions. There is extreme pessimism hidden in this form of satire, with an aim to mobilize large groups of people to provoke some form of political or societal change.

Example (F2F PowerPoint Presentation Slide 8):

https://youtu.be/hbhwJZ8M9dg

As you can see from the video above, the creator is addressing the topic of climate change. Even though the video is intended to make the audience laugh, the pessimistic and alarming undertones create a sense of unease among viewers. For global issues such as climate change, a sense of worry and unease among citizens is needed to mobilize people to take action. This type of satire also has the ability to make certain topics more accessible for people who find factual articles far too monotonous and formal.

Activity

Present students with the following article:

https://www.reuters.com/business/environment/un-sounds-clarion-call-over-irreversible-climate-impacts-by-humans-2021-08-09/

Split the students into small groups and instruct them to answer the following questions:

1. After witnessing a satirical and a non-satirical approach to address issues such as climate change, why do you think a satirical method could be more effective?

		2. Which approach did you find more interesting?
		3. Compare the feelings you experienced after watching the video, compared to after reading the article.
Assessment Activity		**Group activity** Split students into small groups and ask each group to choose an article related to climate change. Instruct each group to try to re-construct a paragraph from the article to make it satirical using the material they have learned during the lesson. After they have completed this, instruct them to create a satirical song using the reconstructed article paragraph as the lyrics. Present learners once again with the "Seven Satirical Songs" from IO1, so learners can gain inspiration or even use the same melody for their own songs. Present the article from the previous section as an example of an article that can be used, and if they are still struggling, provide them with a concrete example of how they can turn a sentence satirical. I will provide an example below: Sentence before: "Further warming could mean that in some places, people could die just from going outside." Sentence with added satire: "Apparently in a few years we will not need to make excuses for not leaving the house anymore. We'll have the perfect one, because we'll quite literally burn alive when we open our doors."
References		Unit 1 https://youtu.be/arQ6U3ev5ic https://www.coursehero.com/lit/The-Knights/themes/ https://www.britannica.com/art/comedy https://youtu.be/5UjIEiB9EFI

		Unit 2
		https://www.litcharts.com/literary-devices-and-terms/satire
		https://twitter.com/SnaccbarRedux/status/1295441893082333185?s=20
		https://youtu.be/hbhwJZ8M9dg
		https://www.reuters.com/business/environment/un-sounds-clarion-call-over-irreversible-climate-impacts-by-humans-2021-08-09/
Additional material		https://youtu.be/Zfvtid-7VhE

Module 4: Stand-Up comedy

MODULE 4	CONTENTS		
Title: Stand-Up Comedy			
Learning Outcomes:	What will the learners be able to do (knowledge, skills, and competences) after successfully completing this module?		
● Understand an audience and how they best receive information. ● Understand the basic principles of stand up. ● Gain experience in strategic research methods. ● Gain knowledge of the chosen subject. ● Gain experience of writing or delivering material.	**Knowledge** The learner will already have some knowledge and interest in the climate crisis. After completing this module, they will have a deeper understanding of the particular issue they address.	**Skills** The learner will be able to research a particular topic in a strategic manner homing in on relevant facts that will catch the attention of their audience. They will have learnt some of the basic skills of a stand-up comic and will be able to	**Competences** The learner will have learnt to deliver a basic stand-up comedy sketch. They will have learned how to deliver succinct information in an engaging way. They will have a greater understanding of the issues surrounding the particular aspect they have chosen to address and be able to use some stand-

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		understand the demand of both performing and writing topical stand up.	up skills as writer or presenter.
Overall duration:		The duration of the module is 3 hrs	

Unit 1	Title:	Topic 1: Learning Stand-Up principles
		Topic 2: Practical work of using the theatre techniques
	Topic 1: Learning Stand-Up principles	

Activity 1	**Preparation:** Find 2-3 short examples of your favourite Stand Up comedians to show at the beginning of the session. It is recommended that the tutor views all available material before the session so that they are able to choose the most suitable for the group. Discover 10 Rules for Stand Up: 1. First Joke – grab attention 2. Last Joke – leave them laughing 3. Start strong End Strong 4. Middle – take an idea and explore where it might go 5. Facial expression / full body humour 6. Observations, ideas, opinions and arguments but with killer punchlines 7. Use easily identifiable everyday situations 8. Use jokes with a 'plot' twist 9. Be real 10. Strong opinions are GOOD!	● The learners will share their experiences of good stand-up they have seen. From this the tutor will draw out some important factors that they have identified. These will be recorded on a flip chart for future reference. Have a couple of YouTube clips ready ● What is Stand Up? Definitions and reality 10 'rules' to help learners understand what works in developing Stand Up.
Activity 2	Watch the FARCE Stand Up routine video: **https://www.climatefarce.eu/openfile/1450**	● A video of a stand-up routine will be shown, followed by discussion as to whether these factors have been in evidence. Show FARCE Stand Up! ● A video about the basic principles of Stand Up will be shown/discussed. Followed by

		discussion, referring to the flip chart list and the video example.
	Topic 2: Researching your subject	
Activity 3	Come up with a climate change scenario that you are passionate about and want others to know. Think of a different way of expressing the fact. Is there a joke/laugh/any humour in there? Write it/practice it/perform it **Tips and Tricks for Writing Stand-Up Comedy** 1. Learn to edit on the fly. As you perform more, you'll learn to sense when a joke isn't going to work halfway through its delivery. In these moments, your confidence will allow you to edit the line in real time, cutting and altering depending on the mood of your audience. 2. Always go with your best material and don't be afraid to cut. Less is more, so remove bits that aren't hitting their marks. 3. Remember to keep it conversational. Even though you've written your stand-up act out, perform each bit as if it's the first time you're telling a story. 4. Always have new jokes waiting in the wings. After you've performed your first, second, and third-rate jokes, you'll be out of material. Start building your catalogue to prevent this shortage. 5. Get stage time any chance you get, especially when you have new material you want to test out. Hit open mic nights frequently. Any public speaking will boost your confidence.	● The tutor will decide with the learners which aspect or aspects of climate change they wish to address. ● The learners will identify the different aspects and the key facts which are used. ● The learners will be given time research they subject on the internet to find a key fact they wish to use ● Use the 8 Tips and Tricks listed on the left ● The learners will work on an example of how their key facts may be delivered in this way.

	6. Avoid crowd work. When you're on stage, focus on your act and don't improv with audience members. 7. Always work towards shaping your comedic persona. This will help you focus your joke writing with a point of view that's unique. 8. Don't go on stage with all new jokes. Grow your set bit by bit. Squeeze a new one-liner in between other jokes and see how the audience reacts.	
Assessment Activity	Reuse the FARCE Stand Up routine or find an appropriate alternative	The activity will begin with a video of a stand-up routine The group will be asked a series of questions to identify the different techniques the comedian has used and if they had noticed the techniques the first time. There will be group discussion on the workshop and what each participant feels they have achieved. Participants will be asked to demonstrate, by role play in pairs, of one of the techniques. There will be a critique of the development of comedy pieces followed by peer review guided by a checklist.
Additional Self Directed Learning Content	Dr Matt Wining - Climate Change Scientist and Comedian TED Talk 15 minute video combining the two principles of the session What works? What doesn't BBC Wales - BBC Sesh, Why I Can't Fight Climate Change Alone	The activity will involve firstly getting to know the participants, their level of interest in climate change and any experience they have of stand up. We will be considering the work of some comics who address these issues and viewing some examples.

Unit 2	Title:	Topic 1: Preparing the stand-up routine
		Topic 2: Delivering the stand-up routine
	Topic 1: Preparing the stand-up routine	

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Activity 4	Using both the "rules of" and "8 tips and tricks" from Unit 1	● Learners may take the role of writer or presenter. ● Writers and presenters will work in pairs to develop a short routine of 2/3 mins using the material prepared ● Additional research may need to be carried out
	Topic 2: Delivering the stand-up routine	
Activity 5	● https://insidethegreenhouse.org/media ● Stand-Up Comedy Show on Climate Change This is from 2019 is there nothing more recent ● The best way to talk about climate change is to use humor — Quartz (qz.com)	● The tutor will reiterate what is needed. This is a 2/3 min presentation which has been prepared by each writer/presenter pair. ● The pairs will have further time for rehearsal of the presentation in private.
Contents	For each topic the educational contents of the specific unit will be delivered to the participants. PowerPoint presentation and with video examples from well know comics. The Learners will draw on the previous material and the tutor will refer back to video examples of stand-up comedy training principles such as how a joke is constructed, how a comedy stand-up routine is structures and how personal presentation and writing skills can be improved. Handouts will be created for the different parts of the workshops as an aid memoir Participants will be guided to some useful sources of information and will be asked for their own input. We will show a few examples of different styes of routine addressing climate change. There will be time for discussion about which style suits the participants and how each will contribute.	
Assessme nt Activity	This activity that will involve a presentation of the stand-up routine by the participants who volunteer to do so. ● The presentations will take place before the whole group ● The group will have a few minutes between each presentation to reflect and make notes This will be followed by group discussion and a critique of the stand-up performances, peer reviews of the development of comedy pieces supported by a checklist.	

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References	Unit 1 references
	Matt Winning is a London-based Scottish comedian and environmental economist who performs live climate change comedy. He hosts the podcast 'Operation Earth' and has a TEDx talk about the importance of using humour to discuss climate change. He is a co-host of the BBC Radio 4 show "Mark Watson and Matt Winning: Seriously, Though", The Planet, and author of "HOT MESS" published in November 2021. www.mattwinning.com **Sophie Scott** is a Professor of Cognitive Neuroscience. Sophie's research investigates the neural basis of vocal communication – how our brains process the information in speech and voices and how our brains control the production of our voice. Within this, her research covers the roles of streams of processing in auditory cortex, hemispheric asymmetries, and the interaction of speech processing with attentional and working memory factors. Sophie's TED Talk "Why We Laugh", has nearly 3 million views! https://en.wikipedia.org/wiki/Sophie_Scot **Unit 2 references** ● Climate Comedy - Stand Up For Climate Change 2021 LIVE From Inside The Greenhouse - YouTube ● Project Drawdown ● The best way to talk about climate change is to use humour — Quartz (qz.com) ● Videos — Matt Winning https://youtu.be/NB-bKHEWmV8
Additional Material	● Stand-Up Comedy Show on Climate Change: 'Shall we all just kill ourselves?' | Asharq AL-awsat (aawsat.com) ● 'Jack Whitehall: I'm Only Joking' Netflix Review: Stream It or Skip It? (decider.com) ● https://ukcop26.org

Module 5: Comedy Performance

MODULE 5	CONTENTS
Title: Comedy Performance	
Learning Outcomes:	At the end of the module, learners should be able to:

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	Knowledge	Skills	Competences
• Introducing theatre as an educational vehicle for social change • Initiate a new approach in continuing professional development for professionals and educators. • Provide theoretical input to trace the history of theatre and comedy, practical examples of good practice, new methods concerning how to integrate arts and theatre with climate change using performance-based techniques. • Imagine and give substance to a more vibrant, less polluted, more climate rights-respecting, and healthy future	• Learn about Theatre Comedy history • Learn how to communicate and create a safe space for opening a dialogue • Lead the workshop using theatre techniques in order to create materials addressing the issue,	• Examine and evaluate the importance and value of theatre and the arts for the social changes • Use performative tools for action	• Appreciate the use of humour to address serious issues • Know how to use theatre techniques in order to create materials addressing the issue
Overall duration:	3 hours		

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Unit 1	Title:	Topic 1: Comedy performance and Performance as tool for active citizens
		Topic 2: Practical work of using the theatre techniques
Content	Supported by Module 5 Face to Face ppt	This unit is consisted of theory, examples, and exercises. Focus is on creative use of theatre techniques to create materials addressing the issue, using theatre as powerful tool for climate change. These two topics will help participants to understand how and why it is important to use creative, performative artistic tools to express their dissatisfaction, to articulate their protest and claims for climate change. Through theories and practical work participants will gain knowledge about the possible ways of creating the performative action, sharing their ideas and exchange experience. Video, pictures, and short excerpt from the performances will be used in this module.
		Topic 1 – Comedy performance and Performance as tool for active citizens
Activity 1 **Introduction** Up to 10min (practical)		Facilitator introduces themselves and welcomes everybody. Participants stand in the circle. Starting from the first participant, one by one, go to the circle centre walking on a silly way (silly walk, inspired by Month Python), stop in the centre pronouncing their name. All participants do their own way of walking and presenting themselves. https://www.youtube.com/watch?v=eCLp7zodUiI
Activity 2 **History and evolution of comedy**		Participants sit in the circle while the facilitator explains the theory of comedy evolution using videos and images.

| 15min (theory) | | What became known to theatre historians as Old Comedy in ancient Greece was a series of loosely connected scenes (using a chorus and individual characters) in which a particular situation was thoroughly exploited through farce, fantasy, satire, and parody, the series ending in a lyrical celebration of unity.

Reaching its height in the brilliantly scathing plays of Aristophanes, Old Comedy gradually declined and was replaced by a less vital and imaginative drama. In New Comedy, generally considered to have begun in the mid-4th cent. BC, the plays were more consciously literary, often romantic in tone, and decidedly less satirical and critical.

During the Middle Ages the Church strove to keep the joyous and critical aspects of the drama to a minimum, but comic drama survived in medieval folk plays and festivals, in the Italian commedia dell'arte, in mock liturgical dramas, and in the farcical elements of miracle and morality plays.

Shakespeare, whose comedies ranged from the farcical to the tragicomic, was the master of the romantic comedy but farce as well.

In 17th-century France, the classical influence was combined with that of the commedia dell'arte in the drama of Molière, one of the greatest comic and satiric writers in the history of the theater.

In England during the later 18th cent. a resurgence of the satirical and witty character comedies was found in the plays of Sheridan. After an almost complete lapse in the early to mid-19th cent., good comedy was again brought to the stage in the comedies of manners by Oscar Wilde and in the |

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comedies of ideas by George Bernard Shaw. In the late 1880s the great Russian dramatist Anton Chekhov began writing his subtle and delicate comedies of the dying Russian aristocracy.

The 20th cent. has witnessed several distinct trends in comedy. These include the sophisticated and witty comedy of manners, initiated by Oscar Wilde in the late 19th cent. and carried on by Noel Coward, S. N. Behrman, Philip Barry and others;

Strongly contrasting with these sunny styles are the nihilistic, highly unconventional comedy, containing both comic and tragic elements, of dramatists of the theatre of the absurd such as Eugene Ionesco and Samuel Beckett and the so-called black comedy, often concerning topics like racism, sexual perversion, and murder, of playwrights such as Joe Orton, Harold Pinter, and David Mamet.

Reflexion and questions

Activity 3 Theory and examples **Performance as a tool for active citizens** 20 min		Facilitator continues with the theory using contemporary examples on videos or images. https://www.youtube.com/watch?v=Qi39SIhb4WY/ https://artistsandclimatechange.com/2020/05/20/tempting-fate-a-satirical-sideshow-reflecting-the-house-of-mirrors-called-climate-change/ Throughout history, art as subversion has played different roles in social processes, due to the diverse contexts in which it developed as well as the forms of artistic expressions and methods used. Because of the unique power of the arts to simultaneously engage emotions, body and intellect of its creators and its

audience alike; therefore, together with other fields of human endeavour, the arts are capable of inspiring a real change. The arts not only meet the human need to understand the moment in which we live, but also to confront the fear, the pain, the prejudice, the suffering of the other in a safe environment. And that is the role of art – not only to show how the world is, but also why it is thus and how it can be transformed.

Various artistic forms stimulate contemplation, they open the space for the confrontation of opinions, and the creation of a dialogue. The artistic work sometimes creates a contradiction within itself that calls for questioning and reflexion, as well as for finding a way to bridge barriers such as different languages or political attitudes. The arts can retell/record human rights violations, thus providing a unique form of testimony, as well as help to heal the wounds caused by the human rights violations. The arts can transform a sense of victimhood into active civic responsibility. But most of all, the arts can communicate the life energy embodied in the living word, in the spirit, in the body, in the movement, or in the musical tone, in the colors. Theatre arts encourages us to give power to truth, to take risks and to advocate for new and diverse voices for any subject or matter.

Sharing an experience with others is not only valuable, it's necessary for human connection. Coming together as a community to listen to opposing points of view is necessary. Theatre techniques can help us achieving that.

The ability of theatre to encourage different forms of communication – including non-verbal ones – is central. This

		could be done also through music, dance, and other activities helping us get together, despite differences, and imagine new ways of being on this planet as we are facing the unknown, we can look for support in the creative, emotive, and visionary qualities of performing arts, and their expert use of wonder and catharsis.
Short break **10min**		**Break**
		Topic 2: Practical work of using theatre techniques
Activity 1 **Physical and** **Vocal Warm Ups** **and Games** 10min		**Body warm up** Stand in the circle, in neutral position, start from the breathing. Slowly inhale, and exhale, 4 times. 4 head turning to the left, 4 to the right, 2 whole circle to the left and then right. 8 forward arm circles, 8 backward arm circles 8 inward hip rotations, 8 outward hip rotations (each side) 1 minute jumping rope/ or 60 jumping jacks 8 walk-outs 12 deep reverse lunge to knee raise 12 deep reverse lunge to knee raise 15 squats with a 10-rep pulse at the end. Take care of your body, if one cannot perform the exercise, feel free to change it accordingly.
Activity 2 15min		**Mapping the space** 1. All participants are walking freely in the space in different directions covering the whole space. The point is not to bump on each other. The tempo is increasing from speed 1 up to 5, and back, participants need to follow the tempo that might

be changed any time. After a minute the space is shrinked on half (reduced) by the facilitator as if the iceberg melted. The participants are now in a smaller space trying to respect the space of others. After 1 minute the facilitator reduces the space by half more, adding the various surfaces (hot sand, slippery ice, flood, volcano lava...) so now the participants are doing the same exercise in a double smaller space. Once more the space is even smaller. The participants are now experiencing the small space trying to respect each other and other boundaries. Relax.

2. Next step of this exercise is to develop our focus and raise our attention.
Try to observe the space and the participants. In one moment, the facilitator claps with hands which means for participants to stop, and close their eyes. Facilitators ask a question regarding the space (how many windows this space has? Or what colour are the walls? Depending on what is surrounding us); s/he can ask how many people are wearing black, or white shirts. This is to open our mind and how much we are paying attention to what is going on around us.

3. Walk as...
Participants still walk in the space in a different rhythm from slow motion to high speed, ending in freez. Walks like caveman, freez. Walk like robbers, and freeze. Walk like an Egyptian, freez. Walk like a favorite animal, freez.

Remember the moments of freeze and specifics of walk to be used in next exercise.

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Activity 3		**Mapping the World**
40min		The aim of this exercise is to create the feeling of mutual respect and tolerance, to recognize that we all share the same or similar dreams, that we are able to make a transformation, to realise that the pain, sorrow or loss is the mutual feeling and to have the mutual felling that we are all together on this planet

1. Participants take papers and pens. The task is to draw a world map as precise as they can remember.

2. When the map is done, the papers are exhibited so everyone can see how they perceive the world. When the most precise drawing is chosen, everybody agrees where the continents are (where is which country).

3. Participants stand in line (near the wall) and try to imagine the world map in the space in front of them.

4. Try to define New York, Paris, Moscow, Beijing, Melbourne, Toronto, Belgrade, Rio de Janeiro (any capitol in the world) by going to the spot of the certain capital one by one.

5. Now they are back in line. The facilitator proposes the **first task**: Go to the place of your birth (use slow motion of high speed). Everybody (one by one in their own terms) goes to the country (or city) of their birth and stays at that point. Think about which environmental problems are happening right now in that place and try to express it through movement, and freeze in position.
When all participants are finished, they all go back to the line. And start another round with the next question.

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6. Second question: Go to the spot (country) where you first moved or travelled, also thinking about the environment problems. Everybody is going to that position with a silly walk and imagined heavy suitcases. When you arrive, imagine that you are taking off your coat, but with one hand stuck in the sleeve, and freeze. When all participants are finished, they all go back to the line. And start another round with the next question.

7. Third question is: Go to the country (city) of perfect fresh air. Choose a country and when you get there you have a surprise party. React and freeze. When all participants are finished, they all go back to the line. And start another round with the next question.

8. Fourth question: Go to the place of sorrow (the saddest place for them in terms of climate change). When you arrive, do some transformative action. What could you do to make things better? When all participants are finished, they all go back to the line. And start another round with the next question.

9. Fifth question: Go to your place of your great achievement or "grand opera" or the place where you will make your dreams of climate change come true. Walk like a robber, sneak in and do the dance. When all participants are finished, they all go back to the line. And start another round with the next question.

10. Go where you all are now. When all participants are finished, they all go back to the line. And start another round, but NOW they are not going back to the line,

but from last point they are going to the next (If one was born in Dublin, they go from starting line to Dublin, and for the next question (eg. moving is in Bangkok) they go form Dublin straight to Bangkok). That is for all other points.

11. Now they repeat all of that (the questions/positions) just to remember where they were going, trying to remember the pace and tempo, and the way how they walked to all key points. Repeat as much as all need to recreate the specifics of the movement (where did they go, the way they walked, how fast or slow, did they laugh or scratch the nose, anything that they can remember doing it). The focus is in transition from one place to another.

12. Now repeat it all without talking.

13. Next task is: start from the beginning, but now in certain points they need to do certain action. (Short explanation: the body is our biggest and most visible tool on stage (along with eyes, voice, and emotions, mind-thoughts). Through the body we are creating movement and physical action. Movement and action are not the same. **Movement can be empty, but action is the movement that contains intention (thought)**. Intention is something that engages all our being as well as spectator (eg. Kick the ball, shut the door, movement with intention.)

The participants need to do any kind of action that is related to the point/place where they are. Specifically, and most important, in the point of sorrow the need to do the transformative action, something that will change or turn that one into better place. In the place

of "grand opera" they need to describe with actions what is their big achievement (they do not need to speak, but they can if they have the need, they can even sing…).

14. Repeat once more with the everything they have come up to.

15. Now, they all go and sit around the table, and do all actions (smaller) without walking, just actions around the table, trying to keep the order of actions and spots in their head, trying to look at each other as they did in the space, basically to recreate everything but sitting at the table. They end it in the NOW (the point now and real now around the table), all together as one big family in one big picture – freeze – smile – relax - THE END.

Unit 2	Title:	**Topic 1: How to create an action using theatre techniques**
Contents		Theatre can be considered as an umbrella term for approaches considering drama and theatre as useful forms for social intervention. The content of this unit is to learn how to create a simple, yet effective outdoor performative action for raising awareness for any social issue. One of the most interesting and effective approach is so called flash mob, but it could be done in any other form using the same principles. A flash mob is an organized action of a group of performers working together on a large scale to surprise and amuse the general public for a temporary period of time with a spontaneous performance pointing out the specific topic. Flash mob performances can include dances, songs, or even record-breaking attempts. It is most often undertaken in

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		spaces not usually defined as theatre buildings, with participants who may not be skilled in theatre arts.
Activity 1 **Explanation** 25min	Supported by Module 5 Face to Face ppt	**Idea** Brainstorm an idea on what would be the topic related to the climate changes. Be creative, but always start from your personal burning issue., in this case climate change issue. After picking up an idea, think together what kind of comedy action would attract citizens attention, provoke, inspire, empower citizens to react. Maybe it could be a choreography, or music, just simple jump in the same time. The performance must be worked out in advance and either rehearsed or well explained in some manner (such as through online instructions) so that everyone knows their role and interactions with the other performers. The most typical flash mob performances involve such activities as: • Choreographed dance: an example would be a large group all performing a dance in the park. • Singing something such as opera, yodelling, or a pop hit. Any style of singing is fine, but make sure it's interesting. An example would be breaking into song about the wonders of fruits and vegetables while in the supermarket. • Acting out a particular scenario: such as lots of people walking invisible dogs on leashes. • Mime: An example would be pretending to try to find a way through a wall that isn't there.

- <u>Freeze Flash Mob</u>: All members become living statues and freeze.

Choose a Date, Time, and Location

The best places for flash mobs are large, high-traffic public spaces where people wouldn't expect something out of the ordinary. Whether you choose to target a local beach, a food court at the mall, or a train station, pick a day and time of the week during the location's busiest hours.

Organize your action

You'll need willing performers to participate in the flash mob and for that, you can make good use of online resources. Use social media networks, emails, texting and websites to find people for your flash mob. You may also be able to draw on the resources of a class you're in, a performance or dance group you're a part of, or other groups of people you spend time with. Ask your friends and family if they'd like to be a part of it too.

Surprise Everyone

An important thing to consider is that your performance needs to have the element of surprise. A well-executed flash mob performance should be kept secret up until the moment it begins. Catching your audience off guard is crucial. Make sure you video tape not just your performance, but also everyone's reaction.

Be a Cinematographer

Pack your cell phones and some HD video cameras and capture some high-quality video footage. A multi-camera

shoot will provide sufficient coverage with wide shots, close-ups, and plenty of reaction shots of unsuspecting viewers. Make sure you have a camera operator that is part of the action and on the same level as the dancers.

Provide clear instructions to your group of people

The success of your flash mob event will require your participants to know exactly what to do. It is best if you can have a rehearsal beforehand, but if this isn't possible, then at least provide very clear instructions (either online or by email, etc.) as to what to wear, where to be at what time, what to do (for example: Be prepared to freeze, walk, dance, gape like a fish, etc, on the corner of 55th street and 3rd avenue at 7am), and how long to do the act for. If any participants need to interact together, it's best if they rehearse this for the sake of timing and accuracy.

Arrange any props or costumes needed

Know the limitations of your location. Do a proper check of the area you're proposing to perform the performance in. There may be safety, legal, or physical limits on what can be done in the location. To avoid getting into trouble legally, it's important to not create unsafe obstructions, safety problems, or to hold up people in ways that prevent them from their usual business on non-public premises.

Let go and enjoy!

Finish as if nothing ever happened. Once the flash mob event is over, don't allow the participants to sit around and talk or to start talking to the crowd. They need to mingle back with

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		the crowd and head off into the sunset as if nothing ever took place. • Silly fun (Pillow Fight Club, [http://Spontaneous Musical Food Court Musical]) • Subversive (Frozen Grand Central) • Costumed Rampage (The Brides of March) • Benignly disruptive (ATM Applause Mob) https://www.frankejames.com/freeze-flash-mob-protests-inaction-on-climate-change/ https://www.youtube.com/watch?v=ROPesXv2z1U https://www.youtube.com/watch?v=tFQJ1sxCNd8/
Assessment Activity **Brainstorming** 10min **Creation of action** **Sharing ideas and reflexion** 40min		Participants divide in groups (3-5 participants). Each group do the brainstorm (idea creation) on what would be their topic related to the climate changes. Be creative, but always start from your personal burning issue. After brainstorming and elaborating the idea, go through all steps, write it down, do the whole role play, trying to respect all previously learned, and share with the others.
References		Unit 1 https://www.infoplease.com/encyclopedia/arts/language/lit-terms/comedy/twentiethcentury-comedy https://sciencepolicy.colorado.edu/admin/publication_files/2019.06.pdf https://climatechangeresources.org/performing-arts/ Unit 2

		https://www.wikihow.com/Organize-a-Flash-Mob
		https://blog.hubspot.com/blog/tabid/6307/bid/28095/a-step-by-step-guide-to-planning-an-awesome-flash-mob.aspx
		https://www.frankejames.com/freeze-flash-mob-protests-inaction-on-climate-change/
Additional material		Unit 1
		https://www.youtube.com/watch?v=VaTgTiUhEJg/
		https://www.actingforclimate.com/bark/
		https://www.actingforclimate.com/kime/
		https://www.youtube.com/watch?v=NB-bKHEWmV8/
		https://artistsandclimatechange.com/tag/circus/
		https://artistsandclimatechange.com/2020/05/25/i-am-the-damage-we-have-done-to-the-earth/
		https://artistsandclimatechange.com/2020/06/08/it-starts-with-us/
		http://www.xinhuanet.com//english/2017-12/13/c_136821368.htm/
		https://www.tampabay.com/news/humaninterest/rising-water-in-performance-art-makes-a-climate-change-point/2256661/
		https://www.thestranger.com/theater/2016/09/27/24584871/can-performance-art-fight-climate-change/

Module 6: Creative-Satire writing

MODULE 6	CONTENTS
Title: Creative-Satire Writing	

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Learning Outcomes:	At the end of the module, learners should be able to:		
• Get basic knowledge regarding creative-satire writing • Discuss climate change through creative-satire writing • Practice creative writing skills			
	Knowledge	**Skills**	**Competences**
	• Learn what creative writing is • Get basic knowledge of different forms and styles of comedy writing • Knowledge of importance of research for the creative writing process • Knowledge of how to test a draft • Knowledge of how redrafting works and why • Practical knowledge of how to apply satirical writing to raising awareness of climate change	• Brainstorm ideas for creative writing • Identify different forms and styles of comedy and how to use them to raise awareness of climate change • Demonstrate an ability to research different ideas and topics • Practice creative writing skills • Refine creative writing processes • Evaluate one's own work through testing with peers • Integrate feedback into the creative process • Develop satirical writing to raise awareness about climate change	• Become willing to research climate change topics to develop a better understanding of how to raise awareness of climate change through satirical writing • Willingness to final alternative approaches to raise awareness of climate change • Appreciation for the rewriting process and self-improvement
Overall duration:	3 Hours		
Unit 1	**Title:**	**Topic 1: Pre-Writing Stage**	

| Contents | Supported by Module 6 Face to Face ppt

External supported material:

FARCE_IO2_CreativeWriting_Additional Material_PreWriting Stage

The Sceptic: | Learners can be introduced to the topic of Creative-Satire writing through the exploration of the pre-writing stage of the creative writing process. This is the most important stage of the creative process as it allows learners to explore the possibilities of what they could potentially create. As part of this stage, we need to consider what we want to create, what form is it going to be produced in, what style of comedy do we feel suits our piece and ourselves best. At this stage we need to consider what creative writing is, and how we can produce satirical pieces in such a way.

To support this stage, educators should explore the Additional Material for the Pre-Writing Stage PowerPoint.

• Slides 2 and 3 explore what creative writing is, what potential it has, why it is an important, along with possibilities there are for learners to use it for satirical pieces.
• Slide 4 outlines some of the main forms or mediums that can be produced from creative-satire writing. Learners are not limited to these options however these are some of the most accessible forms.
• Slide 5 explores some of the comedic styles that would be best suited to approach the topic of climate change in a creative writing form. These each come with a concise explanation of which each style features and is down to the learners to pick the style the most like or feel best suits them.

<u>Activity</u> |

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When learners are considering the pre-writing stage, a useful activity to help guide their learning is to implement a mind map. A mind-map is a written visual diagram, where learners can write their main topic in the centre and create offshoots where they can write down their thoughts for their chosen form, style, and any ideas that they wish to include. Having a mind-map will help learners in later stages where they can refer to their mind-maps when they are creating their first draft. Educators can follow along with this activity, trying it out for themselves. Producing a mind-map for some of their own ideas will help them to explore the concept of mind-maps and become better prepared to support the learners. In this activity, educators and participants should create a mind-map for which climate change topic they would like to address through their satirical writing.

For some inspiration, check out how we have used satire to raise awareness about climate change scepticism: FARCE (IO1) The Sceptic: https://youtu.be/y014C0_wrgg

	Title:	Topic 2: Research Stage
Contents	External supported material: https://www.youtube.com/watch?v=n3fda4S5pe4	Learners are then guided from taking their initial ideas developed in their mind-map and building upon them through research. The research stage helps learners to find examples, information and even topics to utilise in their creative piece.
	Climate Change: Regional Impacts: https://scie	**WHY TO RESEARCH?** Without research into their chosen pieces, learners will struggle to understand what form will suit their ideas best,

d.ucar.edu/learning-zone/climate-change-impacts/regional#:~:text=Changes%20in%20Earth's%20climate%20have,impacts%20on%20people%20and%20ecosystems.

The Effects of Climate Change: https://climate.nasa.gov/effects/

Climate Change: 11 Facts you need to know: https://www.conservation.org/stories/11-climate-change-facts-you-need-to-know

along with not having enough information in their chosen area. This is particular important when considering the use of the creative writing pieces will be to raise awareness about climate change. Learners will need to be informed and knowledgeable in key facts, figures and practices that relate to climate change.

HOW SHOULD LEARNERS RESEARCH?

Learners should be supported by educators throughout the research stage. They should be encouraged to explore any ideas that they developed as part of the pre-writing stage. Ideally, learners would research further into their chosen topic, learning more about this area. For instance, if a learner chose to tackle plastic pollution, it would be important that the understand what exactly plastic is, the effect that it can have on the planet and some of the ways we cause the problem. This will help them to produce more informed comedy pieces.

WHAT TO RESEARCH?

Learners should be encouraged to cover the three fundamental areas for their research.

- How to write in their chosen style
  - o Learners should refer to their previously chosen style as part of the pre-writing stage. Researching how to write in their chosen style, what elements are typical in it.
- Picking a topic and finding information
  - o Learners should in particular research their chosen topic and find extra information in this

area. Ensuring that there are informed in their approach but also this can help encourage them develop further ideas.

- Finding examples and other comedians
    - Learners should also explore examples of the work that they wish to create. This could be by finding key pieces developed in their chosen style, form, or topic, or through finding other comedians and exploring their work for inspiration.

Activity

Learners should produce 'Post-Research Notes' as they conduct their research, taking notes of each of the three different areas. Educators may also find it useful to familiarise themselves by completing their own research, they can complete the following video activity to explore 'The Philosophy of Comedy' and create notes on what they found.

https://www.youtube.com/watch?v=n3fda4S5pe4

Now that you have these notes, conduct your research into climate change topics that are relevant to your own community, region, country, or continent! For some help you get you started, you can follow these links:

- Climate Change: Regional Impacts: https://scied.ucar.edu/learning-zone/climate-change-impacts/regional#:~:text=Changes%20in%20Earth's%20climate%20have,impacts%20on%20people%20and%20ecosystems.
- The Effects of Climate Change: https://climate.nasa.gov/effects/

		• Climate Change: 11 Facts you need to know: https://www.conservation.org/stories/11-climate-change-facts-you-need-to-know
	Title:	**Topic 3: Drafting Stage**
Contents	**Title of external supported material** https://www.youtube.com/watch?v=Q-bbzURSeIA	The drafting stage is where learners will take their mind-map and their Post-Research Notes and finally put 'pen to paper'! In this stage learners will explore their own creativity utilising their previous research and ideas to help support them. **WHAT IS DRAFTING?** A draft is a loose piece of work where the learner can begin to develop their chosen form of medium and construct it in the style they chose and fill it out with ideas and chosen topic. This is where the learner will actually write out their piece and see it in a first form. In this stage there should be encouragement to avoid proof reading, as the learners should loosely mock-up their ideas with the expectation that it'll change. **WHY DO WE DRAFT?** A draft provides learners with a base to be able to get their ideas on paper, which enables them to see if their chosen form and thoughts will work. It is the first version of their work and is the most important version as it will see a number of changes. Learners will be able to take their draft and be able to test it with not only themselves but with their fellow learners, educators, friends, and family and be able to determine if it works in their chosen form.

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HOW TO SUPPORT DRAFTING?

Tools like Storyboards can help learners during the drafting stage to create a clear plan that they can reference throughout the creation of their draft. A storyboard is a diagram usually seen for video productions; however, it is useful for anything that follows a narrative. This is particularly useful when it comes to creating larger creative pieces, however, is equally important even when the piece is short. Learners can divide up a page into as many sections as they want (usually 4 to 8) and each section they can write a key part of their piece. For instance, if creating an anecdotal joke, a storyboard would help a learner to map out the key points of the story. They can then see where explanation or even embellishment would be needed to help the joke to make sense and resonate with its intended audience.

Activity

Learners will produce their first draft in their chosen form from the Pre-Writing stage whether this be a blog, news article, poem etc. This draft should relate to their chosen theme or topic related to climate change.

| Assessment Activity | | As part of an assessment activity the participants should engage in the previous activities mentioned in the unit and come together for a group discussion about how they found them. They should discuss the content they have created so far and review each other's work and how they are finding exploring the creative-satire writing process.

As part of this, the participants can share their ideas from the |

brainstorming stage, discuss their thoughts on the research stage and finally share their view on storyboards or the drafting process.

The group should also be encouraged to discuss how they believe they would find teaching learners the steps involved in the process. Including things like; what difficulties they believe they might have, other approaches or tools they might use, or how they believe their learners would respond to the activities and process.

Unit 2	Title:	Topic 4: Testing Stage
Contents		The testing stage of the creative satire writing process allows the learner to try out their created material with a form of audience. Testing in such a way allows the learner to refine their material and discover if their content works in their chosen form. This step allows for the discovery of what might potentially need changing and allows the learner to better align their topic, style, and form to their audience. **WHY TEST? HOW DOES IT HELP?** It is easy for learners to get carried away in the creation stage, especially as this is encouraged so the learner can explore their creativity freely. However, once they have a draft prepared the next step is to begin refining the piece. Certain jokes and humour that might be funny to the writer, might not be taken the right way by their intended audience. Testing allows the learner to bring their material to a non-judgemental audience (such as their fellow learners) and find where they can best improve their material.

HOW TO TEST? WHAT SHOULD WE TEST FOR?

One of the safest ways for learners to test their material is amongst their fellow learners. The educator can utilise the learning environment as a non-judgemental area where learners provide honest feedback and thoughts on each other's work.

Learners should be encouraged keep a log of their material and how it was received. Paying particular attention to:

- What from our material work? What got a reaction?
- What from our material did not work? Why?
- What was the overall feeling? Would a better medium suit more, or does it just need refining?

Activity

Learners will engage in an activity of evaluating their material with other learners and will utilise a log, to track the feedback from each other. They will then use the log to produce a 'Review Plan of their Draft' where they note what worked, what needs changing and how they aim to achieve it.

Educators can discover the usefulness of the testing stage activity by utilising their storyboards from the previous stage and giving a loose overview of their ideas to each other. They can follow the same activity of keeping a log of suggestions when reviewing each other's storyboards.

	Title:	Topic 5: Redrafting Stage
Contents		The redrafting stage of the creative writing process is the learner's opportunity to review their work and recreate it

with any feedback that they received. This stage is invaluable for the learner to be able to refine their material before they release it.

WHAT IS REDRAFTING AND WHY?

Redrafting is an opportunity to take the first draft that was created and producing a renewed and refined draft based on feedback. The learners should read over their first draft highlighting mistakes or parts they wish to change and merge this with their peers' feedback. Once they have a clear outline of what needs to be changed, the learners can immerse themselves in the creative process again, rewriting their material until they are happy with the final product. This stage can and should be repeated until the learner has their chosen creative piece exactly how they imagined it.

Creative writing while enjoyable can also be complex, as it is a journey through the authors imagination based solely on loose ideas and transforming it into a unique piece. Without redrafting it would not be possible to develop their piece exactly how they envisaged it and allows for ironing out mistakes that might have been missed.

HOW TO REDRAFT?

Learners should be encouraged to accept constructive critique as it will help them to perfect their pieces. Collaborating with their peers will help to find issues that they might have missed or even create new and more exciting ideas from each other.

Learners should take on the feedback they received from the testing stage and combine it with their Review Plan and delve

into the creative process again. Redrafting means looking at each part of their creative piece again and removing or improving what was found to not work. As learners re-read their work, they may see their ideas in a new light and should be encouraged to reimagine them as they wish. Sometimes this will even mean reordering their entire piece until they find a layout that works best for them. In this stage, re-reading and redrafting as many times as needed will help the learners not only improve their creative writing ability but allow them to create a better piece of work that they can be happy with.

Activity

Learners should act upon their first draft combining it with the feedback and their review plan from the testing stage. They should be given enough time to allow them to submerse themselves in the creative process once again where they will produce their final draft.

Educators can benefit from conducting this activity themselves so they can explore the redrafting process when creatively writing. In the previous stage, educators should have gained feedback on their storyboards and can use this feedback to redraft their storyboards.

Assessment Activity		As part of an assessment activity the participants should engage in the previous activities mentioned in the unit and come together for a group discussion about how they found them. They should discuss the two final stages of the creative writing process and how they found these steps.

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		In this discussion the participants can share their thoughts on the testing stage, and how they found reviewing their storyboards with each other. They should also discuss how they found the redrafting stage and what they may have learnt from engaging in the redrafting activity. The group should also be encouraged to discuss how they believe they would find teaching learners the steps involved in the final two processes. Including things like; what difficulties they believe they might have, other approaches or tools they might use, or how they believe their learners would respond to the activities and process.

References		**Unit 1** What is Creative Writing https://oxfordsummercourses.com/articles/what-is-creative-writing/ Comedic Genres https://en.wikipedia.org/wiki/Comedic_genres What is Drafting and Redrafting http://www4.caes.hku.hk/writing_turbocharger/drafting/default_answers.htm **Unit 2** Respond and Redraft https://courses.lumenlearning.com/waymaker-level1-english-gen/chapter/text-respond-and-redraft/
Additional material		Waterford Whispers Satirical News https://waterfordwhispersnews.com/ Mindmapping https://www.mindmapping.com/ What is a Storyboard? https://www.storyboardthat.com/articles/e/what-is-a-storyboard

Module 7: Using comics in education

MODULE 7	CONTENTS

Title: Using comics in education			

Learning Outcomes:	At the end of the module, learners should be able to:		
● Understand the concept of visual narratives. ● Understand the concept of educational entertainment. ● Describe specific traits of using humour in science communication. ● Understand the basic steps in the comic creation process and apply them in practice.	**Knowledge** ● Get theoretical knowledge about the history of comics ● Get theoretical knowledge comic creator tools. ● List ways in which teachers can use them.	**Skills** ● Customize and create your own concept cartoons ● Design comic strip using Canva	**Competences** ● Identify what are concept visual narratives ● Appreciate the use of comics in education ● Understand the principles of using comic humour in science communication

Overall duration:	3 hours

Unit 1	Title:	Comics in the Education Process
Ice breaking activity		**Activity icebreaker - (10 min)** Ask each participant to introduce him/herself stating his/her first name and a comic hero/character they know and can share with the group.
Contents	Supported by Module 7 Face to Face ppt	**Activity 1 - presentation (15 min):** **What is a comic?** Ask your group the following questions: ● Do you like comics? ● What is a comic? ● Have you used comics in your own classroom? Explain:

A comic is a graphic form - drawing + literary text
a series of images using a specific language, simplifications, symbols, the image is dominant

Explain the concept of other forms of visual narratives- What Is a Graphic Novel?

A graphic novel is, as the name suggests, a novel that tells a whole story through pictures. The graphic novel has a beginning, a middle and an end. A graphic novel offers the elegance one expects from a novel, even if it is part of a collection. In fact, this makes the graphic novel longer and richer than the comic book, which is an excerpt of a larger story.

Experimental comic forms
Storyboards
Animatics -animated storyboards
Fonic - animated comic with audio
Doodles

Activity 2- History of comics (20 min)

Activity 3- Comic book elements presentation (10 min)
Gutter

- Panels
- Characters
- Shot
- Text in speech bubbles
  Sound

- Author's comments

*Short interactive quiz

Activity 3 -Digital Comic - Tools: presentation (10 min)

• Technologies drastically influenced the comic book creation process

• They facilitate the use of all media

• Make it easy to create

• Make it easy to publish and read

Other tools worth mentioning:

- ToonDoo
- Comic Creator
- StripCreator
- WriteComic
- Bubblr
- PowerPoint
- Comic Life
- Bubblesnaps
- PowerPoint
- Comic Life

Activity 4 - (15 min):

How can comic book humour change attitudes in the perception of climate problems?

Explain:

The use of humour in general and the utilization of humour in comics is a tool for more engaging science communication. Moreover, this kind of activity may contribute to the development of critical and analytical thought, which are

		typical of this field.
		Ask participants to brainstorm ideas on how to use comics in climate communication education? • Telling jokes and anecdotes • Introducing new concepts and terminology
Assessment Activity		**Activity 6- Assessment** What have the participants learnt from the purpose of comics? What have you learnt about the impact of comics? What different ways can you use comics to get your message across?

Unit 2	**Title:**	**Comic design process using software and tools- hands-on activities**
Ice breaking activity		**Icebreaker Activity: (10 min) A day in a life of…** Ask learners to take a piece of paper, fold it in half and draw a cartoon with an interesting comic character, then ask your learners to imagine the daily life of the character they drew: person, animal, creature etc. This Icebreaker activity plays a narrative function, you may ask to write their name below and place it in front of them
Contents	Supported by Module 7 Face to Face ppt and Digital Comic	**The aim of this activity:** In pairs, the learners have to prepare a story to be organized as comics. They should start first sketches of their stories (narrative) on paper and finish by creating them in a digital format.

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drawing helper.doc	Start the exercise when everybody logs in to Canva. Ask participants to look for available comic strip designs.

Step 1: Comics concept (5 min)

Briefly explain the comic tells a story by using images and text and show examples of comics to the group.

Step 2: Explain the concepts of focus, message and target group for comic narrative (5 min)

Explain that a focus is necessary, otherwise, the message becomes too general. A specific message is better than a broad approach.

- The message should be clear: which change or result is desired?
- Ask who will be the target group?

IDEAL-REALITY-PROBLEM-SOLUTION

Step 3: Divide participants and ask them to choose a focus, message and target group for their comic (5 min)

Divide the group of participants into (2-4) smaller groups and ask them to brainstorm the topic of climate issues for their comics.

Each group is given the task to choose a topic of climate issue of their comic will write down the exact message and define the target group.

After this, each group presents its choices in session and everybody is allowed to comment.

Step 4: Propose a story (10 min)

Participants in groups should propose a simple story with a limited number of characters with a message directed to the target group.

The story must be divided into parts reflecting the number of panels.

Each group writes down the story on paper and the trainer and the other participants can comment.

Step 5: Comic creation (20 min)

Ask participants to look for available comic strip designs and assets.

- ask the participants to copy some characters from available templates
- ask them to compose few characters
- And objects: from available

Step 6: Foreground, background, line of the horizon (5 min)

Explain that in comics the important things happen in the foreground.
Background and horizon are secondary and only indicate the environment.

Step 7: Readability and visual effects for sound, movement etc. (5 min)

Explain the concept of readability:
- texts should be clear (straight lines, speech bubbles)
- the image is understood first, then the texts

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		• the amount of text should be minimised, comics are primarily visual • logical reading order Explain that sound and movement can be indicated by visual clues. Show sound, movement, pain, and other effects. **Step 8: Final comic creation (30 min)** Ask participants to finalise their final version of comics.
Assessment Activity		Assessment activity Present the results created work- each group presents the comics and have a group discussion. Ask questions: • Is the story easy to understand correctly? • Can you look at the art without the dialogue and still have a good sense of what's happening? • Is the reading order correct? • Are there any writing errors in the humour • Is the balance between images and texts ok?
References		Unit 1 McCloud, Scott.(2002). Understanding Comics. Kepustakaan Populer Gramedia,.Jakarta. Batı Anadolu Eğitim Bilimleri Dergisi (BAED), Dokuz Eylül Üniversitesi Eğitim Bilimleri Enstitüsü, İzmir-Türkiye ISSN 1308-8971 Introducing Comics as an Alternative Scientific Narrative in Chemistry Teaching Tatalovic, M.,(2009). Science Comics as Tools for Science Education and Communication: A Brief, Exploratory Study Journal of Science Communication 8(4) Unit 2 Cohn, N.,(2013) The Visual Language Of Comics: Introduction To The Structure And Cognition Of Sequential Images. ISBN 13: 9781441181459.22323/2.08040202

Additional material		Unit 1 Akcanca, N. (2020). An alternative teaching tool in science education: Educational comics. International Online Journal of Education and Teaching (IOJET), 7(4). 1550-1570. http://iojet.org/index.php/IOJET/article/view/1063

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Using Satire and Comedy to Promote Climate Change Awareness