

Theatre Plays

Manual to develop pedagogical practices in Schools

Introduction

The project "8 Ways to Eat and Save the Planet," funded by the Erasmus+ programme, aims to address crucial issues related to the environment, health and education of **young students in schools** based on innovative approaches: the pedagogical use of **improvisational theatre**.

The primary objective of the project is to inspire behavioural changes among both students and teachers by **promoting active environmental education** and the adoption of healthy and sustainable lifestyles.

Consistent with the project's main objectives, the WP3 Theatre Plays, led by Meridaunia, aims to **enhance teachers' professional skills** through innovative tools.

The implementation of the result was divided into two phases, during the first phase the partnership conducted a series of **workshops in local schools** to pilot the dramatic improvisation techniques, based on the development of visual, verbal and body expression. The dramatic improvisation techniques were studied and developed by the partnership during the WP2, Manual for teachers and educators on the impact of the production, packaging and transport of 8 categories of food. In the second phase, the schools delivered 8 Theatre Plays on the most harmful food for the planet, practicing the improvisation and acting techniques learnt during the workshops.

The workshops were conducted in presence, from October to November 2023, in all project partner countries: Denmark, Spain, Ireland and Italy. Project partners involved a total of **200 students** of different ages, different classes and different courses of study.

The teachers of the schools implemented different techniques of dramatic improvisation, based on the **students' aptitudes**, their degree of creativity, empathy and general team spirit.

At the end of the workshops, we asked the teachers the general **feedback**, the **challenges** encountered during the workshop, the main **recommendations**, based on the student progress, the emotional reactions and insights gained.

In the second phase of WP3, "Theatre Plays", from December 2023 to January 2024, the schools of the 8WTESTP project partnership, performed **8 Theatre Plays**, based on the most impactful foods on the planet.

The most impactful foods on the planet, their production, packaging, shipping and distribution stages were studied by the partnership during the desk research in the implementation of the WP2.

The distribution of topics was the same for the development of the Theatre Plays.



- Fish: Denmark
- Meat and drinks: Spain
- Grains and vegetables: Italy
- Dairy: Ireland

Students were involved through spontaneous interpretation of stories about the most impactful food for the planet, told by teachers, encouraging creativity and improvisation.

The first objective of this result was to **raise awareness** and educate students in an innovative and creative way on two pressing issues: food and environmental sustainability.

The second objective was to stimulate the **students' skills** and **creativity**, challenging them to find a solution for sustainable and healthy lifestyles and behaviors for their growth.

The third aim was for students to become familiar with the **art of interpretation**, encouraging their active participation. Students had the chance to apply the TITs learnt and implemented during the project workshops.

A total of **8 Theatre Plays took place, 2 for each school of the 8WTESTP partnership**, in order to realize 8 stories depending on the damage food for the planet.

In this document we report all the results of the WP3 activities, aimed at creating a manual that can **guide teachers** and lecturers in the use of **pedagogical teaching techniques** for young European students, raising awareness and training students on healthy lifestyles, both for the environment and for the health of individuals.

Firstly we analysed the **theatre role** and in particular, the improvisation techniques's role on students' education, with regard to environmental education, in order to achieve the specific objectives of the project. This first part is an overview of the desk research on Improvisational Techniques, carried out by the project partner organisations. (References at the end of the document)

Secondly, we reported the **development of the Theatre Plays** in partnership schools and the 8 plays performed on the 8 stories about the most polluting and most impactful foods for the planet.

At the end of the document, following the **main results** of the Theatre Plays and the stories created by the students, follows the final chapter on feedback and suggestions from the teachers, who developed the project workshops and theatre plays.

This Theatre Plays pedagogical manual was created with the intention of being a **Guide for teachers** in schools who would like to implement non-formal teaching, like theatre improvisation techniques in teaching environmental and food sustainability.



Role of the Improvisational Technique for students

Theatrical improvisation techniques represent an innovative and powerful pedagogical resource for the evolutionary development of students. In this first part of the handbook we explore their fundamental role in the context of education, with an overview of the benefits of integrating them into the learning process.

1. Fundamentals of Theatrical Improvisation Techniques

Theatrical improvisation techniques are based on the exploration of creative and spontaneous expression, in which participants create and perform situations without a predetermined script. This freedom allows students to develop a range of soft skills, including:

- **Creativity:** Improvisation encourages creative thinking and innovation, stimulating the ability to think outside the box and find original solutions.
- **Communication:** Theater exercises foster the development of communication skills, both verbal and non-verbal, enabling students to express themselves clearly and effectively.
- **Collaboration and teamwork:** Working together to create and develop improvised scenes promotes a sense of collaboration and respect for the ideas of others.
- **Adaptability:** Improvisation requires participants to adapt quickly to situations and to be flexible in thought and action.

2. Impact on Learner Developmental Learning

The integration of theater improvisation techniques into the educational environment offers numerous advantages for students' developmental learning:

Development of **visual, verbal and bodily expression:** Through workshops dedicated to the development of visual, verbal and bodily expression, students expand their communicative repertoire and learn to express emotions and concepts in new and creative ways.

Emotional empowerment: Improvisation encourages empathy, emotional awareness and the ability to work in groups, providing students with valuable tools to manage interpersonal relationships and deal with emotional challenges.

Individual growth and **self-awareness:** Participating in improvisational theater exercises helps students develop self-confidence, overcome shyness and discover new facets of their personality.

3. Pedagogical Applications of Theater Improvisation Techniques



Theatrical improvisation techniques can be integrated in various educational contexts, including **Environmental Education**, a priority objective of the Erasmus+ project "8 Ways to Eat to Save the Planet". By using theater improvisation as an educational tool, students can be made aware of environmental issues and encouraged to adopt sustainable behavior.

Theatrical improvisation emerges as a successful methodology in environmental education. This innovative approach aligns with the specific objectives of the project, which include the following **advantages** of the pedagogical applications studied by the partnership:

Theater improvisation provides teachers with **concrete techniques** and tools to work with students on awareness raising, civic engagement with nature and **active participation** in transforming eating habits. This contributes to the sustainability of the planet and the reduction of obesity rates. In addition, it develops the key competences (knowledge, skills and attitudes) needed to address **climate change** and promote sustainable development.

Theater improvisation promotes innovation and creativity in line with the goal of the **New European Bauhaus**, supporting whole-school approaches to sustainability.

The improvisation exercises develop key competences for behavioural change, such as environmental awareness and the promotion of healthy and sustainable behaviour from an early age. This prepares students to become '**agents of change**', adopting behaviours such as recycling, reducing consumption and a sustainable lifestyle.

Theatre improvisation helps improve students' **global mindset**, encouraging them to explore and understand global challenges, such as climate change and sustainability.

Moreover, improvisation exercises offer students the opportunity to interact with different cultures, encouraging **mutual respect** and intercultural communication.

Theatrical improvisation proves to be a powerful tool to achieve the goals of the "8 Ways to Eat to Save the Planet" project, promoting healthy, sustainable and responsible behaviour from an early age and preparing students to become conscious global citizens committed to the future of our planet.

Development of the Theatre Plays in Schools

Denmark

Name of the School	Korup Skole
Country	Denmark
Number of Theatre Plays developed	3
Number of students involved	50
Topic assigned	Fish
Name of the Story	Good morning Denmark
Part 1. Development of the story	In the studio of "Good morning Denmark". The two studio hosts present the day's topic for debate. "Trawling - good or bad?"
Part 2. The core of the story	Two seabed experts are interviewed about large-scale fishing and trawling. They say that it destroys the seabed and that it has to be stopped soon, as the seabeds are so destroyed that they can become difficult to save. They call the Minister of the Environment and present what the two experts have said. Meanwhile, the studio band has made a rap about saving the sea and it is bad for the environment to destroy the seabed.
Part 3. Outcome of the story	The minister promises to make a law that will make large-scale fishing and trawling difficult.
Goals reached:	Raising awareness of the harmful effects of large-scale fishing and trawling.
Environmental values learnt:	The harm caused to the seabed by Large-scale fishing and trawling.
Challenges faced with students:	Understand how great a disaster trawling can be. Because it's happening so far from their own reality.



Feedbacks of students:	A fun and educational task
Suggestions of teachers:	We suggest that specific background information be provided for the various roles. So the debate in history becomes more streamlined.

Spain

Name of the School	Ribamar
Country	Spain
Number of Theatre Plays developed	3
Number of students involved	20
Topic assigned	Drinks and Meat
Name of the Story	The challenge
Part 1. Development of the story	<p>At the cafeteria</p> <p>Six friends meet in the school cafeteria during the break. Alba drinks energy drinks, and thinks that is necessary to keep fit. Paula prefers hamburgers and really likes meat. Lucia is surprised by the habits of her friends. And she's worried about the planet too. Together they try to change their eating habits.</p>
Part 2. The core of the story	<p>Supermarket</p> <p>They go shopping to eat healthier. When they get to the supermarket, they read the labels on the sugary drinks and energy drinks they usually consume. Cayetana talks about taurine and its health</p>

	risks. Paula recounts how a friend had intestinal problems because of this drink. All of them are now aware of the harmful effects of these drinks on their health.
Part 3. Outcome of the story	The meal They met up for lunch after consulting various recipes on instagram and realised that they liked what they ate and were happy to be taking care of themselves and the planet in this way. They succeeded in their challenge.
Goals reached:	Raising awareness of the harmful effects of sugary and energy drinks on health and the planet.
Environmental values learnt:	The harm caused by the production of sweetened beverages and the harm caused by the high consumption of meat products
Challenges faced with students:	Learn how to change their habits and have to influence the other to do the same
Feedbacks of students:	“a different and interesting job, because it's shared with students from different European countries”
Suggestions of teachers:	Use this method and these exchanges of more often and for different subjects at European level

Italy

Name of the school	Istituto Comprensivo “Maria Montessori”
--------------------	---



Country	Italy
Number of plays developed	1
Number of students involved	18
Topic assigned	Vegetables and Grains
Name of the story	"Green Guardians: An Adventure to Save the Planet."
Part 1. Development of the story	<p>Characters:</p> <ol style="list-style-type: none"> 1. Captain Carrot - The brave leader 2. Tomato Tina - The enthusiastic tomato 3. Broccoli Benny - The wise broccoli 4. Cornelia Corn - The cheerful corn 5. Potato Pete - The laid-back potato 6. Wheatley Wheat - The energetic wheat <p>In a colorful garden of vegetables and grains, the Green Guardians, led by Captain Carrot, gather to discuss a problem plaguing the Earth.</p>
Part 2. The core of the story	Having identified that the real enemies to be defeated are chemicals and pollution caused by agricultural crops that harm the Earth, they jointly seek a solution: use natural fertilizers!
Part 3. Outcome of the story	<p>Through ecological and planet-friendly ideas, the protagonists explain how delicious vegetables and grains can be grown without harming the Earth.</p> <p>They all join hands and do a little dance, celebrating their commitment to ecological farming by singing a rap tune together!</p> <p>As they continue singing, other students display signs (posters) made with phrases/mottos to safeguard the planet, leaving the audience with a message of sustainability and the importance of taking care of the Earth.</p>
TIT used (if implemented):	We used the dialogue form where each character had to play a role.

	<p>Through the theatrical activity, the girls and boys were encouraged to use their imaginations to enter other worlds and take on roles that they feel are related to them. Once the characters for the play were chosen and the whole class was made to learn the entire script, they were deliberately assigned only on the day of the play to emphasize their ability to improvise in interpretation. Being other than oneself in a creative way was an experience that brought positive emotions such as vitality, boldness and courage. This choice was a growth experience, but it also led to the acquisition of mastery of the use of body mimicry in space, modulation of tone and voice inflections.</p>
<p>Goals reached:</p>	<p>Pupils have:</p> <ul style="list-style-type: none"> - learned to know and respect the environment in which they live - acquired conscious behaviors of respect for the environmental heritage - memorized and internalized behaviors regarding norms and rules of civil and ecological coexistence - matured attitudes of respect for the environment by limiting waste and pollution
<p>Environmental values learnt:</p>	<p>The classroom became an ecological classroom where children were able to experience through activities and direct experiences how much can be gained from various transformations and how much fun can also be by creatively reusing materials. The activity allowed them to develop the concept that everything that happens to the environment depends on humans and, consequently, the importance of "planting the seed of knowledge" so that it is transformed into appropriate behavior.</p>
<p>Challenges faced with students:</p>	<p>The excitement and fear during the performance: for some children learning their part by heart, playing a character by remembering their gestures and movements was more complex.</p>

<p>Feedbacks of students:</p>	<p>From a time of discussion with the class, it was found that the activities always took place in a peaceful atmosphere and the participation of pupils was assiduous. Along the process, pupils improved interpersonal skills, self-control, communication and experienced the "stage test" in respect and appreciation of individuality. The activity allowed children to confront their own achievements and behaviors, to understand when and how to change, and to feel actors and responsible for their own learning process. In addition, when children were asked to come up with ideas or contribute to making their own character's stage costume, it allowed them to develop the aesthetic and creative sense present in each child. Taking care of this part of the staging as well, increased their involvement exponentially. The overall final judgment was certainly positive as the pupils were receptive and the final message was conveyed with excellent results.</p>
<p>Suggestions of teachers:</p>	<p>All the teachers involved, firmly convinced of the effectiveness of the project, hope that it will continue on the track marked by the present experience by merging in a final experience all the schools involved in the project not only to constitute a great opportunity for all the pupils, but also to give added value to the training and teaching action of the School in general.</p>
<p>Other Comments:</p>	<p>All pupils had the opportunity to express themselves, get to know each other and experience one more opportunity to grow. All participants were able to increase receptivity to theatrical language and develop an attitude of listening and respect. Children were protagonists and active subjects of a project that brought into play sensitivity, affectivity and body language, the impulse to work together and use their acquired skills and abilities.</p>



Name of the school	IC Colombo
Countries	Italy
Number of plays realized	1
Number of students involved	20
Topics assigned	The plot of the play performed aims to educate students about sustainable agricultural practices and environmental awareness in a fun and accessible way. The protagonist's journey serves as a catalyst to promote positive change, encouraging children to be more environmentally conscious.
Name of the play	“The Green Garden Dilemma”
Part 1. Development of the story	Emma, the main character, a curious and environmentally conscious child, and her friends discover the potential environmental impact of traditional vegetable cultivation while exploring Farmer Brown's vegetable garden. Concerned about the environment and planet Earth, the little girl approaches Farmer Brown, who is initially puzzled by her questions.
Part 2. The core of the story	Mr. Worm, a wise and talkative earthworm, joins the conversation. With his cheerful demeanor, Mr. Worm imparts wisdom on environmentally friendly farming practices. Just then, Greenie, the bean plant personified and eager to thrive in clean, healthy soil, joins the discussion. Together, the two teach Emma about sustainable agriculture, emphasizing the importance of using natural fertilizers, crop rotation, water conservation, and composting. Greenie emphasizes the need for healthy, clean soil. Inspired by this new knowledge, Emma expresses her determination to spread the word about growing vegetables in an Earth-friendly way.
Part 3. Outcome of the story	Farmer Brown, proud of his sustainable farming practices, encourages Emma's



	enthusiasm. As the curtain closes, the characters continue to work together to tend the garden, fostering a sense of collective responsibility for the environment.
TIT used (if implemented):	Personification and alternating dialogues.
Goals reached:	Students have been aware of the concept of sustainability and respect of the environment and of our natural resources. They have learnt that some of the vegetables that we eat every day are not sustainable as we think and that we should encourage bio consumption.
Environmental values learnt:	Respect for the environment. Attention to natural resources such as the earth and the importance of not polluting it so you don't have to eat polluted products as well.
Feedbacks from students:	The children had fun, they chose how to represent the scenes, they chose the characters, they used the objects available for the set design (the jackets represented the earth, from which the seedling blossomed!). They showed great creativity and enthusiasm, before, during and after the performance.

Ireland

Name of the School	Stepaside Educate Together Secondary School
Country	Ireland
Number of Theatre Plays developed	1
Number of students involved	30
Topic assigned	Dairy

Name of the Story	We All Scream for Ice-Cream
Part 1. Development of the story	The students were encouraged to reflect on their understanding of the role of the dairy industry in the ongoing global warming challenge. The roles of food production and sustainability were highlighted in an effort to understand how best to combat the environmental crisis. The students developed a concept based on a series of improvisational exercises. They decided to set the story in a dystopian version of the future.
Part 2. The core of the story	The story opens in a park. The characters are engaging in a discussion of a series of rumors. The dystopian setting is established. The characters reveal that they have not succeeded in preventing the climate crisis and that they are now in an Orwellian future where food is strictly policed based on the environmental costs of its production. There is an underground market for banned foods, specifically dairy products. There are five main characters, two unnamed police officers and three named characters, Bob, Sally and John. Each of the named characters negotiates their diets and the impacts of their food choices on their social, environmental and legal contexts.
Part 3. Outcome of the story	The police attempt to stem the underground flow of forbidden dairy products. There is a minor romantic drama and the characters must make decisions about their personal, ethical and consumerist values. Two of the main characters, John and Sally, learn how to negotiate their food choices in the face of the environmental crisis while retaining their freedom. Bob is imprisoned. The story is intended as a satirical response to illustrate the worst case environmental scenario result of Ireland's current dietary habits.
TIT used (if implemented):	Students learned that food choice has a direct impact on the environment. They explored the environmental reasons that some choose a vegetarian or vegan lifestyle.

Goals reached:	Student awareness about the impact of food production on the environment was raised. Students engaged with the above issue in a number of creative and intellectually challenging ways. Students learned to creatively interpret theatrical techniques.
Environmental values learnt:	Sustainable food production: Over reliance on meats etc is bad for the environment. Students learned that food choice has a direct impact on the environment. They explored the environmental reasons that some choose a vegetarian or vegan lifestyle.
Challenges faced with students:	Memorising dialogue, Students negotiated the challenges of working in a large team
Feedbacks of students:	<p>Students said that they would like to see the video projects from other groups.</p> <p>Student One: “I really enjoyed that I got to take part, this was a good experience for me. I liked getting to collaborate with my friends, peers, and teachers.”</p> <p>Student Two: “I really thought it was a great experience taking part in a play with so many people you didn't know before and the time we spend together were good memories that I remember. We were talking part as a family ,it was so fun and amazing time with all of my friends. The final outcome was so amazing it was our hard work.”</p> <p>Student Three: “The play was an amazing experience that boosted my confidence to perform onstage. I not only had fun but made friends.”</p>
Suggestions of teachers:	Have a centralised platform to upload video etc.

Feedback and Suggestions for teachers

In all the schools involved in the 8 Ways to Eat to Save the Planet project, very interesting and different workshops and performances were held, depending on the age and aptitude of the students, but also on the culture of the different European countries involved in the project.



The objectives of the workshops, and of WP3 in general, were fully achieved and the diversity of the methodologies in the different countries led to an added value in the development of the project result “Theatre Plays”.

Riportiamo qui i principali risultati dei workshops sulle tecniche d’improvvisazione teatrale ricercate dalla partnership, ovvero la fase di piloting dei “Theatre Plays”.

In Denmark for example, thanks to teachers' feedback, it's possible to state that:

Regarding body expression techniques, the "Emotion Walk" workshops were very useful in developing **emotional awareness** and **body expression skills**. Students learned to communicate feelings non-verbally.

Among **the obstacles** they encountered, teachers reported the **students' shyness**, hence the difficulty in expressing their bodily expressions and emotions at first, which demonstrates how necessary it is to educate the students, to body and emotional expression. For this reason, the suggestion proposed by teachers is to transform the “Emotion Walk” activity into a group activity, so that the students, from the youngest to the oldest, are more stimulated in motor and expressive activities.

The implementation of verbal expression techniques in Danish schools, specifically the “Improvisation Interview”, was aimed to enhance **verbal improvisation** and **student development skills**. Students learned to think on their feet, respond spontaneously, and maintain consistency in their character portrayal.

The most important feedback the teachers gave was that the **topic was difficult**. This implies that school students are still poorly prepared on the project subject, so there is an increasingly urgent need to raise awareness of environmental sustainability, respect for the planet and a healthy eating lifestyle.

In Ireland, the methodology applied focused on Brecht's improvisation techniques, specifically “Theatre of the Oppressed”. This technique was chosen as a fluid basis on which to develop student’s capacity for **mental agility**. Brecht was chosen as it allows students to examine the nature of the theatrical experience while using that experience to explore real-world issues. Theatre of the Oppressed was chosen by Irish teachers as it encourages workshop participants to engage with their **embodied experiences** of an issue and to **articulate those experiences in a creative context**.

The objective of the Plays was achieved: to develop students' knowledge of drama and develop their **awareness of the environmental issues** posed by their food choices.

The **suggestion** given by the teachers is to use this methodology with students who have more or less the same level of preparation, both in terms of training and theatrical preparation. This is because the methodology is perfect for combining all three theatrical improvisation techniques studied, but at the same time, it requires a greater age and preparation because it is more complex.



In Italy, three different workshop series were implemented based on the three techniques. Verbal technique implementation allowed students to raise **awareness of environmental protection**, encourage dialogue, reflection and discussion on **environmental issues** and expressing various points of view.

The objectives were fully achieved, as the teachers noticed excellent participation and engagement in the development of creativity. Excellent oral exposition and presentation of work to the class which **increased the self-confidence** of students and also, an excellent acquisition of vocabulary related to the environment.

During the development of the Expression and Body techniques, pupils were able to communicate, **expressing emotions**, using the various possibilities that the body language allows, getting involved with dramatization.

The most interesting aspect was the **readjustment of the activity**, geared towards the development of visual techniques. The activity was carried out for heterogeneous groups of pupils, in order to **encourage the personalization of work** and allow everyone to work according to their own rhythms and their own abilities.

Among the **teachers' comments**, it was noticed that working in groups was initially difficult because the class was not used to improvisation and the fear of being judged by peers constituted an initial slowdown in the activity. This implies that there is still a real need at the educational and pedagogical level to develop these types of activities that **stimulate expressive and emotional growth**.

In Spanish schools, verbal expression activities with students helped to develop **active listening** and the ability to build **collaboration** and **teamwork**. The feedback from the teachers was in general, very positive: the students participated actively and were very motivated by the topic. This is a real positive aspect, for the realisation of the overall goal of the 8 Ways to Eat to Save the Planet project.

Finally, the students also practised visual and bodily expression techniques, achieving all the objectives set, and showing good **physical versatility**, **characterization skills**, and **quick responsiveness**.

Among the teachers' comments and suggestions, it is important for the 8 Ways to Eat to Save the Planet project to note that today's students are not used to a healthy eating style. Teachers stated: " *It was very striking that some students did not eat fruit, did not know about some fruits such as mandarins or did not know how to peel them*".

"On the other hand, it has also been very important to the great involvement of the students in the activity, as they have been involved to the maximum and have carried out the activity perfectly".

The activity manifested a real change in habits:

"This type of activity gave us an insight into many aspects of the students' lives, from healthy lifestyle habits to whether or not they are now reluctant to eat certain foods or want to stop eating ultra-processed food so that real food can enter their lives".



To see all the improvisation techniques carried out in the partnership schools by the students, please refer to the document: International Workshop Report.

Conclusion

During the implementation of Theatre Plays, a very positive picture emerged regarding the results obtained and the involvement of students.

In Spain, the Theatre Plays achieved important objectives related to **awareness of the harm** caused by sugary drinks and energy drinks **on personal health and the environment**. Students also gained a deeper understanding of the harm caused by the production of sugary drinks and excessive meat consumption, developing a greater **sense of responsibility** for the environment and their own health. The students' positive feedback highlighted their enthusiasm and interest in the shared activities with students from other European countries, underlining the importance of the cultural exchange and **mutual learning experience**.

In Italy, the implementation of Theatre Plays led to significant results in the area of environmental awareness and the **development of sustainable behavior**. Students learnt the importance of respecting the environment and natural resources, acquiring conscious behaviors regarding waste and pollution, particularly on vegetables and grains. In addition, the theater activities fostered the improvement of students' **interpersonal skills**, encouraging effective communication, self-control and group collaboration. The teachers expressed satisfaction with the results achieved and suggested continuing and expanding the project experience, involving all partner schools to provide further opportunities for growth and learning.



Theatre Plays in Ireland also had a positive response, students learnt that their food choices have a **direct impact** on the environment. For example, they reflected on the choices that lead people to choose a vegetarian or vegan lifestyle. Overall, therefore, students' awareness of the impact of food production on the environment increased. The students addressed this issue in **creative and inspiring ways** through theatrical improvisation techniques.

In Denmark, raising awareness of the damaging effects of large-scale fishing and trawling led to a **greater understanding** among students of the devastation caused to the seabed. Students actively participated in educational activities, exploring the environmental implications of large-scale fishing and trawling practices. The need to provide role-specific background information was highlighted as an opportunity to optimise student participation and make the debate more fluid and structured.

In general, the implementation of Theatre Plays enabled students to become aware of the concepts of sustainability and respect for the environment. Students realised the importance of organic consumption and food sustainability, developing a greater respect for the environment and natural resources. The students' positive feedback highlighted their active involvement during the theatre activities, showing great creativity and enthusiasm in interpreting the scenes and characters. The teachers emphasised the clarity and general satisfaction with the results obtained, confirming the effectiveness of the theatre method in teaching complex concepts in an engaging and memorable way.

In conclusion, the Theatre Plays experience proved to be a valuable opportunity for students to learn and internalise key concepts related to sustainability and respect for the environment, while developing social and creative skills essential for their future. The implementation of theatre improvisation techniques helped to create a **dynamic and engaging educational environment**, promoting the active participation of the students and the achievement of the project's educational objectives.

References

- K Hoffmann-Longtin, JP Rossing, E Weinstein, Twelve tips for using applied improvisation in medical education, 2017
- Berk, R. A., & Trieber, R. H., Whose Classroom Is It, Anyway? Improvisation as a Teaching Tool, 2009
- Ferrufino and Coubard, Improvisation in contemporary dance: applications in



education and health, 2011

- David J. Hargreaves, Raymond A.R. MacDonald, *Designing Improvisation: Intercultural Collaboration and Musical Imagination*, 2012
- Raymond A. R. MacDonald, Graeme B. Wilson, *The Art of Becoming: How Group Improvisation Works*, 2020
- Clay Drinko, *Benefits of Improvisation in the Classroom*, 2020
- Wade Jackson, *What is improv?*, 2020
- Mary DeMichele, *23 Reasons for Teachers to Apply Improv in the Classroom*, 2019