



Ethnopoly

Ethnography, resources
and value for youth

This publication is a result of the project "Ethnopoly". The project and the publication have been co-funded by the Erasmus+ Programme of the European Union.



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Ethnopoly



Ethnopoly, a KA2 Erasmus+ project, was collaboratively undertaken from May 2021 to September 2023 by four distinct organizations: **Asociación Cultural Somos La Otra** and **ASOCIACIÓN CULTURAL Y TURÍSTICA LA PILETA CREA_T** from Spain, **Associazione Teatro Giovani Teatro Pirata** from Italy, and **TEATRO METAPHORA – ASSOCIACAO DE AMIGOS DAS ARTES** from Portugal.

The primary goal of this initiative was to establish a comprehensive program for cultural, tourism, and creative enrichment, particularly among young individuals with a keen interest in the study and dramatization of local historical events intertwined with Ethnographic, Ethnological, and Ethnohistorical Cultural Heritage. Additionally, it sought to serve as a platform for the professional development of local youth.

To accomplish these objectives, the project unfolded in several distinct phases. The first phase involved an in-depth examination of the local ethnographic heritage, serving as the foundational element upon which the entire project was built. This was followed by a collaborative learning endeavor designed to facilitate the sharing of experiences and knowledge, equipping the individuals who would later spearhead various project activities. Ultimately, the project culminated in the creation of a methodological guide aimed at enabling the replication of this innovative approach. This guide will empower others to design and execute local workshops focused on job training for youth groups, centering on theatrical expression and the enrichment of their appreciation for ethnographic heritage.

MÓDULO 1.

4 hours

Introduction



Objetives

- Getting to know each other.
- Introduce the general program of the workshop.
- Analyse expectations, fears and possible contributions of the group members.
- Establish dynamics for teamwork.
- Facilitate the first contact with theatrical tools.
- Promote disinhibition and group trust.

Content

1. **Setting the framework for the workshop**
2. **Getting to know each other.**
3. **Group dynamics.**
4. **Team building.**

Description

This module, the first to be implemented in the workshop, is made up of three interrelated parts:

1. **Meet the group**
2. **Workshop introduction**
3. **Group building**

Each part contributes to the achievement of the different objectives, mainly relating the objectives and parts as follows:

- **Part “Meet the group” with objective “Getting to know each other”.**
- **Part “Workshop introduction” with objectives “Introduce the general program of the workshop” and “Analyse expectations, fears and possible contributions of the group members”.**
- **Part “Group building” with objectives “Establish dynamics for teamwork”, “Facilitate the first contact with theatrical tools” and “Promote disinhibition and group trust”.**

The length of each part can be adapted according to the needs of the group:

- The recommendation is a scheme close to 1 hour (Meet the group) - 30 minutes (Workshop introduction) - 2 hours and a half (Group building).

Each of these parts is made up of various activities. Different dynamics are provided to be used in each part, selecting according to the group and the available resources.

It is advisable to start the session by welcoming the group and introducing the team that will facilitate the activities. Subsequently, a round of brief individual presentations will be opened (name and interest in this workshop).

Once this is done, you can start with the activities that we facilitate for each of the parts or those other activities that the facilitator sees fit to achieve the proposed objectives.

The line

Meet the group

5-10 min. per
round/topic

Objectives

Getting to know each other | Facilitate
disinhibition of the group



Description Step by Step

The group stands in a line (marked on the ground), shoulder to shoulder. The facilitator gives the following instructions, which will apply throughout the activity:

- **You cannot talk (or use the mobile phone, notebooks, etc.).**
- **You must touch the line at all times.**
- **You must order yourself following the indicated criteria*.**

* **For example:** from the youngest (at one end of the line) to the oldest (at the opposite end); in alphabetical order of names; from the tallest person to the shortest; from lightest to darkest eyes; etc.

When the group finishes ordering according to the indicated criteria, of course with everyone touching the line at all times (they cannot leave the line and walk towards a specific point, they must always go from person to person touching the line), it is checked that the order is correct (at which point they are allowed to speak).

When you finish with one topic, you can continue with another and another until it seems convenient to move on to the next game.

Tips.

The facilitator must actively check all the time that the rules are followed: that nobody speaks and that everyone touches the line (with some part of their body, not necessarily with their feet, although this is not explained to them, they must discover it by themselves).

If someone does not comply, they are exaggeratedly scolded, so that they comply with the rules again, but at the same time it is evident that the scolding is with humour.

It is also convenient for the facilitator to make jokes about the development of the game in an audible way for the whole group (about people who make funny gestures, about groups that do not understand each other, about strategies to not stop touching the line and being able to move on the line more easily...).

Once verified that they are correctly placed (if there is an error they must be placed correctly) it is positive to congratulate them and encourage them to give a strong applause and cheer.

Resources needed (materials, space, etc.)

- A space (indoors or outdoors) where the group can line up (shoulder to shoulder).
- Some material to mark the line on the ground (chalk, masking tape...). If the floor has any continuous lines (seam between tiles, colour change, etc.) it can be used.



Name + adjective + movement

Meet the group

15-25 minutes,
more if the group
is big

Objectives

Getting to know each other | Facilitate disinhibition of the group



Description Step by Step

Everyone stands in a circle. The first player introduces themselves to the group by saying their name plus an adjective (or another kind of word) that describes them that starts with the same first letter as their name (e.g. Amazing Ana, Magic Michael, etc.). Then they add a movement.

After the player introduces themselves with the **name + adjective + movement**, the player on their right repeats the name + adjective + movement of the first player and introduces themselves in the same way. The third player repeats name + adjective + movement of the first and second player, and then introduces themselves.

Continue with the same dynamic (each time it gets a little more complicated by adding more and more people presented to repeat) until everyone is introduced. Players may help each other if stuck.

Tips.

At the end, the first player (who had only introduced themselves) can repeat everyone's introductions.

The facilitator can approach the group with sentences like "Think about an adjective that tells us something about you" and "Share a movement that tells us more about you" for the game to help us get to know the people who make up the group better.

**Resources needed
(materials, space, etc.)**

A space (indoors or outdoors) where the group can stand in a circle.

CV

Meet the group

From 30 minutes

Objectives

Getting to know each other.



Description Step by Step

Each person takes a piece of paper (A4) and draws several boxes as shown in Annex 1 (with the paper vertical, the space is divided into two equal parts with a vertical line; divide the paper into three equal parts with two horizontal lines; divide the upper right box into two equal parts with a horizontal line).

In the upper right box, each person writes their name. That's "their piece of paper".

The group is instructed that when the music starts they should dance around the room, in turn exchanging the pieces of paper with the rest of the people. When the music stops, each person must have a piece of paper that is not theirs (if they have their piece of paper they should quickly exchange it with whoever is closest to them)..

At that time, the facilitator will indicate a topic/question and the box in which it should be answered. Each person must find the "owner" of the piece of paper in their hands, ask them about the topic/question indicated and write the answer on the paper.

When everyone has managed to do it, the music returns and the process is repeated until all the boxes are completed except for the one in the upper left corner. In this way each paper collects information about its "owner", written by different people.

Some possible topics/questions for the game are shown in [Annex 1](#).

At this point, each person must retrieve "his piece of paper."

They get into pairs, one person facing the other, and sit in a circle with the rest of the pairs so that two circles are created, one inside and one outside, facing each other.

People in the outer circle give their piece of paper to the facilitator and take a colour pencil. The people in the inner circle place their paper on the floor, facing their partner.

When instructed by the facilitator, the people in the outer circle should start drawing a portrait of the person in front of them, in the only free box on the paper (the one in the upper left corner).

Each time the facilitator says "next", the people in the outer circle must change positions by rotating to the right, continuing the drawing of their predecessor. This will repeat until the original position is returned. At that point they will have a few seconds (facilitator counts down out loud) to finish the "masterpiece" they started.

Once the drawings are finished, the couples change roles, passing the people from the outer circle to the inner one and vice versa. We call this phase "revenge". Now, who has been drawn, will be the one who draws.

The pieces of paper where the drawing has been drawn are collected, the pencils are exchanged and the papers are distributed to the people who are going to be drawn.

The dynamic is repeated until all the portraits are complete.

Tips.

If the group is large, the facilitator should leave little time between rotation and rotation. This time does not always have to be the same, and in some cases it can be so short that it hardly takes time to draw anything.

If possible, place all the pieces of paper on a wall so that everyone can see the result and read the information from the rest of the group.

It is positive to show the group some especially funny drawings, indicating that if they do not remember the name of a person, they should only look for their portrait and see the information about that person.

Resources needed
(materials, space, etc.)

Paper, pens or markers, colour pencils and sound equipment.



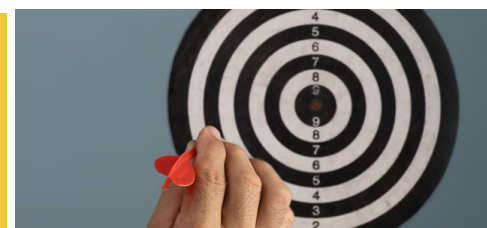
True or false?

Meet the group

10 -20 minutes

Objectives

Getting to know each other.



Description Step by Step

Each person writes on a piece of paper (we recommend A5) three things about themselves. Two of them must be true and one false (but it should be convincing).

Everyone begins to walk around the room with their paper in hand, showing it to the rest. When they come across another person, they each read the other's paper and try to figure out what is true and what is false.

This leads to a small conversation confirming if they have guessed right or correcting if they have missed their guess.

When you finish with one person, you keep walking around the room until you come across someone different. And so on until the facilitator ends the game.

Resources needed
(materials, space, etc.)

Paper and pens or markers.

Walk and talk

Meet the group

From 20 minutes

Objetives

Getting to know each other | Promote oral expression.



Description Step by Step

As its name indicates, this activity consists of walking and talking. The group will walk quietly following the route marked by the facilitator (it is a great opportunity to discover the environment, and can be interspersed with explanatory stops).

But there is a task to develop while walking: talk in pairs (or groups of three maximum) about specific topics that will be indicated to them to get to know the different members of the group better.

They are short conversations (1 to 3 minutes) and once they are over, you must change partners, looking for a new person who is "free" to talk.

This procedure is repeated, trying to talk to as many different people as possible, until the activity is finished.

Conversation topics can be indicated in two different ways:

- The facilitator shares a topic with the whole group, saying it out loud for everyone to hear (it is recommended to reinforce this by showing the topic written on a piece of paper). In this way the whole group will speak in each round of the same topic and during the same time. The facilitator controls the time left to talk about each topic, marking the rhythms. But with large and talkative groups it is difficult to control.

- The facilitator has small pieces of paper with different topics written on them (it is recommended to have at least two or three times as many papers as there are people in the group). Each person takes a piece of paper and finds a conversation partner. With this they can talk about one of the topics they have or both (each person has a topic). Every time a person needs new topics they approach the facilitator, return the paper they have and take a new one. With this option, the time that each person dedicates to each topic is not controlled, but the group is more relaxed and the process is more natural. It is good to periodically remind them that they must be short conversations and that they must change partners, or they will not be able to talk to everyone.

Resources needed
(materials, space, etc.)

Papers with different questions or topics to talk about (Examples on Annex 2).



Intro to the program

Workshop introduction

10-15 min

Objetives

- Introduce the general program of the workshop



Description Step by Step

Explanation of the workshop as a whole, framing it in the context in which it takes place, defining the different modules, etc. All supported by a visual presentation that facilitates understanding.

Presentation content:

- Who organizes the workshop.
- Frame it, if it is the case, in the general project in which it is included / who finances it.
- General objectives.
- Structure: module by module, with their specific objectives, contents, calendar...
- Expected results.
- And everything that is considered convenient to share with the group.

Either at the end, or during the presentation (or both), time should be provided for questions and doubts, clarifying to the group everything they need.

End the session with a joint debriefing.

Tips.

Support oral presentation with a visual presentation helps understanding.

Complementing with different channels, including text, images, diagrams... makes the transmission of information more effective.

Resources needed
(materials, space, etc.)

Audiovisual equipment.

Expectations, fears and contributions

Workshop introduction

15-20 min

Objectives

Analyze expectations, fears and possible contributions of the group members.



Description Step by Step

Three panels (flipcharts) are created, one for expectations, one for fears and one for contributions.

Place the panels in a visible and accessible place for the whole group.

Hand out post-its of three different colours to the group. Each colour corresponds to one of the themes: expectations, fears and contributions.

Explain that they should write on the post-its of the corresponding colour the expectations they have of this workshop (e.g. make friends, learn about theatre...), the fears it generates in them (e.g. I'm very shy, do it wrong...) and possible contributions they can make (e.g. I play a musical instrument, I know ethnographic resources...).

Once written, they must place the post-its in the corresponding panels. They are encouraged to read what is written by the rest of the group that is already on the panels.



When everyone has placed their post-its, the facilitator summarizes the panels, highlighting those things that are repeated the most or those ideas that seem most interesting.

It is good to clarify if any expectation is completely outside the scope of the activity, encourage people to face fears by showing that they are natural and that together we will overcome them, and thanking possible contributions.

Tips.

Create three visually appealing panels, with each topic written in the centre of the panel, leaving space around it for post-its. Match the colour with which you write the topic and decorate the panel with the colour of the post-its that correspond to it).

As a general rule, many of the expectations they write can be achieved thanks to the possible contributions of the group. Link this where possible and encourage the group to work together to make this happen.

Resources needed
(materials, space, etc.)

Flipcharts, markers, post-its, pens.

Tic-tac

Group building

From 10 minutes

Objetives

Establish dynamics for teamwork | Promote group trust |
Foster cooperation and active listening.



Description Step by Step

The chairs are distributed around the room without an established order, but with enough space between them to be able to walk.

Each person sits in a chair, leaving a free chair at the opposite end of the room from the facilitator.

The facilitator explains to the group that his/her goal is to sit on the free chair, and the group's goal is to prevent him/her from sitting. But there are some rules:

- they can't touch the facilitator, they can't push him/her, physically impede his/her way.
- chairs cannot be moved.
- each person can only occupy one chair.
- when a person gets up from their chair, even a few inches, they can no longer sit back in it at that time, they must sit in a different chair.

So how to prevent the facilitator from sitting in the chair? Basically making someone else sit on it. But in that case there will be another free chair to which the facilitator will go. The group must ensure that the facilitator can never sit down, making the free chair far away.

Once the rules are clear, the game will begin. The facilitator will walk slowly, marking the rhythm of their steps with their voice, saying "tic-tac-tic-tac-tic...".

The group can communicate with each other freely, without restrictions. It is good that after a first round in which the facilitator probably sits down in a few seconds, time is left for the group to organize and create action strategies.

You can play as long as you want. It is good to keep track of how long it takes for the facilitator to sit down and indicate this to the group each time the facilitator sits down. This way they will know if they are improving (if each time the facilitator needs more time to sit down).

Tips.

Leave some time between rounds for the group to organize, but not too long. It is better for them to try different strategies than to spend a lot of time deciding which one to use. If the facilitator detects that they get stuck, start a round without waiting for the group to decide on the strategy. Practice is the most effective.

Resources needed (materials, space, etc.)

Chairs for everyone (including the facilitator).
A space where you can place the chairs far enough apart to be able to walk between them.



40 number in a rectangle

Group building

From 30 minutes

Objectives

- Establish dynamics for teamwork.
- Foster cooperation and active listening.



Description Step by Step

A place that you can hide from the view of the group (a room with a door is sufficient), draw a rectangle of approximately 3x4m on the floor leaving enough space around it so that the group can move.

Write the numbers from 1 to 40 on A6 or A7 paper (approximate measurements) and distribute them randomly inside the rectangle.

Place the group outside the space where the rectangle is and without them being able to see it.

The facilitator explains to the group what they will find inside the space that they cannot see and that the group's goal is to touch all the numbers from 1 to 40 inside the rectangle. But there are some rules:

- they have to touch the numbers in the correct order (1, 2, 3, 4...).
- everyone has to touch at least one number.
- The same person cannot touch two consecutive numbers.
- between touching one number and the next, the rectangle must remain empty (this means without any person inside).
- there can never be more than one person in the rectangle at a time.
- if they break any of these rules, the game stops, everyone has to leave and it starts again.
- they must achieve it in less than a certain time.



We recommend setting a time of 1 minute and 20 seconds.

The group has time to organize and decide on the strategy to follow. When they are ready (or the facilitator thinks they have had enough time, it is not good for them to spend a lot of time before trying it, especially the first few times they try it), start the game.

The facilitator must control the time and compliance with the rules. When something is not fulfilled, stop the game and must start again. The normal thing is that they make many mistakes (especially when there is more than one person at a time inside the rectangle due to time pressure).

s/he should also be aware of the group dynamics (who takes the lead, who gets frustrated, how they behave with each other, how they communicate...) so that in the end you can debrief about all of it.

Between attempts and attempts, the numbers must be moved within the rectangle, to prevent them from memorizing their positions and it is very easy for them to achieve their objective. If the group does not advance, fewer numbers (or none) are moved so that they get closer to achieving the objective. If the group seems to be getting it soon, strategies can be put in place to make it harder (put similar numbers nearby; put overlapping numbers - remember that they must touch them in order, if they touch a number to move it because it bothers them they must start again, they could blow, but they must find out for themselves-; put some number upside down...).

Once their objective has been achieved (or the facilitator considers that the game should be stopped), the group discusses the process, the problems encountered, how they solved them, how they felt and why, etc.

Tips.

The rule is that they must touch the numbers, but it is not specified how. They can touch them with any part of the body, they can pick them up or just touch them, etc. If they ask for clarification, the rule is repeated, they are the ones who must discover the limits and possibilities.

Resources needed (materials, space, etc.)

Papers and marker.

Something to time (stopwatch, mobile phone...).

Some material to mark the rectangle on the ground (chalk, masking tape...).

A place that you can hide from the view of the group (a room with a door is sufficient) where you can draw a rectangle of approximately 3x4m on the floor and that there is space around it so that the group can move.

Division of space

Group building

10 minutes approx.

Objetives

Develop basic theatrical tools. Domain of space.
Desinhibition. Group confidence. Body listening.
Teamwork



Description Step by Step

We define the free space of the room in an imaginary rectangle/square. The participants must walk freely through the space, each one in a different direction, without tending to make circles, trying to distribute themselves equally throughout the space, without leaving any free spaces.

At a certain moment, the monitor asks them to reduce the space to half the room. Later to a quarter. And to an eighth. When it seems that they do not fit in that space, it is reduced once again. And then we use all the space. And, without following a certain order, we reduce or enlarge the space to an eighth, half, fourth, total, etc.

Resources needed
(materials, space, etc.)

An open room.
Participants in comfortable clothing.



30 claps

Group building

10 minutes aprox.

Objetives

Develop basic theatrical tools. Group listening.
Team work.



Description Step by Step

Participants must walking without a certain order around the room and without speaking, they must try to give 30 consecutive claps, but each participant cannot give more than one clap in a row. If two or more participants clap at the same time, they have to start over.

Resources needed
(materials, space, etc.)

An open room.
Participants in comfortable clothing.



3 feet, 2 hands and an ass

Group building

15 minutes aprox.

Objectives

Develop basic theatrical tools. Desinhibition.
Group confidence. Body domain. Teamwork



Description Step by Step

Depending on the number of participants, the monitor divides the group into several subgroups with the same number of participants.

The monitor proposes the same challenge to all the groups; each group must manage to maintain contact with the ground only with the number and type of body parts that the monitor proposes.

The first group to do so wins the challenge. Several challenges will be proposed with different numbers and parts of the body.

Resources needed
(materials, space, etc.)

An open room.
Participants in comfortable clothing.

Balloon dance

Group building

10 minutes approx.

Objetives

Develop basic theatrical tools. Desinhibition.
Group confidence. Body domain. Teamwork



Description Step by Step

Participants stand in a circle. One participant begins by throwing a ball to any other participant and each participant who receives and throws the ball to another partner numbered itself consecutively out loud. Whoever has thrown the ball leaves the circle and the circle going closed. Each participant memorizes its number. The monitor forms the pairs with the first and last number, the second with the penultimate, the third with the antepenultimate and so on.

Each couple has an inflated balloon that they have to hold between the two of them with any part of their bodies without it falling to the ground while they dance to the rhythm of the music (they will change the songs with different rhythms and styles). When one pair drops the balloon to the ground, they wait for another pair to drop the balloon and they switch partners. We keep the game going until there aren't too many balloon drops in a row.

Resources needed (materials, space, etc.)

One ball.
Some ballons.
An open room.
Participants in comfortable clothing.
Different musics with different rythms.

The mirror

Group building

10 minutes approx.

Objetives

Develop basic theatrical tools. Work in pairs.
Observation, attention, visual listening. Body expression. Creativity.



Description Step by Step

The monitor has a bag with folded papers that have an object drawn on them. Each participant takes one without looking it. When everyone has their paper, they place it open and without looking it over their heads. Each participant must find the participant who has the same object as him and form his partner.

Each pair stands face to face. A participant initiates a movement and his partner must imitate it in the most perfect and synchronized way possible, as if it were his reflection in the mirror. It is recommended to start with slow movements. They can make gestures with their face, movements of the different parts of your body, use the ground, jump... as they master it, you can make more complex movements and even move around the room. When 5 minutes have passed, the roles are changed and another 5 minutes are done with the roles changed.

Resources needed (materials, space, etc.)

One bag.
Papers with couples of drawn objects.
An open room.
Participants in comfortable clothing.

Catch the leader!

Group building

20 minutes aprox.

Objetives

Develop basic theatrical tools. Observation, attention, visual listening. Group listening. Body expression. Teamwork.



Description Step by Step

The group chooses one person to leave the room (can be volunteer). While waiting outside, the group chooses a leader, who must perform movements/displacements to the rhythm of the music that the rest of the group will follow.

The person who was outside enters and stands in the center of the others, who will begin to move imitating the leader. The person must find out who is the leader.

When he/she finds out, the leader will go out and the dynamic will be repeated, with a new leader chosen by the group. Depending on the time available, we will repeat the dynamic so that the maximum number of participants are leaders and "hunters" of leaders.

Resources needed (materials, space, etc.)

An open room.
Participants in comfortable clothing.
Different musics with different rythms.

Blind and guide

Group building

10 minutes approx.

Objetives

Develop basic theatrical tools. Work in pairs.
Group confidence.



Description Step by Step

The monitor has a bag with folded pieces of paper on which the names of different animals are written (two for each animal). Participants each take a sheet of paper and memorize their animal. Then everyone will be blindfolded with the help of a handkerchief or similar. Each participant will make the sound corresponding to their animal until they locate and joint with their "partner". We will wait until all participants have found their animal couple.

Once in pairs, one of the two will be blindfolded. Their partner must guide him/her through space as if he/she were a blind person with their guide dog. As they gain trust, the guide can make their partner negotiate obstacles or make more complicated movements/routes. After a few minutes, the couple will change roles and repeat the dynamic.

Resources needed
(materials, space, etc.)

An open room.
Participants in comfortable clothing.
One scarf per participant

The bolus

Group building

10 minutes aprox.

Objetives

Develop basic theatrical tools. Desinhibition.
Group confidence. Body domain. Selfconfidence.
Teamwork



Description Step by Step

One participant stands in the center blindfolded with everyone else very close around him. The central participant makes his body rigid, without bending his knees, with his feet fixed on the ground and with his arms crossed over his chest. He must swing in all directions as if he were a spinning top and all his companions must hold him so that he does not fall.

First they will stay very close to him and as they gain confidence they will be able to separate little by little to allow a greater swing always without letting him fall and generating him confidence.

The dynamic will be repeated until everyone has passed through the center.

Resources needed
(materials, space, etc.)

An open room.
Participants in comfortable clothing.
One scarf.



Blind runner

Group building

15 minutes aprox.

Objetives

Develop basic theatrical tools. Desinhibition.
Group confidence. Body domain. Selfconfidence.
Teamwork



Description Step by Step

One participant stands in front of the rest of the group, about 2/3 meters away, blindfolded. The "blind" participant must run until he collides with the group that will catch him without allowing him to fall or get hurt.

As confidence is gained, distance and speed can be increased, always protecting the blind runner. The dynamic will be repeated until all have been blind runners.

Resources needed
(materials, space, etc.)

An open room.
Participants in comfortable clothing.
One scarf.

The mattress

Group building

15 minutes aprox.

Objetives

Develop basic theatrical tools. Desinhibition.
Group confidence. Body domain. Selfconfidence.
Teamwork



Description Step by Step

A participant, blindfolded, with his back to the group, with his feet fixed on the ground, without bending his knees, with his arms crossed over his chest, must fall on his back and the group will support him so that he does not fall or get damage.

As the group gains confidence, the distance can be increased a little, always protecting the participant who falls to the "mattress". The dynamic will be repeated until everyone falls on the "mattress".

Resources needed
(materials, space, etc.)

An open room.
Participants in comfortable clothing.
One scarf.

MÓDULO 2.

Ethnographic Resources

7 hours



Objetives

The aim of this module is to ensure that participants, as well as having fun through theater, learn to identify what ethnographic and ethnological resources are.

They will also learn that they are tourist resources that attract the outside public and that are at risk of being lost due to technological advances and the change in society's way of thinking.

Content

1. Visit to a natural ethnographic resource
2. Touristic visit to the city or village
3. Gastronomy
4. Handmade craft and products
5. Traditional songs and dances

Description

The whole module is a constant learning of the history, art and customs of the area.

The aim of this module is to explain, through dramatization, the importance of these resources as fundamental for learning about our origins and thus preventing their total loss. Moreover, nowadays, there is a great concern on the part of young people for the preservation of history.

Throughout the module we will look at some of the resources that I have considered to be the most important and easiest to conserve.



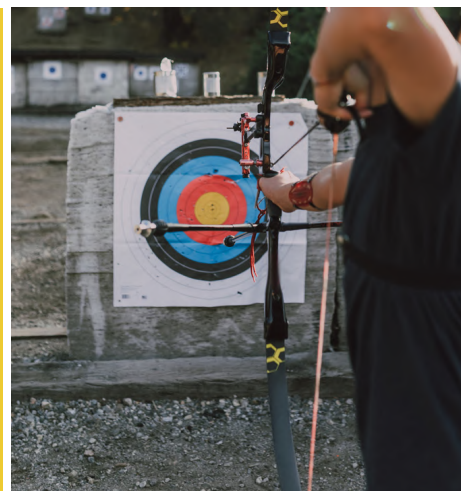
Visit a NATURAL ethnographic resource

Ethnographic resources

1 hour

Objetives

- Develop imagination
- Losing shame
- Working in a team
- Learning new information
- Interpreting facts



Description Step by Step

We will start from a specific point, where we will meet the guide who will explain the natural resources.

We will go for a walk and learn what people outside the cities used to do for a living.

In each place where we stop, together with the description and the information of the guide we will make improvised theaters, from which we will take ideas to make a correctly dramatized explanation.

Resources needed (materials, space, etc.)

The materials we will need for this workshop will be:

- We will need a local person, better if it is a guide to show and explain well the places we are going to visit in nature.
- Water
- Comfortable footwear and clothes.
- Backpack to carry your belongings

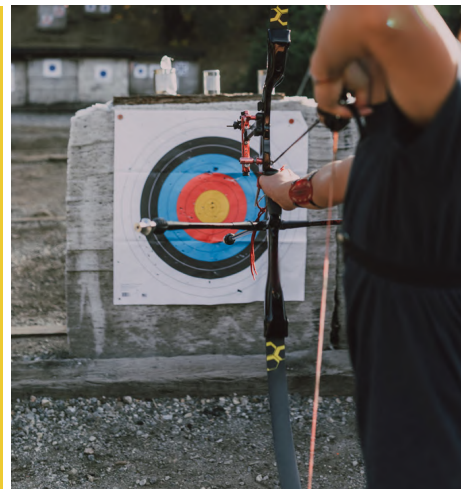
Visit to the village

Ethnographic resources

1 hour

Objetives

- Learn about the architecture and art in the cities
- See the difference between how people in the countryside lived and people who went to work in the cities.
- See the different traditions



Description Step by Step

In this activity the participants, together with the guide, will go on a tour of the town or city. Visiting the most relevant architectural and artistic resources of the place.

In this activity the participants, together with the guide, will go on a tour of the town or city. Visiting the most relevant architectural and artistic resources of the place.

We will start from a specific point making a touristic route, in which the guide will explain in detail the factors that intervened in its construction, the way it was built and the history behind each building or monument relevant to the visit.

Resources needed (materials, space, etc.)

The materials we will need for this workshop will be:

- We will need a local person, preferably a guide to show and explain well the places we are going to visit in nature.
- Water
- Comfortable footwear.
- Backpack to carry your belongings

Gastronomy

Ethnographic resources

1 hour

Objetives

To get to know the different typical dishes of the area. Participants learn how to make a typical local dish and then be able to teach it to other people



Description Step by Step

We will need a cook with knowledge of typical local gastronomy, who knows how to make the dishes well, just like the original recipe.

We will gather the participants in a kitchen so that they can see the whole process of the elaboration of the dish and at the same time, they will try to do the steps of the cook.

We will dedicate about 25 minutes to each dish, although it is possible that the dishes will be either easier or more difficult (in that case we will adapt to the dish).

Depending on the season in which the workshops are held, different dishes will be made, as well as drinks.

Visits could also be made to the factories to see how the products of the area are made at an industrial level.

Resources needed
(materials, space, etc.)

The materials we will need for this workshop will be:

- A kitchen with a worktop or table (which we will use to put the food on).
- Cooking equipment (pans, plates, knives, spoons...)
- Local products (vegetables, fruits, meats...)
- Basic products (oil, salt, pepper...)
- Drinks for cooking (beer, white cooking wine, red wine...)



Handmade craft products

Ethnographic resources

2 hours

Objetives

- Learning to make products from scratch
- The different uses of the same object
- Using materials from nature to make durable objects.
- Using even recycled materials that we can find around the house to give them a second life.



Description Step by Step

We will need a person who knows how to do these kinds of things, to show the participants the whole process.

We will meet in a place either outdoors or in a building.

We will start with an explanation of the materials we are going to use and how we are going to use them.

Then, the teacher will show us step by step how to make the objects.

Finally, the participants will proceed with the workshop and ask the teacher any questions that arise during the process.

Resources needed (materials, space, etc.)

The materials/resources we will need for this workshop will be:

- A person who knows how to make the objects
- Depending on the season, they will be made outdoors or inside a building.
- The products we need to make the materials.

Traditional songs and dances, fairs, festivals...

Ethnographic resources

2 hours

Objetives

- Learn how to dance the songs of the times
- Learning how to set up a stall at the fair
- Learn the "behind the scenes" of a festival.
- Team building
- Learning to work in a group and to pool different ideas and views



Description Step by Step

Depending on the season in which the workshops are held, there will be different cultural manifestations of music and dance, as well as fairs, festivals...

In each case, different activities will be planned to best suit the circumstances.

If there are many participants, we will divide them into three groups and each group will be in charge of one of the three workshops.

Later, each group will explain to the other how each workshop is done.



Traditional songs and dances

ACTIVITY 1. Traditional songs and dances, fairs, festivals...

40 minutes

Objectives

That our participants know how to dance and know the lyrics of the traditional songs of the place where the activity is being practiced.

Description Step by Step

We will divide the group into several sub-groups (from 1 to 10 people) so that each group learns a different dance.

Each subgroup should have a teacher who knows the traditional dance to be taught. We will start by putting the participant in context, why the dance was done, under what circumstances.... From the beginning, the dance will be taught without music.

Later, when the basic steps have been taught and the participants have learnt them, we will introduce music, so that the steps will follow the rhythm of the music.

Participants should not only learn the dance, but also learn how to teach the dance.

Resources needed (materials, space, etc.)

The materials we will need for this workshop will be:

- Music (pendrive,CD...)
- Clothing for the traditional dances
- Teachers to teach us the dances and songs
- Appropriate footwear

Fairs

ACTIVITY 2. Traditional songs and dances, fairs, festivals...

40 minutes

Objectives

If the place where the activity is being implemented has such important festivities as fairs, the participants should know:

- Why these fairs are held and the things that used to be done there.

At the fairs, there are different stalls where people can buy handmade products and products of the theme of the fair.

The main objective will be to set up a stall or have a space to either put the products made by ourselves or to do workshops teaching what we have learnt in the dance classes (mentioned above).

Description *Step by Step*

We will need the skills of a fitter who knows how to set up stalls for the fair.

We will need the skills of a fitter who knows how to set up stalls for the fair. That is if we choose to set up a stand

If we choose to set up an area for workshops for children, we will need to learn how to set up awnings so that, during the sunny hours, the sun does not shine directly on us or on the children who are going to take part in the workshops.

Resources needed
(materials, space, etc.)

The materials we will need for this workshop will be:

- Old clothes for assembly
- Clothing to characterize
- Assemblers to learn how to set up the fair tents
- Appropriate footwear

Festivals

ACTIVITY 3. Traditional songs and dances, fairs, festivals...

40 minutes

Objetives

- Learn the "behind the scenes" of a festival.
- Learning how things work within a festival

Description Step by Step

At a festival we'll be there, whether we're putting up fences, cleaning equipment, or helping with the set-up, sound technicians ...

Here we will also divide into several groups, in order to cover more things to do Teamwork and communication is very important at this stage of the festival, because if you don't get on well with your colleagues, many things can go wrong.

Resources needed
(materials, space, etc.)

- Old clothes for assembly
- Closed and comfortable shoes
- Gloves to protect your hands
- Headgear
- Hair tied back
- Tools in good condition
- Cleaning products

MÓDULO 3. Theatre

30 hours



Objetives

- Bonding a group, building trust and sharpening senses
- Settling into touch, sculpture & image
- Working on voice and sounds
- Mime & improvisation
- Connecting with the community, learning new skills

Content

The module contains 5 days of workshops divided into morning and afternoon sessions (10 in total). Each session gives the participants the opportunity to develop various skills both as an individual and part of the group. The module can be split into smaller workshops or individual exercises.

Description

In the workshops participants explore creativity, experimentation, improvisation, physical training, body awareness, teamwork and self-discovery while understanding the basics of theatre.

The workshops help participants to overcome their boundaries. It is an attempt to discover self and understand working in groups using various methods.



Painting yourself into the picture

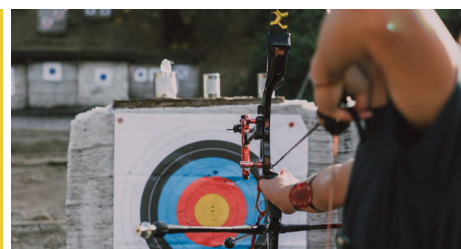
Theatre

5 minutes

THE FACILITATOR PREPARATION

Objetives

- Self - reflecting before further activities.



Description Step by Step

Facilitating a session requires you to be first open and honest about who you are and why you are conducting the sessions.

Take a moment now and answer the following:

- Why am I conducting this session?
- Who will this workshop impact? Who is my audience?
- Why do I think they would benefit from these sessions?
- Do I need to establish trust with them? If so, how would I go about doing so?
- How will I introduce myself to my audience?

Painting yourself into the picture

Theatre

25 minutes

Objectives

Introduction to workshop objectives and activities.



Description Step by Step

Introduce yourself and workshop objectives, activities. Explain how each day's exercises stimulate different areas of actor's preparation. Each day concerns:

- Bonding a group, building trust and sharpening senses
- Settling into touch, sculpture & image
- Working on voice and sounds
- Mime & improvisation
- Connecting with the community, connecting the new skills

Resources needed
(materials, space, etc.)

Name with movement

Theatre

25 minutes

Objectives

Getting to know each other's name.



Description Step by Step

Everyone stands in a circle.

Each person, one by one, takes one step into the circle, says their name and shows a unique movement/gesture. After a full round of introducing names and movements is over, we start a second round.

Now each participant is saying again the name and showing a movement, but also needs to repeat those of all the previous participants in a second round: person A says name and shows own movement, person B name and gesture of person A, then their own, person C name and gesture of person A, then name and gesture of person B, then their own, etc.

Resources needed

(materials, space, etc.)

Space large enough to be able to form a circle.

Group juggle

Theatre

20 minutes

Objectives

Getting to know each other, bonding with a group, building trust.



Description Step by Step

There are several variations of this game. A ball is thrown across the circle from one person to the next. If the participants didn't know each other before, it can be used to memorize the names: a person catching the ball needs to say the name of the person who threw it, and a person to whom they threw it.

Once the action is going smoothly, a second ball is introduced, perhaps of a different size or colour. This one could be bounced or thrown across the circle. Choice of the next person is based on eye contact, not on saying names anymore.

You can continue adding as many balls as the group can manage. It is important to maintain focus and to stop and start again if the game gets out of control. As ever, communication is essential—just as it is between actors on stage. Make sure you have eye contact before you throw. Group members should aim to take responsibility for each other.

In one variation a single ball is thrown so that everyone catches it once. Then the group tries to repeat exactly the same pattern—but faster and faster—without making a mistake. Add in more balls one by one, to be thrown in the same order.

Try also having one person stand in the middle of the circle. The job of the people around the circle is to throw the ball to that person, who must then throw it to somebody else. No one should ever throw the ball until they know the person in the middle is ready. Again, more balls can be introduced.

An amusing twist on the game is to use all sorts of objects instead of balls—rubber chickens, cuddly toys, and beanie babies.

Resources needed
(materials, space, etc.)

A ball or balls (or any sorts of objects like: rubber chickens, cuddly toys, beanie babies etc.).

DAY 1 – Bonding a group, building trust and sharpening senses (3H)

Spacewalk

Theatre

35 minutes

Objetives

This game is invaluable for the development of the group and spatial awareness. It is prepared to start some other Dynamics, and you can also use it every day in different variations, different endings, or different connections with other exercises. One of the starting points of becoming an actor is to learn how to walk and where and why you are walking.



Description Step by Step

Find a space to stand in. When I clap my hands, walk quietly around the room in any direction. Try to fill the space—move into empty areas. Keep changing direction. Try not to come into contact with other people. Now Freeze!

Check that everyone stands absolutely still, freezing every muscle. Ask them to notice areas of the room which are emptier. Repeat the exercise with any of the following variations:

- **Avoid eye contact.**
- **Make eye contact with every person you pass.**
- **Every now and again, shake hands with someone and move on.**
- **Find a new way of moving in space. And another way, low down. And another, high up.**
- **On a signal, move in slow motion, then normal, then fast, all the time being aware of other people.**
- **Imagine you are moving through thick snow, over ice, underwater, on hot sand, through an art gallery... Freeze!**

Now call out the following situations with a 5-6 seconds delay between each call:

- **You are made of jelly**
- **Your left leg is shorter than your right leg**
- **You are really old**
- **You are carrying a bucket full of water on your head. Don't spill it!**
- **You are five years old**
- **You are an atom**
- **Ouch. You just developed a cramp in your right knee.**
- **Stop!**
- **Shake out your whole body one more time**

Make physical contact with one other person and continue moving together in the space. Find new ways of moving together. Move apart from your partner but maintain eye contact, without bumping into anyone else.

And freeze again. Notice exactly where you are in relation to others around you. Run and touch each of the four walls and return to exactly the same place without bumping into anyone.

Resources needed
(materials, space, etc.)

Space large enough to be able to move around.



Il Maestro

Theatre

20 minutes

Objetives

Promoting awareness and the control of impulsivity.
Giving the possibility of "leader roleplay" to every participant.



Description Step by Step

One participant is given the task to discover who is the "maestro", which is, who is giving indications for the rest of the group to repeat.

This participant leaves the room for a few moments to choose the maestro. In a circle, the group needs to follow the proposals/indications (movements, sounds, gestures) that the maestro is giving, creating a coral scene while the person that left the room needs to discover who starts the movements.

The group needs to be aware of being discreet while following the maestro. The role of the maestro and the person that needs to discover who is the maestro should be experienced by every member of the group.

Resources needed
(materials, space, etc.)

Space large enough to be able to sit down in a circle.

What are you doing?

Theatre

20 minutes

Objectives

Developing mime & improvisation skills.



Description Step by Step

Stand in a circle. The first person (A) starts miming an activity, such as eating an apple. The person to their left (B) says "What are you doing?". A keeps miming and at the same time says the name of a different activity. For example, if A was miming eating an apple, they could say "playing the piano". B then starts playing the piano. A stops their mime. Now the third person C asks B, "What are you doing?". B keeps playing the piano and names a different activity, which C must mime. And so, it goes on.

There should be no repetition and no similar activities. For example, if you are miming climbing a ladder you cannot say, "climbing the stairs". Equally, you should not name an activity that looks like the one you are actually doing. For example, if you are cleaning a window you cannot say "waving good-bye" — because it looks very similar.

Resources needed
(materials, space, etc.)

Space large enough to be able to form a circle

Blind walk

Theatre

50 minutes

Objectives

Building trust and sharpening the senses.



Description Step by Step

There are two main kinds of blind walks. The first is where one person closes their eyes and is carefully led around the room by a partner. Obviously, safety is paramount. Always start slowly, remembering that it will probably seem very fast to the person who is being led.

The safest way I have found is for the leader to take both the blind person's hands and walk backward. That way, they are always watching their partner and are more able to stop them from bumping into other people. The leading partner should aim to give them a completely smooth journey because as soon as they bump into anything, they will lose confidence.

This is a great trust game—but trust has to be gained. Once it has been, you can pick up the speed a bit. With adults, if the group becomes really confident after a few sessions, you could progress onto running with your eyes closed.

In this case, the leader of each pair can run alongside their blind partner. Be careful! The second version takes place outdoors, ideally in a natural setting.

One partner is blindfolded and led on a sensory walk by their partner. This is an incredible way of sharpening the senses. All the same, precautions apply, except that the leading partner can walk forward normally whilst still keeping an eye on their partner. The reason for this is that you have lots of space and are less likely to bump into other people. You do need to take care of uneven surfaces and give instructions to your partner about steps etc. Otherwise, try to keep talking to a minimum.

Resources needed
(materials, space, etc.)

Space large enough to be able to walk or run.



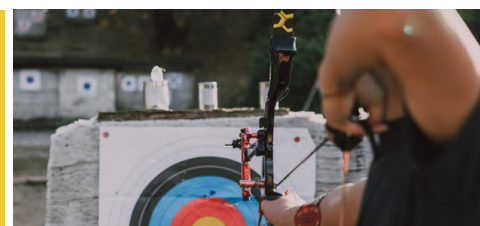
Pass the buck

Theatre

20 minutes

Objectives

Developing alertness and group awareness.



Description Step by Step

Everybody walks around the room. One person holds an easy-to-handle object, which is to be passed between the group members.

The object may only be passed when you have eye contact with another person. The person passing the object counts out loud—each time the object is passed, the count increases from 1 to 20. If it is done well, people in the group will become very aware of one another. Once you reach that stage, a second object can be introduced. The count increases each time either of the objects is passed on. If two people count at the same time or an object is dropped, start again. This is a good warm-up for Count to 20.

You can use any object, as long as it is not breakable. Try a water bottle, a book, or a broomstick. Try throwing a ball instead of passing an object—although it is doubly important that eye contact is made before throwing so that the ball is not dropped

Resources needed
(materials, space, etc.)

Any non-breakable object like a water bottle, a book, a ball or a broomstick.

Count to twenty

Theatre

20 minutes

Objectives

Bonding with a group, working on concentration.



Description Step by Step

Sit or stand in a circle. The idea is for the group to count to twenty, one person saying one number at a time. Somebody is chosen to start the count.

Anybody can say the next number—but if two or more people speak at the same time, counting must start again from the beginning. It is possible to get to twenty if everybody really concentrates—but try and be relaxed as well.

Try doing it with and without eye contact.

Try walking around the space.

Other variations include members of the group facing outwards and closing their eyes or counting back from twenty to one.

Resources needed
(materials, space, etc.)

Space large enough to be able to form a circle.

Wardrobe of transformation

Theatre

30 minutes

Objectives

Promoting the imagination and the capacity for improvisation.



Description Step by Step

It's presented to the group as a passage space which we'll name it "wardrobe of transformation" (ex. a door, a corridor, a table that the participants can pass below, etc.) The participants need, each at their time, to pass through the wardrobe, and each time they get out of the wardrobe they should transform into the "thing" the facilitator said (ex. transform yourself into a whale) and pass through the wardrobe they should act and behave likewise until they pass again through the wardrobe of transformation and mutate to a different thing.

If the facilitator wants, they can create a circuit with different wardrobes and transformations (ex- Animals, Feelings, Inanimate objects, etc). Try to split the group into observers and players. Change roles, discuss, have fun!

Resources needed
(materials, space, etc.)

A door, a corridor, a table that the participants can pass below.

Throw your face

Theatre

20 minutes

Objectives

Developing mime & improvisation skills.



Description Step by Step

The group stands in a circle. The first person puts their hands over their face and moves them about as though sculpting their own features. Move your lips, tongue, eyes, eyebrows—anything that you can move—into a grotesque face.

When you are ready, take your hands away to show your face to the group! Choose somebody across the circle. Lean backward and then quickly forwards as though you are throwing your face at them.

Now comes the really funny part—that person must quickly copy the face you made as though they have “caught” it. This is usually quite amusing for everybody else as well. That person moulds a new expression with their hands and throws it across the circle to somebody new—and so the game goes on!

Resources needed
(materials, space, etc.)

Space large enough to be able to form a circle.

The cross and the circle

Theatre

20 minutes

Objectives

Working on body awareness and agility.



Description Step by Step

We start with the exercise which is theoretically the easiest to do and yet, because of our psychological and physical mechanizations, is actually extremely difficult to achieve in practice. The participants can try it sitting down or standing up, on a chair, on a table, or on the ground. The participants are asked to describe a circle with their right hand. Large or small, as they please. It's easy, everybody does it. Stop. Ask them to do a cross with their left hand. Even easier. Everyone gets there. Stop. Ask them to do both at the same time. It's almost impossible. In a group of thirty people, sometimes one person manages it, almost never two. Three is the record!

Variation

Ask the participants to do a circle with their right foot, seated (easier) or standing. They do it for a minute. They forget about the foot, still continuing to make circles. Then ask them to write their first name in the air with their right hand at the same time as the foot is doing circles. Again, this is almost impossible: the foot has a tendency to follow the hand and write the first name as well. To make the exercise easier, try doing the circle with the left foot and writing with the right hand. This is easier, sometimes people manage it. Why is this so difficult? Pure psychological mechanization, since there is absolutely no physical obstacle. So, with practice, it can be done.

Resources needed
(materials, space, etc.)

Space large enough to be able to sit down or stand up, on a chair, on a table, or on the ground.

DAY 1 – Bonding a group, building trust and sharpening senses (3H)

Follow your nose

Theatre

15 minutes

Objectives

Working on body awareness and agility.



A movement exercise for the whole group. Move around the room, filling up the space, changing pace, changing direction, being aware of other people but not touching them. Now become aware of your nose.

Let your nose lead you around the room. Follow it wherever it goes! Develop this by focussing on different parts of the body, so that participants begin to discover new ways of moving. Very useful for dance or physical theatre, or simply for discovering movement ideas for characters. Try being led by your stomach, your little toe, your knee, your back, and so on.

If you are trying different characters at some point, you can begin a Catwalk Exercise making a diagonal in the room, letting the participants discover different ways of walking and which kind of character it could become.

Resources needed
(materials, space, etc.)

Space large enough to be able to move around.

DAY 1 – Bonding a group, building trust and sharpening senses (3H)

History and Content

Theatre

60 minutes

Objectives

Exploring the history and the content of the theatre.



Description Step by Step

Invite the participants to visualize a brief guide about theatre, such as: [what's theatre? crash course theatre #1](#).(15 minutes)

Divide them into small groups of (3–5) people: invite the groups to search about the different genres in theatre and make a presentation, which will take a maximum of 3 minutes. (30 minutes)

Help them to have some notions on different dramatic styles and ways of presenting an idea, comedy, documentary, tragic, invisible, poetic, puppetry, shadow, and so on, for the beginning is recommended that you make small research on techniques and history of theatre.

Reflection about difficulties and challenges. (15 minutes)

**Resources needed
(materials, space, etc.)**

Device with access to the Internet to be able to do research and prepare presentations. Or any other materials needed for the presentation.

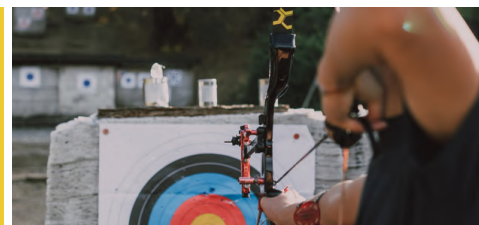
Lifting someone out of a chair

Theatre

20 minutes

Objectives

Building trust and bonding with a group.



Description Step by Step

The person lies flat on the ground and a surrounding group pushes them into the floor (firmly, but without hurting them). Then, at a given cue, they lift them rapidly into the air, though without actually throwing them. When their body is as high as possible, the actors carrying it try to simulate the waves of the sea.

Variation 1

One actor sits on a chair. The other actors around her try to press her body into the chair and she tries to stand up again. Everyone uses all their strength. At a certain point, the workshop leader shouts 'Go' and everyone reverses the movement at the same moment, slipping their hands under her and throwing her into the air.

Variation 2

Standing, in pairs. Partner A, with her arms by her sides, tries with all her might to raise her right arm, keeping it straight. Partner B, with all his might, holds down A's right arm with both hands, stopping it from rising. After a minute or two, the workshop leader says 'Stop', and both partners cease their efforts—but, magically, the right arm which was being restrained will now rise into the air of its own accord!

Resources needed
(materials, space, etc.)

Space and possibly a chair.

Equilibrium of the body with an object

Theatre

30 minutes

Objectives

Studying the body–object–gravity relationships.



Description Step by Step

Take any object—a pencil, a ball, a chair, a book, a table, a file, a sheet of paper, etc. Try to find as many ways as possible of holding the object, using every possible relationship of the body to object—sometimes holding it close to the body, sometimes at a distance, sometimes above, sometimes below—whatever you want to do and can do.

At the same time, you are constantly changing your body's position in relation to the floor: every part of the surface of your body must touch both object and floor in every conceivable strange and unaccustomed position. A postage stamp, a pen, a book, a shoe, a postcard, a telephone... Anything will do.

Resources needed (materials, space, etc.)

Any object—a pencil, a ball, a chair, a book, a table, a file, a sheet of paper, a postage stamp, a pen, a shoe, a postcard, a telephone, etc.

Touching the Earth

Theatre

40 minutes

Objectives

Being more aware and sensitive of our physicality and prompting tactile sense.



Description Step by Step

Process

- Request participants to lie down such that most of their body is touching the earth or the floor. Let them relax for a few moments.
- Ask them to breathe deeply and be aware of which parts of the body are in contact with the floor. They now focus on each part one-by one – listening to the tension in each part as their body lies on the floor.
- Then, ask them to start raising their bodies till they are in minimal touch with the floor. For example, they can stand up so that only their feet or toes touch the floor or just lie on their upper back. It is up to each person on how they want to follow this direction.
- Now invite them to continuously shift their posture and experiment with putting body weight on different parts or combination of parts- one foot, one hand; the arms; upper back; toe and nail - whatever works.
- They must keep experimenting such that at one time or another each part of the body must have touched the floor.
- Encourage them to be as slow and as aware of the body and the muscles as they can.
- After a few minutes, ask participants to partner while doing this activity. The aim is to be in minimal touch with the floor, keep moving and find different ways. They can lean into each other, push-pull, use their backs to keep a continuous flow.
- Keep going for another 5-10 minutes.

Debrief Questions

1. What did you notice about yourself while doing this?
2. How did you feel when you were on the ground?
3. When did it get difficult? When was it easy?
4. What made it different when you were with a partner? How were you stretched in a different direction?

**Resources needed
(materials, space, etc.)**

Space large enough for everyone to comfortably lie down.



Amoeba Tag

Theatre

10 minutes

Objectives

Bonding and warming up the group.



Description Step by Step

This is another tag game. One of the participants is chosen as the amoeba. An amoeba is a single-cell life form with the characteristic. It moves slowly towards its food, engulfs it and then carries on.

So, this participant has to move slowly – just like an amoeba and whoever she touches, joins her and the amoeba expands. It works better if the participant menacingly shouts “amoeeebaaaa” as she moves to give the impression of a predator. As the number of participants who get caught increases, the amoeba becomes bigger and is usually more difficult to escape from.

Resources needed
(materials, space, etc.)

Space large enough to be able to run.

Person-person Quebec style

Theatre

30 minutes

Objectives

Being more aware and sensitive of each other. Getting to be together. Building trust.



Description Step by Step

- Everyone gets into pairs – preferably with someone they don't know that well. Ask each other if they are comfortable with touching. Make it clear that this is a game to build more trust.
- Mention that touching must be appropriate. For instance, touching sexual parts is not acceptable.
- Also explain that if at any time the participants feel very uncomfortable, they can step out of the game.
- Now, call out the names of the body parts which the pairs have to touch together. For instance, if you say knee-wrist, then one of the partners has to touch his knee with the other's wrist. As you mention the two parts, the pairs have to ensure that they keep the earlier parts mentioned still joined. To continue the example, if you now say head-head, then the participants have to touch their heads while ensuring that the knee-wrist contact is still maintained. They can experiment, change positions, sit, stand... whatever to keep their balance while following the instructions.
- Give different instructions – Head-head, knee-wrist, ear-ear, cheek-cheek, palm-back, shoulder-elbow and so on.
- Keep doing this till you feel all pairs are sufficiently tangled up.
- Then, ask them to dis-entangle and start afresh with new instructions.
- Keep engaging with the same partner till the pairs become comfortable with each other.
- Change partners and repeat the instructions.

Variation

After a couple of times, you can ask someone else to call out the new body-part instructions.

DAY 2 – Settling into touch, sculpture & image

Adding sound

Theatre

20 minutes + 15 minutes debriefing

Objectives

A deliberate use of sound to increase trust.



Description Step by Step

Process

- Continue with the pairs formed in the previous activity. Let one person be X and the other be Y.
- Person X says "A", person Y says "B", X says "C", now Y says "A", X says "B", and the cycle continues with each of them saying one alphabet at a time. Do this for a couple of minutes till they get into rhythm.
- Now ask them to replace A with any sound and keep the cycle going.
- Now replace B with any sound.
- After a couple of minutes, ask them to replace C with any sound.
- At this point every pair is using three different sounds.

- Let them get into a rhythm.
- Now, ask them to return to using C instead of the sound they were using...then B and then after some time A.
- At the end, every group is back to using A, B and C alternatingly.
- Ask partners to talk to each other (within their pairs) about the activity before they return to the big circle.

Debrief Questions

1. What did you notice about yourself while doing this?
2. When did it get difficult? When was it easy?
3. How did adding sound make a difference? What difference did it make?
4. What variations can you think of?



Rainstorm

Theatre

15 minutes

Objectives

Building a group unity. A simple little game— with a great effect.



Description Step by Step

The idea is for the whole group to create the sound of a rainstorm. They are asked to carefully follow the movements of the leader. Start by tapping one finger on the palm of your hand. It sounds just like raindrops. Slowly build the effect by using two, three, four, and then five fingers so that everyone is clapping their hands really loudly.

After the storm reaches a crescendo, slowly reduce the volume with four, three, two then just one finger again tapping on the palm. You can only really appreciate this effect by trying it in a large group. I used the game in theatres to great effect in a show called "Singing in the Rainforest", where we got the whole audience playing the game!

To extend the activity after everybody is clapping their hands, you might want to progress onto slapping your thighs, followed by stamping your feet! You can also ask the group to think of words to do with a rainstorm before they start. They could whisper these, getting louder as the storm increases and then quieter again.

Ten-second objects

Theatre

10 minutes

Objectives

Bonding with the group, creativity & team work.



Description Step by Step

In small groups. The name of an object is called out and the group has to make the shape of that object out of their own body shapes, while the leader counts down slowly from ten to zero. Usually, every group will find a different way of forming the object. Examples could be:

- A car
- A ship
- A washing machine
- A fire
- A clock

You could choose objects from a play you are rehearsing or a theme you are exploring.

Groups can also be given a few minutes to devise two objects of their own which the rest of the class try to guess.

You could make it a rule that after 10 seconds they must be completely frozen in position.

On the other hand, it can be fun if they are able to make objects that use movement.

Pair Sculpt and Group Sculpt

Theatre

30 minutes +
10 minutes
debriefing

Objectives

Building on the image exercises as a group. Getting more comfortable with each other's touch. A more visual representation of what you feel through others. Understanding the richness of others' interpretations



Description Step by Step

Process

- Everyone stands in a circle.
- Give instructions - "Today we are going to use our bodies as clay and allow them to be sculpted"
- Request a volunteer to step in the middle.
- Stand opposite him and call out the word "anger".
- Now make a pose for anger and the volunteer would mirror it, or you can mold the volunteer into your desired pose by touching.
- Call out another word, say "Reflect" and sculpt the volunteer. Explain that you are the sculptor and the volunteer is your clay.
- Now everyone gets into pairs and finds a space in the room. Each pair decides who shall be the sculptor and who shall be the clay.



- Now tell them that you will call out a word and the sculptors will let the word influence them and mold their clay (the paired partner) into what their interpretation of that word. They will get roughly a minute for each word.
- Ask them to touch and/or mirror what the clay is supposed to freeze into.
- Insist on SILENCE.
- Call out words from a list - (Suggestions: Joy, homework, fear, anger, hate, discrimination, privilege, racism, terrorism. Bully...)
- Give the sculptors an alert after 40 seconds.
- After a minute, ask them to switch. Now, the clay becomes the new sculptor and does his/her interpretation of the word.
- Again a 40 second alert and then switching of roles.
- Call out the next word from the list.
- This time, after the clay is sculpted, ask the sculptors to move around the room, see and absorb the images which the other sculptors have made. Give them a few seconds, then ask them to return.
- The partners switch. The clay unfreezes, uses the same word and later gets to move around the room.
- After all the words have been called out, return to the big circle and sit in silence for a few minutes.

Debrief Questions

1. How did that feel?
2. What images really stood out for you?
3. What did you feel when you heard the word and then what happened?
4. Which other words do you think we could have used? (once someone says a word, give about 15 seconds for participants to silently visualize how they would have sculpted the image).
5. How did that visualization feel?

Resources needed
(materials, space, etc.)

Space large enough to be able to move around.

DAY 2 – Settling into touch, sculpture & image

Group Sculpt

Theatre

30 minutes +
10 minutes
debriefing

Objectives

Sculpting more models. Getting comfortable with playing the clay and the sculptor.



Process

- Everyone moves around the room to fill the space.
- As they move, ask them to group themselves based on the colour of their shirt (won't work if they are wearing uniforms) or the colour of their eyes.

- They spread out again and fill the space. Now they regroup based on the distance of home from school.
- Spread out again. Now they SILENTLY regroup based on their birth month. Try and get group sizes of 4. Combine two or three groups into one or split them if required. The main idea is to get them up, keep them moving a few times and then get into fresh groups.
- This time, they sculpt more than one human clay at a time. One person in each group is designated as the sculptor and she would sculpt the remaining members in her group to create a tableau. She gets the same time, roughly a minute. Then, she can walk around and see the other sculptures before returning to her group.
- The group unfreezes and a new sculptor takes the word and provides his interpretation. This goes on till each member has got at least one opportunity to sculpt.

Variation

- Once the sculptor (A) has finished tableau, indicates to one of the clays (B) to step out.
- Then A would take B's place and freeze in the same position.
- The new sculptor, B would step back, see the tableau and change any or all the human clay to show her version.
- Then B indicates to another human clay (C) to step out and the process continues.
- They continue doing this till everyone had an opportunity to sculpt.

This process therefore becomes more like a dialogue between different sculptors.

Debrief Questions

1. How did that feel?
2. Did an increase in the number of clays change your way of working?
3. What happened when you walked around the room? What did you see?

DAY 2 – Settling into touch, sculpture & image

Random images

Theatre

25 minutes

Objectives

Creativity and body awareness.



Description Step by Step

Let your body do the thinking—this is a great exercise for tricking the minutes into being creative! On your own, choose three random poses—one high up, one medium, and one low down. Choose a different spot in the room for each pose.

Now find a way of moving between them. Practice until you know the positions and movements by heart. Think of a story or situation where some or all of those movements and shapes might fit. Begin to find ways of bringing part of that story alive, through your movements from one shape to the next.

You can be abstract or representational.

Try adding sounds or words.

Combine your shapes and movements with those of a partner or others in a small group to create a new story.

This exercise is a useful way of exploring a story or theme that the group is working on.

Resources needed
(materials, space, etc.)

Space large enough to be able to move around.



Complete the Picture/Image

Theatre

60 minutes

Objectives

To provide participants a feel of image-theatre so that they can go beyond “words” as a means of expression. A more active reflection on how small gestures can change interpretation. Team building and getting comfortable with touch.



Description Step by Step

Process

- Everyone gets into a circle.
- Ask for a volunteer to come in the centre and strike any pose.
- Now you go ahead and pose with the volunteer to make a picture/image that creates a relationship between you two. There is no right or wrong way to pose. Go with your gutfeel. The relationship is something that exists in your mind. Each person will interpret the picture of you two differently.
- As you freeze, ask the volunteer to unfreeze and pose to create a new picture/image with your frozen image. As the volunteer poses, you say, “I relax and I look at (the name of volunteer)’s pose. I make another pose that relates to that person”. You freeze.” Now, my partner relaxes and chooses another pose” ...

- Keep doing this for 3 or 4 poses. Try different things - Touching, Varying the distance between the volunteer and you, lying down, changing facial expressions and so on.
- Now everyone gets into pairs.
- These pairs have to find a space in the room where they can begin to create images together.
- Remind everyone to go with their gut-feel and simply "play". There is no right or wrong image. If they get stuck, it is fine.
- After about 2 minutes of creating such joint images, ask everyone to stop, relax and remain silent.
- Explain that you will now call out words. Ask them to let the words influence the images they make together. If the word makes them feel stuck, they may ignore the word.
- Ask for questions or clarifications.
- Call out a word and ask them to resume creating images together. Suggested Words:
 - Family
 - Happiness
 - Team
 - Rain
 - Bully and the student
 - Strict teacher and student
 - Flower and the pot
 - Independence
 - Hand and glove
 - Pen and ink
 - The gardener and the garden....and so on

Resources needed
(materials, space, etc.)

Space large enough to form a circle.

Check in

Theatre

5 minutes

Objetives

This is the quick activity to highlight (in a fun kinaesthetic way) how everyone is feeling.



Description Step by Step

Get the group in a circle. Give the following instruction:

“Ok... so before we leave... Let us do a quick Check In. I want you to show how you are feeling right now. You can use your body or any sounds – but no words.”

It could be useful that when you do this the first time, you volunteer to be the first one to show how you are feeling. Be honest and don't think too much. Once you have shown your movement and/or sound, encourage the person on your left or right to go next and then go around the circle.

There is no evaluation - encourage laughter.

Resources needed
(materials, space, etc.)

Space large enough to form a circle.



DAY 3 – Working on voice and sounds

Ball of Gum

Theatre

5 minutes

Objectives

Warming-up before the activity.



Description Step by Step

Warm-up your facial muscles by chewing an imaginary bubble gum. As you continue to chew, let it get bigger and bigger. Move your jaw from side to side as you move the ball of gum around in your mouth.

Articulation

Theatre

10 minutes

Objectives

Warming-up before the activity.



Description Step by Step

Tongue Twisters help with articulation and they are a lot of fun! Try saying the following several times, making sure that you enunciate the consonants:

- The lips, the teeth, the tip of the tongue,
- The tip of the tongue, the teeth, the lips.
- Round and round the rugged rocks, the rugged rascal ran.
- A box of biscuits, a box of mixed biscuits, and a biscuit mixer

Note: It is better to switch the tongue-twisting for some in your language.

Walking breath

Theatre

25 minutes

Objectives

Warming up the voice.



Description Step by Step

Each person starts in their own space in the room. The leader gives the following Directions:

Breathe out all the air in your lungs. Now take a breath. As you breathe out, start walking in any direction, watching out for other people and changing direction if you have to. Keep walking until you reach the end of the breath. Now stop and take another breath before you continue walking in a new direction. The breath should be gentle and easy. Look out to the horizon—imagine the walls aren't there.

After a couple of minutes, ask the students to introduce a low growl or hum into their voice—again not pushing the breath. Gradually, over several breaths, the voice can get a little louder. When the voice begins to warm, the hum can be opened out to a vowel sound, e.g. Aaah, oooh, eeee. Students should start to tune into each other, being aware of other voices in the room. The emphasis is on walking with the breath and being gentle with the voice until it is warm. Take your time with this exercise—warming the voice cannot be rushed.

Resources needed
(materials, space, etc.)

Space large enough to be able to walk around.

Blank characters

Theatre

30 minutes

Objectives

Bonding exercise, working on body awareness and communication skills.



Description Step by Step

En pairs, partner A thinks of a real situation that has occurred in his life, involving a disagreement between himself and another person. Partner B is a “blank” character and is told nothing about the situation. A begins to play the situation, using B as the other character—but communicating only with facial expressions. It is a good idea if both characters are sitting down at this point. B responds back, using only facial expressions.

On a signal, A uses his body to communicate as well—but without moving from the spot. Next, he uses his body in space, moving around. Each time B responds, using the same style of communication as A. The next stage is the addition of gibberish—speaking in any made-up sounds that come to minutes. Finally, A uses face, body, space, and real words to communicate.

Afterward, discuss how much of the situation B guessed before the speech was used.

It is recommended to practice with different groups all at the same time and then add some time to give the opportunity for some groups to present to the rest.

Random sound story

Theatre

20 minutes

Objectives

Working on creativity, movement and sounds.



Description Step by Step

Work in small groups of 4–6. The groups are asked to come up with a selection of random sounds—with each group member making one vocalized sound.

Next, the group decides on a sequence in which these sounds are made and practices it. Each group performs its sound sequence in turn to the whole class. Now the groups are asked to make up a story in which these sounds occur—in the sequence already decided upon. The story can be narrated or acted.



Zip zap boing

Theatre

10 minutes

Objectives

Concentration and warm-up game in a circle.



Description Step by Step

A sport played with an imaginary frisbee. One person starts by passing the frisbee to their right or left, saying “zip!”. The next person catches it and passes it on with a “zip!”. When everybody has had a go, “boing!” is introduced.

Anyone may now change the direction of travel by raising their hands as though deflecting the “frisbee” and saying “boing!”.

It is then passed back the other way with a “zip!”. Finally, “zap!” is introduced. Here, anyone may pass the “frisbee” across the circle with a “zap!”. Eye contact is essential throughout. People may say “boing!” back and forth to one another (as long as they don’t go on for too long). Make sure people don’t say “zip” when they mean “zap”.

Resources needed
(materials, space, etc.)

Space large enough to be able to play in a circle.

Sound and action

Theatre

20 minutes

Objectives

Working on creativity, movement and sounds.



Description Step by Step

In a circle, the first person makes any kind of simultaneous sound and action. Following this, everybody else tries to copy the sound and movement as exactly as possible, at the same time.

The next person along makes a new sound and action, which everybody copies. It's best if you try to come up with the sound and action on the spur of the moment rather than pre planning it.

The game should move quite quickly. This is a fun warm-up, and it is usually possible to go around the circle a couple of times without losing interest. It is liberating to see everyone else copy your own sound and action. Encourage the group to explore different ways of moving, including different heights.

Variation 1

One variation is that the first person makes their sound and action to their neighbour, who copies it, turns to the next person, and makes a completely different sound and action. This continues around the group.

Variation2

OA concentration game can be played in this way: Go round the circle once with everybody making up his or her own unique sound and action. Then one person makes her own sound and action once, followed by the sound and action made by any other person. That person makes his or her sound and action followed by somebody else's—and so on. See how long you can keep it going.

Follow-up

An ideal follow-up activity would be to use the sounds and actions which have been created to make an abstract machine in the centre of the circle, with everybody finding a way to add in their own repeating sound and action in relation to the others. In the end, you could decide what kind of machine it was.

Resources needed
(materials, space, etc.)

Space large enough to be able to play in a circle.



You're telling me

Theatre

30 minutes

Objectives

Working on creativity, movement and sounds.



Description Step by Step

Partner A starts telling B what he did at the weekend. On a command from the leader, A continues in a whisper, then in mime, then storytelling again, then in gibberish, shouting, singing, as a particular character, etc.

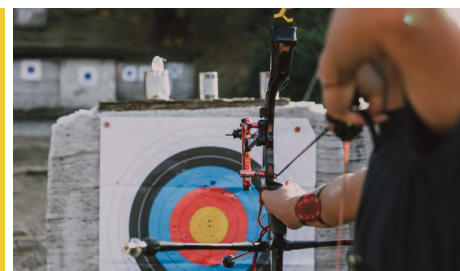
Star Stage

Theatre

30 minutes

Objectives

Thinking and reflecting on shame.



Description Step by Step

Explain to the group that from that moment on, all are joining a talent competition—the Star Stage.

Asome talents will be sorted and each one of the elements will have one talent randomly chosen that they need to present in front of the "audience".

In the end, a reflection moment should be created in which each participant is invited to share what they felt, if they were comfortable, in a way to discuss shame.

Ex. of talents (can be changed for different ones)

- Imitate a chicken
- Make a speech
- Sing a Song
- Dance a folk music
- Make a love declaration
- Dance hip-hop
- Tell a joke
- Say a poem by heart
- Make a number of gymnastic/circus
- Cry and laugh at the same time
- Show that you know more than 5 languages



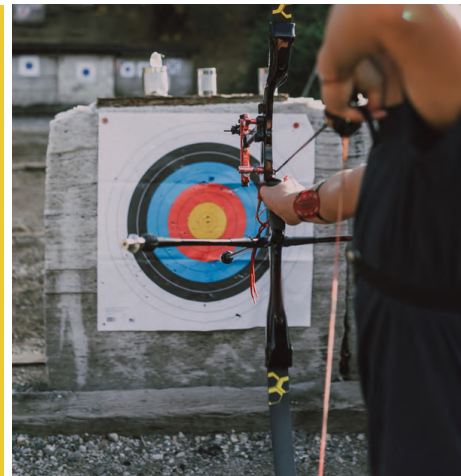
Talk and listen

Theatre

15 minutes

Objetives

To increase the active listening competencies of the group; to make the group aware of the conditions needed for effective communication; to make the participants take responsibility in terms of constructive communication in the group.



Description Step by Step

The group is instructed to take a moment for themselves and to think about something they would like to talk about, something that they would like to share with the others (it can be some story of what happened to them on the way here, a book they have read, etc.)—anything they want.

After they think about it the group is divided into pairs (or according to the case one trio as well). Their task is to share their story or what they wanted to talk about to the other person. They will have to do that at the same time.

They also have to remember as much as possible from what the other person is saying, they do that for about 2–3 minutes. Make sure everybody respects the rule of talking at the same time. Then the exercise can be stopped and we proceed to the debriefing.

Debriefing questions

1. How was it for you to talk and listen at the same time?
2. What was the most frustrating aspect of it?
3. How much did you manage to remember from the story of the other person?
4. Can you make associations between what happened in this exercise and reality?
Can you give some examples?
5. How can the communication in our group be improved?
6. What other impressions do you have from the activity that you would like to share with the group?



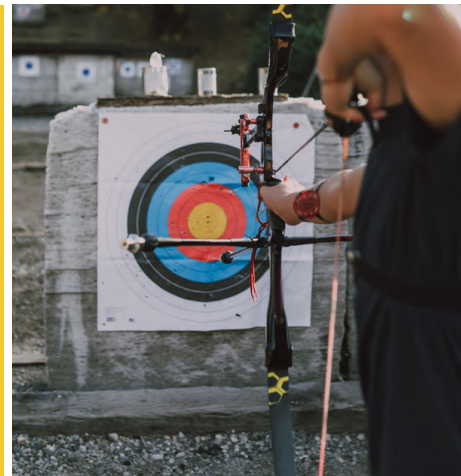
Mirror speech

Theatre

15 minutes

Objectives

To increase the active listening competencies of the group; to make the group aware of the conditions needed for effective communication; to make the participants take responsibility in terms of constructive communication in the group.



Description Step by Step

In pairs, facing each other. One person starts talking about anything—very, very slowly. The other has to try and speak at the same time as their partner, without trying to lead the speech.

Every now and again the teacher claps her hands for the leadership to change. It is fun to combine this with the Mirrors exercise. You could also try playing the game using sounds instead of words.

Story orchestra

Theatre

30 minutes

Objectives

To increase the active listening competencies of the group; to make the group aware of the conditions needed for effective communication; to make the participants take responsibility in terms of constructive communication in the group.



Description Step by Step

The whole group sits or stands in front of one person, who is the conductor. The conductor imagines that he is conducting an orchestra.

The group tells a story, with the conductor pointing at different people in any order, one by one. The conductor decides how long each person continues to tell the story before moving on to somebody new.

Of course, he may change at the end of a sentence, or at any time. The group should try to keep the narration going as smoothly as possible.

People poems

Theatre

30 minutes

Objectives

Working on creativity, communication skills, teamwork and body awareness.



Description Step by Step

Divide into small groups of around four or five. Each group is given a word: e.g., "Time".

Each person writes down or remembers two or three words associated with the theme, e.g., slow, fast, boredom, quickly, centuries. Now the group has to make an object out of the members, linked to the theme (such as a clock). Ideally, the object should move.

Next, the group brings the object to life and works out a way of bringing in some or all of their words—linked to their movements. They show the resulting People Poem to the rest of the class, who can try and guess the theme.

Themes could include:

- Elements—earth, air, fire, water
- Opposites—cold/hot, fast/slow, high/low
- Colours
- Emotions



20 minutes

DAY 3 – Working on voice and sounds

1, 2, 3 – 4, 5, 6

Theatre

Objectives

Working on expressing emotions.



Description Step by Step

In pairs, facing each other. Person A says only one, two, three. Person B says four, five, six. Ask them to say it with different emotions:

- Anger
- Happiness
- Fear
- Disgust
- Sad
- Surprise

Then you can try other feelings: bored, lonely, proud, confused, anxious, hopeful, guilty, liberated, hateful, sarcastic, humiliated, provocative, shocked, etc.

The circle of knots

Theatre

30 minutes

Objetives

Bonding with the group, working with the voice and the movement.



Description Step by Step

a) By way of preparation, make an 'elastic circle': the actors join hands to form a ring and then move apart till only their fingers are touching, while their bodies continue to move as far away as possible. After a few moments, they do the opposite and get closer together in the middle, trying to occupy as little space as possible. The whole thing can be combined with a voice exercise—when moving apart, the actors vocalize sounds that express their desire to touch one another, and when touching, they make sounds expressing their desire to be apart.

(b) Make a circle again, holding hands. The actors must not change their grip or loosen it for the duration of the whole exercise. One person starts to move forward, pulling his neighbours after him (always slowly, without violence, with a light touch) and he travels over or under the hands of the people opposite as if tying a knot. Then a second actor does the same, then another, then two or three at a time, over or under, till everyone has made all the 'knots' possible, and everyone is so tangled that no one can move anymore. Now, very slowly and without violence, and above all, in silence, without words, and still without unlinking hands, everyone tries to untangle the chain and get back to their original positions— which is sometimes achieved. . .

Variation

The same thing with eyes closed. This version must be done even more slowly to avoid collisions.

Resources needed
(materials, space, etc.)

Space large enough to be able to form a circle and move around.



Machine

Theatre

30 minutes + 10 minutes debriefing

Objectives

A game of finding connections and rhythm. Heightens sound and motion awareness.



Description Step by Step

Process

- One participant goes in the centre and imagines himself to be a part in a big complex machine. He does a repetitive motion and creates the sound which goes with it. Everyone watches.
- Another participant goes in and connects to the first, in a way that shows a connection between the two parts of the machine they are portraying.
- Then another participant joins them and the machine gets bigger till everyone is playing a part and vocalizing a sound with their motion.
- Participants can join in whichever part of the machine they feel.
- Go to the first participant and ask to increase his/her rhythm.
- This should speed up the machine.
- After a few moments, ask them to slow it down and the ripples pass through the entire machine.
- Ask them to slow down more and more till they stop.

Variation

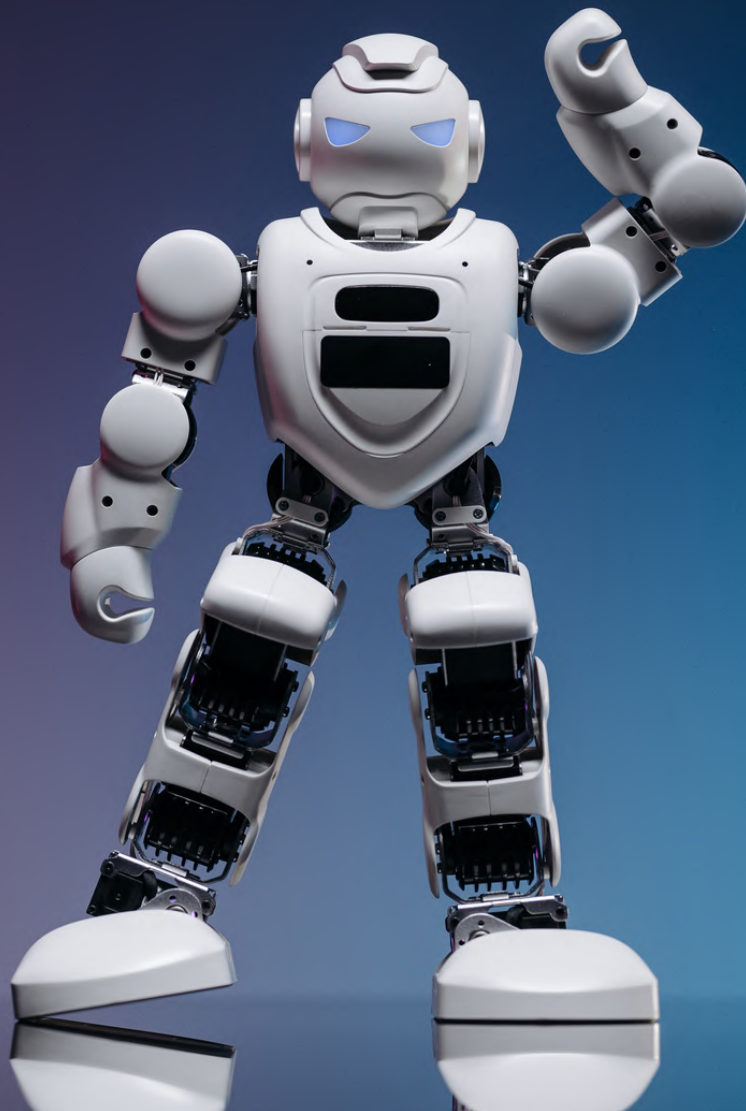
Use themes for these machines. Make a love machine, a hate machine or any word which the participants would like to play with and show.

Debriefing

1. What did this activity evoke?
2. Was it easy to do? Why? Why not?
3. What did you notice about yourself while doing this?

Resources needed
(materials, space, etc.)

Space large enough to be able to make a circle.



Chair Challenge

Theatre

15 minutes

Objetives

Stimulate competencies of non-verbal communication;
Promote strategies of problem-solving.



Description Step by Step

Each element has a chair spread through the room; each participant needs to be on the top of the chair for the whole exercise.

From that moment the group can't speak/talk and the goal is to organize a line with the chairs without putting the feet on the floor, you can add specific goals for the line. (by age, alphabetic order of names, by colours of T-shirts, size, etc) you can also add variations to promote creative thinking to prepare some small scenes, like moving the group to create a circle and a line, to create a mountain, etc.

Resources needed
(materials, space, etc.)

Chairs for all the participants.



Rhythm with chairs

Theatre

30 minutes

Objectives

Working on body awareness.



Description Step by Step

Five actors, with one chair each. Each actor places his body in some kind of relationship to his chair, making a still image involving body and chair. The workshop leader gives numbers to each image—1, 2, 3, 4, 5.

Then as the actors move around the room, the workshop leader calls out a number, and all the actors must immediately assume the image which corresponds to that number. After a few times, the workshop leader starts saying two numbers at a time, and the actors must try to make both images. Then three at a time, and so on.

Variation:

The same exercise without chairs—their bodies are the only material the actors may use. Or they can use any object they have to hand.

Resources needed
(materials, space, etc.)

Chairs for all the participants.

Mime whispers

Theatre

25 minutes

Objectives

Developing mime & improvisation skills.



Description Step by Step

Each person chooses an everyday task, such as making a cup of tea, washing up, writing a letter, drawing a picture, and so on. Everyone practices miming activity on their own: broken down into exactly six movements. It's important that this is practiced so it can be remembered later.

In pairs, show each other the mime you were doing, without talking or explaining. Show the mime once only.

Everybody moves on to find a new partner.

Try to show your partner the last mime you observed—of course, it will not be easy. Again, the partners separate and move on to find yet new partners. After three or four swaps, it is time to observe the results. Individuals are asked to show the final mime they observed.

You ask them if anyone recognizes it as their own original mime. If they do, they can show the original mime alongside the final version. Some of the mimes may stay fairly intact, while others will be unrecognizable.

Free association mime

Theatre

20 minutes

Objectives

Working on creativity, communication and mime skills.



Description Step by Step

A variant on Yes and No. Work with a partner. Person A begins miming an activity or situation. B must join in somehow. He could mime being in the same situation or carrying out a similar or related activity. At some point, B should change the activity or situation.

Then A must change her activity so that the ideas swap and change between them. For example, A mimes eating a banana. B also eats a banana and becomes a monkey in the zoo. A becomes a child looking in the cage. The two react to each other. Then B decides he is a doctor and A is his patient... and so on.

Make sure you accept your partner's idea and then develop or change it.

You can be as free-ranging and imaginative with your ideas as you like.

Giving presents

Theatre

15 minutes

Objectives

Warm-up, fast-thinking, mime and improvisation skills.



Description Step by Step

A fast-moving game in which ideas are generated very quickly. In pairs, mime giving and receiving presents. The person giving the present must not decide what it is. The recipient should mime opening the present and only then say what it is. Don't pre-plan, just decide on the spur of the moment. Whatever it is, be really delighted and grateful—it is just what you have always wanted!

Then quickly swap over and give a present back. Keep swapping over for a few minutes.

Afterward, it is fun to go around the circle and find out some of the presents people received.

Try playing an even faster version where the gift is not wrapped so that the recipient immediately says what it is and thanks to the giver.

Yes, and...

Theatre

45 minutes

Objectives

Developing confidence and trust in the group, working on creativity and communication skills.



Description Step by Step

It's really important to accept each other's ideas in drama. Here is a game played with a partner to help you do just that. One person begins by making an "offer" (putting forward an idea) and the partner replies with a sentence that begins "Yes, and...". Try not to block your partner's ideas, which can so often happen in improvisation. Instead, try and build on each other's suggestions. As soon as confidence develops, you can add in actions.

A: It's raining

B: Yes, and I've got a large umbrella

A: Let's shelter under it

B: Yes, and the wind is blowing us into the air

A: We are flying over the sea

B: Yes, and we have landed on an island...

And so on. It can be a very liberating game, especially as we don't often get the chance to say "yes" to everything!

Participants should avoid trying to push their own idea at the expense of their partners. Use the space as much as possible. Afterward, you can tell your adventure with the rest of the group.

You could also try the game with both of you saying "Yes, and...". The literal "Yes" can be dropped completely as soon as the acceptance of each other's ideas begins to become more automatic.

If you are on an advanced level with your group you can start by doing it as a warm-up and then in small groups try to put some drama in your improvisation and present it to the group.



Alphabet conversation

Theatre

30 minutes

Objectives

Working on creativity and communication skills.



Description Step by Step

Have a conversation where each sentence begins with the next letter of the alphabet. This may seem difficult at first but improves with practice. It's a good idea to set a situation before you begin. You can also use sounds to start a sentence, for example, "Mmmm" or "tut-tut". Can be played in pairs or small groups. Here is an example:

A: Anyone seen my cat?

B: Black one, with funny eyes?

A: Can't say I remember.

B: Don't tell me you've forgotten what it looks like?

A: Every cat looks the same to me.

B: Fortunately, I found one yesterday

A: Gee, that's great...

You could also try starting somewhere in the middle of the alphabet. Then when you reach "Z", return to "A" until you arrive back where you started.

You can combine this technique with word stories.

Three Word Sentences

Theatre

20 minutes

Objectives

Improving skills of improvisation, verbal expression.
Sometimes three words are just enough.



Description Step by Step

Ask for two volunteers to improvise a scene where they both have to speak in three-word sentences. For example:

“Cup of tea?”

“I’d love that.”

“Here you are.”

“May I sit?”

Try two or three pairs. The players may find it difficult to keep going for long until they realize that they don’t have to talk the whole time. Encourage them to allow plenty of action to occur in the scene so that they gain more thinking time. Once they start to get the idea you can divide the class into small groups so that everybody can try it.

One-word stories

Theatre

30 minutes

Objectives

Improving skills of improvisation, verbal expression.



Description Step by Step

In a circle, the story is started, with each person, in turn, adding one word. It usually starts with “Once—upon—a—time...”. The idea is to keep your thoughts free-flowing so that you don’t try to guess what is coming or force the story in a particular direction. It is rare that the story makes a great deal of sense, although it is always amusing.

Variations

- If the group is too large, break into smaller groups.
- Another variation is to throw a ball around the circle in any order.
- Add your word as you throw the ball to the next person.
- This ensures that people are more attentive; although you should make sure everyone is included.
- Try playing the game in pairs, where both participants act the story out as it is told. In this case, tell the story in the present tense and as “we”. For example, “We—are—climbing—a—mountain.—Look—a—giant—spider—coming—towards—us. Quick—run!” You can soon create an adventure story in this way.
- You can also use the one word at a time technique to create characters made up of two or more people—great fun for interview scenes!

Resources needed
(materials, space, etc.)

A ball if needed.

Experts

Theatre

40 minutes

Objectives

Improving skills of improvisation, verbal expression.



Description Step by Step

In pairs, one is a TV interviewer, the other is an “expert” on any subject the interviewer names —e.g.: abstract art, eating jelly, catching caterpillars... Now an interview takes place and the expert must talk as though he or she really knows a lot about the subject.

As a fun variation in threes, the expert speaks gibberish (any made-up sounds) and an “interpreter” explains what the expert is really saying. In this case, you could try not giving a theme before you start so that the interpreter can say whatever she likes! Of course, it is essential that both the expert and the interpreter go along with each other’s ideas.

You can also use the one word at a time technique and allow this game to get very silly! You could have two people playing the interviewer and another pair as the expert. To give a bit more control, you could try one interviewer and a two-headed expert.

Resources needed
(materials, space, etc.)

Space large enough to be able to form a circle.

Daft Definitions

Theatre

20 minutes

Objectives

Improving creativity, speaking, and listening.



Description Step by Step

New concepts can be invented by putting two random words together. Sitting in a circle, the first player says a random word. The next player says an unrelated word. The following player has to give a definition as though the two words were the name of an object.

For example, let's imagine that Billy says "water skis" and Linda says "spaghetti". Malcolm might say, "Water-ski spaghetti is a new kind of pasta that you eat underwater"—or "Water-ski spaghetti is when you get the lines from the boat tangled up and you fall off your skis"—or anything else he thinks of.

Continue around the circle with another two words and a definition—and so on all the way around.

Note: To keep players on their toes, pick people randomly from anywhere in the circle to give the two words and then the definition.

Hands through

Theatre

30 minutes

Objectives

Encouraging group sensitivity and bonding.



Description Step by Step

Person A stands behind person B and puts her arms underneath B's arms so that they protrude in front. At the same time, B clasps his hands behind his own back. Now, any scene is improvised but A moves her arms as though they were the arms of person B. You could, for example, ask B to give some kind of lecture, but A would provide all the gestures! Or, you could have two "hands-through" pairs facing each other as though they were meeting each other. Of course, in theory, A can do anything she likes to B—scratching his head, stroking his chin, waving furiously, drinking a glass of water, and so on.

Next step: walk together

A great exercise for encouraging group sensitivity. Everybody finds a space in the room. On a given signal, everyone starts walking, using all the space in the room. On a second signal, everybody stops. Now, that was easy. This time, without talking, everybody must decide to start walking at the same time—and then to stop as a group at the same time. This obviously will require some practice! With sensitivity, it can be done. It is worth spending time on.

As a further challenge try this: the group spreads out into space. One person must walk, then stop. Now—without talking—two people walk, then stop at the same time. Now three, then four, then five. If you get as far as five, you can continue the game with four, three, two then one person walking alone again.

If the game goes wrong at any time, it starts again with one person walking. What usually happens is that the wrong number of people start to walk, or they don't set off or stop at the same time. Again, it is challenging, but with sensitivity, and a mutual complicity, it can be done. The group will be very pleased with themselves when they accomplish this!



Breakfast serial

Theatre

40 minutes

Objectives

Improving creativity, speaking, and listening.



Description Step by Step

This exercise helps to introduce the concept of subtext in a fun way. In pairs or small groups of three or four, improvise a short naturalistic scene where people are having breakfast together. Each person should speak two or three lines each.

For example:

A: Good morning.

B: Morning.

A: Please pass me the milk.

B: I'm afraid we've run out.

A: Has the paper come?

B: It's right in front of you.

Nothing dramatic needs to happen. Now repeat the scene a couple of times, until you remember the words exactly. Some or all of the groups could show their scenes to the rest. Each pair has now created a short "script".

Give a new situation, for example, spies meeting at a secret rendezvous, two detectives grilling a suspect or staff in an operating theatre. Each pair is given a few minutes to improvise the new scenario—but must find a way to use the exact lines from the breakfast scene. Put as much activity into the scene as you can. Suddenly a simple everyday conversation becomes imbued with new meaning!

There can be sections of the scene where no talking takes place.

Try to make sense of every word in your script—even if it seems impossible at first!
Each group could choose their own new situation.

Subtext includes the action in a scene and the characters' real thoughts and motives.

DAY 5 – Connecting with the community, connecting the new skills

Mission in the Community

Theatre

120 minutes

Objectives

To develop questioning skills: to diversify the type of questions used in a discussion; to stimulate thought-provoking attitudes in communication; to get more competent in conducting meaningful conversations; to get skilled in communicating with complete strangers; to get relaxed in initiating conversations in public places.



Description Step by Step

Details and description of the activity

Ask participants to divide into pairs, comfortable to work with.

Tell the pairs they have 2 hours to go in the community. In this area, they have to do the mission (see below). For each of the mentioned tasks, the pairs have to approach a different person/group/ of people.

Each pair has to do a plan and strategy on how they approach the people and get answers for each of the mentioned tasks.

Invite participants to get into deeper conversations if they find them interesting, and, also, to try to challenge some of their respondents.

Remind the group about different types of questions they can use, and try to diversify them while they conduct discussions.

Mission in the Community (suggestions can be modified)

- Find (...some important place, often forgotten/ignored) and find out something about its history from the locals around.
- Talk with 3 young adults about nightlife in X.
- Talk with shopkeepers, street sellers, and people passing by about the (ethnographical) problems that concern them and why!
- Find out 2–3 superstitions that people still strongly believe in.
- Talk with 5 young people about social/charity projects, etc. in X (what is happening-if it is happening, what is their opinion on the matter, etc.)
- Find out which problems are more frequent in the X and which authorities are not doing sufficient to tackle them. What is their opinion on the reasons?
- Find out what makes locals proud in X (from at least 5 people).
- Find out what is the most important place in X for local people (according to the opinion of at least 4 people).
- Choose one controversial topic (discussed in the media at the moment), explore locals' views on it, and try to challenge them. (If context allows)



Mission in the Community - continuation

Theatre

60 minutes

Objectives

Reflecting on participant's experiences.



Description Step by Step

Debriefing / Suggestions for Questions

- What kind of feelings did you experience during the task?
- What made you feel like this?
- What was the best moment during this experience in the city?
- What was the worst one?
- How did people react to you? How open or interested were they?
- How did you make people interested in your mission? Did you do all the mentioned tasks?

At this stage, if there are more than 10 pairs, you could split the group into mixed ones, with representatives from each group, in order to share their findings with each other. In this way, the discussions are flowing easily and more people get engaged. Later, in the big group, focus on some of the conclusions each mixed group has for some of the tasks. If there are only a few pairs, proceed with the discussion on their findings, directly in the big group.

Did you challenge people's points of view? How did that go?

What are your main learning points from this experience in the city? What can be used for your Theatre performance?

Recommendations for Using the Activity / Adaptations

The list of tasks included in the mission should be modified according to the profile and reality of the local community, as well as based on the topic of the performance.

It is strongly recommended to do this activity before the performance, especially for first-time actors. It helps the participants to break the ice for talking with strangers and overcome the anxiety which is frequent for people that have to interact with complete strangers for the first time.

You can also ask for the participants to prepare a small conference or scene, about their research and start working on small group scenes for the performance based on the actors-participants creativity and presentations.



Columbian hypnosis

Theatre

10 minutes

Objetives

Create body awareness and non-verbal communication.



Description Step by Step

In pairs, "A" holds her hand palm outwards (20–40cm) away from her partner's face.

Now she moves her hand slowly and B must keep his face constantly the same distance from the hand of the hypnotizer, hairline level with her fingertips, chin more or less level with the base of her palm, and tries to keep his face the same distance away, moving his body wherever needed led by a series of movements of the hand, up and down, right and left, backward and forwards, her hand vertical in relation to the ground, then horizontal, then diagonal, etc.

As a variation, try both leading the other (slowly!), or in threes, each leading another whilst being led themselves!

Acting Games

Theatre

30 minutes

Objetives

Working on acting skills.



Description Step by Step

- Everyone gets into a circle
- Now explain that you would do some acting games in preparation for the theatre performances.
- Give the following instructions:
 - "Without looking, count the change in your pocket"
 - "Mentally calculate a math problem (say 1234×657)"
 - "Study the physical make up of your fingers. Look out for what makes them different from those of others - nails, marks, skin texture"
 - "Try to silently suggest an idea to your neighbour"
 - "Imagine that you are eating soup. Eat soup as if a great tragedy has happened. Eat it as if you won a lottery"
 - "Imagine that you have a ball in your hand. Notice the roundness of the ball. Throw it in the air and then catch it. Press it and experience how it resists."
- Now everyone will walk around the room and call out the wrong name of what they see. For instance, when someone sees the curtain, she says book; when someone sees the carpet, she says sky; when someone sees the blackboard, he says curtain and so on. (It often makes us see things afresh)
- Keep doing this for 5 minutes.
- Regroup and ask for reflections.

Resources needed
(materials, space, etc.)

Space large enough to be able to form a circle.

Round robin

Theatre

50 minutes

Objetives

Working on improvisation skills.



Description Step by Step

community. Using these stories, two people start an improvisation (with or without speech). A third person enters, changing the situation in some way and one of the original pairs finds an excuse to leave.

In another variation, the two people continue their improvisation until somebody in the group shouts, "Freeze!" Both actors freeze and whoever asked them to stop taps one of them on the shoulder, replacing that person and taking up exactly the same pose. The new person starts a different improvisation linked to the position both players are in.

Theatre play preparation

Theatre

Objetives

Evaluation exercise, use of learned methods in practice.



Description Step by Step

Divide participants into two groups. Each of the groups should prepare up to 10 minutes of performance, using the methods learned throughout the workshops and inspired by the themes from the community.

Variation

All the participants may prepare one longer performance all together, then it will be performed in front of an audience (friends, family, local community). Let the participants decide, if they prefer to show what they learned just in front of the other half of their group, or a bigger audience. In the second case, more rehearsal or preparation of the props may be needed.

Resources needed
(materials, space, etc.)

Any props that may be needed.



Theatre play show

Theatre

20 minutes

Objectives

Evaluation exercise, use of learned methods in practice.



Description *Step by Step*

If the group performs in front of an audience, you may need some additional preparations:

- Ensure that the stage area is clear. Ensure that props (if they are used) are available.
- Ensure that there is enough ventilation, the temperature is comfortable and there is enough seating.
- Welcome the community as it begins to come to the event.
- Do a check on how the group is feeling. Some anxiety is expected and even welcome.
- When everyone from the group has reached, get into a circle and hold hands.
- Everyone closes their eyes, takes a deep breath in, holds it for a few seconds and then breathes out. They do this breathing exercise 4-5 times.
- Ask the group to visualize themselves on the stage and everything going perfectly. Make a positive image.
- Take a collective deep breath again. Exhale.

The first group performs in front of the second one, then they switch.

or

The whole group performs in front of the audience.

Variation

The performance may be recorded or broadcasted online.

Evaluation

Theatre

10 minutes

Objectives

Evaluation exercise, opportunity to share feelings and experiences with the group.



Description Step by Step

Sit all together in a circle. Have a box of matches. Let each of the participants light up the match, and as long as it's lighting, they can speak about their feelings and impressions of the whole experience.

After the workshops are over, it's good to prepare an evaluation survey, where participants can anonymously express their opinions and share pros, cons and suggestions for the future.

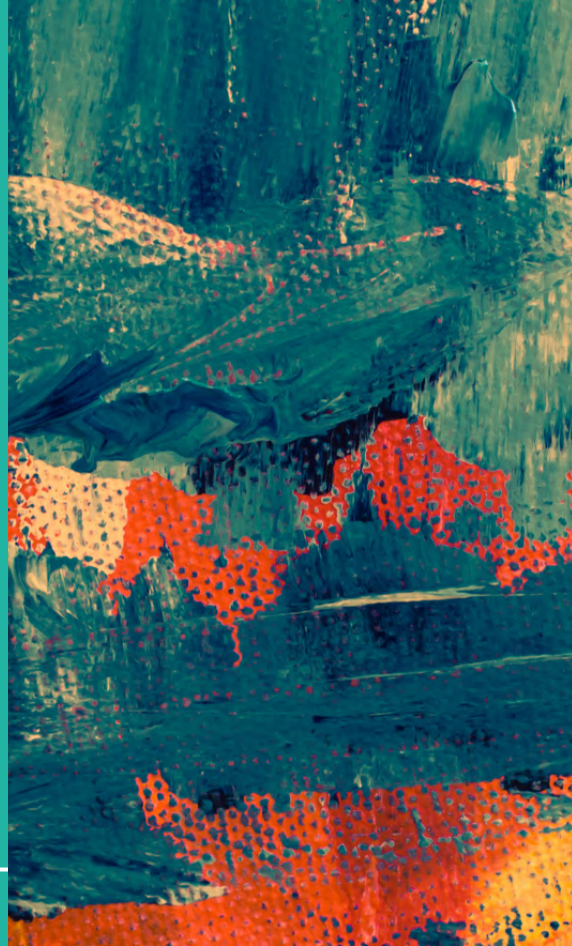
Resources needed
(materials, space, etc.)

A box of matches and a space to form a circle.

MÓDULO 4.

Set Design

10 hours



Objetives

The entire module is meant to formulate an educational course of creativity development activities that will provide chances to enrich everyone's expressive skills through individual and group work. It is addressed to whoever is interested in experiencing human interaction, through art and theatre .

This module's intent is to develop four fundamental passages of the creative process, that the italian designer Bruno Munari defines as the followings:

- **FANTASY:** Everything that didn't exist before, but doable
- **INVENTION:** Everything that didn't exist before, but exclusively practical
- **CREATIVITY:** Everything that didn't exist before, but doable in an essential and global way
- **IMAGINATION:** What Fantasy, Invention and Creativity think, can be seen thanks to Imagination.

In this context, it is necessary to encourage all participants to come out of their relational comfort zone: the use of theatrical practice and increase of different means to explore environment and human interaction, offers a chance to set different points of view to read and reread reality and grow.

For what concerns Ethnography, theatre and art helps discover the city and its culture by observing like an actor in front of a scene, and gather data to rebuild it as a set designer, involving light, photography, costume, and installation.

All exercises are specifically thought as a way of learning how to create an emotional and visual relationship with our surroundings (including people and culture) and how to modify it/work with it; All ethnographical resources are the main inspiration to build a relationship with other people/countries/cultures.

Content

The contents of this module are structured in five categories related to the theatrical language (body, voice, movement, visual, manual skills, etc.):

1. **CURIOSITY AND CREATIVITY DEVELOPMENT**
2. **TO FIND YOUR OWN PERSONAL WAY OF EXPRESSION**
3. **LIGHT AND SOUND DESIGN**
4. **COSTUME DESIGN**
5. **PHOTOGRAPHY**
6. **SET DESIGN AND ART INSTALLATION**

Description

Workshops for the realisation of group work, created from theatrical and artistic activity.



Methodological Notes

We intend to point out some considerations about:

- **Predisposition and needs of the group or the individual;**
- **Time;**
- **Conductor's approach.**

It is fundamental to increase the interaction within the group: it is advisable that all the participants of the workshops accomplish these exercises with as many people as possible, in order to experience an intimate yet playful relationship with different people.

The primary goal must always be to stimulate people to come out of their comfort zone, as much as the group/the individual can handle. For example, it is advisable to interrupt the activity if the experience is becoming negative, or if there are problems related to the sensitivity of the group/individual. The conductor must be continuously in tune with the participants' requests, especially those that aren't explicit. such as...?

Time is a delicate and fundamental element in matters of group work: the duration of the workshop (or of the single steps) can change according to the experience and needs of the group. So the time of the following workshops is approximate
It is also important to take some time to gather feelings and impressions from the group once the workshop is over. This helps us improve our work so that we can create an ever improving and better experience in time.

These considerations about time are effective for every activity included in this module, therefore the indicated time is estimated and based on a certain number of experiences.

Curiosity and creativity development to find your own personal way of expression

Set Design

2-3 hours

In these first hours, it is fundamental to dedicate some time to put the participants at ease: it is fundamental to create the appropriate environment for the group to work in, as these artistic experiences will lead to the knowledge of basic set designing principles.

Exercise N°1: GAZE

15 minutes

Description Step by Step

- Group arranged in a circle and standing in a neutral position (arms along the sides of the body, legs slightly opened, relaxed shoulders, feet settled strongly to the ground and attentive approach to the other participants' gaze).
- Exhort the group to look for a silent eye-contact with each other and each individual to choose a partner, then move one towards the other, get to the middle of the circle, exchange places and go back to the circle. All this must happen without losing eye-contact, and when they feel ready to do it.
- Encourage the participants to read the emotions of their partner and show their own so that emotional exchange can also happen. It is a one-on-one situation, but it also involves the attention of the rest of the group, as only one couple at a time can reach the middle of the circle, without overlapping with the other's movements.
- You can suggest the two reaching for the middle of the circle to take action and perform something representative of emotion or mood.

**Resources needed
(materials, space, etc.)**

A space that can contain the participants separated at least for 50 cm - 1 m apart, and give the possibility to move easily.

Exercise N°2: What inside an objetct?

Actions, emotions, stories

30 min

Description Step by Step

- Start from the circle position, couples are already settled from the first exercise, and arrange some items in the middle. This exercise should be done silently, without the use of words, just movements.
- Encourage the participants to enrich the relational dynamic experienced in the first exercise, but this time using objects. Suggest to keep in mind the main function of these items: "Which objects invite us to act with it?", "If there is a ball in the middle, which action will we be instinctively doing?". When they feel ready, one picks the item and creates a situation to use it, the other should be able to receive, and act accordingly.
- After having taken the first shifts, where every item has been used for its most common function, encourage the group to imagine other and new ways to relate with them. To help find other meanings to these items, we can suggest some useful indications: "what shape does this item have? Does it remind you of something else?". When they have an idea, they can perform something with their partner, involving the chosen item. (ex: a hat reminds me of a steering wheel, so I will use it as one).
- The last step is to expand the creative input in a bigger action that possibly involves all the group by performing an improvised scene together (ex: If the hat has been used as a steering wheel, we could have a car full of passengers).

Resources needed
(materials, space, etc.)

Items of every sort, and a space that gives the possibility to move around easily.

Exercise N°3: What inside an objetct? Shapes and Colours

90 minutes

Description Step by Step

This exercise is really important in terms of objects' dramaturgy: it helps the group to focus on the impact that everyday objects have on the audience/people and how those influence us in storytelling. It is a first link between narration, scene and object.

For this exercise the conductor will provide a lot of specific items, as it is based on particular colours and shapes.

- Choose an item that inspires you, between the ones provided (ex. a yellow telephone) and think of an imaginary setting in which it can be used (ex. A living room).
- Try to find items of the same colour (yellow or similar shades) and try to recreate the chosen environment (living room), using the shapes of the provided items as inspiration for your setting: if we decided that colour is the main feature and that the environment to recreate is a living room, an example could be using yellow tennis balls in a row as pillows, a yellow towel as a rug, yellow bottles arranged as a coffee table, one or more yellow crates as a couch, etc..
- Encourage the group to dive in the arranged environment to build and perform a story, paying a lot of attention to the emotions and singularity that came out of it.

Resources needed
(materials, space, etc.)

Room full of multi-coloured and miscellaneous items.
Adequate space to contain the group and staging.

Light and sound design

Set Design

2 hours

Train and develop imagination through the use of light and sound; experience light and sound as a form of emotional expression; discover objects' visual potential; find new ways of using light and sound as a creative act; improve abstract thought.

Exercise N°1: Music Game

Description Step by Step

45 minutes

This exercise is about creating a relationship between body/object and sound. It involves a sensory exploration of our surroundings to discover the sound of every surface available around us. The goal is to recreate a given song by using our own voice, body and objects.

- Exploration of the space (20 minutes): during this first phase, the group has the opportunity to explore the many sounds, or noises, that our body/item can produce. This happens when you create a relationship with your surroundings and pay attention to the reaction you get, while dealing with the source of the sound (is the sound different if the object is upside-down? What kind of sound do I get if I use different intensities?);

- Play a song: Choose a song to play to the group; It can be any kind of song (pop, folk, famous, unknown). You can also play it multiple times (about 10 min)
- Recreate the song: After hearing the song, try to reproduce it using the sounds you discovered in the first phase. (about 15-20 min)

As an alternative for small children, you can provide some sort of Music Wall, made from pallets and recycled materials, such as pans and oven trays emulating drums, rubber bands emulating guitar strings, sticks, spoons, ecc.

Resources needed
(materials, space, etc.)

Any kind of environment (indoor or outdoor) that guarantees different sources of work; Timer

Exercise N°2: Nocturnal exploration

Description Step by Step

1 hour

This exercise is about the exploration of space and objects as drama material. At the end of the exercise every participant should have some kind of story to tell to an audience (could be other participants) while projecting paper shapes on a wall. It is also a very good exercise to develop abstract thinking and creative writing.

- Exploration of the space (10 minutes): take some time to get familiar with the room, explore every corner, every object, every characteristic that the place offers.
- Turn off the lights and explore again using the flashlight (20 minutes): now that the room is dark, explore again space and objects and while illuminating them, observe how the use of light can change the shape of everything around you. Find some shape that you consider interesting, take paper and try to transfer the shape by drawing it on paper, and then cut it. During this phase, it is fundamental to keep an open mind, so that you can collect material for your story;

- Once you have found your shapes, gather them in order to create a short story (15 min);
- Tell your short story to the group: point a light towards a wall and tell your story, as in shadow theatre.

**Resources needed
(materials, space, etc.)**

Flashlight or smartphone, paper, pen-pencils-crayons, scissors, a room with a wide wall where you can project the shapes; timer.

Photography

Set Design

90 minutes

Use of photography techniques and exercises to train and develop personal perspective and imagination, to point out culture or historically important city sites

Exercise N°1: Map of wonder

Description Step by Step

90 minutes

This exercise is about giving your personal interpretation of the city (it can also be adapted to any other kind of space). The camera is perfect to help you focus on details (colour, pattern, materials) and landscapes, (if you like you can capture them in a particular perspective of your choice)

- Take a walk through the city: this first phase allows the participants to explore the city focusing on what they find interesting, peculiar, historically important or folkloristic (buildings, plants, flooring, houses, monuments, items). Use the camera to take a picture of it (try to keep these questions in mind: what do you find worthy of showing? Is there something in particular that inspires you? Is there anything emotional you want to share about the city?). If possible, it is also good to collect materials like postcards, dépliants, flyers, or anything you find interesting during your walk; (45 - 50 min)
- Create a collage with what you have collected: during this phase, the participants can put together all they have gathered in a personal vision of the city, by directly modifying the picture (if printed) or by recreating it. They can also use colored paper, crayons and glue, if provided. (15 min)
- Show and explain to the group: if you feel comfortable with it, take a moment to talk about your work (your choices, your impressions, your emotions) (25 min)

**Resources needed
(materials, space, etc.)**

Camera, tripod, crayons, markers, coloured paper, glue, scissors, recycled materials, a space to work.

Costumes

Set Design

1 hour

Learn how to give space, time and emotional references using clothing and decoration, learn how to give personal touch to clothing through natural dyes, natural elements.

To give personality to the clothes for a play, we can use some weathering techniques.

Weathering is the process with which we make clothes or accessories look older or used. It's simple to do, and well done, it adds a great visual quality to many garments and accessories.

Description Step by Step

In this exercise we will put into practice some techniques for aging clothes (Weathering).

We must take into account the use of these clothes after or if we are only going to use them for practice. It depends on the character that we are going to dress, we must make some marks or others on the clothes to give realism. For example, if we want to make a miner's clothes, we dirty the clothes a lot with dark tones, however, if we want to give wear marks to a baker's apron, we can make the marks with talcum powder.

- To make a general explanation about the clothes for the theater we can use the PowerPoint. Then we will focus on practicing weathering. We can use these videos to visualize different weathering techniques:

<https://www.youtube.com/watch?v=2ErLOmGZQMA>

<https://www.youtube.com/watch?v=nmSGgP-WJU0&t=4s>

- We started aging clothes ,first we will pass the sandpaper gently through the garment. We will focus more on the areas of more friction, for example in the necks,elbows or knees.With this technique we get marks of habitual use of clothing.
- We will apply coffee powder, carbon or talcum powder with a brush or toothbrush. Depending on the color of the clothes, we will use these pigments to create stains or wear marks.



- With the dry brush technique we can accentuate marks of use or create stains. To do this technique, the brush is wetted with a little paint and applied to the clothes with quick touches, which appear natural.
- If we want clothes with very accentuated wear marks, we can use scissors to make some cuts, passing the edge of the scissors through the clothes as if it were a razor blade, while slowly closing the scissors. Then we can break the fabric a little with our fingers.
- Finally, only “the wash” technique can be explained because you have to wet the garment and let it dry, there is not enough time to see the result, but it can be useful for the participants. One way to do this technique is to put some light-colored clothes in a container with an infusion of tea or coffee and then let the clothes dry. This is how clothes darken naturally.

**Resources needed
(materials, space, etc.)**

- An article of clothing (preferably something used, second-hand, something to give it a new use) We can look for the clothes ourselves or ask the workshop participants to bring them.
- Sandpapers.
- Brushes.
- Toothbrushes.
- Ground coffee/ some pieces of carbon/ talcum powder.
- Acrylic paints of various colors.
- Scissors.
- PDF or PowerPoint Document.

Set design and art instalation

The city as a scenery

Set Design

150 minutes

The city with its own history and planning is an aggregation of places and symbols that speak to us about society and people. Building it as it was yesterday, analysing it now, and visualising it tomorrow, is an interesting premise to understand the reality of urban places and transformation in style and culture.

Areas, buildings, roads can become materials, shapes and pictures; Architecture can be seen as an encyclopaedia of possibilities, a useful opportunity to favour meetings and to create a dialogue on identities and differences, in order to learn how to build solid ground for the future.

Cities hold the common memory of the past, historical origins and lifestyle occurred in time.

Every element is important: if you find yourself in a city on the sea, boats are part of the cityscape, just as the City Hall.

We need to discover the city by observing like an actor in front of a scene, and gather data to rebuild it as a set designer; Learn to create a visual relationship with our surroundings and how to modify it; how to build a relationship with other people; learn how to elaborate an abstract concept through media, objects and environment; train our perception.



Exercise N°1: A day in town

Description Step by Step

40 min

This workshop is recommended for a mixed group of different ages; it doesn't necessarily involve a trip in town, just imagination and creative thought. The purpose of the workshop is to share your own experience of the city, with its features, culture and society.

Prepare little houses outlines from cardboard (as much as you want, keep in mind everyone has to work with at least one house, max 20x30 cm) and some materials (other than the usual ones, you can also use India paper, twine, ribbons, tape, buttons). Place the blank cardboard houses in a row and hang them on the wall; Once you have done this, you can start the workshop.

- Divide in small groups according to the number of participants (the more different in ages, the better);
- Decoration: every participant gets to decorate a house. Try to create a fictional city. In both cases, give some hints (is it night or day? Is it a busy road? Are there any natural element?) and don't forget to add stores, buildings or monuments. (15 min)
- Show your work to the other groups. Use what you have to invent a story: As the cityscape is now completed, the group has all the elements to create a story, about the life in town (20 min)

Resources needed (materials, space, etc.)

Cardboard, crayons, glue and miscellaneous.

Exercise N°2: Flat shapes and abstract arrangement

Description Step by Step

45-50 min

This workshop is recommended for a group of grownups as it involves a more graphical manipulation of the pictures and abstract thought. It is similar to the cubist way of conceiving the image (showing an element in its entirety in a bidimensional space) and it's more linked to the sensitivity of the participants. It is a useful exercise if you want to analyse the city in its spirit (people, special features, culture). Provide all the documentation you can find on a city landscape (magazines, postcards, pictures) and enlarge them to fit an A4 sheet;

- Every participant gets to stylise with abstract linear shapes all the elements in the picture/s, using a pen or a marker, even the natural ones and then try to flatten and copy them into a bidimensional space, by showing the element in its entirety, on a blank sheet. (20 min)
- Add emotional references for a personal touch: keep in mind what you feel about the city and what aspects of it you want to point out. It is important not to consider a city only by its architecture, but also the spirit of it. Try to think about the emotions that you feel in front of the picture, and everything that to you adds value to the city.(15 min)
- Share your work with the group and comment. This is the part of the workshop in which you can explain your point of view and discuss it with the group (5 min for all the participant)

Resources needed
(materials, space, etc.)

A4 paper sheets, magazines, pictures, postcards, scissors, glue,

Exercise N°3: Pack for travel

Description Step by Step

1 hour

This workshop is suitable for any kind of group. It represents a way to create a relationship with objects, but it also involves the communication of all the participants (even the host), as they travel together to an unknown destination. Before you start, make sure to provide a room full of items of every sort, some chairs and a story. Giving some hints, like time, space, weather will add fun to the game (Are we going to town/ the beach/ the mountain? Is it sunny or rainy? Are we travelling by day or by night?).

During the first step, it is better to see how the participants work together and don't interfere, but if you think it is appropriate, feel free to give some hints, as you will be the narrator of this unexpected trip. (create a set, using what you have according to the destination you have reached)

- One by one, all the participants get to choose an object available in the room and to give it some kind of meaning, according to its shape or its real purpose (ex: a phone charger can be used as it is or something else, just let your imagination decide). Once the items have been chosen and given meaning, you can go to the next step; (15 min)
- It's time to think about our ride. As in the previous step, the group has to decide which items will create our means of transport (you can choose up to 10 items) (10 min).
- Tell a story together with the group, read the room and ask questions (Are we comfortable? Did we forget anything?ecc..) and add unexpected situations (the car broke, the weather is changing), think about what they brought with them and use the object left to create some conflict they have to overcome, and see how they react (this step doesn't have limit of time, it depends on the group, but try to stay under 20 min)

- Now that we have arrived at our destination, let's use the items we chose to make sure we will have a comfortable and fun day. (10-15 min)

Resources needed
(materials, space, etc.)

Recycled materials and any kind of items you can gather, chairs.



MÓDULO 5. 5 hours

Communication



Objetives

Effective communication is crucial when introducing a new project, and this is especially true for Ethnopoly, where the project relies on community involvement and support.

The main goal of Module 5 is to teach students in the Ethnopoly workshop how to create a successful theatrical project from start to finish, incorporating local ethnographic resources from rural areas. Specifically, the module will focus on creating an image and communication strategy for the project, and the objectives of the module are:

1. Creating a strong visual identity for the project from scratch
2. Developing an effective communication strategy to raise awareness of the project
3. Maximizing the potential of all communication channels
4. Understanding the concept of theatrical marketing
5. Creating original content to promote the project
6. Securing funding for the project

Students will learn how to use their understanding of local culture and ethnographic resources to craft a compelling image and message for their project. Additionally, they will be equipped with the tools and knowledge to identify the best channels for communicating with their target audience, and how to create effective content to promote their project.

Finally, they will learn about the financing process and how to secure the necessary resources to bring their project to life. Overall, this module will provide students with a comprehensive understanding of the importance of image and communication in creating and promoting successful theatrical project.



Content

The contents of this module are designed to achieve the previously set objectives. Module 5 would then be divided into six parts.

1. **How to transform an idea into a project (15 min.)**
2. **Phases of a project (15 min)**
3. **The importance of communication (30 min)**
4. **Image of the project. (30 min)**
5. **Communication Strategy (45 min)**
6. **Marketing Theater (45 min)**
7. **Communication Channels (15min)**
8. **Content creation (1:15h)**

Description

The Marketing and Communication Strategy module in Ethnopoly's theater project is a practical and theoretical course designed to teach students everything they need to know about creating a theater project from scratch to funding.

The module is divided into 9 parts, each representing a phase of the theater project creation and execution process.

1. The first part of the module is the Ideation phase, where students will learn to identify audience needs and generate creative ideas for the theater project.
2. The second phase is the Research phase, where the ethnographic resources of the rural area will be explored to be used in the theater project.
3. The third phase is the Planning phase, where students will learn how to plan the theater project, define objectives and strategies, establish timelines, and assign tasks.
4. The fourth phase is the Production phase, where students will learn to create and rehearse the theater project, including creating costumes and props.
5. The fifth phase is the Promotion phase, where students will learn to create a communication strategy to give visibility to the theater project. In
6. the sixth phase, how to use various communication channels, such as social media, press, and audiovisual media, to promote the theater project will be explored.
7. The seventh phase is the Theater Marketing phase, where the concept of theater marketing will be explained, and students will learn how to use it in the theater project.
8. In the eighth phase, students will learn to create their promotional content to promote the theater project, including videos, photos, and other promotional materials.
9. Finally, the ninth and last phase of the module will be the Funding phase, where students will learn how to search and obtain funding for the theater project.

The module lasts for 5 hours and is a combination of theory and practice. In addition to learning the various communication models, students will practice what they have learned, such as creating a poster for a theater project in the group.

The goal is for students to learn to create their content and promote themselves on various media.

In summary, Ethnopoly's Marketing and Communication Strategy module in the theater project is an opportunity for students to learn everything they need to know to create and promote their theater project from idea to funding.



How to transform an idea into a project

Communication

15 minutes

Objectives

Explain how the module is going to be, what topics we are going to deal with and how we are going to work during it.



Description Step by Step

During this section of the workshop, the teacher will introduce the students to the key topics that will be covered throughout the module.

The presentation will be accompanied by visual aids, such as a slide presentation, to help illustrate the various concepts and ideas.

Following the presentation, the students will have an opportunity to apply what they have learned by creating a promotional video for a theatrical project or designing an imagery for a communication campaign for a play. This hands-on approach will help the students to better understand the practical application of the concepts covered in the class.

The aim of this module is to make the class as interactive and engaging as possible, with a strong emphasis on visual aids and practical exercises. By adopting a "learning by doing" approach, the students will not only gain a deeper understanding of the subject matter, but also develop practical skills that they can apply in their future theatrical projects.

Resources needed (materials, space, etc.)

We will use a screen or projector to present a presentation that we will have previously prepared for the class.

Objectives

The objective of this module is to know how to recognize and structure the different phases of a project.



Description Step by Step

In this part of the module, we are going to delve into the different phases that make up a project, as they are very important to give shape to it. A project is divided into different stages that must be carried out in a specific order to achieve success in its execution.

- 1 The first phase is the idea, where every project begins with an idea that may arise for various reasons, such as the need to solve a problem, the inspiration of something that excites you, among others. It's in this stage where the project's vision is defined, and objectives are established.
- 2 The second phase is pre-production, where everything necessary to carry out the project is prepared. Visual elements such as a logo are created, the script or structure of the project is developed, values are established, and a work team is created. This stage is essential for the project to develop properly and achieve the set objectives.
- 3 The third phase is production, where the project itself is carried out. This stage requires the use of technical and human resources to rehearse and assemble the project. This is where most of the work is done, and the final result is produced.
- 4 The fourth phase is communication and promotion, where the communication strategy is developed to publicize and promote the project. In this stage, advertising and other media are used to promote the theatrical production, and efforts are made to reach the largest possible audience.

- 5 The fifth phase is exhibition, where the project is presented to the public. This is where the results of the work done are shown, and a good experience for the audience is expected.
- 6 Finally, the sixth phase is evaluation, where the obtained results are analyzed, and it's determined what was done well and what can be improved. This stage is important to evaluate the success of the project and make improvements in the future.

In summary, each of these phases is essential for the realization of a successful project, and all of them must be carried out in a specific order to obtain the best results.

**Resources needed
(materials, space, etc.)**

We will use a screen or projector to present a presentation that we will have previously prepared for the class.



The importance of communication

Communication

30 minutes

Objetives

The goal of this module is to understand why communication is important in a theatrical project like this one.



Description Step by Step

In this module, we will delve into the fascinating world of communication and its process. Communication is an essential process that constantly occurs in our daily life. Through communication, we can exchange information, ideas, emotions, and experiences with other people.

The process of communication consists of several key elements, such as the message, channel, code, receiver, and context. The message refers to the information that is desired to be transmitted, while the channel is the medium through which the message is transmitted, such as oral or written language, media, and more. The code is the set of signs and symbols used to convey the message, such as language or Morse code. The receiver is the recipient of the message, and the context refers to the environment or situation in which the message is transmitted.

Furthermore, we will explore how theatre is a medium of communication in its own right. Theatre is an art that has been used for centuries to convey messages and emotions through performance. Through theatre, situations and characters that reflect reality can be represented, allowing the audience to emotionally connect with the story.

During this module, we will also analyze some examples of plays that have been used to convey important messages. From classic works like Hamlet to modern plays like The Curious Incident of the Dog in the Night-Time, we will see how theatre can be a powerful tool for conveying messages and reflections on life and society.

In addition, to help us better understand the communication process and how it applies to theatre, we will participate in some games and activities that will allow us to experience and represent each of the elements of the communication process. This way, we can better understand how communication works and how it can be used in different contexts and situations, including theatre.

**Resources needed
(materials, space, etc.)**

We will use a screen or projector to present a presentation that we will have previously prepared for the class.

Image of the project

Communication

30 minutes

Objetives

The objective of this module is to learn how to create the image of a theatrical project from scratch, establishing values, a logo, colors, and other elements.



In this section of the communication module, we address the topic of the visual and corporate identity of a project, which is essential for standing out among the competition and creating a distinctive and recognizable image.

The brand identity is the set of elements that represent the image of the company or project, including the logo, colors, typography, tone of voice, among others. It is important that these elements are consistent and reflect the values and personality of the project, so that they can be recognized and remembered by the public.

To create a visual and corporate identity from scratch, certain resources and tools are needed, such as graphic design programs and basic knowledge of branding and design. In this section of the module, these tools will be provided and students will be taught how to use them effectively.

ACTIVITY

To put what they have learned into practice, a game will be played in which students will create a visual and corporate identity for a fictitious project. This exercise of drawing a logo and coming up with a name for the project will encourage creativity and the ability to convey the project's values and essence through an image.

In summary, this section of the communication module focuses on the importance of creating a solid and coherent visual and corporate identity for a project, and provides the necessary resources and tools to do so effectively. In addition, it fosters creativity and the ability to convey the project's values through an image, which is essential for standing out among the competition and creating a distinctive and recognizable image.

Resources needed (materials, space, etc.)

We will use a screen or projector to present a presentation that we will have previously prepared for the class. We will also need paper and pen to complete the activity of the module.



Marketing Theater

Communication

45 minutes

Objetives

The objective of this module is to create a marketing strategy for a theatrical project



Description *Step by Step*

In this section, we will explain what theatrical marketing is and how to offer a 360° vision of a theatrical project, such as Ethnopoly, which is a theater project where people learn to develop a theatrical project from scratch using the ethnographic resources of the rural area.

We will analyze each part of the project, starting with a market analysis, establishing objectives for the marketing plan, defining the target audience, and identifying who might be interested in the project, such as young people who can learn about the resources in their area, be engaged and see the theatrical project as an employment opportunity, or older individuals who might feel nostalgic and curious.

We will also discuss different communication channels and strategies for theatrical marketing to give visibility to the project. Throughout the course, we will encourage active participation from the students through participatory teaching methods where students can answer questions and provide feedback.

Concepts

Market Analysis: Market analysis is an evaluation of the environment in which a theater project operates. The objective is to collect relevant information and data on the competition, target audience, and theater market trends. It is important to identify opportunities and threats that may affect the viability and success of the theater project.

Marketing Plan Objectives: The objectives of the marketing plan are the specific results expected to be achieved through the implementation of a marketing strategy. These objectives should be clear, measurable, and realistic, and in line with the overall objectives of the theater project. For example, the objective could be to increase the visibility of the project by 30% in the next three months.

Target Audience: The target audience is the group of people to whom the theater project is directed. It is important to define the target audience clearly and specifically to adapt the marketing strategy to their needs and preferences. In this case, two possible target audiences are mentioned: young people and seniors.

Media: Media refers to the channels through which the message of the theater project is disseminated. It is important to select the appropriate media to effectively reach the target audience. Some examples of media may include social media, online advertising, traditional media (television, radio, press), among others.

Choice of Communication Channels or Theater Marketing Strategies: The choice of communication channels or theater marketing strategies should be aligned with the objectives of the marketing plan and the target audience. It is important to select the appropriate marketing tools and techniques to generate interest and promote participation from the target audience. For example, storytelling techniques, contests, promotional events, among others, could be used.

In summary, to create an effective marketing strategy for a theater project such as Ethnopoly, it is necessary to conduct a market analysis, define clear objectives, understand the target audience, select appropriate media channels, and choose suitable marketing tools and techniques to achieve the marketing plan objectives. It is important to have participatory teaching so that students can interact and apply the concepts learned.

**Resources needed
(materials, space, etc.)**

We will use a screen or projector to present a presentation that we will have previously prepared for the class. We will also need paper and pen to complete the activity of the module.

Communication Channels

Communication

15 minutes

Objetives

The objective is to know all the communication channels at our disposal.



Description Step by Step

This section provides a detailed guide on how to teach this module in the theater course. Begin by explaining the purpose of the module and its importance in promoting theatrical projects. Highlight the relevance of effective communication in attracting audiences.

- **Identification of Channels** . Start the theoretical class by presenting a list of various available communication channels. Briefly describe each channel, including relevant examples for theater (e.g., social media, press, online promotion).
- **Audience Analysis (Practical Activity)**: Provide practical exercises that allow participants to analyze and understand the specific audience that can be reached through each channel. This could include creating audience profiles and group discussions.
- **Setting Objectives and Key Messages** (Theoretical Class): Explain how to establish specific objectives for each channel and how to define key messages to be conveyed through them. Emphasize the importance of message consistency.
- **Content Strategy and Calendar** (Theoretical Class and Practical Workshop): Teach how to design an effective content strategy for each channel, including the type of content to share and the frequency. Provide examples and guidance on creating a communication calendar.

- **Measurement and Evaluation** (Theoretical Class): Describe how to measure the success of a communication strategy through key performance indicators (KPIs). Explore examples of relevant metrics for assessing impact.

**Resources needed
(materials, space, etc.)**

- Classroom with Projector
- Mobile Phones or Computers with Internet Access:
- Access to Examples of Communication Channels in Theater:

Content Creation for Theatrical Promotion

Communication

75 min

Objetives

The objective of this section is to educate participants on the art of creating engaging and effective content for promoting a theatrical project across various communication channels, with a focus on social media.



Description *Step by Step*

This section provides a detailed guide on how to teach the "Content Creation" module.

Begin by explaining the importance of content in promoting a theatrical project. Emphasize the role of storytelling, visuals, and engagement in capturing the audience's attention.

- **Understanding Audience Preferences:** Explore the demographics and preferences of the target audience. Discuss how to tailor content to resonate with their interests and motivations.
- **Types of Content :** Present various types of content suitable for theatrical promotion, including text-based posts, images, videos, stories, live streams, and interactive content. Discuss when and how to use each format effectively.
- **Storytelling Techniques:** Conduct workshops or exercises that teach participants how to craft compelling narratives related to the theatrical project. Encourage the use of storytelling techniques such as conflict, character development, and emotional appeal.
- **Visual and Graphic Design:** Provide guidance on creating visually appealing content. Explore the use of graphics, images, and video editing tools. Encourage participants to consider branding and consistency in visuals.
- **Content Calendar:** Demonstrate the importance of planning content in advance. Help participants create a content calendar that aligns with project milestones, events, and promotions.
- **Engagement Strategies:** Discuss methods for increasing engagement with the audience, such as asking questions, conducting polls, responding to comments, and encouraging user-generated content.
- **Measuring Content Performance:** Introduce participants to key performance metrics for content, such as reach, engagement, and conversion. Explain how to use analytics tools to track the success of different content types.

**Resources needed
(materials, space, etc.)**

- Classroom with Projector
- Mobile Phones or Computers with Video Editing Tools
- Content Calendar Templates
- Sample Content and Case Studies:

MÓDULO 6.

5 hours

Art as work



Objetives

Working opportunities in the theatrical field/How to create work through theater's artistic and technical language.

Content

In this module, we are going to explore two possible directions to take when wanting to work in the theatrical field

- **THEATER OPERATOR:** Professional figure that uses a large set of communication skills (body, voice, creativity) in different fields of action, such as the education of the audience, or also, when working with children, teachers, professionals and people with disability or different kinds of issues (psychological, social, physical), to empower their human relationships and their understanding of human relationships which leads to the improvement of their process of development.

Professional figures in the technical field of theater, such as actors, directors, authors, light, sound, costume and set designers, and all those who contribute to the practical realization of a play/show.

Description

This module will be mostly structured in a series of conversations about the different topics and suggestions.

Learn the various communication techniques that theater can offer also through the presence of a part of theoretical interventions.

As we are dealing with a fundamental theoretical matrix, these interventions will be supported as much as possible by guided interactions during the meetings, brainstorming activities, themed slideshows, and project simulations about practical realization of theatrical projects in every form (set/costume/light/sound design and workshop activities).

Resources needed
(materials, space, etc.)

- Conference Room



Educational Theater

Working in schools and educational and re-educational facilities

Art as a work

2 hour

Objetives

Learn how to use theater as a support tool and language with activities that involve the educational and relational sphere, with a wider range of receivers;



Description Step by Step

In these two hours we will analyze the guidelines of educational theater:

- The boundary between theater and education (through collective brainstorming and theoretical interventions);
- Examples of the various field of action in which we can use the techniques of the educational theater (slideshow of activities made in different fields,with discussion about crisis and solutions);
- Practical examples of workshops, case stories
- Simulation of the writing of Educational Theater projects.

Resources needed
(materials, space, etc.)

- Projector, powerpoint slideshow with photos and videos of past experiences, handouts about education and theater.

Training the audience

as a way to approach the theater

Art as a work

90 minutes

Objetives

This module focuses on how to prepare the audience to the enjoyment of a show in every element, even in details:

- How to develop a critical approach to the vision,
- How to develop personal taste and be able to separate objective and subjective qualities of theatrical product;
- How to stimulate a metaphorical and symbolic vision of content
- How to understand the communicative aspect related to the theatrical product



Description Step by Step

Introduction, simulation and analysis of the material:

Poster (La locandina)

The poster is the first encounter with the show, its first "showcase".

The first possible step is to observe the informations and impressions that come from it, thanks to color, font and composition: What is the title? Who made the show? Who promotes it? What kind of show is it(monologue, musical, puppet theater, dance...)? What logical and emotional associations can you make from it? Is the show connected to other artistic works? Is there any information that suggests the use of other artistic languages than theater? What information does it give you about the type of viewing experience you will have?

Trailer and file of the performance

Watching the trailer and reading the file of the performance before the vision are also two effective ways to be prepared, to get in tune with the poetics and vision of the artists involved.

Both introduce the themes and provide information about the artistic project that leads to its realization, as for the goals and the messages of the show.

Other cues from the show

If you want to propose a path for teaching how to view a show in school, having already seen the show before with the class can enrich the list of activities: these contents will be selected by the mediator (teacher/theater operator) who will choose the contents determined by his/her/their sensitivity and the goals he/she/they have in mind.

Accessing these contents before viewing the show also allows you to create "appointments", a spectator's wait and a recognition. Depending on the age of the spectators, this operation can facilitate the understanding of the show itself. When possible/available the reading of the text can help to have a better understanding of the words and therefore of the themes and ideas expressed by the passage. We renew the invitation to use the material as a starting point for shared activities, reflections and exploration.

Resources needed (materials, space, etc.)

- Examples of posters, trailers, file of the performances, pamphlets, digital and non-digital communication, marketing and merchandising around the show/ event.
- Information about the event promoters and the creators, actors and producers of the show. etc (information materials available)

From workshop to performance

Art as a work

90 minutes

Objetives

From theatrical language to performance, - notions on directing/acting, dramaturgy, how to use design (set, lights, costume and sound) as a dramaturgy tool.



Description Step by Step

Theoretical intervention about the various aspects to keep in mind while producing any kind of show and on the specific elements and languages involved in the creation of a theatrical performance. To involve the audience, this part will have some exercises to do together:

- Creation of a shared conceptual map (along with the audience) that contains all the professional figures and their interactions, and how they intervene in the production and staging of a show.
- Vision and comment of significant performances
- Directing: Write a short piece that is an original reworking of a proposed theatrical text.
- Simulation on how to put together the design of a show from the concept to its actual realization (costume/set/sound/light)

Resources needed
(materials, space, etc.)

Projector, paper and pens, shared whiteboard

MÓDULO 7. Performance Design

12 hours



Objetives

The purpose of the following module is to demonstrate how a performance can be prepared from the technical side and what steps you need to take to implement it.

Content

In this chapter you will learn what you need to do to bring performance from A to Z.

You will see how to prepare the space and the calendar; find out what to pay attention to when assembling a team; learn the ins and outs of financing, prepare all the details about the audience and learn the basics of preparing transportation.

Description

We start with preparing the space - this means looking for a suitable place and contacting cultural institutions that might help us.

The description of the entire process has been enriched with details regarding the planning of the schedule - from rehearsals, preparations, meetings with the crew to the premiere and post-performance feedback.

Another issue raised in this text is the completion of the team, both artistic and technical, and the distribution of duties between project participants. An additional possibility, which appears in the context of preparing a performance, is the use of transport of people and objects necessary for the implementation of the performance.

Together we will also consider the challenges related to the broadly understood audience - the accessibility of space and art; the promotion of the show. Finally, we will mention the possibilities of financing activities - we will consider whether it is necessary, and if so, where to get the necessary funds.

The module also takes into account the preparation of a performance in an informal environment.



Place

Performance design

2 hours

Objectives

This exercise will help you identify possible options in terms of location that you can choose to present your performance.



Description Step by Step

Make exhaustive research about auditoriums, theatre buildings, and similar structures that exist in your region. Call them and schedule a visit or meeting. During the visit write down the most important aspects like contacts, pricing, seats capacity, equipment, pros and cons. Check the stage, sit in the audience to check if you can see and hear everything, if the space is appropriate for the needs of the performance.

ALTERNATIVE: a performance can also be presented in a non-conventional place. Brainstorm and write down possible places. It can be a public square, a library, a park, a street, under a bridge, etc. Then check its accessibility with the authorities or the owners.

Resources needed
(materials, space, etc.)

Notebook, pen/pencil, telephone, photo camera.

Objetives

Thanks to this exercise, you will understand better how you should plan the timetable of all the activities.



Description Step by Step

The calendar should take into account the entire process: from performance preparation to the presentation on the stage.

Remember that rehearsal dates and hours should be scheduled not only for actors, but also for technicians. Consider and plan when the opening will take place and how many performances you plan to stage.

Before the premiere takes place, you should also think about the dates of promotion (consider when to prepare posters, when to make information available on the Internet).

We recommend leaving yourself about a week's reserve, so that you have space for any additional rehearsals or technical preparation. In addition, it would be a good idea to schedule a meeting with the group after the end of the performances - so as to discuss the group's performance and progress, as well as to collect feedback from the group and consider what can be improved next time.

The timetable should be consulted with the entire group, so as to take into account the availability of each person. When it is ready, send it to the others, so that they already have concrete information and can arrange their schedules.

Resources needed
(materials, space, etc.)

Notebook, pen/pencil, telephone, calendar.

Team

Performance design

2 hours

Objectives

Assembling a group will help you better distribute responsibilities among project participants.



Description Step by Step

At the initial stage of creating an idea, think about who is the target of this activity: would you like to work with friends, or maybe with the local community?

Once you have decided who you will work with, begin your search: you need to create an artistic group (actors, dancers, circus performers, orchestra, etc.), a technical group (light, sound, scenography, costumes, make-up), a promotional group. Remember that sometimes working with family or friends can be more difficult than working with strangers, and it can affect your relationships. Therefore, we recommend that you spread the word among friends, but also consider additional recruitment; announce the project's activities on the Internet, for example.

At this stage of preparation of the performance it is already worth considering who will be responsible for what, and consider enlisting the help of another group involved in the project - volunteers. It is worth holding a meeting with each group separately to make sure that the responsibilities and deadlines leave no doubt.

It is also worth revisiting the contact with the place where the performance will be presented; it may turn out that the local community centre or auditorium you are using employs its own technical team, and it is they who will be responsible for preparing the performance from the technical side.

Resources needed
(materials, space, etc.)

Notebook, pen/pencil, telephone, space for meetings.

Transport

Performance design

2 hours

Objectives

This exercise will help you to plan the details of the wide-ranging transport.



Description Step by Step

Plan when and from where to transport the materials needed to create the show. You can ask for help from a friend who has a large car and the time and willingness, or turn to a professional transporter. It is a good idea to prepare backup options for cooperation, in case you need to respond to unforeseen situations at the last minute.

In this section you should also consider the transportation of people: are all the participants from the same locality? Does the performance take place in the place of residence of the group? If not, two possibilities should be considered: organisation of transportation or possible reimbursement of funds for travel.

Make a note and make sure both sides have accepted the following information: dates, type of transport (size and number of materials), distance (from where to where), costs, number of people to be transported.

Resources needed
(materials, space, etc.)

Notebook, pen/pencil, telephone.



Audience

Performance design

2 hours

Objectives

In this chapter you can verify if the performance you prepared is available for everyone and plan all the necessary details related to space, promotion or tickets.



Description Step by Step

Consider whether the space in which the performance takes place takes into account all the needs of the audience (if the performance takes place outside in informal circumstances, can everything be heard well? Is the space accessible and inclusive for people with disabilities? Will there be a need for audio description?)

At this stage, it's worth considering promotion: considering who we are targeting with our event will help us choose the appropriate method of promotion (for example, if it's mostly young people, we should promote the performance on common online platforms such as Facebook, Instagram, TikTok, etc.).

Consider whether the space in which the performance takes place takes into account all the needs of the audience (if the performance takes place outside in informal circumstances, can everything be heard well? Is the space accessible and inclusive for people with disabilities? Will there be a need for audio description?)

At this stage, it's worth considering promotion: considering who we are targeting with our event will help us choose the appropriate method of promotion (for example, if it's mostly young people, we should promote the performance on common online platforms such as Facebook, Instagram, TikTok, etc.).

**Resources needed
(materials, space, etc.)**

Notebook, pen/pencil, telephone, camera, visual materials that we need to promote the performance.

Funding tips

Performance design

2 hours

Objectives

In this chapter we will consider whether we need funding for performance and where, if any, to get such funds.



Description Step by Step

When we create art projects, it often turns out to be a big problem to find fundings. At the beginning we recommend considering whether we will need financing (often these are additional opportunities, but also additional responsibilities - you will need a person responsible for accounting of funds, then you need to remember about the exact planning of funds and final reports).

You can apply for formal funding (from the city or, for example, by implementing the performance under the aegis of international programs such as Erasmus+ or Active Citizens Fund). In order to do this, it is necessary to do extensive research: look for appropriate institutions, programs and get acquainted with their requirements and timetable.

The second possibility is private sponsors - these can be both companies and private individuals. In this case you should think about what will be the benefits that the sponsors may gain - maybe, for example, as part of the promotion, their logo should appear on the invitations, etc. It is also possible to consider online fundraising.

Funding means additional opportunities, but also additional responsibilities. So, it's worth considering whether this is needed for your project; maybe instead of raising funds, you can enter into a partnership with a local community centre or theatre? Maybe you can take care of the preparation of scenery, costumes, props yourselves, and your family and friends can help you with transportation instead of a professional company?

You can also consider ticketing the show - these funds could additionally contribute to your budget. In order to properly take into account all the pros and cons of this solution we encourage you to read the "Audience" chapter included above.

Resources needed
(materials, space, etc.)

Notebook, pen/pencil, telephone, computer.

ANNEX 1

ANNEX 1

DRAWING	NAME
	THE ANIMAL THAT REPRESENTS YOU
WHY ARE YOU HERE?	WHAT DO YOU LIKE MOST ABOUT THE TRADITIONS OF YOUR REGION?
WHAT CHARACTER WOULD YOU LIKE TO PLAY? WHY?	WHAT MAKES YOU UNIQUE?

ANNEX 2

Questions for walk and talk:

1. To you personally, what is real friendship like?
2. What was the craziest thing you've ever done?
3. Who do you admire?
4. Is there any person who changed your life?
5. Is there anything that most people don't understand but you really like?
6. What do you think are the most important things about family?
7. What do you usually do when there is a conflict?
8. If you had a free day all to yourself what would you do?
9. When was the last time you helped someone (even a tiny help counts!)
12. Is there a book or a movie that really influenced your personality?
13. What would you recommend to someone who is feeling sad and melancholic?
14. Where do you get your energy from?
15. If you could change one thing (anything!) in your home country, what would it be?
16. What quality of a person's character you particularly dislike?
18. Do you believe that everybody lies? Is it okay to lie from time to time?
19. When was the last time you felt proud?
20. Do you trust people easily? Why/ Why not?
21. Do you believe in faith or luck, or do you think that it is only the person who is fully responsible for their own happiness?
22. What was your favorite toy/game growing up?
23. Do you believe that in a romantic relationship between a guy and a girl, it's the guys who have to take the first step?
24. What was the biggest obstacle you've ever overcome?
25. Who is your best friend in the world?
26. Why do you think people can be aggressive towards strangers?
27. If you could become a politician, what would be the main topic of your programme?
28. Do you have a favorite joke? What makes you laugh?
29. If you could have a superpower, what would it be?
30. Do you believe in love from the first sight?
31. Who is/was your favorite teacher?
32. Do you know what your life's passion is?
33. Would you prefer to have a simple, quiet lifestyle or the life full of changes and unpredictable adventures?
34. What is the place that you'll never forget?
35. Imagine a person who is a complete opposite of who you are. What is this person like?
36. What do you think is your biggest strength?
37. What do you think is your biggest weakness?
38. Do you have a friend who is very different from you in one way or another but you still get along great?
39. What is the best comfort food?
40. What is the very first memory of yourself that you can think of right now?



Ethnopoly

Ethnography, resources and value for youth

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