

STAGE F mind

TRAINING PROGRAMME



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Preface

People with mental health difficulties often have fewer social connections and supportive relationships in contrast to other populations. Social isolation is a problem they face on a daily basis and the social restrictions imposed during the most difficult phases of Covid-19 have contributed to further exacerbating this problem. Loneliness and social isolation have been associated with several negative mental health outcomes, such as deterioration of cognitive skills and mood

In addition, people with severe and long-term and enduring mental health difficulties rarely have the opportunity to enjoy and, above all, actively participate in cultural and artistic activities, despite the fact that many studies indicate that creative expression can improve people's cognitive functions, social life, self-esteem and mood, and also alleviate stress and anxiety.

The StaGe of Mind project has been developed to involve this target group in a meaningful creative activity to

- improve their cognitive skills and key competences through a tailor-made training in performing arts;
- facilitate their access to the cultural and artistic scene;
- fight the stigma associated with mental illness by giving visibility to the group through the cultural and artistic scene.

An international group of performing artists have worked in collaboration with mental health experts to design an innovative educational-artistic training programme that utilises performing arts to improve transversal skills of adults with severe and prolonged mental illness. The aim of this programme is to upskill the participants through a multi-disciplinary learning process that culminates in a collaborative creation of an artistic project. The model foresees the involvement of participants in all stages of this artistic project creation in a true co-production process.

The arts and culture scene, during decades, has reproduced a stigmatized representation of mental illness, reduced to a sensationalised image of irrational madness that escapes any kind of control. This project aims to give people with mental health issues the opportunity to create art and share their own stories and representations with the public to fight stigma and show the world that people with mental health difficulties can be as creative and talented as anyone else.

The activity proposed in the training program have been carefully designed to contribute to improving the following cognitive skills and transversal competences: creativity and imagination; memory and concentration; literacy (comprehend and assess information); communication (convey ideas and concepts, adjust message according to the audience); body awareness and corporal expression; physical fitness (improve coordination, increase strength and flexibility).

The programme implementation consists of the following phases

1st Phase: participants receive training in performing arts during which the StaGe of Mind training program is applied step by step and incrementally.

2nd Phase: participants follow the StaGe of Mind multidisciplinary methodology to design and create a play from scratch in an experimental and creative process, under the artistic direction of performing experts. The final play can then be released through live performances.

The duration of both phases can be adapted to each group's needs.

The StaGe of Mind training program is available to any organization interested in replicating this model, which has already been piloted and implemented successfully by the project partners. Taking into account the heterogeneity of the project's target group, the project partners suggest to consider this programme as a bank of resources and tools to be used and adapted according to the needs of the participants that can be people experiencing mental health difficulties and also other groups facing social challenges. The project team hopes that it will be a useful tool for other organisations working in the mental health sector or in the performing arts sector, and that other groups of people who have experienced stigma and alienation from the arts with few chances to be involved in a creative project throughout their lives, may find the opportunity to do so by using this model.



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A group of about ten people are gathered in a rehearsal space or studio. They are dressed in casual or athletic wear. The room is filled with stage equipment, including a complex rig of lights and trusses hanging from the ceiling. Several red chairs are scattered on the floor. The lighting is dramatic, with strong highlights and deep shadows. The overall atmosphere is one of a professional rehearsal or production environment.

UNIT 1

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1. INTRODUCTION

In this introductory module we are going to present a series of exercises that can be used during the first sessions of this training programme in performing arts. The aim of this first phase is to create a safe space in which the participants feel comfortable and at ease. Each of the following modules will present a specific theme with concrete activities to gradually introduce the participants to the world of musical theatre. In order for these activities to be carried out in the most effective way, it is essential to start by creating a bond between the people in the group so that they feel comfortable to participate, engage and take risk as the sessions progress.

1.1 Learning outcomes

On completion of this unit, future training programme facilitators will:

- ▶ improve their skills to structure workshops, including introductory, core and closing exercises.
- ▶ understand how to gauge the appropriate level of energy and concentration for an exercise according to the workshop's participants.
- ▶ be able to identify potential challenges when implementing a performing art program with participants with mental health issues.
- ▶ learn how to adapt activities to support participants based on their individual needs.

1.2 Deliver the StaGe of Mind training programme

When implementing the StaGe of Mind performing arts training program, facilitators can use this document to select various activities and plan each session. The program is designed to be flexible and adaptable, allowing facilitators to combine activities as they consider appropriate, depending on the group they are working with.

Each program unit includes three types of activities: introductory, core and closing. Facilitators should include all these types of activities in their sessions, so that warm-up and cool-down phases are also guaranteed as a way to open and close the sessions in the most safe and informed way.

In this first unit, one introductory, one core and one closing exercise are presented. However, future units will include more exercises, with the core exercises directly related to the theme of each unit.

The level of focus and the energy required is indicated in each of the activities provided, according to these definitions:

FOCUS

- ▶ **LOW FOCUS:** In this setting, there is no specific focus on any individual. The group functions as a

collective and individual contributions are not highlighted.

- ▶ **MEDIUM FOCUS:** While still not singling out any individual for extended attention, this setting places a greater emphasis on individual participation than low focus exercises. Short tasks may be assigned to individuals.
- ▶ **HIGH FOCUS:** This setting involves the group observing one or a few individuals perform a specific task for a longer duration than in medium focus exercises.

ENERGY

- ▶ **LOW ENERGY:** This type of exercise does not require a significant level of physical effort, speed, coordination or rhythm. It may involve verbal or mental activities that require concentration.
- ▶ **MEDIUM ENERGY:** This type of exercise involves physical movement, coordination and effort that surpasses the low energy exercises.
- ▶ **HIGH ENERGY:** This type of exercise requires sustained physical movement at a high level of intensity, often involving participants moving as quickly as possible.

Finally, when choosing a space for the implementation of this long-term performative art programme, several factors need to be considered. In addition to being accessible and inclusive, the space should provide a comfortable environment that promotes creativity and self-expression. This may involve providing chairs and tables for activities that require a flat surface, such as writing or drawing. Adequate lighting and ventilation are also important, as they can affect mood and overall well-being. Natural light can be beneficial, but artificial lighting should also be considered, especially for evening sessions. The space should also have good air circulation to ensure a healthy and comfortable environment. Overall, the space should be designed to be flexible and adaptable to different activities and artistic expressions, while also being safe and welcoming.

1.3 Mental health awareness for performing arts trainers

This training program has been developed by a team of experts in performing arts and reviewed by mental health professionals before being tested for its effectiveness in training participants with mental health difficulties. The mental health professionals involved in the project identified that potential training participants would need to have the necessary energy, commitment and resilience to complete the program successfully. It is also important to have an interest in the dramatic arts and a reasonably high level of confidence and wellness. The training program recognizes that not all participants have an interest in acting, so it offers alternative activities to suit their preferences, such as set and costume design. This allows a wide range of skills and interests to be explored in the context of creating a theatrical work, a project that involves several art forms and has the potential to engage all participants.

Implementing the StaGe of Mind training program is a significant undertaking that requires the mental health organizations to provide extensive support and encouragement to participants, and some atrophy of participants should be anticipated. As it is not possible to predict the specific issues that participants might encounter due to their unique mental health difficulties and personal history, the mental health

organizations involved in the project have focused on general situations that they have encountered before. They provided general guidance and suggestions based on this previous experience, which can serve as a guide for future facilitators to adjust and adapt as needed.

A list of potential issues that might arise during the program's delivery is provided below, along with potential adaptations. Having a system in place to regularly check in with participants about their comfort level has been indicated as a good way of minimizing issues.

1.3.1 Potential Issues and adaptations

It is important to acknowledge that each participant in the program may have unique experiences and needs. Here are some potential issues that may arise and suggested adaptations:

► Social anxiety

Some participants may experience social anxiety and may struggle with activities that require them to perform tasks in front of others. Possible adaptations include making such activities optional, providing a more experienced performer to accompany them as a "buddy," offering one-to-one time with a facilitator, or allowing them to communicate through written notes that are read aloud by the facilitator. It is recommended that the programme is delivered in alignment with trauma informed approaches

► Effects of medication

Some participants may take psychiatric medication that affects their energy or their ability to concentrate and respond quickly. Possible adaptations include modifying activities to reduce the risk of injury, providing soft surfaces or protective gear, allowing another participant to assist them, slowing the pace of the activity or making activities optional.

► Low fitness level

Participants with low fitness levels may find movement or exercise activities challenging. Possible adaptations include making activities optional, modifying activities to make them safer, providing support or aids such as balancing aids, or allowing another participant to assist them.

► Sexual Trauma

Some participants may have experienced sexual assault or trauma and may feel uncomfortable with certain body positions. Possible adaptations include changing the position to perform the exercise, being mindful of participants' comfort in close proximity with a person of a certain gender, or allowing participants to opt-out of certain activities.

► Physical Contact

Some participants may experience challenge with close physical contact, for a variety of reasons. Possible adaptations include changing how the exercise is performed to allow for no or lower level physical contact, reducing the proximity or participants in the activity, reducing sudden movement, making the activity optional, or providing an alternative exercise.

► Sensory Issues

Some participants may have sensory issues, such as sensitivity to loud noises, strong lights or certain

textures. Possible adaptations include altering the environment to suit the participant's needs, providing protective wear such as sunglasses or noise-reducing earphones, or making activities optional.

► Literacy Difficulties

Some participants may have difficulties with reading or writing. Possible adaptations include focussing on verbal communication, communicating things visually using illustrations, video or social stories, using simpler easy read language, allowing the use of recording devices for note-taking, or providing alternative forms of note-taking such as drawing or sketching.

1.4 Unit activities

1.4.1 Introduction exercises

EXERCISE NAME: COLUMBIAN HAND HYPNOSIS

Exercise number: 1

Aims of the exercise:

- Foster a relaxed and enjoyable atmosphere to encourage group cohesion and engagement
- Encourage physical activity by mobilizing the group in the designated area

Focus level: Low

Energy requirement: Low

Materials: Low

Duration: Low

Instructions:

- Have participants move around the room freely, making sure to always move towards an empty space.
- When the facilitator says "stop", participants should pair off with the person closest to them.
- The facilitator selects one person to demonstrate the exercise. They should place their palm one foot in front of the participant's face and explain that the participant is now "hypnotized" to maintain a distance of one foot between their face and the facilitator's hand. The facilitator can move their hand in any direction, and the participant should follow.
- Pairs then decide who will be A and B. A places their hand in front of B's face with the tops of their fingers level with the hairline and one foot away from the face. A should lead B around the room, making sure to maintain a distance of one foot between B's face and A's hand while avoiding other players.
- Once A and B have had enough practice time, they should switch roles so that B leads and A follows.

EXERCISE NAME: COLUMBIAN HAND HYPNOSIS

- ▶ The facilitator asks for three volunteers. A extends both arms so that palms are facing outwards, and B and C stand one foot away from each hand. As A moves their hands, B and C should move accordingly. Participants can then be divided into groups of three to practice this exercise. Each person in the group should have a chance to lead.
- ▶ The facilitator might ask the following questions:
 - a. Which part of the exercise did you find easier? Leading or following?
 - b. Did the leader make it easy to follow, or did they make it difficult? How did they make it difficult? For example, by moving their hand too quickly, so it became challenging to follow?
 - c. Who has the most control or power in this exercise? The leader or follower? (Participants will usually say the leader). Did the leader sometimes abuse this power or exploit the other person? If so, how and why? A brief discussion on power and equality can follow. For instance, in a relationship, people may often exploit each other rather than work in harmony.
- ▶ The facilitator can then ask participants to repeat the exercise with the emphasis now firmly on the leader and follower working in harmony. The concept here is that the leader and the follower should share power by working together. When the exercise is repeated a second time, the facilitator can ask participants:
 - d. In what way did it feel different? Why? Is it healthy for us to exploit each other? Is it healthy to allow ourselves to be exploited?

Working in pairs promotes teamwork and letting go of control. By allowing ourselves to let go of control, we can release any feelings of pressure that can affect our positive mental health. It's essential to allow ourselves time to sit back and let someone else guide us. Building trust can help us relax and let others give us help when we need it. Being responsible for someone else can get us out of our heads, think externally about everyone's needs and give us a sense of purpose. All of these can help promote and ensure our positive mental health.

1.4.II Core exercises

EXERCISE NAME: ENERGY CIRCLE

Exercise number: 1

Aims of the exercise:

- Assist participants in relaxing and overcoming inhibitions.
- Foster a spirit of teamwork and collaboration among the group.
- Develop concentration skills and focus among the participants.
- Raise energy levels and synchronize the group's momentum for greater cohesion and productivity.

Focus level: Low

EXERCISE NAME: ENERGY CIRCLE

Energy requirement: Low

Materials : None

Duration: 10-15 minutes

Instructions:

The focus of this exercise is on participation and inclusivity. Everyone is an important part of the circle, and this is an easy way for those who may be nervous to become involved without feeling pressured.

- ▶ Have everyone form a circle.
- ▶ The facilitator should turn their body fully to their right and make eye contact with the person to their immediate right, then clap their hands.
- ▶ That person should then make a similar gesture to the person on their immediate right, passing the clap on.
- ▶ Allow the clap to move all around the circle a few times without any anticipation or delay, establishing a rhythmical flow of handclaps going around the circle without interruption.
- ▶ The facilitator should then change the direction of the clap so that it passes to the person on their immediate left and continue the flow around the circle.
- ▶ Once this is established, the facilitator can explain that each individual in the circle can pass the clap energy to their immediate right or left.
- ▶ The facilitator should introduce a sound, such as "yo" or "ho" or "ha," so that participants clap and make the sound simultaneously as they pass energy around the circle. The facilitator should make eye contact with the person on their right, clap their hands, and make a loud, energetic vocalization of the chosen sound, passed on simultaneously as a single gesture. The sound/gesture should be powerful and vigorous and involve a total commitment of body and voice.
- ▶ The clap/sound can also be sent across the circle, with the same speed and emphasis on eye contact and a strong desire to get the gesture to its target.
- ▶ The facilitator can then talk briefly about how to pass the clap around more quickly, emphasizing the importance of being present and "in the moment." See term below.
- ▶ When the group is proficient at this, the facilitator can establish the rule that "hello" is sent in the right direction and "goodbye" is sent in the left direction. Another variation is for each person to create their own sound and gesture.
- ▶ The Energy Circle game requires active, intentional attention to the present moment. Players should follow the clap while focusing on their breath, avoiding anticipation or planning ahead. They should simply be ready and "in the moment," open and available to play the game.

EXERCISE NAME: ENERGY CIRCLE

Key Terms:

"In the moment" refers to being fully present and engaged with the current experience, rather than dwelling on the past or worrying about the future. Participants should be relaxed yet ready, drop down into their bodies, breathe freely, and focus on the current moment

1.4.III Closure exercises

EXERCISE NAME: THE BIG CHIEF

Exercise number: 1

Aims of the exercise

- Connect with a sense of fun and playfulness before the end of the workshop
- Get our bodies moving in space
- Develop teamwork and a shared connection in the group
- Develop a sense of high focus and concentration

Focus level: Low

Energy requirement: Low

Materials: None

Duration: 10-15 minutes

Instructions:

- ▶ Gather the participants into a circle.
- ▶ Choose one person to be the detective and to leave the room.
- ▶ Choose another participant to become 'The Big Chief', who has to come up with a motion or sound that the rest of the participants must mimic.
- ▶ When the detective returns to the room, they have three opportunities to guess who 'The Big Chief' is.
- ▶ Once they have been revealed, choose another detective and 'Big Chief'.

END OF THE UNIT



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A close-up, slightly blurred photograph of a person's hands writing in a spiral-bound notebook. The person is wearing a red string bracelet and a green wristband. The notebook has handwritten text, including "do you believe in success?". A large, white, bold text "UNIT 2" is overlaid on the center of the image.

UNIT 2

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2. ORIGINAL PLAYWRITING

Original playwriting is a thrilling and inclusive form of creative expression that allows anyone to bring their unique stories and ideas to life on stage. With just a pen and paper, and a willingness to explore the depths of the human experience, anyone can write a play and present it to an audience. In this unit, we will delve deeper into the world of playwriting and explore some of the techniques that can be used to create truly captivating and unforgettable plays.

2.1 Learning outcomes

Upon completing this unit, participants of the training program will:

- ▶ improve their ability to formulate ideas for plays
- ▶ learn how to create fully dimensional characters
- ▶ learn how to write effective dialogue
- ▶ understand how to develop storylines, reach climaxes, and develop satisfying conclusions for their plays.
- ▶ strengthen their cognitive abilities in areas such as memory and concentration, literacy, communication, creativity and imagination.

2.2 Theoretical background / Approach

Theatre is storytelling. Theatre became formalized, given form and structure, when playwrights entered the process in Ancient Greece around 532 BC.

From that time forward, playwrights start with something they believe needs to be said, whether that is a story to tell, a political or religious point to make, a question to be raised, or a humorous observation about the human condition to be revealed. The playwright creates a blueprint for all aspects of the play - acting, design, ambiance, or any other elements.

One of the major differences between plays and other forms of writing is that most writing is intended for an individual to read alone at their leisure. Plays are meant to be experienced in real time as a communal experience for an audience who has come together specifically for the event.

Playwriting theory has, from its beginning, been concerned with the search for the essential nature of dramatic writing. Early playwriting treatises (poetics) defined the essential aspects of drama as being the plot (creation of sequences of fictional events), the moral character of its heroes, the idea of enactment, or the rhetorical and lyrical qualities of the text. These categories were kept through later treatises with different emphasis being put on each category.

An understanding of drama as a sequence of fictional events (plot) has been central in acting theory.

Modern theories and techniques centred on Stanislavsky's ideas rely heavily on rehearsal methods that carefully establish the sequence of actions of the characters in a play as a result of psychological motivations. This method was described by Stanislavsky in "An Actor's Work on a Role", published in 1938, and is known as the Method of Physical Actions. This thesis reassesses the definition of playwriting as consisting essentially in the creation of a plot populated by suitable characters. Rather than discussing playwriting theory in isolation it attempts a bridge between acting theory and playwriting theory by using the Method of Physical Actions as an equivalent to plot. Acting theory is thus considered as a theoretical justification for the centrality of plot.

2.3 Learning and teaching methods

Below are presented various learning and teaching methods that can be employed to explore the aspects of playwriting techniques, structure, acts, scenes, characters and setting.

Lectures: Facilitators can provide lectures on the different aspects of playwriting, including the techniques, structure and character development. They can also discuss different playwriting styles and showcase examples from different playwrights.

Practical activities: Participants can be involved in writing exercises that involve developing a character or creating a setting. The activity can also include peer reviews to provide feedback and improve writing skills.

Reading and analysis: Reading plays written by different playwrights can help students understand the different techniques and structures used in playwriting. Analysing plays can help students identify the different acts, scenes and characters and understand how they contribute to the overall story.

Writing Assignments: Writing assignments can be given to students to help them develop their own playwriting skills. Assignments can include developing a character or creating a setting.

Collaboration: Collaborative activities can help participants learn from each other and develop their playwriting skills. They can be invited to work in groups to develop a play.

Overall, a combination of these can be employed to explore the different aspects of playwriting and help participants develop their own unique creative process.

2.4 Detailed unit description

The unit's first crucial aspect is terminology, which participants will find in the accompanying handout. It will be necessary to introduce and then deeply explore all the elements listed below:

► Playwriting Techniques

Playwriting involves a variety of techniques and approaches, as each playwright has their own unique creative process. Some prefer silence and solitude, while others thrive in noisy environments. Some start with an outline and add details along the way, while others write spontaneously and let the story unfold. Playwrights may also choose to retell existing stories or create their own original ones.

► Structure (Plot)

When the subject, theme, and story are chosen, the playwright must decide on the structure and plot of the play. The plot is like a series of events that occur in a specific order, often chronologically.

► Acts

Acts are the main structural units of a play, typically featuring a rising line of action that leads to a climactic event at the end of the act that leaves the audience wanting to come back to see what happens next. Most contemporary plays have two acts with an intermission between each. Elizabethan dramas, like Shakespeare's, tend to be written in five acts.

► Scenes

Within each act, there are scenes that represent different incidents or encounters and are frequently separated by time, locale, or different groups of characters.

► Characters

Characters are the people who participate in the action of the story, and the playwright must carefully craft them. They need to consider factors such as the characters' background, gender, age, ethnicity, education, family and desires. The playwright must know their characters well enough to determine how they would behave in different situations.

► Setting

The setting is the environment in which the play takes place. The playwright must decide where the characters live, work, and want to be, as well as the overall atmosphere of the play. Is the play set in a steam bath that turns out to be a way station where the dead wait to be sent to heaven or hell, or is the setting a fine dining restaurant? All of these decisions are crucial to creating a cohesive and engaging play.

In the framework of this unit's activities participants will be guided to create characters, dialogues, contents and conclusion of the play.

One of the main goals will be bringing lifelike characters to the stage. To achieve this, it is important to pay attention to detail and specificity. By writing mini-biographies of the characters, one can know them as well as their closest friends and understand how they would behave in the play's circumstances.

Another key aspect is making character dialogue sound natural, as dialogue is the primary component of playwriting. Every line of dialogue written for a character – whether it reveals their aspirations, frustrations, motivations or intentions — should be crafted to help them achieve their objectives while advancing the play's action.

The next step is developing the content of the play. The opening of the play needs to grab the audience; otherwise the battle is lost before it begins. This involves developing the inciting incident, the protagonist's role, building suspense and providing details of the characters' backstory.

Finally, the unit concludes with a discussion of the play's ending, which should be truthful, plausible and tie up any loose ends. The resolution provides the opportunity for the audience to see the world of the play after the climactic event.

2.5 Unit assessment

Assessment should be tailored to each individual's competencies, experience and expectations, taking into account the unique challenges they may face. Upon completion of the delivery of this unit, participants should have developed their skills in creating engaging narratives and lifelike characters, as well as understanding the fundamental principles of playwriting, including structure, character development, plot and dialogue. They should be able to apply these skills to produce a well-crafted short play that meets the programme's standards. Additionally, participants should have strengthened their cognitive abilities in areas such as memory, concentration, literacy, communication, social skills, creativity and imagination.

To evaluate the effectiveness of the proposed activities in improving the above-mentioned participants' competencies, questionnaires can be utilized. These questionnaires can allow the participants to express whether they perceive that they have improved their skills in these areas. Additionally, at the end of each session, time should be allocated to discussing these topics to enable participants to share their experiences with their peers.

In the framework of this training programme implementation, it is expected to have a professional familiar with the participants present during the sessions to support the facilitator and to provide objective assessment to ensure that the training is achieving its intended goals.

2.6 Additional resources

- ▶ Bicat, T. & Baldwin, C. & Barker, C. (2002). *Devised and Collaborative Theatre: A Practical Guide*. The Crowood Press Ltd. Ramsbury.
- ▶ Fraser, G. & Bayley, C. (2015). *Playwriting: a writers' and artists' companion. (Writers' and Artists' Companions)*. Bloomsbury Academic. London.
- ▶ Graham, S. & Hoggett, S. (2014). *The Frantic Assembly Book of Devising Theatre: Book of Devising Theatre*. Routledge. London.
- ▶ Smiley, S. (2005). *Playwriting: The Structure of Action*. Yale University Press. New Haven.

2.7 References

- ▶ Mederos Syssoyeva, K. & Proudfit, S. (2016). *Women, Collective Creation, and Devised Performance: The Rise of Women Theatre Artists in the Twentieth and Twenty-First Centuries*. Palgrave Macmillan. London

2.8 Unit activities

2.8.1 Introduction exercises

EXERCISE NAME: INTRODUCTION

Exercise number: 1

Aims of the exercise

- Support the participants get to know each other
- Introduce the unit to the participants
- Introduce health and safety
- Set out the details of the format and structure of the programme

Focus level: Low

Energy requirement: Low

Materials: Flipchart and marker

Duration: 30-45 minutes

Instructions:

At the start of the session, facilitate introductions between participants, clarify the unit's aims and participants' expectations, and establish group and training ground rules. Encourage the group to share their expectations of the workshop, and record them on a flipchart. Checkmark those expectations that the training will attempt to meet based on the workshop aims, and place an 'x' against those that will not be met during the workshop.

Invite the group to suggest ground rules, and write them on the flipchart. Suggestions may include:

- ▶ Respect everyone's time by starting and ending sessions on time.
- ▶ Be respectful of other participants and facilitators, including different opinions and perspectives.
- ▶ Speak loudly enough for all to hear.
- ▶ Speak one at a time and avoid side conversations.
- ▶ Avoid judging others and maintain confidentiality for information shared within the workshop.
- ▶ Encourage everyone to participate equally.

After this introductory phase, the facilitator invites participants to perform 3 warm up exercises

The Name Game

- Choose one person to facilitate this activity.
- Distribute small sheets of paper and ask all participants to write one thing about themselves on their sheet of paper.
- After collecting all the pieces of paper, the facilitator will read each statement aloud.
- After each statement is read, the group will try to guess to whom it applies.

This exercise is an effective method of including each and every participant in the workshop.

Opening the Workshop

- Stand in a circle.
- Each person takes a turn to make a sound and a gesture to show how they are feeling.
- Each person can repeat all the sounds and gestures that came before them.

This is a good exercise to do at the start of the workshop, for everyone to express their feelings.

Call and Response

- All form a circle.
- A volunteer becomes the 'caller', they make a rhythmical sound and movement, for example, 'hah, hah, hah, hah' with a clap on each sound, and the group echoes the sound and movement back to the caller, like an echo.
- The caller repeats the sound and movement, it is echoed back, and this continues until the facilitator calls for a change and someone else starts a new sound and movement.

This exercise warms people up physically and vocally.

2.8.II Core exercises

EXERCISE NAME: IMPROVISATION

Exercise number: 2

Aims of the exercise

- Introduce participants to theatre skills
- Assist participants to understand what improvisation is, how it works and how it can help in playwriting

Focus level: Medium

Energy requirement: Medium

Materials: None

Duration: 30-45 minutes

Instructions:

Part 1

Participants will be introduced to the improvisation technique through this activity that will support them to act out a scene in their own words, following this procedure:

- ▶ Begin by discussing the action of the scene and deciding what is going to take place, including the beginning, middle and end. Define the storyline, characters, the beforetime (what happens before the scene opens) and the place or places where the scene is set.
- ▶ Each participant should identify an objective for their character – something that the character wants or needs from another person. Make sure that everyone understands their objectives and how they relate to the scene.
- ▶ Participants should not rehearse the scene or try to work out dialogue beforehand. Instead, they should spend time in preparation to decide on the plan of action and the objectives for each character, which will provide the dialogue.
- ▶ If possible, provide props and furniture to help participants create a more realistic scene. The group should also come up with a name for the improvisation.
- ▶ Participants should take time to focus before starting and begin when they are ready or on an agreed signal from the facilitator.
- ▶ Encourage participants to project their voices, to relate to and listen to each other, trying to have one voice at a time, to pursue their objectives and to have reasons for exiting the scene.
- ▶ The group should aim to bring the scene to a natural conclusion, or the facilitator can call time (e.g., 30 seconds).

EXERCISE NAME: IMPROVISATION

Part 2:

- ▶ Everyone sits in a circle with the facilitator in the middle. The facilitator introduces the following scenario:

Scene One: A cashier working in a large supermarket is called to the manager's office, and the manager accuses them of stealing money from the till. There is some video evidence, but it is not conclusive. The manager says that they have a witness, but they are not yet at liberty to identify the witness. A scene ensues whereby the manager accuses and the worker denies. The objectives are 'to accuse' and 'to deny'.

- ▶ The facilitator explains the meaning of objective and that each actor must pursue their objective clearly and strongly within the scene and not digress from it. The objective of the manager is to 'accuse' and the objective of the cashier is 'to deny' and both must pursue their objective vigorously and assertively. Each player has to focus fully on the other in order to let go awareness of the audience.
- ▶ When participants understand the scenario and the function of the objectives, the facilitator then asks for one member of the group to volunteer to perform the role of the cashier. The facilitator plays the role of the manager in order to demonstrate the basic principles of pursuing an objective and focusing on the other actor so as to not be aware of the audience. The improvisation takes place in the centre of the circle.
- ▶ The improvisation starts with a line spoken by the manager. The line is "Someone saw you take the money". The scene runs for two minutes. The facilitator needs to demonstrate the vigorous pursuit of an objective (no subtlety at this stage) with the manager accusing all the way through (desperately wants the other person to admit they took the money) and the cashier (played by the volunteer from the group) denying regardless of what evidence is presented.
- ▶ After the scene is run, the facilitator can briefly ask the audience did they see the importance of pursuing the objective and focusing on the other actor/player.
- ▶ The facilitator then introduces the second scenario.

Scene Two: An elderly person lives alone on a large housing estate. Their only companion is a dog. One day the dog leaves the house and bites a neighbour's child. The child has to be taken to the hospital. The child's parent confronts the elderly person at the door of their house. The parent's objective is to accuse and to get the elderly person to agree to have the dog put down. The elderly person's objective is to defend the dog's behaviour (to deny) on the grounds that the child was tormenting the dog and to not have the dog put down. Introduce the idea of an imaginary door; this is where the improvisation will take place. The parent must try at all costs to get inside the house to get the dog, and the elderly person must keep the parent out (no physical violence). The parent starts the improvisation by saying "I have just come from the hospital. My child has seven stitches because your dog bit them."

EXERCISE NAME: IMPROVISATION

- ▶ Again, once participants understand the scenario and the objectives, the facilitator asks for a volunteer from the group to perform the scene together, with the facilitator playing the parent role. The scene runs. Next, the facilitator asks the participants to walk around the room randomly, always towards an empty space. When signalled, they pair up with the person nearest to them. The facilitator explains that each pair will now carry out the first scenario, after recapitulating it. Each pair then decides which character they will play, so that one person becomes the manager and one person becomes the worker.
- ▶ Simultaneously, each pair performs the scene, facing each other. The participant playing the manager takes three large steps back. The facilitator calls for 'focus', and both actors take a moment to focus, taking two full breaths. The facilitator then calls 'begin', and the actor playing the manager walks vigorously towards the actor playing the worker and states the first line.
- ▶ After two minutes, the facilitator calls for 'freeze' and asks the group to walk around the room randomly again. When signalled, they pair up with a different person. The facilitator recaps on the second scenario. Each pair decides which character they will play, so that one person plays the old person and the other plays the parent.
- ▶ The participants take two deep breaths to focus, and on the facilitator's signal, they begin, each pair performing the scene simultaneously. The scene runs for two minutes.

EXERCISE NAME: COMPLETE THE IMAGE

Exercise number: 2

Aims of the exercise

- Introduce participants to image work
- Generate a playful environment that encourages creative exploration
- Develop imagination as a source of inspiration, free from the pressure of a performance setting
- Use the body as a means of expression, exploring the connection between body and imagination.
- Enhance the ability to observe and perceive the world around us.

Focus level: Medium

Energy requirement: Medium

Materials: None

Duration: 15-20 minutes

EXERCISE NAME: COMPLETE THE IMAGE

Instructions:

- ▶ Participants gather in a circle.
- ▶ The facilitator stands in the centre of the circle and asks for a volunteer. The volunteer stands in front of the facilitator and they shake hands before freezing in mid-action. The facilitator explains that they are frozen and with their bodies they are making a still picture or image. The facilitator then steps out of the image and the participant continues to remain frozen like a statue.
- ▶ Everyone observes this new image consisting of one person only. A second person now enters the image, "completing the image" by adding themselves in, striking a different pose. They are placing themselves within the image and making a shape with their bodies that complements and gives meaning to the first shape so as to create a two-person tableau. The shape/image can be abstract or representational.
- ▶ Once the second person has entered and frozen in the image the first person then steps out. Everyone now looks at the new image and a third person now enters, adding themselves to the image by making a shape that complements and gives meaning to the shape or image already there. Again, the image is held for a moment and the second person sits down leaving the third person in a new image to which a fourth person now enters and so on. Continue until everyone in the group has entered at least once.
- ▶ After everyone has had a turn in creating an image, the facilitator now adds the following: the second person who enters freezes in their shape and then says a sentence to make clear what the tableau is. For example, the first person's shape could be a bent back, with their arms flopping downwards. The second person could complete the tableau by pretending that the first person is carrying something heavy and needs help. The sentence could be "Oh, do you need a hand?" The first person then exits the circle and a third person enters to make a new tableau with the second person's shape and so on. Continue until everyone in the group has entered the image and said a line.
- ▶ When you reach the last couple, both people stay in the image and the facilitator now asks all the other group members to join in the image one by one to complete a group image.
- ▶ When everyone is inside the still image, invite each person to reflect on who they might be within the image and what is the story of the image. Invite each person to create a gesture with their body that can be repeated and to think of one word to reflect who they think they are within the image. On a signal, everyone at the same time repeats their gesture three times. On a signal, everyone at the same time says their word, and then one by one, each person says their word with the gesture. To finish, the facilitator asks for thoughts on the final group image.

EXERCISE NAME: I...AGREE/DISAGREE

Exercise number: 3

Aims of the exercise:

- Encourage participants to express themselves
- Promote respect for diversity and differences.
- Generate support for the acceptance of different experiences within the group.
- Encourage open and honest conversation about controversial topics, such as religion, mental health and more, while providing a safe space for individuals to share their perspectives without fear of judgment or backlash.

Focus level: High

Energy requirement: Medium

Materials: Statements for the activity "I...Agree / Disagree"

Duration: 20-30 minutes

Instructions: The facilitator explain that a list of statements is going to read out and instruct participants to move that one side of the room if they agree and the other side if they disagree with these statements.

- ▶ The game promotes a peaceful and introspective atmosphere, where participants are expected to work quietly and independently. The focus is on personal reflection, and each individual's perspective is unique and valuable. Therefore, it is important to refrain from suggesting or critiquing others' choices during the game.
- ▶ To start the activity, ask participants to gather in the centre of the room and read out the first statement. Then, instruct them to move to the side of the room that represents their agreement or disagreement with the statement - there should be no person remaining in the middle. It is important to acknowledge that this exercise requires participants to make a clear choice and apologize for any discomfort this may cause. Explain that there will be an opportunity for discussion of these choices later on.
- ▶ Begin with factual statements such as "I am left-handed" and gradually introduce more subjective statements such as "I am happy". As the game goes on, it can be helpful to incorporate some lighter and more objective statements to alleviate any tension that may arise. Below are some suggested statements to choose from, but be sure to select those that are most appropriate for the group.
- ▶ Encourage the group with lots of "there are no right answers", "you are all showing a lot of honesty and bravery in the room today", etc. Ask them to continue to keep silent, discourage any talking or laughing and allow time for each statement to settle and shift until the group have had a chance to acknowledge their choices and are ready to move again. There may be awkwardness but this is part of the activity.

EXERCISE NAME: I...AGREE/DISAGREE

- ▶ After all the statements have been read out, a discussion can start. Ask the group if anyone would like to talk about why they choose to agree/disagree with any of the statements. The comments should refer to each person's own choices instead of commenting on other people's choices.
- ▶ The facilitator can provide general comments without singling out any individual, such as "I noticed that for the statement 'I am attractive,' most of the boys agreed while most of the girls disagreed." Then, ask the group for their thoughts on the observation. Other potential discussion prompts include:
 - ▶ Did you enjoy the game? Why or why not?
 - ▶ How did you feel when you were alone or only with one or two others, compared to when you were part of a larger group?
 - ▶ What was it like to agree or disagree with a large group of people?

Common responses may include "It's difficult to feel different" or "It's good to feel different." Encourage further discussion on these points, as well as on statements like "It's okay to have different opinions", "It's possible to change your mind" and "We are responsible for our attitudes".

- ▶ Make sure to end this activity with a group exercise to build bonding. For example, at the end of the discussion ask the participants to stand in a circle. All shake out one arm, then the other, shake out one leg, then the other, and then shake out both arms, then both legs. Finally, shake out the whole body, adding a sound while shaking out. Then, still standing in a circle, each person turns to their left and gives a hug (or a handshake) and says "well done" to the person next to them.
- ▶ During the activity, it's important to keep oppositional statements separated by a few statements to avoid overwhelming the group. The facilitator may group similar statements

together during the discussion, such as "I am rich" and "I am privileged" and offer brief explanations for more complex statements like "conflict" and "prejudice." Consider using the statement "I am brave" to offer support and validation to those who shared a particularly sensitive or vulnerable statement. End the activity on a positive and reassuring note, such as "I am hungry" or "I am loved", but be aware that some individuals may disagree with the latter statement, in which case the facilitator can have a gentle word during the break or at the end of the session. Overall, this reflective and emotional exercise can bring a depth of honesty to the group.

Statements for “I...Agree / Disagree”

I am tired	I am open-minded	I am a man
I am kind	I am a girl	I drink alcohol
I am Irish / Greek / Spanish	I am intelligent	I am privileged
I am left-handed	I am proud of myself	I know what I want
I am young	I am from a big family	I am a woman
I am musical	I am rich	I like conflict
I am a boy	I avoid conflict	I am religious
I am happy	I am smart	I smoke
I am a good person	I am prejudiced	I am a bully
I am attractive	I find it difficult to make decisions	I am an honest person
I am brave	I am bullied	I am loved
I enjoy school	I am a good liar	I am hungry

2.8.III Closure exercises

EXERCISE NAME: TAKE A BOW

Exercise number: 1

Aims of the exercise:

- Provide an opportunity for participants to share their thoughts and feelings regarding the session and how they experienced it
- Plan for the next workshop or series of workshops

Focus level: Low

Energy requirement: Medium

Materials: None

Duration: 10-15 minutes



EXERCISE NAME: TAKE A BOW

Instructions:

- ▶ Start by forming a circle with the participants.
- ▶ Then, the facilitator should explain that the group will take a bow around the circle like a wave. The first person begins with their bow, and the next person beside them follows suit, and so on. Once a person has bowed, they start clapping and they continue clapping until the end, so that eventually the whole group is clapping together. The facilitator should then congratulate the group on their effort.
- ▶ Below is a list of potential questions that the facilitator can ask the participants to prompt discussion and reflection:
 - ▶ What was the most enjoyable aspect of the workshop for you?
 - ▶ What did you learn or gain from the workshop?
 - ▶ Did you find the activity challenging or easy? Why?
 - ▶ How did you feel during the activity? Were you nervous, excited, or something else?

END OF THE UNIT



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A person is seen from behind, sitting at a desk and writing in a notebook. The desk is cluttered with various items: a laptop, several books (one titled 'TISCHEVOVA'), a coffee cup, crumpled paper, and other papers. The scene is lit with warm, golden light. A large, semi-transparent dark rectangle is overlaid on the center of the image, containing the text 'UNIT 3'.

UNIT 3

STAGE
OF
mind

3. SCRIPT COMPREHENSION AND MEMORIZING

This unit will focus on the critical skills of script comprehension and memorization, which are fundamental to creating and delivering an effective performance. A script is the foundation of any performance, and the ability to comprehend and memorize it is crucial to bringing it to life on stage. Without comprehension skills, performers may struggle to understand the nuances of the script and fail to deliver a convincing performance. Similarly, without effective memorization skills, performers may struggle to remember their lines or miss cues. Moreover, developing script comprehension and memorization skills can also improve individual's confidence and ability to communicate effectively. This unit is essential to enable individuals to express themselves creatively and confidently on stage and it will propose games, exercises involving music, movement sequences and body memory to develop and practice participants' memorization and comprehension abilities. It should be mentioned, however, that memorization can be challenging for people with mental health issues due to several factors. Some mental health conditions may affect their ability to process information and recall it accurately. Therefore, it is crucial to support them to overcome these challenges and improve their skills as much as possible.

3.1 Learning outcomes

Upon completing this unit, participants of the training program will:

- ▶ enhance their focus and concentration abilities, allowing them to engage in a chosen activity, object or thought with more precision and efficiency.
- ▶ acquire tools and techniques to gain control over their attention, enabling them to focus attention and direct it towards the intended target and avoid/manage distractions
- ▶ develop their stamina, perseverance and commitment, which will enable them to complete tasks and projects with greater efficiency and dedication.
- ▶ strengthen their cognitive abilities in areas such as memory and concentration, literacy and communication.

3.2 Theoretical background / Approach

Through the implementation of the activities proposed in this unit, the facilitator will support the participants to develop their memory and concentration through a holistic approach using games, music and movement.

Memorization is not solely a mental process, but a physical one as well. Mirror neurons, which play a vital role in learning and memory, are located in various parts of the body, including the digestive tract, heart and brain. As such, incorporating techniques that engage the body as a whole, rather than relying solely on an intellectual approach, is more effective in achieving long-term learning outcomes. By utilizing dynamic, whole-body engagement in the memorization process, individuals can create stronger and more enduring connections between the brain and the rest of the body, resulting in enhanced memorization abilities and improved performance skills.

Furthermore, as individuals engage in the process of creating and expressing their abilities, feelings and uncertainties, it is natural for them to experience feelings of frustration and fear. These emotions may arise due to the challenges of the creative process, the vulnerability involved in self-expression or the uncertainty of the outcome. However, by acknowledging and addressing these emotions in a supportive and constructive manner, individuals can overcome these obstacles and achieve their creative goals. With guidance and encouragement from the facilitators, participants can develop the resilience and emotional intelligence necessary to navigate these challenges and emerge stronger and more confident in their abilities.

It is crucial for the facilitator to establish a safe and welcoming environment and foster a sense of trust and collaboration. By doing so, participants will feel comfortable in expressing their feelings and working through any challenges that may arise. The exercises in this unit are specifically designed to help participants develop their memorization and comprehension abilities while simultaneously providing a chance for self-expression and creative exploration.

As the facilitator guides the group through these exercises, it is important to remain attuned to the individual needs of each participant by observing and adapting to each person's learning style and level of comfort.

3.3 Learning and teaching methods

Below are presented various learning and teaching methods that can be employed to deliver the sessions in which this unit's contents will be presented to the participants.

Mindfulness or Full Focus: Participants will be guided through exercises that cultivate their ability to focus their attention in the present moment without judgement. By practicing mindfulness, participants will enhance their capacity to concentrate on the task at hand.

Body focusing: This technique involves paying attention to specific parts of the body and using words to express the emotions and sensations associated with them.

Memory method: Through active reading and repetition, participants will improve their memory retention. This method can be applied to both existing written texts and their own original scripts.

Visualization or story-image: This technique involves creating mental images or stories to help remember data, dates and places. By engaging the imagination, participants can strengthen their ability to recall information.

Syllables or acronyms: Participants will learn a technique for memorizing by using the first syllable of each word they want to remember to create a new word or sentence. This can be an effective way to remember key concepts and details.

LOCI (Location) method: This technique involves associating data with a familiar spatial location. By linking concepts to a particular place, participants can improve their ability to recall information when they return to that location.

3.4 Detailed unit description

The training unit on script comprehension and memorization will begin with Full Focus (Mindfulness) activities to help participants prepare for the proposed tasks calmly. There is evidence that mindfulness reduces stress, stimulates teamwork and promotes learning from a space of relaxation and deep dialogue. This technique can ease the stress of concentration and memorization, allowing participants to play, create and memorize from a comfortable place.

Other techniques will be introduced gradually in the workshops:

Through the use of the technique of Body Focusing, participants will improve their ability to clarify what they feel or want. This technique improves the acquisition of self-knowledge, stimulate change or understanding of a situation.

The Memory Method is a technique based on consciously remembering and it will be used to support participants' comprehension of texts. When studying a text, taking it away for a moment and trying to paraphrase it, it's a good way to be sure to understand what is being said. Active reading, including making questions while reading the text, will support this process.

The Visualization or Story-Image technique is a method to memorize a list of data by making up a story that uses all the information. The key to this memorization technique is visualization and the use of memorable data points. Participants will have the chance to practice this method and notice that, even if the story does not make much sense, it is easier to remember important information through a story than by trying to remember all the details separately.

The technique of the syllables or acronyms involves using the first syllable of all the different words we need to remember to create a new word or sentence. For instance, the words "sandwich", "horrible" and "sensible" can create the word "sand-hor-sen."

Finally, participants will be introduced to the LOCI method. It utilizes spatial memory and is effective for remembering information that has a clear structure or hierarchy. To use this technique, participants imagine a familiar place or physical space and associate the terms and information they are trying to memorize to various locations or points in that place. This process improves retention of the memorized concepts every time the mental itinerary is revisited. This technique can also be applied to creating a story with items, where each item is a part of the story, or with movements, where each body movement is a word.

Using these tools and methods throughout the sessions will support participants in improving their memory and concentration while working in a safe environment to express their feelings.

3.5 Unit assessment

Assessment should be tailored to each individual's competencies, experience and expectations, taking into account the unique challenges they may face. Upon completion of the delivery of this unit, participants should have improved their comprehension and memorization skills. They should have gained more control over their attention and concentration, being able to focus on a chosen activity, object or thought with more precision and efficiency. Additionally, participants should have strengthened their cognitive abilities in areas such as memory, concentration, literacy and communication.

To evaluate the effectiveness of the proposed activities in improving the above-mentioned participants' competencies, questionnaires can be used. These questionnaires can allow the participants to express whether they perceive that they have improved their skills in these areas. Additionally, at the end of each session, time should be allocated to discussing these topics to enable participants to share their experiences with their peers.

In the framework of this training programme implementation, it is expected to have a professional familiar with the participants present during the sessions to support the facilitator and to provide objective assessment to ensure that the training is achieving its intended goals.

3.6 Additional resources

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3.8 Unit activities

3.8.I Introduction exercises

EXERCISE NAME: PRESENTATION

Exercise number: 1

Aims of the exercise:

- Establish personal connections participants themselves and between them and the facilitator.
- Create a safe and supportive environment by encouraging active listening and open communication.
- Practice focusing attention on simple but specific things.

Focus level: Low

Energy requirement: Low

Materials: None

Duration: 5-10 minutes

Instructions:

- ▶ The facilitator will guide the exercise by having everyone sit in a visible loose circle.
- ▶ Everyone will introduce themselves and add a simple concept with the first letter of their name (e.g. Susana, Smile).
- ▶ The group will repeat all the names and concepts together, including the facilitator.
- ▶ One by one, each participant will say the name and concept of each person in the group. For example, Luis Leon names Susana smile, Martin Melody, Elisa elephant, and so on until completing the group (depending of the group size)
- ▶ Participants can help each other remember names if needed.

EXERCISE NAME: MINDFULNESS FROM THE IMAGINATION

Exercise number: 2

Aims of the exercise:

- Foster a calm atmosphere to promote focus
- Establish a comfortable and welcoming environment that encourages active participation
- Generate a collective well-being that supports the dramaturgic comprehension and memorization
- Develop and enhance imagination through various techniques and exercises

Focus level: Low

Energy requirement: Low

Materials: Equipment for playing music, writing materials

Duration: 15-20 minutes

Instructions:

- ▶ The facilitator asks participants to search for a spot in the room to sit down, lie down or lean against the walls. They are invited to close their eyes.
- ▶ The facilitator plays on some relaxing music and guides the participants to focus on points of their body using a storytelling approach.

Example: Now we are going to relax, we enjoy the spot that we have just found. We make it ours. We let the air come in and out freely from our lungs and little by little we are going to free our mind. We are going to focus our attention on different points of the body. As if we have a warm light caressing us, we are going to visualize it. What does it look like? What shape does it have? Does it have texture? Is it soft? Now that we know our light, let it accompany us. We start with our feet. The light contours our soles and helps us to support our weight on the ground. It follows our ankles, knees, buttocks, lower back, arms, neck, back of the neck. We continue through our upper body, upper legs, belly, chest, neck, face, tongue and eyes. Now that we have let our weight take place, we feel that we sink into it, that we blend with it. Little by little, we are going to wake up, moving our toes, fingers, joints, we are going to massage our face and get up without rushing, slowly, including yawns if they arise and exaggerating them, since we have been on the floor for quite some time.

- ▶ From this state, the group may proceed to read some available text or to write about the sensations felt during the process.

EXERCISE NAME: MINDFULNESS FROM THE IMAGINATION

Instructions:

- ▶ The facilitator asks participants to search for a spot in the room to sit down, lie down or lean against the walls. They are invited to close their eyes.
- ▶ The facilitator plays on some relaxing music and guides the participants to focus on points of their body using a storytelling approach.

Example: Now we are going to relax, we enjoy the spot that we have just found. We make it ours. We let the air come in and out freely from our lungs and little by little we are going to free our mind. We are going to focus our attention on different points of the body. As if we have a warm light caressing us, we are going to visualize it. What does it look like? What shape does it have? Does it have texture? Is it soft? Now that we know our light, let it accompany us. We start with our feet. The light contours our soles and helps us to support our weight on the ground. It follows our ankles, knees, buttocks, lower back, arms, neck, back of the neck. We continue through our upper body, upper legs, belly, chest, neck, face, tongue and eyes. Now that we have let our weight take place, we feel that we sink into it, that we blend with it. Little by little, we are going to wake up, moving our toes, fingers, joints, we are going to massage our face and get up without rushing, slowly, including yawns if they arise and exaggerating them, since we have been on the floor for quite some time.

- ▶ From this state, the group may proceed to read some available text or to write about the sensations felt during the process.

EXERCISE NAME: READING COMPREHENSION

Exercise number: 3

Aims of the exercise:

- Improve reading comprehension by practicing fluid reading of a text and understanding the topic and characters involved.
- Gain confidence and practice in front of an audience.

Focus level: Medium

Energy requirement: Low

Materials: A text for each participant and writing materials

Duration: 20-30 minutes

EXERCISE NAME: READING COMPREHENSION

Instructions:

- ▶ The facilitator provides the participants with a text to read, it can be a poem, a scene from a theatrical piece, or a fragment from a novel.
- ▶ Each participant takes turns reading the text aloud. If a participant struggles with reading, the facilitator can help.
- ▶ After the reading, the facilitator pairs up the participants. Each pair have to identify the characters in the text, the location, the time of the day (if specified) and the activities performed by the characters. They can write it down if possible.
- ▶ The pairs are invited to summarize the scene while walking and sit down once they have finished the task.

EXERCISE NAME: THE SYLLABLE TECHNIQUE

Exercise number: 4

Aims of the exercise:

- Develop practical tools to boost self-confidence.
- Enhance the ability to associate and chunk words into smaller parts.
- Strengthen listening skills through pair exercises.

Focus level: Medium

Energy requirement: Low

Materials: Writing materials

Duration: 10-15 minutes

Instructions:

- ▶ The facilitator asks the participants to pair up.
- ▶ Each pair will name themselves as A and B.
- ▶ A tells B various words, and B notes them down. Then B tells A various words, and A notes them down.
- ▶ Each of them will have to combine the words into one longer word by chunking them together.
- ▶ Example: "Wall", "room", "couch" and "cat" becomes "wallroomcoucat."

EXERCISE NAME: THE SYLLABLE TECHNIQUE

- ▶ The pairs share their created words with each other.
- ▶ After successfully learning each other's words, they can then share their words with the rest of the group.

3.8.II Core exercises

EXERCISE NAME: NUMBERS TOGETHER

Exercise number: 1

Aims of the exercise:

Guide participants to close their eyes and turn their attention inwards

- Foster an environment of shared listening and collaboration
- Promote a sense of teamwork and cooperation

Focus level: High

Energy requirement: Medium

Materials: None

Duration: 5-10 minutes

Instructions:

- ▶ The facilitator invites the group to sit and close their eyes and prepare to call out numbers.
- ▶ The facilitator explains that the objective is for each participant to say their own number without coinciding with another participant.
- ▶ Participants begin to call out numbers in order from one to ten, without advance notice of who will start. If more than one participant calls out the same number, they stop and restart back at one.
- ▶ Once the first objective is achieved, the group can challenge themselves to continue to 20 or higher.

It is recommended to repeat the game in consecutive sessions to experience improvement over time. If an individual participant says more than one number, they must not be one after another. For example, if they say one, they cannot follow and say two; they must wait until three or the subsequent numbers.

The facilitator decides when to end the game, either when the desired number is reached or when the game is stuck and they need to move on.

EXERCISE NAME: THE IMAGE STORY

Exercise number: 2

Aims of the exercise:

- Enhance participants' ability to organize concepts and ideas.
- Cultivate and expand imagination and creativity.
- Encourage free-flowing thoughts without fear of judgment.

Focus level: Medium

Energy requirement: Medium

Materials: Writing materials and a container

Instructions:

- ▶ The facilitator gives out paper sheets and pens and asks the participants to come up with a concept or idea and write it on a sheet of paper. Another possibility is to ask them to write about a specific topic, so to bring the session in a particular direction.
- ▶ The participants give their paper to the facilitator who places them in a container, and when they are all gathered, the facilitator reads them out loud.
- ▶ The participants take another sheet of paper and write down all the words and use them to create a story that will be shared in the circle with the rest of the participants.

Example: If the words are "dog", "bird", "pencil", "tree", "football player", "motorbike", "banana", "cap" and "cup", they could make up a story like the following: "A dog was chasing a football player riding a motorbike, wearing a cap, and with a cup on one of his hands, and a pencil on the other, the motorbike rode on to a banana, slipped, and hit a tree, where there was a bird that got startled and flew away."

EXERCISE NAME: SPATIAL MEMORY

Exercise number: 3

Aims of the exercise:

- Encourage participants to focus on the space
- Increase task efficiency by combining several activities
- Foster personal growth and team collaboration

Focus level: High

Energy requirement: Medium

Materials: A text for each participant

Duration: 20-30 minutes

Instructions:

- ▶ The facilitator distributes a text. Each participant will receive a text to read either individually or as a group, depending on whether it is a monologue or a dialogue.
- ▶ Participants will move around the room while holding their texts. They will read one paragraph in a designated corner of the room and then, they will then take some steps and read the next part of the text in another corner, going on in this way until they have read the whole text with each part in a different spot in the room.
- ▶ Once the participants have memorized their texts, they repeat out loud the text in a specific spot.

The objective is for participants to acquire tools to memorize the text. Mentally reviewing the places previously walked through while the text is spoken aloud will facilitate the memorization of the text.

EXERCISE NAME: TEXT AND MOVEMENT

Exercise number: 4

Aims of the exercise:

- Explore the use of movement and physicality to learn and embody a text.
- Work on the internal and external focus
- Engage the group's collective imagination to memorize a section of the text

Focus level: High

Energy requirement: High

Materials: A text for each participant

Duration: 30 minutes

Instructions:

- ▶ The facilitator distributes a text to each participant. It could be a long poem so that each participant has a piece to learn and then they can recite it together.

For example, Walt Whitman's "Song of myself, 21".

EXERCISE NAME: TEXT AND MOVEMENT

"I am the poet of the Body and I am the poet of the Soul,

The pleasures of heaven are with me and the pains of hell are with me,

The first I graft and increase upon myself, the latter I translate into a new tongue..."

- ▶ Participants are invited to read their texts, assimilate them and, word by word, create a movement that reminds them of the text. The word "torments", for example, could be a large upward movement of the hand. And so on with the whole piece.
- ▶ Participants stand in a circle and they perform the sequence of movements: each one shows their sequence of wordless movements in the order of the written text.
- ▶ They do the round again, this time saying the text with the movement and, finally, they say the text without movement.

3.8.III Closure exercises

EXERCISE NAME: REFLECTION

Exercise number: 1

Aims of the exercise

- Improve self-perception and emotional intelligence
- Learn to be concise and express complex concepts with one or few words.

Focus level: Low

Energy requirement: Low

Materials: None

Duration: 10 minutes

Instructions: At the end of the session, each participant shares one word to describe how they felt, transforming complex emotions into specific concepts. This exercise promotes communication within the group and helps participants to bring a conclusion to the process and reflect on their emotions.

EXERCISE NAME: WRITE TO ONESELF

Exercise number: 2

Aims of the exercise

- Improve critical thinking
- Develop the ability to set aside dedicated time for oneself
- Develop the ability to choose what to disclose to the group

Focus level: Low

Energy requirement: Low

Materials: Equipment for playing music, writing materials

Duration: 10-15 minutes

Instructions:

- ▶ The facilitator hands out writing materials to the participants and tells them to find a place in the room.
- ▶ The facilitator plays some relaxing music and invites participants to write down how they felt during the session, how they were focused on their task, if anything important happened during the session, any new discoveries, or what they enjoyed or did not enjoy during the session.

These reflections are personal, but they can share them with the group if they wish.

EXERCISE NAME: CLOSE ALL TOGETHER

Exercise number: 3

Aims of the exercise

- Foster group cohesion, strengthening the group's sense of connection
- Learn to find one's place within the group dynamic
- Reflect on the meaning of collaboration towards a shared objective

Focus level: Low

Energy requirement: Medium

Materials: Writing materials

Duration: 15 minutes

Instructions:

- ▶ The facilitator hands out writing materials to the participants and tells them to write a sentence (if possible, in a poetic way) that either explains how they have felt during the session or captures in that sentence something in particular that they have liked in the session.
- ▶ All the sentences are then put together – one person can write the sentences in some sort of order. Pronouns are put in the plural (“I” becomes “we”) and the facilitator gives participants time to practice the full text together.
- ▶ Example: “We felt peace at the beginning, we liked playing in space, we are happy to be together...”
- ▶ When they know the complete text, they speak it at the same time, as if they were a kind of chorus, bringing the session to an end.

END OF THE UNIT



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UNIT 4

STAGE
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4. ACTING FUNDAMENTALS

The purpose of the unit is to provide the participants with basic knowledge about the fundamentals of acting, including character development, objectives and tactics.

A variety of widely-used techniques and methodologies will be employed, with an emphasis on experiential learning through physical drama. Through these techniques, participants will acquire the necessary skills to fully embody a character, understand key principles that underlie successful stage performance, and work collaboratively as a team both in-class and during performances. This unit is designed to equip participants with practical tools and knowledge that will serve as a strong basis for further development in the field of acting.

4.1 Learning outcomes

Upon completing this unit, participants of the training program will:

- ▶ understand how to create a character.
- ▶ learn how to use both the script and their imagination to fully understand their character's objectives and motivations.
- ▶ learn how to use their body and voice to effectively communicate their character's thoughts, emotions and actions.
- ▶ develop a level of comfort and confidence when performing in front of an audience.
- ▶ strengthen their cognitive abilities in areas such as creativity and imagination, communication, physical mobility.

4.2 Theoretical background / Approach

The main methodologies used in this unit are Lecoq for the use of physicality, and Linklater for the liberation of the natural voice. These techniques, along with textual analysis, serve as the framework for understanding the basics of acting through character development.

Acting requires proficiency in the body, voice and understanding the character's motivations. Lecoq's approach starts with the idea that drama is movement, even in moments of apparent stillness, bringing the character into the actor's body. Linklater's techniques emphasize the body-voice connection, viewing the voice and word as the final result of an internal movement called impulse or thought that should emerge freely. This approach increases participants' confidence in their voice and body-voice connection, enhancing their range of expressiveness.

Text analysis will equip participants with the skills to comprehend their character's psychology through a careful reading of the script and a series of inquiries that unlock the character's inner life.

4.3 Learning and teaching methods

Below are presented various learning and teaching methods that can be employed to explore the contents of this unit.

- ▶ Lecoq's physical theatre: This methodology focuses on understanding the dramatic movements and developing physical awareness to deeply embody emotional states.
- ▶ Delivering Kristin Linklater's natural voice: This technique frees the body and mind, resulting in a more natural and unrestrained voice. Participants will learn to modulate their voice and create natural character voices through a body-voice approach.
- ▶ Text analysis: Participants will learn to closely read and analyse the script and the character's actions to uncover their motivations and inner world.

4.4 Detailed unit description

This training unit will utilize the methodologies of Lecoq and Linklater to provide practical learning opportunities to participants to get familiar with the acting fundamentals. Games and exercises will be used to increase participation and build confidence in performance, offering a range of techniques to choose from in the creation of an aesthetic piece.

Linklater's approach will focus on voice exercises through body and imagination, incorporating elements of the Alexander technique and natural breathing to develop an understanding of the body's natural resonators. The voice work will also emphasize collaboration and group development.

Lecoq's techniques will include the use of "mimisme", a neology that replaced "mimique", to facilitate observation and exploration of movement, role plays, buffoons, clowns, melodrama, the larval, neutral and jester masks and so on.

Adaptations will be made as needed to ensure that all participants can engage in the exercises and find their voice.

4.5 Unit assessment

Assessment should be tailored to each individual's competencies, experience and expectations, taking into account the unique challenges they may face. Upon completion of the delivery of this unit, participants should have improved their body mobility, naturality on stage and self-confidence. Additionally, participants should have strengthened their cognitive abilities in areas such as communication, creativity and imagination.

To evaluate the effectiveness of the proposed activities in improving the above-mentioned participants' competencies, questionnaires can be used. These questionnaires can allow the participants to express whether they perceive that they have improved their skills in these areas. Additionally, at the end of each session, time should be allocated to discussing these topics to enable participants to share their experiences with their peers. In the case of exercises involving the voice, participants can be invited to take a notebook in which to record their progress or impressions during the different sessions.

In the framework of this training programme implementation, it is expected to have a professional familiar with the participants present during the sessions to support the facilitator and to provide objective assessment to ensure that the training is achieving its intended goals.

4.6 Additional resources

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4.7 References

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- ▶ Brook, P. (1968). *The Empty Space*. Touchstone. New York.
- ▶ Chekhov, M (1999). *To the Actor: On the technique of acting*. HarperCollins. New York.
- ▶ Donnellan, D. (2003). *The Actor and the Target*. Nick Hern Books. London.
- ▶ Gelb, M (1996). *Body Learning: An Introduction to the Alexander Technique*. Henry Holt and Company. New York.
- ▶ Grotowski, J. (1968). *Towards a Poor Theatre*. Simon and Schuster. New York.
- ▶ Knébel, M. (2020). *El último Stanislavski (ed. revisada): 112 (Arte / Teoría teatral)*. Editorial Fundamentos. Madrid.
- ▶ Layton, W. (1990). *¿Por qué? Trampolín del actor*. Editorial Fundamentos. Madrid.
- ▶ Lecoq, J. (2002). *The Moving Body: Teaching Creative Theatre*. Methuen Drama. London.
- ▶ Linklater, K. (1976). *Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language*. Drama Book Specialists. New York.
- ▶ Stanislavski, C. (2013). *An Actor Prepares*. Bloomsbury Academic.

4.8 Unit activities

4.8.I Introduction exercises

EXERCISE NAME: THE JOURNEY OF THE MASK ¹

Exercise number: 1

Aims of the exercise

- Learn a sequence of movements
- Learn to listen and perform at the same time
- Learn how to regulate energy and hold the exercise to its end
- Work on the coordination, agility and resistance

Focus level: High

Energy requirement: Medium

Materials: None

Duration: 30 minutes

Instructions:

- ▶ The facilitator instructs the participants to find their own space in the room facing the facilitator who will guide the exercise with voice and movements.
- ▶ The participants stand with their feet in parallel, shoulder-width apart, bend their knees slightly to lower their centre of gravity and let their arms hang at their sides.
- ▶ The facilitator gives direction and carries out the movements described:

We feel that we are inside the sea, and that the waves are rocking us back and forth, from one side to the other. The intention is to get out of the sea, so we start walking feeling that we are moving in the water, and we focus our gaze on a fixed point, which is the Sun.

We reach the beach, where our feet sink slightly, and a touch of push is necessary to continue.

We arrive at the forest, we stop next to a tree (the mime consists of supporting the hand at the height of the head), and we remove branches, we jump trunks, we look for the Sun among the trees, and after tearing off a branch, we discover from top to bottom, a great mountain.

¹ This is one of the exercises most used by Lecoq. It is usually performed with a neutral mask, without facial expression, but it can be adapted to the abilities of each group. It will be a guide to enjoy the space and a journey with the body through the imagination.



EXERCISE NAME: THE JOURNEY OF THE MASK ¹

We point to the top with our index finger, and climb it.

We made it by zigzagging and leaning our body forward. We encountered rocks, walls and began to climb. When we reach the top, we jump and run down the mountain, turning or twisting from one side to the other, with our body weight backwards.

We reach the river, look from left to right to see its length, and cross it by taking three big jumps.

We contemplate a great plain, and the sun that we intend to reach in the background.

We walk with decision and neutrality to get there, slow down and stop.

We look at the setting sun and lower our heads as the sunset passes.

The mask's journey ends here.

- ▶ The participants perform the journey of the mask together without speaking.
- ▶ Each participant will go on stage to recite a text based on the physicality resulting from the journey of the mask. It can be a text that they have previously learned and discover how it is modified after exercising the body and breathing.

EXERCISE NAME: TONGUE TWISTER AND VOCAL ARTICULATION

Exercise number: 2

Aims of the exercise

- Develop a deeper understanding of vocal techniques and train the voice
- Learn a sequence of vocal warm-ups and exercises
- Identify the vocal resonators
- Practice projecting the voice confidently and with proper articulation

Focus level: Low

Energy requirement: Medium

Materials: None

Duration: 20 minutes

EXERCISE NAME: TONGUE TWISTER AND VOCAL ARTICULATION

Instructions:

- The facilitator chooses a tongue twister and repeats it several times along with the participants to work on the diction. For example, “Peter Piper picked a pack of pickled peppers. How many pickled peppers did Peter Piper pick?”
- Participant recites it first at a low volume, and after several repetitions, they are asked to increase the volume.
- The facilitator asks the participants to find a space in the room to stand and start lowering their head, so their spines are pulled down vertebra by vertebra. When the spine fully downward, the participants shake their shoulders to loosen their scapula and heads. Then they must reverse the action, standing up vertebra by vertebra. Once they are fully upright, they produce a relieved sigh accompanied by sound. Repeat four or five times and, after finishing the sequence, they remain standing.
- The facilitator starts to work with the resonators, asking the participants to imagine a burning ground so they perform a series of movements accompanied by certain sounds:
 - ▶ We say SUH while we put up our feet.
 - ▶ We say OE while we move our hips in circles.
 - ▶ We say GO with our hands on our chests.
 - ▶ We say MA while moving our neck.
 - ▶ We say PEIN with both our hands next to our face.
 - ▶ We say RIIING with our hand in the center of our forehead.
- This sequence finishes and they say “JA, KA, LA” and “PA, TA, SA”

Key words:

Resonators: specific areas in the vocal tract where sound waves resonate and amplify, resulting in the distinct timbre or quality of an individual's voice. These cavities are formed by the articulation of various organs within the vocal canal, and mastering their use can help to improve projection, tone, and overall vocal control.

4.8.II Core exercises

EXERCISE NAME: CREATING A CHARACTER (INTERNAL)	
Exercise number: 1	
Aims of the exercise:	<ul style="list-style-type: none"> Analyse texts and scenes Improve concentration and calm Develop critical thinking
Focus level: Medium	
Energy requirement: Medium	
Materials: A text for each participant and writing materials	
Duration: 30-40 minutes	
Instructions:	<p>The facilitator provides the participants with writing materials and explains how to analyse a text through asking a series of questions about the story while reading it. All of this work is done with an existing dramatic text; if participants are devising a play, the textual analysis questions can help them create their characters.</p>

TEXT ANALYSIS

- ▶ What is the story about?
- ▶ What are the overall themes?
- ▶ What is the character's purpose?
- ▶ What do they do to accomplish it?

MORE DETAILED QUESTIONS

- ▶ How do the characters see themselves? How would they like to see themselves? What are they afraid of discovering about themselves?
- ▶ How can we tell if a character is good or bad?
- ▶ Who is the protagonist and who is the antagonist?

- ▶ What does the character lose or gain in each scene?
- ▶ What is the characters motivation? Are they driven by self-interest or altruism? Are their actions guided by emotions or practical considerations?
- ▶ What are the stakes for each character?
- ▶ How does each character perceive the other characters? How do they want to see them, and what are they afraid of discovering about them?
- ▶ What is the character's main conflict and what do they want to achieve or transform?

ACTIVE ANALYSIS

Define the line of action from where the character starts in the story to where it ends, Actors have to translate everything in terms of action.

- ▶ What is the initial event that triggers the action?
- ▶ What is the basic event around the conflict?
- ▶ What is the central event, which leads to the climax of the action?
- ▶ What is the main event, the climax of the action?
- ▶ What is the final event, the consequence of the action?

ADDITIONAL QUESTIONS

- ▶ What does the character do to achieve what they want?
- ▶ What is the task or purpose?
- ▶ What are the dramatic actions carried out to achieve the task?
- ▶ What obstacles must be overcome and how?

EXERCISE NAME: CREATING A CHARACTER (EXTERNAL)

Exercise number: 2

Aims of the exercise:

- Develop both individual skills and teamwork
- Fully understand the character
- Find the character's body and voice

Focus level: High

Energy requirement: High

Materials: None

Duration: 30-40 minutes

Instructions:

- The facilitator hands out a text or chooses a play to work on.
- Participants walk around the space while the facilitator prompts them with questions they have to respond internally but also using their bodies. The objective of this activity is to help participants discover and develop the voice of their character.

Questions:

- ▶ What is your character's walking style? Does your character place their weight behind or in front? Do they walk with their feet turned in or out?
- ▶ Are they living inside or outside?
- ▶ Are they curious/inquiring or unfocused/distracted?
- ▶ Are they introverted or extroverted?
- ▶ Do they have hobbies? Do they like sports, culture, museums? Are they interested in politics?
- ▶ What do they do right after getting up?
- ▶ How do they sit down? How do they stand up?
- ▶ Do they have a job? Do they like it or not? Do they have workmates? How is their relationship?
- ▶ How does your character perceive themselves physically? Do they consider themselves attractive or have they struggled with their appearance? Do they feel like people are looking at them, even if they aren't? Or do they feel unnoticed when they actually garner attention?

- ▶ Does your character seem lost in their thoughts or do they stay present in the moment?
- ▶ Do they exert their influence on the space around them, or do they adapt to the space they are in?
- The facilitator starts to bring in different situations for the characters so the participants can find out more about their characters.

Additional questions:

- ▶ Imagine your character taking a leisurely walk in the park. Do they appreciate the beauty of the flowers and trees?
- ▶ Do they prefer sitting on a bench or the grass?
- ▶ It starts to rain. Do they enjoy the rain or seek shelter immediately?
- ▶ They enter an empty church. Do they walk down the middle aisle, explore the side aisles, or sit down?
- ▶ They go out to the street and watch the rainbow. Do they love it or not?
- ▶ They are given the best or the worst news of the world. How do they react? Do they continue with their activities or become immobilized by the news? Do they obsess over it or try to push it out of their minds?
- Once the exercise is completed, participants will recite a section of their text to explore how their characters express themselves vocally. Do they speak clearly and loudly or softly and timidly? Are they confident or hesitant?

EXERCISE NAME: ENSEMBLE BUILDING

Exercise number: 3

Aims of the exercise:

- Embody the character and respond authentically to the given circumstances.
- Demonstrate initiative by requesting opportunities to speak
- Improve the ability to perform confidently in front of an audience
- Foster a spirit of teamwork and collaboration
- Learn to take and give focus

Focus level: High

Energy requirement: High

Materials: A microphone

Duration: 20-30 minutes

EXERCISE NAME: ENSEMBLE BUILDING

Instructions:

- The facilitator explains to the participants that they will have to embody their characters and act as if they were on a TV show. A first group of people will sit in a chair in a semicircle and talk about three topics. The participants will have a microphone and they will have to raise their hands to be given their turn. They must answer each question at least once.

Facilitators can decide the topics to explore depending on the group. Below some suggestions:

- ▶ Is it appropriate to remove the smoke/tobacco from bars?
- ▶ Does climate change exist? What will happen in 50 years?
- ▶ What is your opinion concerning the current employment situation?
- The facilitator asks for some participants to volunteer (the number will be decided according to the group size). The participants who are going to improvise will sit down, while the rest of the group will be the audience. They will then switch roles.
- The participants improvise by answering the questions as their character would do.
- To conclude the exercise, the facilitator can finally point out how participants give and receive focus.

4.8.III Closure exercises

EXERCISE NAME: THE TANGLE GAME

Exercise number: 1

Aims of the exercise:

- Boost teamwork
- Use the dialogue as a tool to sort out conflicts.

Focus level: Low

Energy requirement: Medium

Materials: None

Duration: 5-10 minutes



EXERCISE NAME: THE TANGLE GAME

Instructions:

- ▶ The participants hold their hands and form a circle.
- ▶ One of them crawls underneath, between the hands of two others, and so on until everyone starts to tangle. It is important not to let go of the other people's hands from the beginning.
- ▶ When they are quite tangled, it is the time to get untangled without letting go of hands.
- ▶ When they go back to the original circle, the game is over. If they let go or it is too complex, they can try again.

EXERCISE NAME: SELF-MASSAGE

Exercise number: 2

Aims of the exercise:

- Relax the body
- Develop body observation skills

Focus level: Low

Energy requirement: Low

Materials: None

Duration: 5-10 minutes

Instructions:

- ▶ The participants take a place in the room, sitting down.
- ▶ The facilitator leads the self-massage by giving directions.
- ▶ The participants start from the feet, first the right foot, then the left. Then the lower legs, going upwards. They stand up and tap themselves on the lumbar area gently. They massage their shoulder area, the neck and they tap their face gently. They grip their scalp and move it a little. Finally, they grip their ears and carefully stretch them to the sides.

EXERCISE NAME: CLOSE WITH A SONG

Exercise number: 3

Aims of the exercise

- Foster a sense of unity among the group before concluding the session.
- Develop the ability to balance individuality with collaboration within the group dynamic.
- Cultivate a spirit of teamwork and a shared purpose towards a common goal.

Focus level: Low

Energy requirement: Medium

Materials: None

Duration: 5-10 minutes

Instructions:

- ▶ The facilitator chooses an easy song to share with the group. Ideally, it will use idea that can be represented by movements. This will make its representation and memorization easier.
- ▶ For instance, if the song says "I'll be big, I'll be big as the world..." participants can draw a large circle with their hands while singing.
- ▶ The facilitator introduces the song line by line until the participants learn it.
- ▶ Finally, the group sings it entirely as a closure for the session.

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UNIT 5

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5. VOICE AND DICTION

The purpose of this unit is to support the participants in the improvement of their vocal and expressive skills as well as to solve challenges they may have in their everyday speech and verbal communication.

The unit includes three sections:

- ▶ The first one concerns the way the voice works;
- ▶ The second one how it works in the dramatic reading (clear articulation, accents);
- ▶ The last one is about how the voice works when singing.

The unit provides a comprehensive introduction to anatomy and proper breathing techniques, along with an array of dynamic exercises and interactive games that combine physical movement with speech. Furthermore, it features engaging activities designed to explore and improvise vocalizations, as well as opportunities for discussion and reflection.

5.1 Learning outcomes

Upon completing this unit, participants of the training program will improve:

- ▶ their speaking skills (diction, volume, pitch of voice)
- ▶ their listening and active listening skills
- ▶ the ability to express own ideas and desires
- ▶ the way they address an audience

5.2 Theoretical background / Approach

This voice-breathing system incorporates three different methods that start from different points but have common goals and results that creatively complement each other throughout their evolution. The main focus of the exercises is on the breath, specifically its role in music and speech. As breath and thought are interconnected, this system seeks to restore the natural function of breath.

The program includes exercises from the following methods:

- ▶ Mirka Gementzaki's approach treats the human body as a perfect musical instrument that requires freedom from unnecessary tension to produce a unique sound. By restoring the natural function of breath, we can approach the sound that will reverberate in the body and will constantly surprise us with its intensities, range and colours.
- ▶ Kristin Linklater's method aims to release the natural voice and deepen the meaning of the words. It

liberates the voice and liberates the individual themselves.

- ▶ Roy Hart's improvisations offer the key to start a journey of discovery by expanding the field of imagination and surprise. Like the universe, the voice is unexplored and always magical.

Participants will have the opportunity to explore and discover the volume, range, qualities, and colours of their voice while feeling the power of speech and resonators within the human body. They will also work on remaining constant in the tonality of a song and improving their musical perception.

Selected exercises from the above methods, along with physical and vocal improvisations, will be combined and applied to dramatic readings and songs that the participants have a connection to. The facilitator may choose a dramatic reading from the classical or modern repertoire.

5.3 Learning and teaching methods

The training unit incorporates experiential learning methods such as exercises, improvisations, games, discussion, and feedback to facilitate individual and group learning. The facilitator will work with each participant individually, in pairs and groups, to understand their vocal situation and tailor activities to their needs.

To ensure the comfort of all participants, the facilitator will regularly check in with them and be prepared to make necessary changes. For example, in case of social anxiety, participants can find a private place in the working space where they feel at ease, and physical contact will be avoided if it is not comfortable for participants. In case of low physical fitness or side effects of medications, the facilitator will adapt the exercises in response to the capacity and stamina of participants in the group as the group progresses.

Participants will also be informed from the beginning that they can give a signal to take a break or step out of an exercise if they feel uncomfortable during the workshops, and the group can decide on the signal.

All instructions presented are optional and non-obligatory, and the facilitators must be supportive, flexible, and sensitive to adapt activities to individual needs.

5.4 Detailed unit description

"Breath is the kiss of God" - Yogi Bajan

Every person has a unique voice that is shaped by their body, character and natural tone. Additionally, the resonators they use and their voice placement also play a crucial role in their sound. In this unit, we focus on training participants to use air properly to improve the tone of their voice, vocal range, and breathing capacity.

The following sections are covered in this unit:

- ▶ Introduction to the different methods that will be used in the workshops, such as Linklater, Hart, and Gementzaki.
- ▶ Anatomy information and an introduction to natural respiration.

- ▶ Basic exercises to increase awareness of sound vibrations.
- ▶ Positioning the voice on various body resonators.
- ▶ Working with text excerpts and applying the exercises.
- ▶ Developing different qualities in the voice such as volume, pacing, pause, rhythm, and tonality through songs with the help of a piano.
- ▶ Individual and team-level group work.

In the first section, participants will be introduced to the basic principles of the methods that will be used in the workshops through simple exercises and games. They will experience relaxation and learn techniques to calm the body and mind, support the diaphragm, and manage the air they inhale and exhale.

The second section will cover the anatomy of the head and chest, with the facilitator using sketches and pictures to explain how the respiratory system works. Participants will learn the importance of diaphragm and breathing exercises, and how to maintain correct posture while remaining relaxed internally and externally active.

In the third section, selected exercises will help participants hear the sound in other people's spines and feel vibrations and oscillations in their own chest and head resonators. Through these exercises, they will understand that sound circulates in the human body and is not limited to the throat and mouth, as many people mistakenly believe.

The fourth and fifth sections will be combined and intertwined, with exercises applied in dramatic readings to explore the chords in detail and understand where they "live" and "reside." The goal is to send the sound to the appropriate resonator, ensuring that the chords sound clear and the vibration is carried by the vowels in space. Consonants are the backbone, necessary for the production of the word. When combined with the vowels and extended in phrases, the whole body will resonate with sound.

In addition to the technical requirements of speech, the meaning of sound and text is also important. When the exercises and methods are applied to a specific dramatic reading, the benefits are numerous: a strong and clear voice, a variety of tones, and effortlessly organic emotional expression.

We chose to focus on the respiratory system because it emphasizes achieving the best results with minimal effort. While one can breathe through only the nose or mouth, both inputs are necessary for optimal breathing.

The improvisations and games we suggest are designed to encourage good diaphragm support and coordination of movement and speech in a light and enjoyable way.

In the sixth and seventh sections, we have selected simple and accessible music scores for participants with no prior experience. Singing liberates the voice even more effortlessly, as we don't have time to overthink and block the natural process. Participants can discover which octave their voice is in, if the men are bass, baritone or tenor and if the women are soprano, mezzo or alto.

The voice is one of our most important tools, and the way we speak involves elements such as intonation, pauses, rhythm, and correct breathing. It is important to practice in an airy, ventilated space with a soft floor, and wear comfortable clothes and shoes to allow for comfortable movement.

Overall, this unit provides a comprehensive training in vocal techniques and expression, allowing participants to improve their speaking and singing abilities with ease and enjoyment.



5.5 Unit assessment

Assessment should be tailored to each individual's competencies, experience and expectations, taking in to account the unique challenges they may face. The progress of each participant will be evaluated according to the following points: clear speech; strong, extroverted voice; singing with stable pitch; correct speech, timbre and voice qualities; voice length and volume control; voice uttering and speech with adequate diaphragm support.

To evaluate the effectiveness of the proposed activities in improving the above-mentioned participants' competencies, questionnaires can be used. These questionnaires can allow the participants to express whether they perceive that they have improved their skills in these areas. Additionally, at the end of each session, time should be allocated to discussing these topics to enable participants to share their experiences with their peers. In the case of exercises involving the voice, participants can be invited to take a notebook in which to record their progress or impressions during the different sessions.

In the framework of this training programme implementation, it is expected to have a professional familiar with the participants present during the sessions to support the facilitator and to provide objective assessment to ensure that the training is achieving its intended goals.

5.6 Additional resources

- ▶ Boston, J., & Cook, R. (Eds.). (2009). *Breath in Action: The Art of Breath in Vocal and Holistic Practice*. Jessica Kingsley Publishers. London and Philadelphia.
- ▶ Linklater, K. (1992). *Freeing Shakespeare's Voice: The Actor's Guide to Talking the Text*. Theatre Communications Group. New York.
- ▶ Armstrong, R. (2003). *The spirit of technique*. Roy Hart Theatre. Retrieved from: <https://roy-hart-theatre.com/shop/the-spirit-of-technique/>
- ▶ Höfing, W., & Hommelsheim, C. (2012). *Your own voice in Life and Art*. Retrieved from: <https://www.wallihoefinger.com/en/media-en/your-own-voice.html>
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- ▶ Windsor, J. (1996). *The sound boxes of Aeschylus*. The Independent. Retrieved from: <https://www.independent.co.uk/arts-entertainment/books/the-sound-boxes-of-aeschylus-1346982.html>

5.7 References

- ▶ Linklater K. & Slob A. (2006). *Freeing the Natural Voice: Magery and Art in the Practice of Voice and Language*. Nick Hern Books. London.
- ▶ Yemendzakis, M., & Hefe, M. (2006). *Jedes Kind Kann Singen*. Bosse. Germany.

5.8 Unit activities

5.8.1 Introduction exercises

EXERCISE NAME: THROW THE BALL

Exercise number: 1

Aims of the exercise: Warm up the body and voice

Focus level: Medium

Energy requirement: High

Materials: A ball

Duration: 10 minutes

Instructions:

- ▶ The facilitator instructs the participants to form a straight line, standing shoulder to shoulder.
- ▶ The facilitator gives a ball to the first participant in the line.
- ▶ The facilitator asks the first participant to place the ball on the ground and kick it, while shouting the word "ball" in a loud and clear voice, like shouting "gooooooal" during a football match. For participants who may have difficulty with physical activity, the facilitator encourages them to adapt the exercise to their abilities, such as using less force or mimicking the kicking gesture while still making the sound. The facilitator reminds the participants to kick the ball gently to avoid hurting others in the line.
- ▶ The next participant in the line repeats the same exercise until everyone has had a turn.
- ▶ The facilitator suggests that the participants can use different tones and inflections when shouting "ball", to make the activity more fun and engaging.

EXERCISE NAME: BLOWING THROUGH A STRAW

Exercise number: 2

Aims of the exercise: Regulate the air flow

Focus level: Low

Energy requirement: Low

Materials: None

Duration: 10-15 minutes

Instructions:

- ▶ The facilitator arranges the participants in a circle, facing each other.
- ▶ The facilitator demonstrates how to purse the lips, as if blowing through a straw.
- ▶ Next, the facilitator instructs the participants to take a deep breath and exhale slowly through pursed lips, regulating the flow of air to create a soft, steady sound. To make the exercise more interesting, the facilitator can suggest that the participants imagine they are making different sounds as they exhale, such as the sound of wind blowing, rustling leaves, or animal sounds.
- ▶ The facilitator explains to the participants how breath control is essential to sound production, and how regulating the airflow through pursed lips can produce a consistent sound.

5.8.II Core exercises

EXERCISE NAME: ANIMAL IMITATION

Exercise number: 1

Aims of the exercise:

- Triggering the imagination
- Warming up
- Developing speech and body coordination

Focus level: High (if practiced individually) / Medium (if practiced in group)

Energy requirement: High (if practiced individually) / Medium (if practiced in group)

Materials: None

Duration: 10-15 minutes

Instructions:

- ▶ The facilitator gathers the participants around in a circle
- ▶ The facilitator asks two participants to choose an animal and imitate its movements and sounds.

EXERCISE NAME: ANIMAL IMITATION

- ▶ The two participants move to the centre of the circle and start to simultaneously perform their animal sounds and movements. They can interact with each other as the animals they have chosen. The facilitator demonstrates how to imitate an animal and encourages the participants to be creative in their movements and sounds.
- ▶ Once the first pair finishes the exercise, the facilitator selects the next pair of participants to take turns.

For participants who experience social anxiety, the facilitator can suggest techniques to help them feel more comfortable. For example, they may suggest that participants close their eyes and visualize the animal gesture and their own body performing it. Additionally, participants can choose a location in the working space that feels safe and comfortable for them to practice the animal sound, either by whispering it to themselves or making the sound quietly. The facilitator may also emphasize that participants should focus on themselves and their own experience, rather than feeling pressure to watch or compare themselves to others.

EXERCISE NAME: SINGING A TEXT

Exercise number: 2

Aims of the exercise:

- Help participants to express ideas clearly and listen actively to others.
- Develop participants' ability to use their voice effectively and convey meaning and emotion when delivering text.

Focus level: Medium (if practiced individually) / Low (if practiced in group)

Energy requirement: Medium

Materials : A text chosen from the facilitator/the participants or a text produced by the participants

Duration: 20-30 minutes

Instructions:

- ▶ The facilitator can use this exercise as a continuation of the exercise "Consonants-clear enunciation", but can also be used by itself.
- ▶ Participants are invited to form a circle either standing or sitting on the ground.
- ▶ The facilitator provides the text for the activity, which can be chosen by the facilitator, participants, or created by the participants.

EXERCISE NAME: SINGING A TEXT

- ▶ The facilitator sets a relaxed tone of voice and initiates a tonicity exercise by forming the vowel "o" with a group "ooooo".
- ▶ The facilitator sings the text in the same tonicity and instructs the participants to follow along. For participants with literacy issues, the words will be given orally.
- ▶ The facilitator ensures that everyone maintains the correct tonicity, and if they start to deviate from it, the facilitator instructs them to gradually return to it and sings the text again. If someone in the group is singing the text correctly with a strong voice, the facilitator may suggest that everyone follow their lead. For example, the facilitator could say, "Let's all listen to George!" and everyone can follow his rhythm and tone. Participants who are struggling can be supported by the group.
- ▶ The facilitator also corrects any tenses of the throat by placing their hand on the participant's sternum or asking them to feel their own resonance.
- ▶ At the end of the exercise, the facilitator reminds participants to drink water to keep their vocal cords hydrated and prevent fatigue.

Choosing one tone at a time helps us understand the text's meaning without the stress of tone selection. By feeling the vocal essence of the text, we can determine which words and syllables to emphasize, capturing its sound and gaining a better understanding of how to perform it. Additionally, it's essential to warm up our voice before proceeding.

Key Terms: Tonicity refers to the particular tone or pitch used in singing or reciting the text. The facilitator selects a specific tone and all participants sing or recite the text in that same tone.

EXERCISE NAME: SINGING LESSONS BASED ON CALL AND RESPOND

Exercise number: 3

Aims of the exercise

- Warm up the voice
- Develop vocal range extension techniques
- Learn diaphragm expansion technique

Focus level: High (if practiced individually) / Medium (if practiced in group)

Energy requirement: High (if practiced individually) / Medium (if practiced in group)

Materials: None

Duration: 30 minutes

EXERCISE NAME: SINGING LESSONS BASED ON CALL AND RESPOND

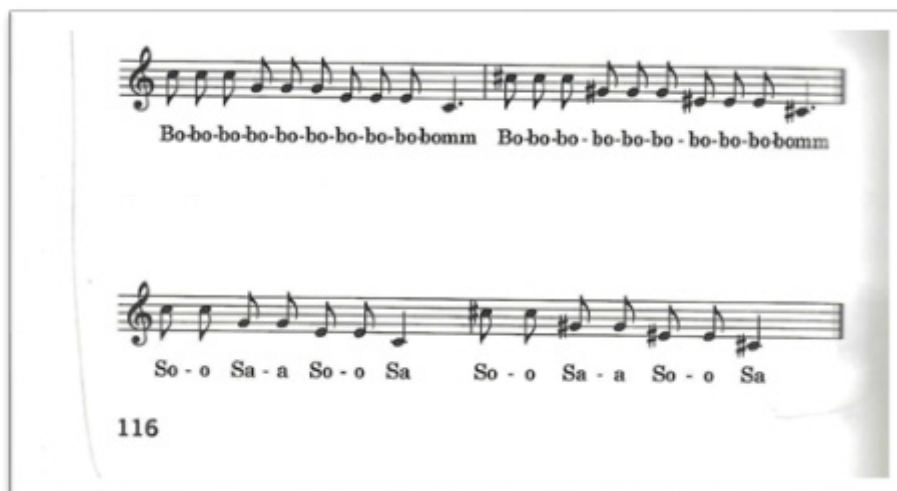
Instructions:

- The facilitator gives the following instructions to participants:
 - ▶ Begin by loosening your jaw.
 - ▶ Keep your mouth open at all times while singing, so your teeth do not touch.
 - ▶ Loosen your face muscles.
 - ▶ Position your body in a straight line, with your shoulders relaxed.
 - ▶ Breathe from your diaphragm instead of your chest.
 - ▶ Inhale through your nose and exhale through your mouth.
 - ▶ Keep your throat muscles relaxed.
 - ▶ An open chest is advantageous for breathing, and sitting straight is essential for good posture.
 - ▶ Ensure a firm base, with your legs relaxed and not touching each other.
 - ▶ Position your head naturally, looking forward with a slightly elongated neck.
 - ▶ Take deep breaths and while exhaling, the sound should come out immediately. It is the air flow that vibrates the vocal cords.
- The facilitator sings the notes and the participants follow along with their voice.

Examples:



Three staves of musical notation for vocal parts. The first staff is for Tenor (La), the second for Alto (La-a), and the third for Bass (Dall). Each staff contains two measures of music with lyrics underneath.




Two staves of musical notation for vocal parts. The first staff is for Soprano (Bo-bo-bo-bo-bo-bo-bo-bo-bomm) and the second for Alto (So-o Sa-a So-o Sa). Each staff contains two measures of music with lyrics underneath.

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Musical notation for the first line of the song 'Hush'. It features a treble clef and a key signature of one flat (B-flat). The melody consists of two measures, each containing a half note. The first measure is on a G4 note, and the second is on a B-flat4 note. The lyrics 'Hu - - - hu!' are written below the notes.

Hu - - - hu! Hu - - - hu!




Bomm bomm bomm bomm bomm bomm bomm bomm

O - o - oh! O - o - oh!

Bomm bomm bomm bomm bomm bomm bomm bomm!

A - a - ah! A - a - ah!



U - u - ui! U - u - ui!

Ju - hu - uh! Ju - hu - uh!

O - o - oh! O - o - oh!

A - a - ah! A - a - ah!



5.8.III Closure exercises

EXERCISE NAME: UNFOLDING THE SPINE

Exercise number: 1

Aims of the exercise:

- Enable the free circulation of sound throughout the entire body and unlock the full potential of the voice.
- Make participants feel the sound passing through the spine, by embodying the text-song.

Focus level: Low - Medium

Energy requirement: Low

Materials: None

Duration: 15 minutes

Instructions:

- ▶ The facilitator arranges the participants in a horizontal line in the room, ensuring that everyone is visible to each other.
- ▶ The facilitator stands straight with relaxed shoulders and maintains steady eye contact with the participants and asks the participants to observe them carefully once and then repeat the exercise along with them.

EXERCISE NAME: UNFOLDING THE SPINE

- ▶ The Facilitator shows the exercise and simultaneously explains the steps. Starting from the head, vertebra by vertebra (from atlas, the first vertebra of the head) until the last vertebra, the coccyx, the facilitator begins to bend down slowly while exhaling and singing a text or a song in one single note.
- ▶ After exhaling, the facilitator explains calmly and warmly, "Now I stop the motion and wait calmly for the new breath to flow into my body."
- ▶ The facilitator continues bending down and simultaneously uses deep breath from the diaphragm and exhales, singing a song.
- ▶ The facilitator maintains a slow rhythm while bending down and emphasizes the importance of feeling the space between the vertebrae for the circulation of sound.
- ▶ When the facilitator reaches the final position, which is when the coccyx is the highest vertebra of the spine, they say, "Now I will rest for a while. We can observe the motion that creates this free inhaling-exhaling. Next, I will get up in a straight position, following the exact opposite motion. The head will stand straight in the end."
- ▶ The facilitator repeats the exercise along with the participants.
- ▶ Finally, the facilitator asks the participants to do the exercise one more time while they observe and correct any mistakes or guide participants towards precise movements.

At the end of the exercise, the participants can be asked the following questions:

- ▶ What did you enjoy most about today's workshop?
- ▶ What did you learn from the workshop?

EXERCISE NAME: DISCUSSION AND FEEDBACK

Exercise number: 2

Aims of the exercise

- Let the participants share their feelings and better assimilate the knowledge they got through the implementation of this unit's activities.
- Make participants more aware of their bodies and the places where their voices resonate.
- Verify if the participants are able to express verbally all this experience.

Focus level: Medium to High

Energy requirement: Low – Medium

Materials: None

EXERCISE NAME: DISCUSSION AND FEEDBACK

Duration: 15 minutes

Instructions::

The facilitator tells the participants to sit down in a circle.

- The facilitator invites each participant to share their experience and reflect on what they have learned during the session.
- The facilitator can use the following questions to guide the discussion or add new ones:
 - ▶ What was the most valuable thing you learned during the session about music?
 - ▶ What was the most challenging part of the training session for you?
 - ▶ Is there anything you would have liked to learn more about or do differently in this training session?
- Finally, the facilitator reminds the participants that changing respiratory habits takes time and encourages them to be patient and persistent in their practice.

END OF THE UNIT



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UNIT 6

STAGE
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6. EXPLORING SENSORY PERCEPTIONS THROUGH MOVEMENT

In this unit, the facilitator will guide participants through a series of exercises and activities that are specifically designed to enhance their sensory awareness. By exploring each sense individually, participants will learn to distinguish between sensory input and perception. The goal of these exercises is to develop a deeper understanding of the senses, and to leverage that knowledge to improve performance in dramatic contexts. Throughout the unit, participants will work to identify the physical and emotional senses of a given character in a scene, and to draw on their own sensory experiences and memories to bring depth and authenticity to their portrayal of that character.

6.1 Learning outcomes

Upon completion of this unit, participants of the training program will be able to:

- ▶ develop a greater sense of bodily awareness and presence
- ▶ identify and differentiate between the physical sensations and the interpretation of those sensations (perception)
- ▶ recognize how the senses are utilised in movement and spatial awareness
- ▶ apply their understanding of sensory perception to enhance their real-world experiences and performances.

6.2 Theoretical background / Approach

Human perception and experience of the world is multi-sensorial. Our perceptions and sensations are influenced not only by our immediate environment but also by our memories and imaginations. In this training unit, participants will develop a deep understanding of their own sensory experiences and how their bodies interact with the world around them.

The unit begins by focusing on individual observation of bodily sensations and gradually moves towards external perception. Through movement exercises, participants will explore how their senses inform their movements and interactions with the environment. They will also engage in group movement exercises to investigate how sensory awareness impacts social interactions in shared spaces.

These techniques will then be applied to character work, with participants using their own sense memories to inform their performances. Mindfulness techniques such as breath work and observation will be used to bring individuals into the present moment of sensory awareness.

This training unit draws upon both Stanislavski's sense memory and kinetic awareness and Boal's work on sensory awareness and movement. By developing their sensory awareness, participants will gain a deeper understanding of the human experience and become more nuanced and authentic performers.

6.3 Learning and teaching methods

The learning and teaching methods in this training unit are workshop-based and collaborative. The facilitator will lead grounding and self-observation exercises to assist participants to bring their awareness and focus to their senses, followed by theatre games and energy-releasing exercises designed to build group connection and get participants moving. Stretching and range-of-motion exercises will prepare participants for more physical work. Throughout the workshop, participants will develop their awareness of their senses through observation and movement, both individually and in groups, and apply this knowledge to their performance work.

The teaching method emphasizes active listening, discussion, and sharing of observations and responses. Participants will be encouraged to elaborate on their observations and to explore their understanding of their senses and movement. The facilitator will foster an environment of support, flexibility, and sensitivity to adapt the activities to the individual needs of participants, with alternative options available as necessary. All activities are optional and non-obligatory, and the facilitator will encourage participants to investigate their interests and enhance their understanding.

6.4 Detailed unit description

The aim of this module is to bring participants' focus to the senses and deepen their understanding of how the senses and movement relate to each other, enabling them to access their own sense memories when performing as a character. By developing their sensory awareness, participants will improve their ability to be present and responsive in the moment, enhancing their performance skills.

The module uses drama games to build group cohesion and a feeling of comfort working within a group. Through a combination of individual observation and group activities, participants will cultivate their ability to remain present in the moment. By discerning and examining their five senses, they will acquire a greater awareness of the diverse types of information that are utilized during movement through space. In exercises where vision is eliminated, participants will activate their other senses and foster imaginative development.

Once the participants understand how they use their senses, they can apply it to performance. By analysing a script or story, they will choose a character and imagine what the character is feeling physically and emotionally. Drawing on their own sense memories, participants will bring those sensations and emotions into their performance of the character.

As sensory work can bring up strong emotions, the module will conclude with fun games that relieve tension and calming exercises to help participants centre themselves in their bodies. The facilitator will prioritize the emotional safety of the group and provide alternative options for any exercises that may trigger discomfort.

6.5 Unit assessment

Assessment should be tailored to each individual's competencies, experience and expectations, considering the unique challenges they may face. Upon completion of the delivery of this unit, participants should have gained a better understanding of the connection between sensory perception and movement. They should have improved their ability to differentiate between sensation and perception, and their ability

to use their own sense memories to support their performance of a character. They should also have improved their coordination and increased their strength and flexibility.

To evaluate the effectiveness of the proposed activities in improving the above-mentioned participants' competencies, questionnaires can be used. These questionnaires can allow the participants to express whether they perceive that they have improved their skills in these areas. Additionally, at the end of each session, time should be allocated to discussing these topics to enable participants to share their experiences with their peers.

In the framework of this training programme implementation, it is expected to have a professional familiar with the participants present during the sessions to support the facilitator and to provide objective assessment to ensure that the training is achieving its intended goals.

6.6 References

- ▶ Boal, A (1992). *Games for Actors and non-Actors*. Routledge. New York.
- ▶ Stanislavski, C. (2013). *An Actor Prepares*. Bloomsbury Academic.

6.7 Unit activities

6.7.1 Introduction exercises

EXERCISE NAME: MEET AND GREET
Exercise number: 1
Aims of the exercise: <ul style="list-style-type: none"> • Warm-up the group, synchronize energy and encourage team building. • Break the ice and connect with a sense of fun and playfulness to free up the group and create a positive and inclusive atmosphere. • Provide a dynamic and interactive way for team members to learn about each other while also promoting physical activity.
Focus level: Medium
Energy requirement: High
Materials: None
Duration: 10 minutes

EXERCISE NAME: MEET AND GREET

Instructions:

- ▶ The facilitator asks participants to spread out in the space and demonstrates the 'greeting' with someone from the group. The 'greeting' between two people consists of making eye contact, doing a handshake, and each person saying their first and second name.
- ▶ When the facilitator says "go," instruct participants to move around the space and find someone to conduct the greeting with. Each pair should make eye contact, shake hands and introduce themselves with their first and last names. Once the exchange is completed, they should move on to a new person to greet and repeat the process.
- ▶ The facilitator can call out "freeze," and all participants must freeze in place. When the facilitator says "go," participants start from where they left off and continue greeting new people.
- ▶ The facilitator can change the speed of the greetings by calling out "fast" or "slow." Participants must follow the steps of the greeting (eye contact, shaking hands, and introducing themselves with their first and last names) while calling out the names clearly. Encourage them to try doing it as quickly and as slowly as possible.
- ▶ The group returns to a normal pace and is asked to continue making "greetings". However, this time, participants can only let go of the first person's hand when they have a second hand in their grip. This ensures that participants are always shaking at least one person's hand as they move around the room greeting each other.

EXERCISE NAME: 5 SENSES

Exercise number: 2

Aims of the exercise: Improve focus on the senses

Focus level: Low

Energy requirement: Low

Materials: None

Duration: 10-15 minutes

EXERCISE NAME: 5 SENSES

Instructions:

- ▶ The facilitator invites participants to walk randomly around the room, always walking towards an empty space.
- ▶ When the facilitator says 'stop', participants stop where they are and close their eyes.
- ▶ The facilitator guides participants through a sensory awareness exercise, asking them to focus on their senses one by one. For example, "What can you feel in your body? What can you smell in the air? What can you taste in your mouth? What can you hear around you?" The facilitator may ask participants to name a certain number of things for each sense.
- ▶ Afterward, the facilitator asks participants to open their eyes and focus on what they can see. They may ask if their sense observation has changed what they perceive.
- ▶ The facilitator asks participants to move around the room again, and then calls 'stop' to repeat the exercise in a different part of the room.
- ▶ During the exercise, the facilitator encourages participants to be present in the moment and to focus on what they can perceive in the room and outside the room, using all their senses.

EXERCISE NAME: STRETCHES AND SHAKE-OUT

Exercise number: 3

Aims of the exercise

- Stretch all the muscles in the body and increase strength and flexibility.
- Increase awareness of the body and how it moves.
- Promote focus and concentration.

Focus level: Low

Energy requirement: Medium

Materials: None

Duration: 10 minutes

Instructions:

- Participants are gathered in a circle and asked to follow these instructions:
 - ▶ Start by standing in a neutral position with feet shoulder-width apart, knees slightly bent, pelvis slightly tucked and shoulders relaxed.

EXERCISE NAME: STRETCHES AND SHAKE-OUT

- ▶ Begin by reaching your arms upward and out in a circular motion, as if climbing a ladder.
- ▶ Roll your shoulders forward and back, using a swimming motion as an alternative.
- ▶ Roll your head from one shoulder to the other, loosening your neck muscles.
- ▶ Rotate your wrists, elbows, ankles and knees in one direction and then the other, loosening up your joints.
- ▶ Rotate your hips in a slow circular motion, like hula-hooping.
- ▶ Slowly lower your head down to your chest, allowing your arms to hang loosely and your legs to stay firm but relaxed. Take three deep breaths in this position, then slowly raise your upper body back up to an upright position on the final breath.
- ▶ Rub each major muscle area of your body, starting with the head and working down.
- ▶ Shake each hand and foot 8 times, calling out the numbers as you do so.
- ▶ Repeat the shaking exercise by shaking each hand and foot, reducing the number by 2 each time.
- ▶ Finish with a final shakeout of the whole body to release any remaining tension.

6.7.II Core exercises

EXERCISE NAME: FOREST OF SOUNDS

Exercise number: 1

Aims of the exercise

- Focus on movement using the senses
- Build trust within the group

Focus level: Medium

Energy requirement: Medium

Materials: None

Duration: 10 minutes



EXERCISE NAME: FOREST OF SOUNDS

Instructions:

- ▶ The facilitator asks participants to find a partner and decide who is A and who is B.
- ▶ A will choose a sound that they are comfortable repeating for a few minutes, while B will close their eyes and follow the sound their partner is making.
- ▶ A must take care of their partner and avoid taking them into any obstacles or other people. If they want their partner to stop, they stop making the repeating sound. B, on the other hand, must focus on their partners' sound, stopping when the sound stops and keeping close enough to hear their partner.
- ▶ After a couple of minutes, the partners change roles, so that B chooses a sound to guide their partner, and A closes their eyes and follows their partner's sound.
- ▶ If the group is confident, the facilitator can encourage variations in the level of the sound or distance between the partners.

EXERCISE NAME: IMAGINARY JOURNEY

Exercise number: 2

Aims of the exercise

- Stimulate the imagination through the use of the senses.
- Understand how the senses shape awareness.
- Build trust within the group.

Focus level: Medium

Energy requirement: Medium

Materials: None

Duration: 10-15 minutes

Instructions:

- ▶ The facilitator asks participants to find a partner and decide who is A and who is B.
- ▶ A will close their eyes as B leads them around the room.
- ▶ B will physically guide A around the room to create the illusion of a different space. B may use hand gestures to direct A to duck or crawl, or guide their feet as if they were ascending stairs, simulating the experience of navigating through a tunnel or cave.

EXERCISE NAME: IMAGINARY JOURNEY

- ▶ B can enhance the immersive experience by using sound and other sensory cues to create the illusion of the imagined environment. For instance, B could fan A's face to simulate a breeze or produce wave sounds to evoke the feeling of being near the sea.
- ▶ After a few minutes the partners can change roles, with A guiding and B being led.
- ▶ When everyone has had a turn, the group is invited to sit in a circle and discuss what they experienced and observed, with a focus on the senses. The partners can also compare what places they were trying to get their partners to imagine and what their partner imagined.

EXERCISE NAME: CONNECTING SENSE MEMORY TO CHARACTER IN PERFORMANCE

Exercise number: 3

Aims of the exercise

- To identify emotions and physical sensations experienced by a character
- To identify one's own memories similar emotions and physical sensations to the character
- To bring one's own sense memory to the portrayal of the character

Focus level: High

Energy requirement: Medium

Materials: Excerpt from a script or other text

Duration: 40 minutes

▶ Instructions:

- ▶ The facilitator asks participants to take turns reading a short excerpt from a script or other text. If written material is not suitable, a verbal discussion of a common fairy-tale or other widely known story will also work.
- ▶ Ask the participants what they think the characters are feeling in the story, both physically and emotionally.
- ▶ Participants can then be invited to choose one moment and one character in the story to focus on.
- ▶ Have the participants find a place in the room and think about what the chosen character was feeling, both physically and emotionally, in that specific moment.

EXERCISE NAME: CONNECTING SENSE MEMORY TO CHARACTER IN PERFORMANCE

- ▶ Then ask each participant to remember a time where they experience those same emotions and a time when they had the same physical sensations. This can be one memory or a combination of different memories.
- ▶ Ask the participants to fully experience the emotions and physical sensations from their memory as they imagine the moment for the character.
- ▶ Have each participant perform the section of text containing the moment for the character they have worked on.
- ▶ Finally discuss with the participants how easy or difficult it was to connect sense memory to the character, and if they noticed any changes in their understanding or performance of that character.

Key Terms:

Sense memory refers to a mental representation of the sensory details of past experiences, including their visual, auditory, tactile, olfactory and gustatory aspects.

6.7.III Closure exercises

EXERCISE NAME: BREATHING FIVE BY FIVE

Exercise number: 1

Aims of the exercise: Relax and focus on the body through breath.

Focus level: Low

Energy requirement: Low

Materials: None

Duration: 5-10 minutes

Instructions:

- ▶ The participants are instructed to take a seat on individual chairs placed in the room, all facing towards the facilitator. They should sit back comfortably with their back well supported. If they prefer so, they can do this exercise while standing.
- ▶ Participants are instructed to take a deep, slow breath through their nose for a count of five, feeling their abdomen expand like a balloon. They are then asked to hold their breath for a few moments, before exhaling slowly through their mouth for a count of five. As they exhale, they should contract their abdomen, releasing any tension from their body.
- ▶ The exercise should be repeated five times.

EXERCISE NAME

CIRCLE CENTERING AND FINAL CLAP

Exercise number: 2

Aims of the exercise:

- Improve focus and concentration
- Release stress and anxiety
- Ground the body and mind

Focus level: High

Energy requirement: Low

Materials: None

Duration: 10 minutes

Instructions:

- ▶ Have the participants stand in a neutral stance and focus on their breath.
- ▶ Ask the participants to breathe in and bring their arms around in a circle above their head.
- ▶ Then ask them to bring the tips of their fingers together above their head, flatten their palms and push down in front of their face, as if pressing down on imaginary force as they breathe out.
- ▶ Repeat three or four times until everyone feels calm and grounded.
- ▶ Once the group is grounded ask them to clap out the session all together in one big clap.

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UNIT 7

STAGE
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7. DANCE AS A NARRATIVE TOOL

This unit is designed to explore the ways in which dance can be used as a powerful storytelling device in the context of musical theatre productions. Through different exercises and activities, the participants will learn how to develop dance arrangements that seamlessly integrate with the overall narrative of a production, using movement to convey emotions, themes and ideas that enhance the audience's experience.

Dance has a rich history as a form of non-verbal communication, and it remains a vital aspect of many cultures around the world. As a performing art, dance has the unique ability to convey complex ideas and emotions through physical movement, making it a powerful tool for conveying narrative and enhancing the audience's understanding of a story.

7.1. Learning outcomes

Upon completion of this unit, participants of the training program will:

- ▶ Learn to effectively use body work, mindful movement and meditation to balance and strengthen their bodies.
- ▶ improve their listening skills and ability to interact with partners in a physical setting.
- ▶ develop non-verbal communication skills, work as part of an ensemble, and understand the needs of their fellow performers.
- ▶ prepare their bodies for dance exercises through stretching and toning.
- ▶ Improve their imagination and creativity while organizing concepts and ideas.

7.2 Theoretical background / Approach

The theoretical framework of this training unit is based on three pillars that emphasize the natural and organic movements of the body. These pillars are the authentic movement discipline, the Body-Mind Centering, and the Alexander technique.

Authentic movement is a practice that encourages individuals to listen to their bodies and move in ways that feel authentic and natural. Body-Mind Centering involves the exploration of the different systems of the body and their role in movement and expression. The Alexander technique focuses on alignment and the release of unnecessary tension in the body.

The beauty of these techniques is that they are approachable for learners of all levels, regardless of their experience in dance. The focus is not on perfection, but on movement that is both meaningful and pleasurable. Through this approach, participants can discover their unique movement idiosyncrasies and use them to enhance their storytelling abilities.

7.3 Learning and teaching methods

Throughout this training unit, participants will have the opportunity to explore and practice the three pillars of movement theory: authentic movement, the Alexander technique, and Body-Mind Centering.

The authentic movement discipline is an improvisational movement practice that focuses on connecting the physical needs of the body with the subconscious. Participants will learn to trust their bodies and move in a way that feels natural and intuitive.

The Alexander technique emphasizes releasing tension in the body and developing fluidity and mobility. Through guided exercises and instruction, participants will learn how to move with ease and grace.

Body-Mind Centering is an integrated approach to movement, the body and consciousness. It involves developing patterns and using body language to describe movement and the relationship between the body and mind. Through this method, participants will gain a deeper understanding of the connection between their body and their emotions.

In addition to these practices, participants will engage in a variety of learning and teaching methods, including group discussions, partner exercises, and individual reflection. By utilizing a range of teaching techniques, this unit provides a comprehensive and immersive learning experience for all participants.

7.4 Detailed unit description

Knowing the trajectory and source of the Authentic Movement, Alexander technique, and Body-Mind Centering is essential for participants to understand the methodologies used in the training unit. The Authentic Movement was developed in the 1960s and 1970s by dancer and DMT pioneer Mary Whitehouse. Influenced by Carl G. Jung's ideas on the subconscious and symbolism, Whitehouse conceived the Authentic Movement as a form of active imagination with the body. She focused on finding a bodily expression that represented the essence of the individual, independent of volition and mind. With Authentic Movement, individuals move while a therapist observes.

Janet Adler, a pupil of Whitehouse, continued to develop the technique and introduced the "Discipline of the Authentic Movement," which includes the role of the observer or witness. The Alexander technique, on the other hand, is a method that aims to change movement habits in daily activities. It is a practical method that improves ease and freedom of movement, balance, support, and coordination. The technique teaches the appropriate amount of effort for specific activities, giving more energy for all actions. It is not a series of treatments or exercises but a re-education of the mind and body.

The Alexander technique originated as a vocal training method for singers and actors in 1890. Its founder, F. Matthias Alexander, discovered that the efficient and natural functioning of the respiratory mechanism was the basis for successful vocational education. His respiratory re-education method evolved into a conscious change of bad coordination habits, including movements, positions, and breathing. Alexander discovered that habits, whether physical or mental, are psychophysical in nature. He observed how excessive habits of tension and inefficient coordination affect how we feel and think. His technique eventually evolved into a comprehensive psychophysical re-education method, which he called "The use of the body."

Bonnie Bainbridge Cohen developed Body-Mind Centering (BMC) as an approach to well-being based on the deep development of our psychophysical capabilities, integrating the work of body, movement,

and consciousness. The BMC study is a creative and innovative process that tightly interlaces science and experience, suggesting the embodied study of anatomic, physiologic, psychophysical, and evolutionary principles. The material is explored within an aperture environment, curiosity, and self-discovery, in which each person is the student and the study material, simultaneously. The main objective is to be open to and embrace innate knowledge, enjoying, and discovering the ease and comfort underlying the transformation processes. BMC allows a wider consciousness of corporal patterns, movement, psycho perceptive, and relational aspects, and offers alternative ways to feel, think, move, and interact with the world.

In conclusion, these three methodologies approach the body and movement as a whole, recognizing the integration of body, mind and voice. By incorporating these practices into training, participants can develop their creative potential for movement and explore its possibilities. These methodologies generate positive dynamics for all participants, promoting well-being and enhancing their physical and mental abilities.

7.5 Unit assessment

Assessment should be tailored to each individual's competencies, experience and expectations, considering the unique challenges they may face. Upon completion of the delivery of this unit, participants should have improved their non-verbal communication skills, interaction with partners in a physical setting, teamwork and empathy. Through the proposed exercise they should also have enhanced their imagination and creativity while organizing concepts and ideas.

To evaluate the effectiveness of the proposed activities in improving the above-mentioned participants' competencies, questionnaires can be used. These questionnaires can allow the participants to express whether they perceive that they have improved their skills in these areas. Additionally, at the end of each session, time should be allocated to discussing these topics to enable participants to share their experiences with their peers.

In the framework of this training programme implementation, it is expected to have a professional familiar with the participants present during the sessions to support the facilitator and to provide objective assessment to ensure that the training is achieving its intended goals.

7.6 Additional resources

- ▶ Dennis, A (2002). *The eloquent body: The physical formation of the actor*. Nick Hern Books. London.
- ▶ Garre Rubio, S. & Pascual, I. (2009). *Cuerpos en escena*. Fundamentos. Madrid.
- ▶ Pérez Royo, V. (2008). ¡A bailar a la calle! Danza contemporánea, espacio público y arquitectura. Ediciones Universidad de Salamanca. Salamanca.
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7.7 References

- ▶ Alextech1940 (2009, January 11). Short Introduction to the Alexander Technique by Marjorie Barstow [Video]. Youtube. <https://youtu.be/isz5XVqFrFU>
- ▶ Bainbridge Cohen, B. (2004). *Dance and Body-Mind Centering* [DVD]. Contredanse Editions
- ▶ Bainbridge Cohen, B. (2012). *Sensing, Feeling, and Action: The Experimental Anatomy of Body-Mind Centering*. Wesleyan University Press. United States.
- ▶ Brett Hershey. (2014, February 6). Introduction to the Alexander Technique with Brett Hershey [Video]. YouTube. <https://youtu.be/-6mvib8iXaQ>
- ▶ Chodorow, J. (1991). *Dance Therapy and Depth Psychology – The Moving Imagination*. Routledge. London.
- ▶ Feldenkrais, M (2010). *Embodied Wisdom: The Collected Papers of Moshe Feldenkrais by Moshe Feldenkrais*. North Atlantic Books. United States.
- ▶ Judith Stern. (2011, December 13). Judith C. Stern's introduction to the Alexander Technique [Video]. YouTube. <https://youtu.be/7WZ9f3oLE6w>
- ▶ Jung, C.G & Chodorow, J. (1997). *Jung on Active Imagination*. Princeton University Press. United States.
- ▶ Pallaro, P. (1999). *Authentic Movement. Essays by Mary Starks Whitehouse, Adler and Joan Chodorow*. Jessica Kingsley Publishers. London.

7.8 Unit activities

7.8.1 Introduction exercises

EXERCISE NAME: THE HANDKERCHIEF AND THE ANIMALS	
Exercise number:	1
Aims of the exercise	<ul style="list-style-type: none"> • Interact physically with other members of the group • Pay attention to the instructions provided by the facilitator • Work on the individual and collective listening.
Focus level:	Low
Energy requirement:	Medium
Materials:	A silk or other light fabric handkerchief

EXERCISE NAME: THE HANDKERCHIEF AND THE ANIMALS

Duration: 10-15 minutes

Instructions:

- ▶ The facilitator divides the participants into two equal groups, which are placed facing each other.
- ▶ The members of each group, without being heard by the rest, will decide the number that will correspond to each one (depending on the number of people in the group). When they have their number, they will stand with each group facing each other, with the handkerchief in the center, and wait for the facilitator to give them instructions.
- ▶ The facilitator will call out a number and name an animal. The individuals on each team with that number will run to claim the handkerchief but moving in the manner of the animal the facilitator has said.
- ▶ For example, they may say the number 3 and a snail. The two individuals who have chosen 3 as their number will move towards the handkerchief like a snail. Points will be given to the team that claims the handkerchief.
- ▶ The exercise will be carried out until one of the two teams wins, and in this way, participants will warm up and prepare in a playful way for the following activities involving movement.

EXERCISE NAME: THE MESSAGE TRAIN

Exercise number: 2

Aims of the exercise

- Relaxing and toning the body.
- Stimulate communication between participants and work on the feeling of being part of a cast.
- Learning to pay attention to the needs of other participants.

Focus level: Low

Energy requirement: Medium

Materials: None

Duration: 10-15 minutes

EXERCISE NAME: THE MASSAGE TRAIN

Instructions:

- ▶ Participants form a circle and turn to the right to look at their partner's back.
- ▶ The facilitator invites them to massage their partner from the lower body, starting at the feet, moving to the ankles, knees and quadriceps. Then they are told to move on to gently massage their partner's back, neck, arms and head. They continue by massaging their partner's scalp and, at the end, wipe their partner's back from top to bottom to finish.
- ▶ It is very important to encourage participant to say if they feel uncomfortable with the exercise. Consent and boundaries are important when participants engage in activities that involve physical contact and closeness. The level of touching should depend on them and should never be imposed.

EXERCISE NAME: STRETCHINGS AND MUSCULAR TONICITY

Exercise number: 3

Aims of the exercise

- Stretching and toning the body, warming up for the following exercises.
- Improve concentration by imitating the facilitator's movements and listening carefully to instructions.

Focus level: Low

Energy requirement: Medium

Materials: None

Duration: 15 minutes

Instructions:

- ▶ The facilitator guides the session through a verbal description and demonstration, and the participants imitate the movements.
- ▶ First, they will warm up their joints, move their ankles, knees, hips, shoulders and neck. Next, they will raise their arms, interlace them around the head and pull sideways to stretch the trunk and rib cage.
- ▶ The facilitator asks participants to walk around the room, when the facilitator says 1, participants will jump; when the facilitator says 2, participants will fall to the floor without hurting themselves and get back up, and 3 means run. To walk again, the facilitator says 0.
- ▶ The facilitator can change the individual actions to adapt them to the group.

7.8.II Core exercises

EXERCISE NAME: CREATION OF A GROUP CHOREOGRAPHY

Exercise number: 1

Aims of the exercise

- Promote imagination and creativity.
- Improve teamwork and participants' communication skills.
- Develop the ability to create and remember simple choreography.

Focus level: Medium

Energy requirement: High

Materials: None

Duration: 20-30 minutes

Instructions:

- ▶ The facilitator invites the participants to find a place in the classroom with enough space to investigate their body movements. Each person has to perform five simple movements with their body, being clear about where each movement starts and where it ends.
- ▶ Afterwards, teams of five people will be formed to work together to create a simple choreography with the five movements they have performed before. Each group will arrange the movements in a sequence to create a choreography of twenty-five movements.
- ▶ Taking turns, each group will go on stage to show the rest of the group their choreography with as much clarity of movement as possible.

EXERCISE NAME: THE MIRROR

Exercise number: 2

Aims of the exercise

- Work in pairs on non-verbal communication.
- Learn how to work in space, respecting the space of other participants.

Focus level: Medium

Energy requirement: Medium

EXERCISE NAME: THE MIRROR

Materials : Equipment for playing music

Duration: 15 minutes

Instructions:

- ▶ The facilitator plays instrumental music and invites the participants to place themselves in pairs facing each other, as in a mirror.
- ▶ In each pair, one of them will be A and the other B. A will begin to lead the movement and B will follow. It is important to point out that the rhythm of each pair will be different, because each one has its own learning rhythm.
- ▶ The facilitator indicates that in addition to moving laterally and forwards and backwards, they can also move up and down, even lying on the floor. When they have assimilated all these guidelines, the facilitator can indicate that they can start moving around the room, taking into account the movements of the other participants and being careful not to bump into each other.
- ▶ After a while the roles can be changed, so that B leads and A follows.
- ▶ To finish the exercise, each member of the pair is asked to try to guide and let themselves be guided by communicating with their partner through the body, in a non-verbal way.

EXERCISE NAME: EXPLORING NATURAL MOVEMENT: A SENSORY JOURNEY

Exercise number: 3

Aims of the exercise

- Develop the imagination and creativity.
- Promote the flow of the thoughts without judgment.
- Explore movement and sensory experience.
- Encourage participants to be aware of their surroundings and their own bodies while moving and exploring the senses.

Focus level: Medium

Energy requirement: High

Materials : Equipment for playing music

Duration: 15 minutes

EXERCISE NAME: EXPLORING NATURAL MOVEMENT: A SENSORY JOURNEY

Instructions:

- ▶ The facilitator will play music without lyrics and explain the exercise.
- ▶ Participants are invited to find a spot in the space.
- ▶ The facilitator will guide them through different senses, starting with hearing, then touch, taste, smell, and finally, sight.
 - ▶ For the sense of hearing, the facilitator may ask participants to listen carefully to the music playing and try to identify different sounds and instruments.
 - ▶ For the sense of touch, the facilitator may ask participants to focus on the sensation of their body against the floor, or to explore different textures and sensations by touching objects or surfaces around them.
 - ▶ For the sense of taste, the facilitator may ask participants to imagine different tastes and flavours.
 - ▶ For the sense of smell, the facilitator may provide scented objects or ask participants to imagine different smells and describe them to the group.
- ▶ For the sense of sight, the facilitator may ask participants to open their eyes and focus on different objects or colours around them, or to imagine different visual scenes in their minds.
- ▶ Participants are invited to explore and move in response to the sensory experiences, being mindful of their surroundings and their partners.

EXERCISE NAME: EXPLORING NATURAL MOVEMENT WITHOUT JUDGEMENT

Exercise number. 4

Aims of the exercise

- Promote the exploration of natural and genuine movement, fostering creativity and self-expression.
- Overcome the barrier of judgments, promoting self-acceptance and self-confidence.
- Promote body awareness and mobility, encouraging participants to pay attention to their physical sensations and movements.

Focus level: Medium

Energy requirement: High

Materials: Equipment for playing music

EXERCISE NAME: EXPLORING NATURAL MOVEMENT WITHOUT JUDGEMENT

Duration: 15 minutes

Instructions:

- Participants are invited to find their place in the room.
- The facilitator plays the music (it can be with or without lyrics) and explains the exercise. The purpose is to explore the natural and genuine movement of each participant overcoming the barrier of boredom and judgments.
- Participants will have the possibility to stay in one place or move around. The body moves as it needs to and, after they have enough time to pay attention and energy to the body and its mobility, they will stop that movement and make it smaller and smaller until it disappears completely.

7.8.III Closure exercises

EXERCISE NAME: REFLECTION WALK AND TALK

Exercise number: 1

Aims of the exercise

- Learn to balance active listening and effective communication.
- Foster empathy and understanding, by learning how to actively listen to others and validate their experiences.
- Develop stronger relationships, by building trust.

Focus level: Low

Energy requirement: Low

Materials: None

Duration: 10-15 minutes

Instructions:

- ▶ The participants are invited to walk around the space individually, reflecting on their experience of the training session.
- ▶ After a few minutes, they pair up with someone and share their reflections with each other.

EXERCISE NAME: REFLECTION WALK AND TALK

- ▶ In the pairs, participants take turns to share where they felt comfortable, where they experienced discomfort, what they liked the most, and what they would like to repeat.
- ▶ After each pair has shared, they can take a moment to ask any questions or offer feedback to each other.
- ▶ As a group, participants can come together and share any overall reflections or insights that emerged from the activity.
- ▶ This activity allows participants to reflect individually before sharing their thoughts with someone else. Share the experience in pairs encourages participants to hear different perspectives. Finally, the group can come together and discuss any common themes or insights that emerged.

EXERCISE NAME: PAINT THE MOVEMENT

Exercise number: 2

Aims of the exercise

- Learn to have critical awareness.
- Know how to have a time with oneself.
- Decide whether or not to share something personal.

Focus level: Low

Energy requirement: Low

Materials: Paper sheets and art materials

Duration: 30 minutes

Instructions:

- ▶ After one of the long-duration exercises of movement, the facilitator can invite the participants to reflect on their experiences through art.
- ▶ The facilitator provides participants with paper sheets and art materials, such as coloured pencils or paint.

EXERCISE NAME: PAINT THE MOVEMENT

- ▶ Participants find a comfortable spot in the room and begin to create a visual representation of how they felt during the session. The facilitator encourages participants to focus on how they started and how they finished the movement exercise, and to use colour, shape and texture to express their internal experiences.
- ▶ Once the participants have finished, the facilitator invites them to share their artwork with the group, if they feel comfortable doing so.
- ▶ This exercise allows participants to engage in a nonverbal form of reflection, which may be more comfortable or expressive for some individuals. By using art materials, participants can create a visual representation of their experiences and feelings, which may help them gain insight and understanding. Sharing their artwork with the group, if they choose to do so, can also promote a sense of connection and community among the participants.

END OF THE UNIT



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UNIT 8

STAGE
OF
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8. MUSIC / PERFORMANCE

In this unit, we will explore the various ways in which music can be used in theatrical productions. We will examine music as a tool for creating narratives, enhancing moods, establishing atmospheres, and expressing emotions.

The unit will be structured around four main topics. Firstly, we will explore the different roles that music can play in a theatrical performance. Secondly, we will investigate the various sources of music and sound. Thirdly, we will learn how to effectively use music in theatrical performances. Finally, we will explore techniques for combining sounds and recording and playing back music.

The experiential workshops will incorporate structured improvisation activities and opportunities to listen to recorded music. Recorded music may be sourced from existing music available on the internet (such as YouTube or other music/video digital platforms) or created during the training.

Through this unit, participants will gain a deeper understanding of the power of music in theatrical productions and develop practical skills for incorporating music into their work.

8.1 Learning outcomes

Upon completion of this unit, participants of the training program will:

- ▶ understand the various uses of music in theatrical plays
- ▶ develop basic skills for creating sound environments according to a given theme
- ▶ develop basic skills for handling recording and playback requirements
- ▶ improve creativity and imagination skills for conception and expression of ideas
- ▶ learn how to turn creative ideas into action
- ▶ enhance communication skills, including conveying meanings and concepts, adjusting messages for the audience, expressing ideas, active listening, and improving diction, volume, and pitch of voice.

8.2 Theoretical background / Approach

The theoretical framework for this training unit draws from the following fields:

Music Psychology, which aims to understand how humans perceive, create, perform, and respond to music in terms of mental function. (Deutch, 2013)

Acoustic Ecology, which explores human awareness of the acoustic environment at any given time. (Wrightson, 1996)

Music Therapy, which employs music to achieve therapeutic goals through the therapist-client relationship (Bunt & Stige, 2014)

Music can be defined as humanly organized sound, and every person has a musical self regardless of their background or abilities. Music-making involves expression, communication, and the creation of relationships. The effects of music are not inherently healing or harmful but depend on the conscious intention of the creator, performer and listener.

Verbal and musical expression offer distinct opportunities for individuals to communicate. While language helps articulate rational and intellectual thoughts, music allows for a deep expression of emotions and transpersonal aspects of life (Kenny, 1995).

8.3 Learning and teaching methods

For this training unit, an experiential learning approach will be utilized. The workshops will have a basic structure consisting of group playing (through structured improvisation activities), listening, discussion and information sharing. The method emphasizes building on participants' existing knowledge – asking the participants what they already know about a specific subject and then try to elaborate and expand their knowledge – while also encouraging them to investigate – provoking and enhancing their natural interest and encourage them to seek information for a specific topic. i.e. to find examples of pre-recorded music in theatrical plays.

8.4 Detailed unit description

The main objective of this training unit is to provide participants with a fundamental knowledge of how music can be used in theatrical plays through experiential learning. To achieve this goal, we propose five interconnected topics that enable participants to explore and discuss various aspects of music as a medium of communication, social interaction, and expression. The development of the topics is flexible to cater to the specific characteristics and needs of the participant group. The recommended number of workshops is seven, each lasting 90 minutes. However, the actual number of workshops will depend on the overall progress of the training and how significant a role music will play.

The overall plan begins with an introductory workshop where all topics of the unit are presented and then we move on by focusing on the first topic, the role of music. In this section, as mentioned above, we will present and discuss music as an essential or supportive element, as well as a medium that is able to create specific moods or atmospheres. In order to better understand the role of the music we will listen to examples of different uses of sounds or music.

The second section focuses on sound sources. The core activities of this topic can take up to three workshops, including exploring music and the body, non-musical materials, and creating simple musical instruments from recycled materials. The third workshop involves collecting sound samples through recording, using simple recording equipment such as mobile phones. Participants will learn to produce sound effects with all available materials and instruments.

The third section is interrelated with the first one and is about how to use music. Core activities in this topic offer the opportunity to participants to explore the narrative qualities of music (musical ways of accompanying a movement, an incident, or a change of scenes); how to describe or enhance a feeling or emotion; how to use music in order to create an atmosphere for a specific scene. Additionally, there will be an option of walking in the neighbourhood, park or market in order to listen to the community's soundscape. The participants' impressions will be discussed in the group.

The fourth section will be about the combination of sounds, recording and playback and will focus on the ways that all music produced, live or recorded, can be put together to serve the purposes of the whole performance. The core exercises involve experimenting with and exploring combinations of live and recorded music based on what has been taught or recorded so far. Another core activity simulates music in a theatrical performance where participants create music around a simple act using the tools presented during the training, allowing for the assessment of gained skills.

8.4.I Further details

This training unit has been tailor-made to the needs of people with mental health difficulties without any musical background. However, if there are participants with musical or other skills, such as playing an instrument, singing, or writing lyrics, and they can contribute to the performance, the facilitators can adjust the training to accommodate their role. For example, they can perform live music or use their compositions if any.

For most of the activities, it is recommended for the facilitator to have a simple recording device and portable speaker to start collecting any sounds, melodies, or acoustic elements that may be useful for future use. This material can be stored in special shared digital folders, such as cloud storage. Video recording can also be used, but ethical issues regarding the recording of sound and video must be considered, such as participants' consent forms for recording.

Regarding health and safety, it is important to ensure that all sounds we make are not irritating to anyone. Disinfectant wipes should be available to clean instruments after each use, especially when using blown instruments. In the case of using bigger hand drums with a large skin surface, we ensure to play either with our hands or soft mallets.

The first workshop can start with some musical play and introductions, providing an overview of the entire unit, which covers four main topics related to music: the role it plays, where sounds come from, how to use music effectively, and how to combine sounds and use recording and playback techniques. Then, the first topic, focusing on the role of music, can be explored more in detail. The first meeting can be wrapped out with another musical exercise designed to bring participants together.

8.5 Unit assessment

Assessment should be customized to suit the competencies, experience, and expectations of each individual, and should consider the unique challenges they may face. The progress of every participant will be evaluated based on their comprehension of the diverse uses of music in theatrical plays, as well as their communication skills, including conveying meanings and concepts, adjusting messages for the audience, expressing ideas, active listening. Additionally, their imaginative and creative skills for generating and expressing ideas, as well as their capacity to turn creative ideas into action, should also be assessed.

To evaluate the effectiveness of the proposed activities in improving the above-mentioned participants' competencies, questionnaires can be used. These questionnaires can allow the participants to express whether they perceive that they have improved their skills in these areas. Additionally, at the end of each session, time should be allocated to discussing these topics to enable participants to share their experiences with their peers. In addition, the last topic of this training unit will also function as a type of evaluation and assessment of what the participants have learnt about the use of music.

In the framework of this training programme implementation, it is expected to have a professional familiar with the participants present during the sessions to support the facilitator and to provide objective assessment to ensure that the training is achieving its intended goals.

8.6 Additional resources

- ▶ Kaye, D., & Lebrecht, J. (2013). *Sound and Music for the Theatre* (3rd ed.). Focal Press. New York and London.
- ▶ Klein, L. M., & Reyland, N. (2013). *Music and Narrative since 1900*. Indiana University Press. Bloomington.
- ▶ Woolford, J. (2012). *How Musicals Work: And How to Write Your Own*. Nick Hern Books. London.

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- ▶ Droukopoulos A., Ioannidou T., Kotsonis Y., Palla G. (2020). *DIY – Making our own musical instruments*. Onassis Stegi. Athens.
- ▶ Droukopoulos A., Ioannidou Th., Kotsonis Y., Palla G. (2020). *Composing with sounds through digital apps: Digital teaching material for Secondary Education Teachers*. Onassis Stegi. Athens.
- ▶ Kenny, C. (1995). *Listening, Playing, Creating: Essays on the Power of Sound*. State University of New York Press. Albany.
- ▶ Wrihston, K. (1999). *An introduction to Acoustic Ecology*. Journal of Electroacoustic Music. Vol. 12
- ▶ DIY instruments:
- ▶ Mama.Papa.Bubba. (2012). *Bongo Shaker, Guiro, & All-In-One!*
- ▶ Make and takes. (2012). *Mini Tin Can Drums Earth Day Craft*

8.8 Unit activities

8.8.I Introduction exercises

EXERCISE NAME: INTRODUCE THROUGH MUSIC

Exercise number: 1

Aims of the exercise

- Familiarize the participants with the use of musical instruments.
- Focus on listening to ourselves and others.
- Strengthen the group's sense of community and identity.

Focus level: Low-Medium

Energy requirement: Low

Materials : Small pitched instruments such as xylophones and glockenspiels, as well as unpitched percussion instruments like tambourines, hand drums, maracas, shakers, drum sticks and mallets

Duration: 15 minutes

Instructions:

- ▶ The facilitator introduces themselves and welcomes everyone. They can ask some questions to help break the ice, such as: What kind of music do you like to listen to? Do you have a favourite song? Have you ever played a musical instrument before?
- ▶ The facilitator provides an overview of the workshop, including the topics that will be covered and the goals for the session. The facilitator reminds participants about any health and safety considerations they need to be aware of during the workshop.
- ▶ The facilitator explains that the first activity is a group improvisation exercise. They have already prepared the room with chairs arranged in a circle and a variety of instruments available for participants to choose from (these can be placed in a basket, on a table, or on the floor inside the circle).
- ▶ The facilitator asks each participant to pick up an instrument and experiment with its sound for up to 5 minutes. They can play any notes or rhythms they like.
- ▶ Each participant takes a turn introducing themselves by saying or singing their name while playing their instrument. Alternatively, participants may be introduced to the use of body percussion techniques such as clapping, stomping, finger snapping, tapping and rubbing.
- ▶ After each participant shares, the rest of the group repeats their name and imitates the sound or rhythm they made. The participant who just went then suggests who should go next.
- ▶ The facilitator wraps up the exercise and prepares to move on to the next activity.

EXERCISE NAME: PASS THE SOUND

Exercise number: 2

Aims of the exercise:

- Familiarize the participants with the use of musical instruments.
- Focus on listening to ourselves and others.
- Strengthen the group's sense of community and identity.

Focus level: Low-Medium

Energy requirement: Low

Materials: Small pitched instruments such as xylophones and glockenspiels, as well as unpitched percussion instruments like tambourines, hand drums, maracas, shakers, drum sticks and mallets

Duration: 15 minutes

Instructions:

- ▶ The facilitator invites all participants to choose an instrument that captures their interest and to experiment with its sound for 5 minutes.
- ▶ Each participant, proceeding in a clockwise/anti-clockwise direction, will be asked to play a simple pattern on their selected instrument or use body percussion as an alternative (clapping, stomping, finger snapping, tapping and rubbing).
- ▶ Once they have established a pattern they like, they will pass it on to the next participant, who will imitate and build upon the previous participant's musical phrase.
- ▶ Once everyone has taken a turn, the entire group will play the phrase together.

8.8.II Core exercises

EXERCISE NAME: MUSIC EXAMPLES IN THEATRE PLAYS / 1ST TOPIC: THE ROLE OF MUSIC

Exercise number: 1

Aims of the exercise

- Introduce participants to the different roles of music in theatre.
- Allow participants to share their memories and ideas from their own experiences.
- Explore the interests of the participants and the potential of the group.

EXERCISE NAME: MUSIC EXAMPLES IN THEATRE PLAYS / 1ST TOPIC: THE ROLE OF MUSIC

Focus level: Low-Medium

Energy requirement: Low

Materials: PC/Laptop, portable speaker, projector, small percussion instruments for each participant

Duration: 30 minutes

Instructions:

- ▶ The facilitator invites participants to position themselves comfortably in a way that allows them to see and hear the screen easily.
- ▶ The facilitator initiates a conversation by asking participants to recall memories of theater performances they have seen and if they can remember any music used during the performances. The group then engages in a discussion about the various roles that music can play in theatrical performances, such as being central to the show, providing accompaniment, or creating sound effects. Three video excerpts can be used to demonstrate the different roles of music. Those proposed below are just examples.
- ▶ **Argiris Xafis. (2020, March 13).** [Άφιξη The Arrival ΠΥΡ Φεστιβάλ Αθηνών&Επιδάουρου 2017](#) [Video]. YouTube.
- ▶ *Live percussion 27'15", playback recording 27'25", effects on specific movement 32'17"*
- ▶ **Sforaris Theatre Company. (2013, June 13)** [Παραλογές ή μικρές καθημερινές τραγωδίες](#) [Video]. YouTube.
Music accompanies narration 1.10
- ▶ Musical Theatre Archive. (2017, June 9) ["Plump and Juicy" - James and the Giant Peach \(The Musical\)](#) [Video]. YouTube.

From the start

- ▶ The facilitator encourages participants to comment on the videos they have just watched.
- ▶ Before the closing activity, participants are introduced with the topic of the next workshop which will be focused of sound sources and will start with body percussion activities which will allow experiment with sounds that we be created with the body.

EXERCISE NAME: CARDS OF EMOTIONS / 2ND TOPIC: SOUND SOURCES

Exercise number: 3

Aims of the exercise

- Experiment expressing different emotions.
- Learn to categorize and recognize emotions by face and sound
- Promote team bonding through expression of emotions.

Focus level: Medium-High

Energy requirement: Medium

Materials : A collection of printed cards with faces representing different primary emotions: happiness, sadness, fear and anger. Optionally, there can be two or three cards with secondary emotions as well

Duration: 45 minutes

Instructions:

- ▶ The facilitator asks the participants to form a semicircle.
- ▶ The facilitator presents the participants with some cards with faces representing an emotion without naming it.
- ▶ In turns, participants are called to stand in front of the group and pick up a card. Firstly, they will have to try to understand the feeling that is being expressed and then they will try to express this feeling with a voice sound to the group, whose task will be to guess the emotion.
- ▶ Participants who succeed in getting the group to guess the emotion go on to pick another card, while if the group fails to guess it, a new participant is invited to repeat the game.
- ▶ The activity concludes with a brief discussion of the experience, focusing on what emotion was easier/more difficult for each participant to express, what was the actual feeling both when trying to express that emotion and when guessing. At the end, the group acknowledges how they were able to name/categorize these emotions together.

EXERCISE NAME: THE DRAWING MAESTRO / 2ND TOPIC: SOUND SOURCES

Exercise number: 4

Aims of the exercise

- Encourage participants to explore the relationship between sound and variables such as speed, direction changes, and the abstract perception of a drawing.
- Experiment with voice improvisation.
- Foster team bonding, collaboration and develop musical skills within the group.
- Help participants to develop intimacy with their own voice in a safe space.

Focus level: Low-Medium

Energy requirement: Low-Medium

Materials : Flipchart, different colours writing materials, recording device, portable speaker that can be connected to the recording device

Duration: 45 minutes

Instructions:

- The facilitator instructs participants to form a semicircle in front of a flipchart.
- Each participant is encouraged to come to the flipchart one by one and draw a continuous line using their preferred colour of pen, marker or pastel. While they draw, the other participants use their voices or body percussion to describe the way the line is moving. Each participant has up to 3 minutes to draw.
- After each participant has finished drawing, their work is set aside, and a new piece of paper is made available for the next participant. Using a recording device such as a mobile phone, the facilitator records the group's sound improvisation.
- The facilitator asks the participants to form a circle and places each drawing one by one in the center of the circle. For each drawing, the corresponding sound recording is played. Participants are asked to observe the drawing as they listen to the sound.
- The activity concludes with a discussion about the experience. Participants are asked if they felt that the group sound was following their drawing, and if they felt like a maestro. They are asked to describe how they tried to express the speed, direction changes, stops and overall movement of the drawing line through sound. Finally, participants are invited to share how they felt during the process of listening to the recorded sounds while watching the different drawings and discuss the relationship between each drawing and its corresponding sound.

EXERCISE NAME: BREATHE AND SING / 2ND TOPIC MUSIC / SOUND SOURCES

Exercise number: 5

Aims of the exercise

- To assist participants to use their voice
- To experiment with their voice

Focus level: Low

Energy requirement: Low

Materials: Recording device and portable speakers

Duration: 15 minutes

Instructions:

- ▶ The facilitator asks participants to form a circle.
- ▶ Participants are instructed to breathe naturally and observe their breathing.
- ▶ On the exhale, they should let out a soft note that feels comfortable, such as "ah" or "hmmm". Participants should continue breathing and singing softly on the exhale and can change the pitch if it's more comfortable.
- ▶ Once each participant finds a note that feels okay, they should repeat it.
- ▶ Participants should continue singing and observe the group sound.
- ▶ Optionally, participants can start walking slowly while breathing and singing, listening to each other's voices as they walk near each other for one minute. Then, the circle is formed again, and the facilitator fades out the singing.
- ▶ Participants should then stay in silence for at least 15 seconds before sharing how they felt during the exercise.

Variation 1: Participants can form smaller groups of 2, 3 or 4 people and each group can share their experience.

Variation 2: Participants can stay in the circle and use their voice as an instrument. They can be invited to experiment with the duration of notes, changing vowels like "oh", "eh", "eeh" and "ooh", singing louder and softer, and using the tongue to create the "rrr" effect.

EXERCISE NAME: TAP THE...TABLE? / 2ND TOPIC: SOUND SOURCES

Exercise number: 6

Aims of the exercise

- Experiment with the sound that different objects and surfaces can produce.
- Introduce participants to rhythm, tempo, volume and rhythmic values.
- Create team bonding through the team's rhythm.
- Develop basic rhythm improvisation and musicianship.
- Put in practice the rhythm perception.

Focus level: Medium

Energy requirement: Medium

Materials: All available objects in the room (make sure that there is a variety of objects/surfaces that can be used to create sounds), recording device, portable speakers

Duration: 40 minutes

Instructions:

- ▶ The facilitator begins by asking participants to explore the room and observe different surfaces and objects in it, encouraging them to experiment and see if they can create any sounds with them.
- ▶ After exploring, the facilitator asks each participant to choose one object whose sound they liked the most.
- ▶ Next, the facilitator invites everyone to start making a rhythm with their chosen object and encourages them to continue until they find a common group rhythm.
- ▶ The facilitator can ask the group to look at their hand moving up and down to indicate the volume of the rhythm, or, as a variation to adjust the tempo of the rhythm.
- ▶ The facilitator divides the group into two parts. The first group is asked to play a repeated single beat, while the second group is asked to play between the first group's beats as if the two groups are having a musical conversation.
- ▶ Finally, the facilitator closes the activity with a group discussion about their experience. Participants can share why they chose their particular object or surface, and how challenging it was to find a rhythm as a team.

Key Terms: **Tempo** refers to the speed at which a piece of music is played.

EXERCISE NAME: CREATE DIY INSTRUMENTS FROM RECYCLED MATERIALS / 2ND TOPIC: SOUND SOURCES

Exercise number: 7

Aims of the exercise

- Promote participants' creativity by creating DIY music instruments from recycled materials.
- Experiment with new sounds and instruments.

Focus level: Low

Energy requirement: Low

Materials: Small containers (tin cans or plastic yogurt caps), elastic bands, glue, balloons, some wool, scissors, chopsticks, different seeds (rice, beans, lentils, beans), recording device, portable speakers

Duration: 30 minutes (more time can be needed to decor the shakers)

Instructions:

- ▶ The facilitator sets up tables for participants to work on. They will create DIY shakers, that is percussion instruments that can be easily made using simple materials. They typically consist of a container, such as a tin can or plastic bottle, filled with small objects, such as rice, seeds or beads, that create a shaking or rattling sound when the container is moved.
- ▶ The facilitator provides a selection of seeds for participants to choose from and fill their tin cans/ cups with, according to the desired sound.
- ▶ Participants cut the balloon to the appropriate size and stretch it over the opening of their tin can/cup to create a drum-like membrane.
- ▶ To help secure the balloon in place and add a decorative touch, participants can use ribbon or other materials to seal the seam of the balloon.
- ▶ Optionally, participants can further personalize their shakers by painting or decorating their tin cans/cups with appropriate colours, markers, or coloured paper.
- ▶ Once all shakers are ready, the facilitator invites participants to pair up and engage in rhythmic dialogues using their shakers. To enhance the diversity of sounds, it is recommended that each couple use shakers with different timbres.
- ▶ The activity concludes with a circle discussion in which participants share their experiences.

EXERCISE NAME: SOUND AND SILENCE / 3RD TOPIC: HOW TO USE MUSIC

Exercise number: 8

Aims of the exercise

- To develop participants' awareness of sound and silence.
- To practice using the voice and body percussion.

Focus level: Low-Medium

Energy requirement: Low

Materials: Recording device

Duration: 30 minutes

Instructions:

- ▶ The facilitator asks the participants to form a circle.
- ▶ The facilitator asks the participants to listen to the sounds inside and outside the room for about two minutes, without making any other sounds. They are then asked if they have heard any sounds.
- ▶ The facilitator encourages the participants to close their eyes and start making a soft sound together with their voices or body percussion for about thirty seconds. Then, they are asked to open their eyes and the facilitator asks them if they can distinguish the sounds they have just heard.
- ▶ The facilitator encourages the participants to close their eyes again and asks them one by one to make the sound they just made before. At each participant's sound, the group is asked to imitate the sound. Both this and the sounds made in the previous step can be recorded for future uses.
- ▶ The activity closes with a discussion. The facilitator asks what is the difference between the perception of the one sound alone and between the rest of the sounds.

EXERCISE NAME: WALK THE SOUND / 3RD TOPIC: HOW TO USE MUSIC

Exercise number: 9

Aims of the exercise

- Support participants to develop the sense of rhythm.
- Learn to describe repeating sounds like footsteps using different tempo, volume and pauses.

Focus level: Medium-High

Energy requirement: Medium

EXERCISE NAME: WALK THE SOUND / 3RD TOPIC: HOW TO USE MUSIC

Materials: Small pitched and unpitched percussions such as tambourines, hand drums, maracas, shakers, xylophones, glockenspiels, and drum sticks/mallets

Duration: 40 minutes

Instructions:

- ▶ The facilitator asks the participants to form couples and explains that each member of the couple will take turns in two roles: "the walker" and "the percussionist".
- ▶ The facilitator encourages the couples to play in front of the whole team, in turns.
- ▶ The walker is asked to start walking in any way they want, while the percussionist follows the steps on the percussion instrument previously chosen.
- ▶ Then, the percussionist is asked to play freely, while the walker tries to walk on the beats or rhythm of the music.
- ▶ After a while, the couples swap roles and repeat the game.
- ▶ The game is then repeated with each group.
- ▶ The activity concludes with a group discussion about their experience in the different roles, as well as the different dynamics in volume, tempo, and possible pauses of the music.

EXERCISE NAME: LET'S MUSIC THE SKETCH! / 4ND TOPIC: COMBINATION OF SOUNDS RECORDING & PLAYBACK

Exercise number: 10

Aims of the exercise

- Learn to describe actions combining different types of sounds.
- Encourage participants to improvise.
- Recognize the importance of sounds in theater.
- Become aware of the different uses of sounds to describe atmospheres, environments, actions and events.

Focus level: High

Energy requirement: High

Materials: A collection of prepared sketches for each participant, small pitched and unpitched percussions such as tambourines, hand drums, maracas, shakers, xylophones, glockenspiels, and drum sticks/mallets

EXERCISE NAME: LET'S MUSIC THE SKETCH! / 4ND TOPIC: COMBINATION OF SOUNDS RECORDING & PLAYBACK

Duration: 45 minutes

Instructions:

- ▶ The facilitator begins by asking the participants to form couples.
- ▶ The facilitator explains that there are two roles in every couple: the acting role and the musician. The acting participant will be given a script to perform while the musician will use a collection of small instruments (or their voice and body percussions) to describe the sketch with sounds.
- ▶ The acting participant is now given a little script to perform. The facilitator should prepare collection of sketches for each participant written on separate pieces of paper. Each sketch should include a short context, a sudden event, a feeling about the event and a final action. For example: "It is 8 o'clock in the morning. A woman is walking down the sidewalk on her way to work, drinking the coffee she just bought. A bus passes in front of her and throws muddy water on her new shoes. She looks very disappointed, especially after realizing that her shoes have gotten wet inside. She decides to go home to change her shoes."
- ▶ The musician takes a seat in a place where they can easily watch the sketch and play sounds, rhythms, or effects to accompany it.
- ▶ The pairs are asked to perform the exercise in front of the whole group, with each participant doing both the musician and the actor.
- ▶ The activity closes with a discussion in which participants are asked to share their experience and to discuss how easy or difficult it was to describe the sketch using sounds. They are also asked how the sounds contributed to the experience of watching the sketches and whether it helped them in their acting.

EXERCISE NAME: THE MUSIC STORY / 4ND TOPIC: COMBINATION OF SOUNDS, RECORDING & PLAYBACK

Exercise number: 11

Aims of the exercise:

- Create a short sample of music based on a story or act.
- Enhance collaboration and communication skills by inviting participants to contribute ideas and work together in creating a story and accompanying music.
- Foster creativity and imagination.
- Assess participants' assimilations of concepts and acquisition of skills.

Focus level: Medium-High

EXERCISE NAME: THE MUSIC STORY / 4ND TOPIC: COMBINATION OF SOUNDS, RECORDING & PLAYBACK

Energy requirement: Low-Medium

Materials : Small pitched and unpitched percussions, DIY instruments created in previous activities, recordings from previous activities, recording device, portable speakers, video camera

Duration: 60 minutes (the activity can be split in two workshops if needed)

Instructions:

This activity is designed to be both a training exercise and an evaluation. The main objective is to use all the knowledge gained from the previous activities related to this unit to produce a short sample of music based on a story or act. The story/act can either be something the participants have created in previous exercises, or it can be created during this activity. To ensure a successful outcome, it is recommended that the story/act to be used as the theme for the music is established beforehand, and that all recording material is made available.

- ▶ The facilitator asks the participants to sit comfortably in a semicircle to hear the explanation of the purpose of the activity.
- ▶ First of all, it will be established the theme story by either picking a story that has been produced in other activities or by creating a new story with the participants. To create a new story, follow these steps:
 - ▶ Invite participants to think of ways to connect the objects with the characters (i.e. How they could use them or the meaning an object may have for the character).
 - ▶ Participants decide on a sequence of 2 to 3 emotional states that the characters will go through (i.e. sad, worried, thoughtful, optimistic, joy, afraid, angry, calm, excited, etc.).
 - ▶ They will have to think of a beginning phase (i.e. Tom wakes up in the morning and calls his friend Sandra...); a middle phase including emotional shifts (i.e. Tom cheerfully gives Sandra a special flower – selected object – and asks her to look after it; Sandra worries that she will forget to water it because she is very preoccupied reading a fantastic book – another selected object. Tom gets angry, Sandra says that she is joking and she is very happy to look after Tom's special flower); an ending phase (i.e. Sandra salutes Tom and waves to him holding the flower).
- ▶ The group decides which participants will act out the story and which participants collaborate to accompany the short story musically, deciding what instruments, sound recordings and effects they will use and how.
- ▶ The acting and music-making participants will be given some time to organize their parts before performing.

8.8.III Closure exercises

EXERCISE NAME: GOODBYE WITH MUSIC

Exercise number: 1

Aims of the exercise:

- Close the workshop in a cheerful way.
- Explore personal musical ways of saying goodbye.
- Provide participants with the opportunity to share their thoughts and feelings about the workshop and how they experienced it.

Focus level: Low

Energy requirement: Low

Materials : Small pitched and unpitched percussion such as tambourines, hand drums, maracas, shakers, xylophones, glockenspiels, drum sticks-mallets

Duration: 15 minutes

Instructions:

- Participants are invited to sit in a circle.
- The facilitator begins the reflection and feedback by asking the group what they keep from the activities carried out, which activities did they enjoy the most or if there is any activity they would like to keep practising.
- The facilitator picks an instrument and suggests the participants to select a sound or instrument in order to say goodbye to the group. Body percussion is also an option.
- The facilitator plays a basic rhythm and the participants take turns saying/singing or playing their goodbye to the group.
- Then, the facilitator brings the music to an end and concludes the workshop. The participants can help to clean up the space by putting instruments back in their storage box, arranging chairs, or any other necessary tasks. This is a way to model the importance of taking care of the environment and materials that are used.

END OF THE UNIT



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UNIT 9

STAGE
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9. SET DESIGN AND PRODUCTION

Designing a set for a theatre performance involves both creative and practical elements, using physical materials to support the narrative and imaginative needs of the play. This process draws on concepts from visual art and closely analyses the play-text or script to create a physical space that interacts with the performance.

In addition to the artistic aspects of a production, there are logistical interactions that must be managed between performers, directors, stage management, technical teams, and the venue. This also includes aspects such as publicity, creation of promotional materials, and audience research in some cases.

This unit is designed to introduce participants to the subject through a combination of theatre-based games and practical exercises. Through dialogue and group discussion, participants will share ideas and experiences to develop skills related to stage set design and production. By the end of the unit, participants will have gained practical skills and knowledge to contribute to the successful production of a theatre performance.

9.1 Learning outcomes

Upon completion of this unit, participants of the training program will:

- ▶ develop a basic understanding of the various elements involved in a theatre production.
- ▶ recognize the significance of set design in conveying the visual narrative of a production.
- ▶ enhance their creativity by generating and communicating design concepts.
- ▶ comprehend the meanings and concepts behind set design and production.

9.2 Theoretical background / Approach

Set design and production in the Western Tradition are traced back to the theatre of ancient Greece. Beginning with productions that used a small number of actors using masks and basic backdrops in natural light, theatre design and production evolved into an increasingly complex art and craft. From the small travelling theatres of Medieval Europe to Elizabethan Theatre to the grandiose picture-box theatres of the 18th century and into modern time, set design and production have developed along with technology (interior lighting, movable set-pieces), artistic trends, and the norms of society.

Theatre reflects the world it is created in and set design and production choices do as well. Either imitating the world as closely as possible, creating a spectacle to distract from the world, or even critique the world in abstract or minimalist presentation. There is no absolute choice for designing a set, but it must be functional and meet the requirements of the theatre director.

Theatre production is made up of all the components that go into producing a live theatre event, including the director and set designer. However, there are many more roles required to stage a play. The number of roles depends on the size of the production, and whether it is commercial or community/voluntary. Common roles include the production manager, stage manager, lighting and sound designers, make-up

and costuming technicians as well as venue staff like the front of house manager, box-office staff, and sales and marketing teams.

9.3 Learning and teaching methods

This unit employs a variety of teaching and learning methods to provide a comprehensive learning experience. The workshops are structured to include both formal and informal activities, with a balance between learning information and using creativity to apply that knowledge.

The teaching method emphasizes active listening, group discussion, and the sharing of observations and responses. Participants will be encouraged to express what they have observed or learned and then to expand upon that knowledge. The facilitator will foster a supportive learning environment, encouraging participants to explore and enhance their interest in set design and theatre production.

All the activities presented are optional and non-obligatory. Facilitators must be flexible and sensitive to the individual needs of participants, offering alternative options where necessary to ensure that everyone can fully engage in the learning process.

9.4 Detailed unit description

The main goal of this unit is to give the participants a basic understanding of set design and productions through both presentational and experiential knowledge.

Given the technical nature of this unit, it is important to balance the imparting of technical information with opportunities to apply the knowledge in an approachable way. It is also important that the body is activated as well as the mind, the introductory, core, and closing activities are designed with this in mind.

Starting the workshop, the participants can become familiar with each other and the space they are working in through the introductory exercises. Space is the key concept in set design and engaging with the workshop space in an embodied way will prepare the participants for the core activities.

The core activities consist of videos and practical exercises that allow participants to practice the ideas they've learned. There is no right answer to what the participants produce; instead, the activities are a way for participants to explore their creativity and develop their skills.

The closure activities provide participants with a moment of quiet reflection to relax and internalize what they have learned. As the workshop may include many unfamiliar terms, it's crucial to create a calm and supportive environment that allows participants to ask questions and share observations without feeling anxious.

9.5 Unit assessment

Assessment should be customized to suit the competencies, experience, and expectations of each individual, and should consider the unique challenges they may face. The progress of every participant will be evaluated based on their comprehension of the various elements involved in a theatre production and the significance of set design in conveying the visual narrative of a production. Participants' creativity and comprehension skills related to the understanding meanings and concepts behind set design and

production should be assessed as well.

To evaluate the effectiveness of the proposed activities in improving the above-mentioned participants' competencies, questionnaires can be used. These questionnaires can allow the participants to express whether they perceive that they have improved their skills in these areas. Additionally, at the end of each session, time should be allocated to discussing these topics to enable participants to share their experiences with their peers.

In the framework of this training programme implementation, it is expected to have a professional familiar with the participants present during the sessions to support the facilitator and to provide objective assessment to ensure that the training is achieving its intended goals.

9.6 Additional resources

- ▶ Brockett, O. G., & Mitchell, M. (2010). *Making a Scene: The History of Stage Design and Technology*. Tobin Theatre Arts Fund. San Antonio. United States.
- ▶ Brook, P. (1968). *The Empty Space*. Touchstone. New York.
- ▶ Low, J. (2016). *Dramatic Spaces*. Routledge. London.

9.7 References

- ▶ Center Theatre Group. (2016, July 26). Working in theatre: Production Management [Video]. YouTube. <https://www.youtube.com/watch?v=yuAjzzDTN0w>
- ▶ TED. (2018, October 31). 3 ways to create a space that moves you, from a Broadway set designer | David Korins [Video]. YouTube. <https://www.youtube.com/watch?v=SU8JYKGekXo>
- ▶ National Theatre. (2019, August 2). Peter Gynt | Designing Theatre [Video]. YouTube <https://www.youtube.com/watch?v=K1eFxlwRI8>
- ▶ Matt Kizer. (2020, March 29). The Lighting Design Process [Video]. YouTube. <https://www.youtube.com/watch?v=UN18kSmSNdk>

9.8 Unit activities

9.8.1 Introduction exercises

EXERCISE NAME: FLOCKING

Exercise number: 1

Aims of the exercise:

- Develop spatial awareness
- Promote an awareness of how people move through a space
- Help the participants feel comfortable working together

Focus level: Low

Energy requirement: Medium

Materials: None

Duration: 15 minutes

Instructions:

The facilitator asks the participants to move around the space, always walking towards an empty space in the room.

While they are moving through the room, participants are asked to observe it, to look what is in it, to notice its lighting and the shape.

The participants are then asked to bring their awareness to the other people moving through the room, and observe how they move and what effect the space has on their movement.

The facilitator then asks the group to try and stop moving all at once, as soon as one person stops everyone else should stop to, without signalling or using words.

Once everyone has stopped, the facilitator directs the participants to start moving again as a group, so as soon as one person moves, everyone moves.

The facilitator asks the participants to start and stop as a group on their own without being told, and continues the exercise for a few minutes until the participants are moving together smoothly as a group.

Bring the participants into a circle and discuss their observations of the space and how it affected their movement.

Use the observations of the room to introduce the basics of set design, relating how design relates to function, and how set designers make decisions based on the setting of the play.

Key Terms

Spatial awareness refers to the ability to understand and perceive one's position in space and the relationships between objects in space.

EXERCISE NAME: SHAPES

Exercise number: 2

Aims of the exercise

- Connect with a sense of fun and playfulness
- Stimulate creative thinking
- Develop teamwork

Focus level: Medium

Energy requirement: Medium

Materials: None

Duration: 15-20 minutes

Instructions:

- ▶ The facilitator asks the participants to walk around the room always moving towards an empty space.
- ▶ Facilitator calls out a series of tasks which participants complete as quickly as possible without discussion.
- ▶ The first task is 'Get into groups of three.' Once completed, instruct participants to walk around the space again until the next task is called out and so on using different sized groups.
- ▶ Once the participants are comfortable getting into groups, add the task for the groups of using their bodies to make a representation of a specific space 'Using your bodies, make a kitchen.'
- ▶ If a group has a particularly successful representation of a space, the facilitator can ask the other participants to interact with the created space like actors using a set.
- ▶ Bring the participants into a circle and reflect on the exercise with a focus on what elements allowed then to understand the representations as a specific space.

EXERCISE NAME: IMAGINE A SPACE

Exercise number: 3

Aims of the exercise

- Understand the narrative role of set design.
- Practice basic design concepts.
- Stimulate creative thinking.

Focus level: High

Energy requirement: Low

Materials: Drawing materials, excerpt of a script

Duration: 20-30 minutes

Instructions:

- ▶ The facilitator asks the participants to gather in a circle and take turns reading through a section of a script. If reading a script is not suitable for the participants, a verbal discussion of a well know story or fairy-tale can be done instead.
- ▶ Ask the participants to think about and discuss the setting of the story, with attention to physical elements referred to directly in the text or implied. Also ask them to discuss the feeling or mood of the story, and how they think it could be shown visually including use of colour and lighting.
- ▶ Lead a discussion on how the visual elements of the performance setting help tell the story of a play.
- ▶ Hand out paper and drawing materials and ask the participants to draw the setting of the text or story they have discussed, as they imagine it.
- ▶ Once they have finished, return to the circle, and ask each participant to talk about the setting they have drawn and discuss how it relates to the story or text.

Key Terms:

A **design concept** provides a comprehensive description of the visual elements and presentation of a theatrical production.

9.8.II Core exercises

EXERCISE NAME: INTRODUCTION TO STAGE LIGHTING

Exercise number: 1

Aims of the exercise:

- Become aware of the role of lighting in set design.
- Engage creatively with lighting design.

Focus level: Low-Medium

Energy requirement: Low-Medium

Materials: PC/Laptop, projector, video on the basics of lighting design, flashlights, red/blue/yellow lighting gels or lightweight coloured paper in those colours

Duration: 30 minutes

Instructions:

- ▶ The facilitator selects and shows to participants a video on the basics of lighting design with the participants.
- ▶ Participants are engaged in a discussion about what the participants learned, focusing on how the direction, level, and colour of lighting affects the mood of a play and how it helps with the storytelling.
- ▶ Participants are then divided into groups, and each of them is given a flashlight. They should play with using the flashlight to create different effects using different directions, distance, and number of people.
- ▶ Ask the participants to observe the different moods created by changes in light.
- ▶ Gather the participants back into the circle, and tape the red, blue, and yellow gels or paper to three of the flashlights.
- ▶ Ask some participants to use the flashlights, and some others participants to volunteer to be actors.
- ▶ Ask the actors to make a stable, dramatic pose, and have the other five experiment with lighting, using colour as well as distance and direction.
- ▶ The facilitator can also direct the actors and the group with the flashlights to attempt a specific scene or mood.
- ▶ Discuss with the participants what they observed about how different forms of lighting changed the feel of the presentation.

EXERCISE NAME: INTRODUCTION TO STAGE LIGHTING

Key Terms:

Lighting gels are transparent filters designed to mount in the front of a lighting fixture to alter the colour of the output light.

EXERCISE NAME: PRACTICAL SET DESIGN

Exercise number: 2

Aims of the exercise

- Understand the basics of set design.
- Apply learning creatively.
- Practice making a set.

Focus level: Low-High

Energy requirement: Low-Medium

Materials: PC/Laptop, projector, video on basics of set design, images of sets from different historical periods, art and crafts materials (cardboard, paper, modelling clay, fabric scraps, pens, pencils, paint, and glue, tape or adhesive)

Duration: 30 minutes

Instructions: The facilitator selects and shows to participants a video on the basics of set design with the participants.

- ▶ Participants are engaged in a discussion about what they learned from the video, with a focus on how the design of a set helps tell the story of the play, and what different elements go into making a set.
- ▶ The facilitator can provide participants with a concise history of set design, highlighting the evolving styles and techniques throughout different time periods such as Ancient Greece, Medieval Europe, Shakespearean and 17th century European theatre, 19th century Realism, 20th century Post-modernism, and contemporary theatre, using relevant examples to illustrate each period.
- ▶ The participants are then asked to get into groups of 3 or 4 and, using a familiar text or story, make a model of a set with the materials provided.
- ▶ To close the activity, participants can be invited to discuss about the various set design ideas and how they help tell the story.

EXERCISE NAME: ELEMENTS OF THEATRE PRODUCTION

Exercise number: 3

Aims of the exercise: Gain an understanding of the different roles that go into producing a performance.

Focus level: Medium

Energy requirement: Low

Materials : PC/Laptop, projector, video on production management, writing materials

Duration: 30 minutes

Instructions:

- ▶ The facilitator selects and shows to participants a video on production management.
- ▶ Participants are engaged in a discussion about what they learned from the video, with a focus on all the different roles that go into producing a play.
- ▶ Participants will have to try and list all the different jobs that go into putting on a play, including the supporting activities like promotion, tickets sales and administration.
- ▶ It can be interesting to present to the participants examples of both large-scale productions and small community-based productions in terms of roles, budgets and number of people involved.
- ▶ A familiar text or story can be used to discuss what would be needed for this group to stage that as a theatre performance, variations such as a budget or performing outside can be explored as well to give them a more complete overview of all the aspect to consider.

Key Terms

Production management involves supervising and managing the overall budget and schedule of a theatrical production, which encompasses tasks such as hiring and scheduling crew members, implementing cost-saving strategies, and resolving any potential issues that may arise during the production process.

9.8.III Closure exercises

EXERCISE NAME: WHO WOULD YOU BE?

Exercise number: 1

Aims of the exercise

- Reflect on learning from the workshop.
- Remind participants of key roles in a theatre production.

Focus level: Medium

Energy requirement: Low

Materials: None

Duration: 15 minutes

Instructions:

- ▶ Participants are invited to sit in a circle.
- ▶ The facilitator begins the reflection and feedback session by asking the group what they remembered from the workshop about theatre production.
- ▶ The facilitator reviews all the different roles that go into making a theatre production.
- ▶ The participants are invited to talk about the role they are most interested in and think about who else they would work with and what their role would be like.

The facilitator can also ask if there were any roles that the participants were not familiar with and discuss those roles as well.

EXERCISE NAME: WHAT STORY WOULD YOU STAGE?

Exercise number: 2

Aims of the exercise

- Creatively review the workshop.
- Bring imagination to the learning process.

Focus level: Medium

Energy requirement: Low

EXERCISE NAME: WHAT STORY WOULD YOU STAGE?

Materials: None

Duration: 15-20 minutes

Instructions:

- ▶ Participants are invited to sit in a circle.
- ▶ The facilitator begins the reflection and feedback session by asking the group what they remember from the workshop about designing sets.
- ▶ The facilitator reviews the concepts of set design and lighting covered in the workshop.
- ▶ The participants are invited to discuss what they learned, what was new and what was familiar.
- ▶ The facilitator invites the participants to close their eyes and think of a story they like or are familiar with and think about what it would look like as a play. The facilitator can encourage them by asking the participants to think about the colours in the set, what kind of lighting it would have, if it would be a very big production with a large set or a small and simple one, etc.
- ▶ After the participants have had time to think, the facilitator asks everyone to open their eyes and volunteer to talk about their ideas.

Key Terms: **Set design** refers to the creation of the physical space in which the action of a performed event takes place.

EXERCISE NAME: RELAXATION REFLECTION

Exercise number: 3

Aims of the exercise:

- Close the workshop.
- Reflect on the workshop in a relaxed way.

Focus level: Low

Energy requirement: Low

Materials: None

Duration: 15 minutes

Instructions:

- Participants are asked to find a place in the room to sit or lie on the floor.
- The facilitator leads a relaxation exercise, asking participants to close their eyes and relax in the space, taking a moment to notice what they sense in the room, and then concentrate on their body.
- The facilitator invites participants to focus on parts of their body, starting with the toes and moving upwards. The participants will tighten and relax each part of their body.
- The facilitator will then invite the participants to silently think about and visualize the workshop, what they enjoyed, what they had difficulty with, what excited them, and so on.
- The participants are then asked to share one thing they experienced from the workshop with the group.

END OF THE UNIT



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UNIT 10

STAGE
OF
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10. COSTUME DESIGN FOR PERFORMANCE

The aim of this final unit is to equip participants with fundamental knowledge about the entire process of costume making in theater. The unit will provide an opportunity for amateur costume designers to create their own costumes by taking part in a series of activities.

The training starts with observing existing material and analyzing different characteristics of costumes such as style, colors, character portrayal, accessories, and more. This will be done through a series of visual materials including photos and videos, which will help the participants to grasp the basic concepts.

With these concepts as inspiration, participants will be encouraged to design and create their own costumes using everyday materials such as garments, newspapers, plastic bottles, and anything else they can imagine. The aim of this unit is to foster creativity and experimentation while also encouraging participants to test the practicality and applicability of their designs.

Overall, this training unit offers a unique opportunity for participants to develop their creativity and explore the fascinating world of costume design for theater.

10.1 Learning outcomes

Upon completion of this module, the participants of the training programme:

- ▶ Understand the role of clothes in creating and portraying character in theatre.
- ▶ Familiarize themselves with different styles of costumes such as realism, symbolism, minimalism, and fantasy, and understand how these styles have been applied to different cultures throughout history.
- ▶ Develop the ability to create a costume plot according to the specific demands of a play.
- ▶ Learn basic technical skills necessary for costume design in theatre and explore new possibilities and discover new skills and talents.

10.2 Theoretical background / Approach

Different theories and practices will be presented to provide a foundation for this training unit, enabling participants to acquire a basic understanding of the whole process of costume making in theater and the chance to create their own costumes while working as part of a creative team. The goal is for participants to explore new possibilities, find new skills and talents, express their ideas, and accept the opinions of others while learning basic technical skills.

Art and Design theory will be explored as it is the foundation for creating impactful visual communication. It involves a combination of elements such as colour, light, composition, and shape that work together to create an art universe that elicits an emotional response. This response is not only aesthetical but also sociological and psychological in nature, creating a complex interaction between the viewer and the visual creation.

Set and Costume Design theory will be also used as it is an important aspect of visual creation that

contributes to the viewer's perception of the theatrical universe. It focuses on the power of set and costume design to convey semiotics, emotions, and sociological meanings. The way costumes "speak" about a character can reveal cultural, socioeconomic, and psychological traits. "Costume is an active agent for performance-making on stage, screen and beyond... embodies ideas shaped through complex networks of collaboration and artistic work" (Pantouvaki & McNeil, 2020)

Finally, Fashion theory will also be presented as it is another area that explores how different elements of style come together to narrate the story of a person. The use of colour, layering, texture, and accessories provides insight into an individual's personality and lifestyle.

10.3 Learning and teaching methods

In this training unit, a variety of learning and teaching methods will be used to engage participants and facilitate their understanding of the costume-making process. The Socratic Method will be employed to allow participants to discover theory by answering a series of questions posed by the facilitator, who will then summarize the conclusions and provide additional insights. Visual material, such as photographs, paintings, and videos, will be projected through the use of technology to aid in the learning process.

Group discussions will encourage participants to listen and express their opinions, while working in small groups will provide a safe space for everyone to actively participate. Participants will be encouraged to take notes to create their own handbook with useful information, allowing them to continue their learning on their own time. Student presentations will also be utilized to showcase personal projects and ideas.

Drama games will be used as opening exercises to help participants relax and feel more free to express themselves. Reflective discussions will allow the group to assess their experience and draw practical conclusions. Kinaesthetic learning through hands-on activities will be a key aspect of the process, allowing participants to create their own costumes through sketching, drawing, and collaging.

Lectures will be given on theoretical points such as colour theory. Differentiated instruction will be used to accommodate the needs of the group. Exhibits and displays will showcase the participants' work, and lessons will be summarized on flipcharts that remain available even after the lesson is over. This will allow participants to look back on their learning journey and remember what has been covered throughout the training unit.

10.4 Detailed unit description

Costume Design for Performance is a unit for amateur designers. The goal is for the participants to understand the variety of the world of costumes and become creative.

A crucial tool for achieving this goal is observation, which involves analysing visual material from various performances and eras. Visual material from different performances around the world and from different eras will be shown to participants to give them the chance to come across as many applications, designs and ideas as possible. Different cultures and different genres will become an inspiration.

The four fundamental styles (Realism, Symbolism, Minimalism and Fantasy) will be explored, as well as other "ethnic" styles (such as Ancient Greek, Japanese and French Baroque) that will transport participants to different times and places and help them link them with the primary four categories. It is crucial for

participants to gain exposure to diverse costume designs and styles from around the world during this part of the course.

The use of accessories will be a point to be observed and discussed at every step of the way, when using visual material. These accessories may encompass a diverse range of items including jewellery, wigs, gloves, hats and other articles of clothing, all of which can serve as potent symbolic elements, conveying one's status or character traits.

The participants will explore the characterization aspect of costumes, which involves portraying a character and conveying their traits to the audience. This will be accomplished through drama games and the analysis of visual depictions in plays and films.

Additionally, we will delve into the elements of design, with a focus on the symbolic and aesthetic use of colour. Basic points of colour theory will be explained, and the colour wheel will be used to help participants understand how to use colour in their designs to achieve certain goals. Colour is a powerful element that can create an atmosphere, become a symbol, provoke feelings, indicate the relationships between characters, and portray different characters.

Another crucial step for costume designers is script analysis. Participants will learn how to read a text to uncover all the clues the text gives about the characters, atmosphere, time, and place of the play, and how these elements will impact their work.

Collaboration is a key aspect of a costume designer's role, as they need to work closely with the director and a team of collaborators. In this unit, the participants will learn how to effectively exchange and incorporate ideas with their group members. Developing strong organizational skills is also important, as they will create a costume plot to compile all their creative ideas in a clear and concise manner, with the aid of relevant examples.

Participants will also enhance their creativity and develop both technical and artistic skills by designing costumes for various exercises, such as specific roles in particular scenes. Based on their level, they will have the choice of two options for outlining their costumes: sketching or collage. The facilitator will provide support in either case, including guidance in creating fashion croquis as a basis for their sketches. Participants will also have the opportunity to experiment with different materials and learn how to use them effectively.

The collage technique will be used to create inspiration boards, that are a collection of visual or written material that inspire the creation of costumes, or a range of costumes for a character. Participants will be encouraged to explore the world around them and find inspiration in various forms such as photographs of nature, cities, paintings, sculptures or written material.

The unit also includes upcycling, which involves using creative methods to construct costumes. Participants will be challenged to use materials such as newspapers, plastic caps and plastic bottles that are no longer useful. Visual examples will be provided, and participants will experiment with constructing costumes on a plain base using real people, either other participants or the performers on stage.

The workshops in this unit are designed to follow a specific pattern: observation for inspiration, creation, and reflection. This approach provides participants with a well-rounded experience and a greater self-awareness of their work. By the end of the unit, each participant will have created a portfolio of work, including collages, sketches, and drawings, as well as written notes on theory and practice.

As this unit pertains to a practical aspect of theatre performance, it is crucial to provide sufficient time for participants to comprehend the use of costumes and subsequently create them. It is important to

follow a specific order when creating costumes, such as completing script analysis before creating an inspiration board. Once these steps are completed, participants can move on to sketching and creating their costumes, bringing their ideas to life.

To better understand the world of costumes, we suggest incorporating rich visual materials from various sources, including theatre performances, ballet and film.

10.5 Unit assessment

For every subject the unit deals with theoretically there is a hands-on application. There is a “creation” part where participants apply the previous knowledge, this can be a sketch, a collage or a costume per se. They have to justify their choices as well so the facilitator can assess their progress of learning.

Assessment should be customized to suit the competencies, experience, and expectations of each individual, and should consider the unique challenges they may face. The progress of every participant will be evaluated based on their comprehension of the role of clothes in creating and portraying character in theatre.

Each theoretical subject covered in the unit will be accompanied by a practical component. Participants will engage in a creative activity where they will be able to apply the knowledge they have gained, which may take the form of a sketch, a collage, or an actual costume. They will also be required to provide justifications for their design choices so that the facilitator can evaluate their learning progress.

As in the previous units, questionnaires can be used too to allow the participants to express whether they perceive that they have improved their skills in these areas. Additionally, at the end of each session, time should be allocated to discussing these topics to enable participants to share their experiences with their peers.

In the framework of this training programme implementation, it is expected to have a professional familiar with the participants present during the sessions to support the facilitator and to provide objective assessment to ensure that the training is achieving its intended goals.

10.6 Additional resources

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10.7 References

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- ▶ Victoria and Albert Museum. (n.d.). *Costume*.
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- ▶ Φεσσά-Εμμανουήλ Ε. (2003). Εισαγωγή στην Θεατρική Αρχιτεκτονική, Σκηνογραφία και Ενδυματολογία (Introduction to Theatrical Architecture, Set and Costume Design). Faculty of Theatre Studies - University of Athens. Athens.

10.8 Unit activities

10.8.1 Introduction exercises

EXERCISE NAME: THE SUN SHINES ON... (COSTUMES THEMED)

Exercise number: 1

Aims of the exercise

- Energize the team.
- Relax and have fun.
- Gives participants the opportunity to share opinions and get to know each other better.

Focus level: Middle-High

Energy requirement: High

Materials: None

Duration: 10-15 minutes

Instructions:

- ▶ The facilitator arranges the chairs in a circle for all participants and explains the exercise standing in the middle of the circle.
- ▶ The person in the middle have to say "The sun shines on anyone who..." and adds a statement that is true for themselves. The statement has to do with clothing, in order to be related to the contents of this unit. (i.e. "The sun shines on anyone wearing sneakers.")
- ▶ Anyone for whom this statement is true stands up. All the people standing up, including the one who said the phrase, have to find a chair (for the people who have just stood up it cannot be the same chair). As a result, one person will remain standing and will have to say a new sentence.
- ▶ The game continues as long as there is energy and interest.
- ▶ The facilitator takes part in the game as participant, trying to assure that everyone has an opportunity to stay in the middle and that the same person does not stay in the middle for too many turns. It is important to adapt the game to the need of participants, proposing alternatives if they do not feel confident enough to stay in the middle of the circle.

At the end of this exercise, the facilitator can introduce the topic of the workshop to the participants, explaining them that it will include a theoretical and a practical part, and that, at the end there will be a conversation to exchange reflection and feedback.

Depending on the next exercise chosen, the focus may be style, characterization, the elements of design, colours, etc.

EXERCISE NAME: WHO AM I?

Exercise number: 2

Aims of the exercise

- Energize the team.
- Relax and have fun.
- Begin to understand the connection between character traits and costume elements.

Focus level: Middle-High

Energy requirement: High

Materials: Different accessories and clothing such as hats, scarves, glasses, bags, canes, necklaces, wigs and even shoes

Duration: 20-30 minutes

Instructions:

- ▶ The facilitator arranges a pile of different accessories in the middle of the room and asks the participants to form a circle around the items.
- ▶ The participants are asked one by one to choose an accessory from the pile and are given some time to look closely and get familiar with it.
- ▶ The objective of the activity is to create a character based on the element they have chosen. Participants should think about the character's age, gender, socioeconomic status, job, background, present and future, role in a story (protagonist, antagonist, etc.).
- ▶ The facilitator will also choose an element to give the participants an example of the thinking process to arrive at this character.
- ▶ In turns, the participants try to guess these characteristics for each of the elements chosen by all members of the group. For each element, every person will have a turn and they will say one characteristic. For example, Participant A might say, "You are at the age of 20", Participant B might say, "You are a student", and Participant C might say, "You are poor".
- ▶ Finally, the participant reveals their character's identity quickly to keep the energy high.
- ▶ The same process happens for every participant, going around the circle.
- ▶ The game finishes when everyone has had a turn.

At the end of this exercise, the facilitator can introduce the topic of the workshop to the participants, explaining them that it will include a theoretical and a practical part, and that, at the end there will be a conversation to exchange reflection and feedback.

Depending on the next exercise chosen, the focus may be style, characterization, the elements of design, colours, etc.

10.8.II Core exercises

EXERCISE NAME: THE GROUP'S NEEDS

Exercise number: 1

Aims of the exercise:

- Allow the facilitator to understand the group's needs, skills, and expectations.
- Allow the participants to get to know each other better.
- Learn to express needs and desires.
- Learn to work in groups and cooperate.

Focus level: High

Energy requirement: Low

Materials: Writing materials

Duration: 30 minutes

Instructions:

- ▶ The facilitator asks participants to take a sit on a semi-circle and starts asking the participants to say their names and their experience with costumes for theatre to get to know them.
- ▶ The group is then split in smaller ones of 4 people which are given a large sheet of paper divided into 4 parts to be filled in with the relevant information:

Why did I come to this workshop?	How do I feel right now?
What might be the difficulties we are to face?	What are the topics I think we are about to discuss/learn?

- ▶ Each group have to discuss and write down their answers. The goal is for everyone in the group to agree and feel represented by the answers.
- ▶ The facilitator can move around the room to support each group.
- ▶ Before they all finish, the facilitator asks them to find a name for their group and choose one representative that will stand up and present the activity's outcome to the rest.
- ▶ After this presentation, everyone sits down again to discuss with the whole group the outcomes, pinpointing the similarities among each group.

This exercise is very helpful for the facilitator to collect information about the expectations of the group and can be useful for the planning of the following workshops. Therefore, it is recommended that this be the first exercise (after the warm-up) of the entire unit.

EXERCISE NAME: THEATRICAL COSTUME AND STYLES A - OBSERVATION

Exercise number: 2

Aims of the exercise:

- Introduce participants to the different styles of costumes.
- begin to understand what a costume can consist of and the power of accessories and masks.
- Help participants to understand different cultures and the use of costume.
- Sharpen participants' observation skills.
- Encourage participants to express their ideas and views in front of the group.

Focus level: Low

Energy requirement: Low

Materials: PC/Laptop, projector, selection of videos/pictures about different costume styles, board/flipchart, writing materials

Duration: 60 minutes

Instructions:

Before the session, the facilitator should prepare the room for projection, putting chairs in a semi-circle so as all the participants can watch the screen and the board/flipchart.

Participants are invited to take a sit and observe the costumes that will be showed through series of photos or videos, and write notes down and/or sketch what they find interesting about the costumes.

Then, the facilitator turns on the lights again and initiates a discussion asking the participants to share their notes. The facilitator writes down some key concepts on the board/flipchart.

At the end, participants are invited to sum up the main features that create a style: the shapes and forms of clothes, the colours and their combination, density of shapes and lines, the number of articles of clothing used to create one outfit, the accessories, etc.)

This same process is made for different styles. The propose is to present the four basic categories of styles that are realism, symbolism, minimalism and fantasy using a variety of visual material from different eras and cultures. Participants should have the opportunity to observe and analyse examples from a range of performances, including ancient Greek tragedy and comedy, Shakespearian plays, works by Moliere, Japanese Noh theatre, futuristic plays, constructivism, musicals, Russian Ballet and Commedia dell'Arte.

EXERCISE NAME: THEATRICAL COSTUME AND STYLES B - SKETCHING

Exercise number: 3

Aims of the exercise:

- Remind participants the different styles of costumes.
- Sharpen participants' observation skills.
- Improve creativity.
- Learn the basic technique for costume making, the sketching of the costume.

Focus level: Low

Energy requirement: Low

EXERCISE NAME: THEATRICAL COSTUME AND STYLES B - SKETCHING

Materials : Board/flipchart, drawing materials, printed pictures, magazines, sketchbooks for the participants

Duration: 70 minutes

Instructions:

- ▶ The facilitator guides the group to recall the styles they observed in the previous exercise using their notes and looking at the board/flipchart sheets where key concepts were written down.
- ▶ The facilitator distributes pictures with different styles, including ones already observed and additional ones, or magazines with similar content.
- ▶ Participants have to choose one picture and observe it for a couple of minutes, taking notes on the details that make the costume interesting and contribute to its character. They should also indicate the style and explain why they chose it.
- ▶ Participants then sketch the costume, copying the costume or using fashion croquis provided by the facilitator.
- ▶ The facilitator discreetly moves around to assist participants as needed.
- ▶ When the participants finish, the facilitator collects the sketches and creates a gallery on the wall for everyone to view.
- ▶ The facilitator leads a brief discussion on why participants chose that particular style and costume, what they found challenging or interesting about the exercise, and what they learned about style. The goal of the exercise is to have fun and not to assess their sketching skills.

Key Terms: A **fashion croquis** is a human figure that is used for designers to draw on it. It is a base for further creation. It is usually in a standing, front and back position.

EXERCISE NAME: CHARACTERS IN COSTUME A - OBSERVATION

Exercise number: 4

Aims of the exercise

- Help participants understand how costumes portray different characters.
- Be able to break down the different features of a character and translate them into colours, style and materials.
- Improve observation skills.
- Help participants express their ideas and points of view to the group, but also to accept and listen to other ideas and points of view.

EXERCISE NAME: CHARACTERS IN COSTUME A - OBSERVATION

Focus level: Low

Energy requirement: Low

Materials : PC/Laptop, projector, board/flipchart, writing materials

Duration: 30 minutes

Instructions:

- ▶ The facilitator should prepare the room for projection by putting chairs in a semi-circle so that all participants can comfortably view the screen.
- ▶ Participants are invited to take a seat and the facilitator dims the lights and projects a short video or a series of photos featuring different characters.
- ▶ Participants are asked to take notes on the characteristics of each role presented. The facilitator also writes down some notes on the flipchart.
- ▶ The visual material should include photos and videos from different periods, beginning with very stereotypical characters such as those from Commedia dell'Arte, Moliere, Kings and Queens from Shakespeare, or Greek Tragedy, and moving towards more contemporary characters. Movies may also be used to facilitate the purpose of the exercise. To make the exercise more engaging, the facilitator may want to ask participants about their experience with theatre and specific plays or roles they are familiar with. This can help participants relate to the material and make the exercise more meaningful to them. The characters presented may also be related to the material covered in previous workshops.
- ▶ At the end of the exercise, the main features of the roles that were presented are summarized.

EXERCISE NAME: CHARACTERS IN COSTUME B – CREATION OF CHARACTERS

Exercise number: 5

Aims of the exercise:

- Promote concentrate and focus.
- Improve creativity and imagination.
- Help participants understand how costumes portray different characters.

Focus level: High

Energy requirement: Low

Materials: PC/Laptop, projector, board/flipchart, writing materials

EXERCISE NAME: CHARACTERS IN COSTUME B – CREATION OF CHARACTERS

Duration: 15 minutes (for one character)

Instructions:

The facilitator asks the participants to take a seat and helps them to remember the main features of the different characters in a play (recap of exercise A). They can use visual material from exercise A.

One participant is invited to stand up and imitates one of the characters while the other ones try to guess who that role is and list its characteristics.

Next, the whole group suggests what costume this character should wear, what accessories and what mask (if they choose one).

If participants want to, they can draw what is suggested from the group on the board/flipchart. The participants can take turns and draw one element per person. To help them the facilitator can prepare a fashion croquis.

At the end of this procedure the group names the character.

Depending on the time, the exercise can be repeated with the suggestion of a new character.

It is better to do this exercise after the *“CHARACTERS IN COSTUME A – OBSERVATION”* to allow participants to discover step by step the relationship between the costumes and the characters. The first step in any creative procedure is observation. The two exercises can work well together one after the other in a workshop.

EXERCISE NAME: CHARACTERS IN COSTUME C – COSTUME RENDERING

Exercise number: 6

Aims of the exercise:

- Promote concentration and focus.
- Improve creativity and imagination.
- Deepen the understanding of the relation of costumes and the characters of a play.

Focus level: High

Energy requirement: Low

Materials : PC/Lap top, projector, short written descriptions of characters, writing/drawing/co-llage materials

Duration: 60 minutes

EXERCISE NAME: CHARACTERS IN COSTUME C – COSTUME RENDERING

Instructions:

- ▶ The facilitator asks the participants to take a seat.
- ▶ The visual material from exercise A can be used to help participants remember the main characteristics of the different characters in a play (recap of exercises A and B).
- ▶ The facilitator distributes a brief description on small pieces of paper of some well-known roles or roles with which the participants are familiar. Participants are asked to first write down their ideas for the costumes for that role and then sketch their concepts. Depending on the skill and dexterity of the participants there are different options: collage with magazines or use pre-cut human figure to sketch or glue.
- ▶ Participants take their time to complete their sketch or collage while the facilitator provides assistance if needed.
- ▶ When they finish, their works can be displayed on the wall and everyone can have a chance to explain why they chose that concept.

This exercise can be the last in the Costumed Characters series. It is very creative work and participants may need a lot of time to complete it. It is advisable to know the participants' knowledge and experience in plays so that the characters are familiar to them.

Key Terms: **Costume rendering** is a visual representation of each character's costume(s) in a play, presented in a fully-coloured drawing or image. A complete rendering should include a range of elements, such as accurate labels (production title, character name, act, and scene). It should also specify the specific items used in the costume, reflect the inspiration behind the design, and feature detailed textures and patterns to showcase the intended aesthetic of the costume. In some cases, fabrics may even be physically attached to the rendering to provide a more accurate representation of the final costume's texture.

EXERCISE NAME: SCRIPT ANALYSIS

Exercise number: 7

Aims of the exercise:

- Get familiar with a play script.
- Better understand the relationship between costumes and characters in a play.
- Understand how to track and collect the information from a text.
- Get familiar with presenting works or ideas to an audience.

Focus level: High

Energy requirement: Low

Materials : Board/flipchart, a copy of a script for all participants, writing materials

EXERCISE NAME: SCRIPT ANALYSIS

Duration: 30-40 minutes

Instructions:

- ▶ The facilitator asks participants to take a seat and introduces the activity.
- ▶ The facilitator explains that the group will be analysing the characters in a play in order to create their costumes. The text also provides information about the set and time of the play.
- ▶ The facilitator hands out the script to all participants.
- ▶ A participant reads the first scene aloud. The group takes notes on their first impressions of the play's atmosphere, style, era, and setting, as well as the genre of the play. The facilitator collects these notes and writes them on a flipchart.
- ▶ Another participant reads the same scene aloud. This time, the group focuses on one specific character and takes notes on their traits and characteristics as revealed by the text. The facilitator collects these notes and writes them on the flipchart, adding any additional traits the group should note.
- ▶ Participants break into smaller groups of 3-4 people. Each group reads the script and gathers information about a different character, taking notes and highlighting important clues in the text.
- ▶ One representative from each group presents their character to the whole group, pinpointing the clues in the text that reveal their traits and characteristics (i.e. from the text it may seem that the character is messy or cocky, introvert or extrovert and all these characteristics can be useful for costume designing). The facilitator gathers these notes and writes them on the flipchart.
- ▶ The whole group discusses each presentation and suggests additional traits and characteristics that would be useful for a costume designer. The facilitator writes down any new ideas and recaps the discussion.
- ▶ If necessary, the facilitator can establish a picture code for important notions that will be used frequently.

If participants struggle with literacy, the facilitator can read the script aloud and participants can take notes through doodles or sketches. The facilitator should always summarize the important information for the group.

This stage is crucial in developing a costume plot.

Key Terms:

A **costume plot** is a document that outlines all the costumes required for a production or performance, typically organized by character, scene and act.

EXERCISE NAME: COSTUME PLOT

Exercise number: 8

Aims of the exercise:

- Encourage the use of imagination and creativity.
- Gain a better understanding of how costumes relate to and represent characters in a play.
- Learn how to create a cohesive aesthetic through costume design.
- Become familiar with the concept of a costume plot and how to use it effectively.
- Develop the skills to transform ideas into sketches or visual representations.

Focus level: High

Energy requirement: Medium

Materials : PC/Lap top, projector, board/flipchart, writing/drawing/collage materials, printed costume plot templates and fashion croquis

Duration: 60 minutes

Instructions:

- ▶ The facilitator invites participants to take a seat and start discussing with them about they know or think about costume plot, writing down their ideas on the flipchart.
- ▶ The facilitator then projects examples of how costumes can illustrate character relations in a play. Participants examine different costumes of the same character and identify similarities and differences.
- ▶ The facilitator presents templates for a costume plot and discusses all the elements with the group.
- ▶ Participants are then asked to choose a character from a previous exercise or from a provided play, and create a costume plot for that character for 3-5 consecutive scenes using the template. The participants have to note down information about the character, the ambiance, emotions and time period for each scene on the template. They also have to note down the kind of costume and accessories the character should wear for each scene. If time allows, participants can create draft sketches for different costume options for each scene on pre-printed fashion croquis.
- ▶ Finally, participants present their work to the group, explaining their choices and receiving feedback.

This activity can be split in two parts, one to observe and discussion and another one to create. Participants can create their costumes using collage if they are not confident in sketching.

EXERCISE NAME: COLOUR THEORY IN COSTUMING

Exercise number: 9

Aims of the exercise

- Gain a basic understanding of colour theory and how colours interact with each other (contrast, harmony).
- Explore how colours can evoke different emotions and moods in a visual context.
- Understand how colours can be used as symbols and storytelling devices.
- Learn how colours can be used to reflect and communicate aspects of a character's personality, emotions or journey.
- Learn to use the colour wheel as a tool for selecting and combining colours.

Focus level: Low

Energy requirement: Medium

Materials: PC/Lap top, projector, board/flipchart, writing and colouring materials, printed colour wheel templates

Duration: 50 minutes

Instructions:

- ▶ The facilitator invites participants to take a seat and explains the procedure of the workshop and its objectives.
- ▶ The facilitator initiates a discussion on colours by asking simple questions such as "What is your favourite colour and why?" and "How does colour make you feel?". The participants are encouraged to share their thoughts on how colour is used in everyday life.
- ▶ The facilitator displays chosen scenes from plays or films where colour plays a significant role. A group discussion takes place for each scene, where participants are prompted to analyse the colours used and their effect on the atmosphere or mood of the scene. Questions such as "What is the scene about?", "How the use of colours creates an atmosphere or a mood?" or "What colours are used and why?" are proposed.
- ▶ The facilitator notes down the participants' remarks and summarizes the basic use of colour on stage.
- ▶ The facilitator presents a simple colour wheel on the screen, explaining the primary, secondary, and tertiary colours, as well as warm and cool colours. Examples are given to help participants understand how these colours combine and the emotions, moods, or atmosphere they create.
- ▶ Participants are given ready templates to design and colour their own colour wheel.

EXERCISE NAME: COLOUR THEORY IN COSTUMING

- ▶ The facilitator shows pictures of scenes from plays or films, asking participants to identify the palette used in the scene and the combination of colours, as well as the emotions each scene creates.
- ▶ Finally, the facilitator shows the colour wheel and emotions, giving examples for each colour, and encourages a discussion with the participants.

This workshop can be broken into parts or made simpler, depending on the participants' understanding of colour theory. The same structure can be used to observe and explain the shapes and patterns of costumes. If participants have a good grasp of the colour wheel and its use, the facilitator can decide to talk and explain about tint and shade.

Facilitator can find plenty of material online, such as:

Bake, L. (2016). [Manipulating the Audience's Emotions with Color](#). PremiumBeat.

Crick, S. (2019). [How Color Affect Emotions](#). Shelley Crick.

Hellerman, J. (2019). [How can you make your film color palette part of the storytelling process?](#) No Film School.

Key Terms: Colour theory is both the science and art of using colour. It explains how humans perceive colour; and the visual effects of how colours mix, match or contrast with each other. Colour theory also involves the messages colours communicate.

The colour wheel is the basic tool and the heart of colour theory. The position of the colours on the wheel helps us to perceive visually the colours relations.

Complementary colours, when put together, appear more vivid than when apart.

Analogous/harmonious colours are three colours that go well together simply because they're next to each other on the colour wheel.

EXERCISE NAME: INSPIRATION BOARD

Exercise number: 10

Aims of the exercise

- Promote the use of imagination.
- Explore how to create a style combining different elements.
- Experiment with different materials and ideas.
- Make participants think about where they can find inspiration.

Focus level: Low

Energy requirement: Low

EXERCISE NAME: INSPIRATION BOARD

Materials: PC/Lap top, projector, board/flipchart, writing/drawing/collage materials

Duration: 60-90 minutes

▶ Instructions:

- ▶ The facilitator invites participants to take a seat and provides an overview of the activity's process.
- ▶ The facilitator initiates a group discussion on sources of inspiration, asking participants where they derive inspiration from and where a designer might look for inspiration. Possible responses could include nature, art, urban environments, familiar environments, etc. The facilitator records participants' answers on the flipchart.
- ▶ The facilitator provides an explanation of what an inspiration board is and shares examples of inspiration boards with participants through projection and printed materials.
- ▶ Participants are asked to select a character, either imagined or from a play, and record the character's main characteristics on paper as they have done in previous exercises.
- ▶ Participants create a list of words, expressions, lyrics, or verses from poems that they feel match their chosen character's personality. If some participants have difficulty with literacy, they may choose to use images from magazines or sketches to convey their ideas. If they still wish to write something down, the facilitator may assist them.
- ▶ The facilitator explains that participants will create an inspiration board using the materials they have collected, and any additional materials they may require.
- ▶ Participants are provided with a cardboard base, scissors, and glue to construct their board. They may use magazine clippings, fabric scraps, or any other materials that inspire them.
- ▶ The facilitator circulates and assists participants with the process.
- ▶ Once the boards are complete, participants display their work on a wall.
- ▶ The group discusses the ideas presented on each board. The facilitator poses questions such as, "Where do you think this participant got their inspiration from?" "How do you think these images/elements express the character?" and "Why did you choose this verse?"

Key Terms: An **inspiration board** is a collage of various elements, such as photographs, drawings, words, fabric swatches, paint chips and textures, used to visualize specific aspects of the design of a project or event.

EXERCISE NAME: CREATING COSTUMES

Exercise number: 11

EXERCISE NAME: CREATING COSTUMES

Aims of the exercise:

- Promote creativity and imagination.
- Experiment with different materials and ideas.
- Understand how costumes work on a real body.

Focus level: High

Energy requirement: Medium

Materials : PC/Lap top, projector, board/flipchart, drawing/collage materials, sewing kit, pins, recycled materials (newspaper, craft paper, foam paper, scraps of clothing, ribbons, straws, bottles, bottle caps, buttons, papers, parts of old costumes)

Duration: 120-150 minutes

Instructions:

- ▶ The facilitator welcomes participants and explains that they will be creating costumes using recycled materials.
- ▶ At the end of the previous session, participants should be informed to wear a plain black outfit for the next one, as a base for their costume creation.
- ▶ The facilitator introduces the materials available in the room and asks participants to walk around and touch the different textures to get inspired.
- ▶ Participants are invited to sit down and the facilitator asks them to name and describe the materials in the room. The facilitator writes them on the flipchart and asks if there are any other materials they could possibly use.
- ▶ The facilitator shows examples of recycled clothes for inspiration and asks participants to take notes and make simple draft sketches of their ideas.
- ▶ Participants have to choose a character to create a costume for. They start sketching or creating a collage for their final costume, using the recycled materials and the plain black outfit as a base.
- ▶ Participants are then split into two groups: one group plays the role of the model, and the other group creates the clothes. The models wear the plain black outfit and the designers find ways to embellish or completely change the look of the outfit using recycled materials.
- ▶ After the first trial, the groups switch roles.
- ▶ Participants continue working on their designs and can make changes to their sketches if needed.
- ▶ When the designs are finished, participants wear the costumes and the facilitator takes a picture of each costume. Participants can wear a mask if they don't want their face to be on the picture.
- ▶ The facilitator projects the pictures of each costume and asks questions about each design. The group discusses ideas on how to make the costumes more practical or suitable for the character.
- ▶ If possible, there can be adjustments and more materials provided for the next time.

This exercise might need two workshops to be completed.

10.8.III Closure exercises

EXERCISE NAME: REFLECTION AND FEEDBACK THROUGH POST ITS

Exercise number: 1

Aims of the exercise:

- Provide participants with the opportunity to share their thoughts and feelings regarding the training and how they experienced it.
- Foster empathy and team bonding.

Focus level: Low

Energy requirement: Low

Materials: Post its of different colours, writing materials, large sheets of paper, tape

Duration: 10 minutes

Instructions:

- ▶ Before starting the activity, the facilitator places packets of differently coloured post-it notes in the center of the room and stick four large sheets of paper on the wall, with the titles "What I Liked," "What I Learned," "What I Would Change" and "What I Suggest" written on each sheet.
- ▶ Participants are invited sit in a circle.
- ▶ The facilitator asks them to write down their thoughts on the post-it notes in response to the four questions/statements provided. The facilitator should explain that participants can use as many post-its as they want for each question, in any colour they prefer, and can even include small sketches to express their thoughts. Participants can choose to remain anonymous if they prefer.
- ▶ Once everyone is finished, participants should go around and read all the answers and engage in a group discussion.

EXERCISE NAME: REFLECTION AND FEEDBACK – DISCUSSION AND ONE WORD

Exercise number: 2

Aims of the exercise:

- Provide participants with the opportunity to share their thoughts and feelings regarding the training and how they experienced it.
- Foster empathy and team bonding.

Focus level: High

Energy requirement: Low

Materials: None

Duration: 10 minutes

Instructions:

- ▶ Participants are invited to sit in a circle.
- ▶ The facilitator begins the reflection and feedback session by asking questions about the workshop such as what did they enjoyed the most, what did they learn, if some activity was particularly tiring or demanding, if they have any suggestions for the next workshops.
- ▶ Participants are encouraged to raise their hands and answer.
- ▶ To close the workshop facilitator asks from everyone to share one word about how they feel at the moment in random order or in the circle.

END OF THE UNIT



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