



THE TRAINING PROGRAMME





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Intro to the program

Traditionally, theatre education in many contexts is associated with the development of the performer. Theatre has been used to train young people as actors, often focusing on the staging of a piece of theatre, transforming ideas into actions for the purpose of presenting them before an audience. Another approach has been to study the theory and history of theatre and its impact on society. In contrast, the VISION team aspires to use theatre in a different way focusing not on actors and the audience, but rather on the development of confident young people.

Being confident in our interactions with friends and other people in the environment fosters our self-trust in new ventures and keeping our social development going. On the other hand, the lack of consciousness and trust in ourselves generates a spiral of negative emotions that leads to closedness and sociophobia, which is the “fear of social gatherings, fear of socializing, fear of embarrassment in social situations”¹, which can have markedly negative effects on personal and professional relationships. According to Lindefield “the internal conception of self-esteem is a cyclical process that might be started from the idea of “me” as a good human being.

This belief triggers new positive thoughts within the psychological sphere of the individual such as specific appreciations on “my value” and positive thoughts on my possibilities (I deserve to be happy, I have what I need, I can make people like me, they care of me, ...) ². All these steps bring to an experimentation of further positive sensations and optimism relieving your mind that begins to be filled by positive and creative ideas for the present and future. In these conditions, we indeed start to move and act to pursue what we need and/or desire.

In relation to this fact, theatre might step in our lives, being the missing dowel in the life path for the exponential construction of positive thoughts of ‘us within an environment’. Yet, a new “vision” is needed that relies on helping people, through theatrical activities, on how they can educate themselves to build self-assurance for self-esteem, self-respect and self-inclusion into the social world.

In this context, one of the most important questions we have been asking ourselves during the long process of shaping up this theatrical programme is: ‘How can theatre be used for building the confidence of young visually impaired people?’

¹ Consulted on 08/03/2016: <http://www.medicinenet.com/script/main/art.asp?articlekey=12431>

² Lindefield, Autoestima. Aprenda a potenciar la seguridad en sí mismo, Original title: Self Esteem, 1999, p. 24



Our work with the children and young people – during a period of one year and five months, in several locations in the UK (Cardiff, Hereford, Milton Keynes), in Palermo, Italy as well as in Sofia and Veliko Tarnovo in BG – so far, as well as the conducted researches, led us to believe that the best sources and exercises come from “applied theatre” and “theatre in education”, which are catering to generate social and personal change. It is hence important to state, that from the mere start of the VISION project, the engaged experts have not pursued the intention to create a program for training visually impaired actors – our objectives were quite different – we place the visually impaired youths in the center and, via theatrical exercises, we stimulate them to focus on their strengths and talents, rather than on their limitations. By asking them what they like best, what they would prefer to spend more time on, how they are feeling in the environment we are creating for them, we involve them actively in the shaping of the activities agenda.

In this respect, supported by experts, the young visually impaired participants were at the very heart of the creation of the project. This, in itself, empowered them not only as participants but also as creators and consultants.

Confidence is fundamentally related to our abilities to make decisions and to interact with the others without apprehension and fear. In addition, it is also related to curiosity, to being open to new opportunities and alternatives, as well as to learning about the world. It is connected with the feeling of empowerment to express our ideas, thoughts and feelings. These are qualities, which make the young people motivated and active participants in the process.

If we break down the confidence definition into its composite parts, we will get the following:

- Decision making
- Interaction
- Curiosity
- Open-mindedness
- Empowerment
- Expression – having a voice
- Communication
- Being heard and understood

In other words, these were exactly the characteristics we wanted to develop within the visually impaired participants and at the same time our starting point and our direction. The focus was how to develop these qualities through theatre? How theatre creates the visually impaired young people’s decision making skills? How it supports interaction and encourages curiosity? How it can develop openness of the mind and empowerment of the young people?



Which theatrical activities can support us to develop our expressiveness and communication skills?

Our task was to identify the processes (the theatre exercises and activities), which could create the best conditions for the development of these qualities.

One extremely important element, which should be taken into consideration by all interested parties who decide to use this programme, is the fact that each activity/exercise could lead to different results with different children. Considering that each participant is a unique case, it is crucial for us to be particularly patient and able to listen to and to provide encouragement to each individual.

The VISION program, which you can discover formulated here, is based on the understanding that the process of theatre work, especially when it is aimed at development of qualities, rather than training of actors, should go through 5 consecutive stages, regardless of the characteristics of the involved young people: (1) forming a group; (2) developing skills; (3) sharing ideas, playing and creating together; (4) presentation of what has been created and the progress that has been achieved and; (5) evaluation, reflection and closure.

The material that follows goes through several main stages. The first one attempts to lift the curtain on the question of what a certain visual impairment condition means in terms of images produced by the brain. We use the word 'attempts', because no one can claim with 100% certainty what a specific sight loss condition or combination of conditions produces as an image for the impaired viewer. Still, we are giving the readers some pretty good idea and the visual materials demonstrated in the chapter are based on profound descriptions from UCAN members and trainees with visual impairments.

The second chapter has the purpose of describing several main common elements, which need to be considered by organizers and facilitators of VISION workshops. It offers a good preparation for the chapter that comes next, which basically includes the selection of exercises described by the theatre experts, involved in the project. The presented exercises have been tested both nationally – during the regional workshop sessions, which involved nationally and linguistically homogenous groups – and internationally – during the common week in Palermo. They have been appreciated and highly evaluated by the involved children and young people and that is the reason for us to believe that other interested parties would also appreciate them.

The last chapter considers the question of evaluation, which is crucial for understanding whether the objectives of a certain action or programme have been successfully achieved.

A number of annexes to this programme will come in very handy when setting up a VISION workshop agenda and/or developing new exercises on the basis of the know-how the VISION



team is sharing. The one annex, which is not mentioned anywhere else in the programme, but which is extremely important, interesting and useful (and that is the reason why we are mentioning it in the introduction☺) is the annex with the exemplary workshop sessions, offered by the theatrical teams – Annex 6. In order to make everything crystal clear, we have recordings of each of these workshop sessions and the annex will include links to them, together with links to audio descriptions of the theatrical exercises, to be used by all future workshop leaders.

1. Visual impairment – presenting various conditions and different types of sight loss

Before continuing with the elements of a VISION workshop we find it reasonable to try and give the sighted users of this training programme an idea about what people with various types of visual impairments might be seeing.

The slides below, developed by the UCAN team, show how people with certain eye conditions may see the same situation differently to those who are fully sighted. We can never know exactly what other people see and these slides are therefore an approximation. How people perceive an object will depend not only on what they see through their eyes, but also on how their brain interprets what is seen. People who have lost their vision in later life will have ‘visual memories’ – a bank of memories that they can draw on to help interpret what they see. People who are blind from birth will only learn from what they experience (touch / smell / hear) or what they read or are told. Some may have a combination of visual impairments that make how they see even more complicated. Some may have difficulty moving from dark areas into light and vice versa and others may not see colour, which makes contrast more important. The best way to find out what someone can see is to ask them when they are on their own and discuss with them how they would prefer to be supported.

The slides are grouped as follows:

1. Being part of a group
2. Watching a football match (following a moving object)
3. In the classroom
4. Looking at detail (a sheet of music)



5. Looking at a person (a face)
6. Seeing what you have written (a letter)

Each group of slides (situation) shows the following eye conditions:

| | | | |
|----|--|---|--|
| 1. | Full vision | No problems – clear image, free movement, can see detail and distance | <ul style="list-style-type: none"> • No eye condition present • Short or long sight corrected by glasses |
| 2. | Tunnel Vision | Good central vision, no peripheral (side) vision – need to scan to find the target and to move around | <ul style="list-style-type: none"> • Retinitis pigmentosa • Glaucoma |
| 3. | Peripheral vision | Good peripheral vision (around sides) but no central vision – need to position target within clear area of vision | <ul style="list-style-type: none"> • Problems with the macular (e.g. macular degeneration) • Stargardts |
| 4. | Patchy vision | Interrupted field of vision, resulting in missing pieces – need to position target within clear area of vision | <ul style="list-style-type: none"> • Diabetic retinopathy • Optic atrophy |
| 5. | Blurred vision | Blurred image due to rapid eye movements (side to side / up and down / rotating) – may need time to focus | <ul style="list-style-type: none"> • Nystagmus |
| 6. | Reduced visual acuity due to poor contrast / light | Difficulty in distinguishing detail and targets at a distance – may need more time and more light | <ul style="list-style-type: none"> • Cataract |
| 7. | Reduced visual acuity due to too much light | Difficulty in distinguishing detail – may need blinds drawn, dark tinted glasses, sit with back to light source | <ul style="list-style-type: none"> • Photophobia • Albinism |

Being part of a group

The difficulties here may include:

- Knowing who is in the group and where they are sitting
- Knowing if someone has left or joined the group
- Knowing when to take your turn in conversation or activities
- Needing more time to access any visual material (e.g. the cards in the slides)

Full vision



Tunnel vision – loss of peripheral vision



Peripheral vision – no central vision



Patchy vision - missing areas



Blurred vision - Nystagmus



Reduced visual acuity – poor contrast



Reduced vision – too much light



Watching a football match (following a moving object)

The difficulties here may include:

- Tracking a fast moving object (e.g. a ball)
- Throwing, catching, co-ordinating a fast moving object
- Crossing roads with oncoming vehicles
- Depth perception with some visual impairments

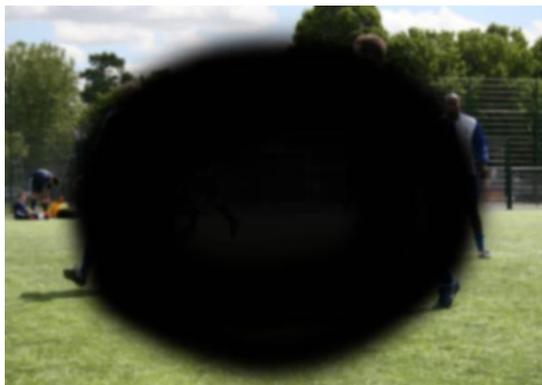
Full vision



Tunnel vision – loss of peripheral vision



Peripheral vision – no central vision



Patchy vision - missing areas



Blurred vision – Nystagmus



Reduced visual acuity – poor contrast



Reduced vision – too much light



In the Classroom

The difficulties here may include:

- Being part of a big group
- Knowing when someone is talking to you
- The amount of light coming in at the window – it might be necessary to use blinds at the windows
- Following an activity led from the front of the room
- Accessing information on black / white / smart boards or projector screens

Full vision





Tunnel vision – loss of peripheral vision



Peripheral vision – no central vision



Patchy vision - missing areas



Blurred vision – Nystagmus



Reduced visual acuity – poor contrast



Reduced vision – too much light



**Looking at detail
(a sheet of music)**

The difficulties here may include:

- Finding a specific piece of information on the sheet of paper – it will take longer and may need to be magnified or enlarged
- Confusing detail – e.g. the pencil markings and amount of information on the page
- The contrast between the printed music and the colour of the paper
- Focusing on detail for a longer period of time can be tiring and in some cases painful (causing headaches)

Full vision

MUSICAL INSTRUCTIONS. 13

The Discords are 2, 4, and 7, in connection with 1. See Example.

Qualities of the different KEYS.

C major, or the Natural Key; warlike, and well adapted to martial music.
 G major, or 1 sharp; gay and sprightly, and will admit of a greater variety of subjects than any other key.
 D major, or 2 sharps; grand, solemn, melancholy.
 A major, or 3 sharps; plaintive, but lively.
 E major, or 4 sharps same as A major.
 F major, or 1 Flat; sober, thoughtful; better adapted for the Violin than any other key.
 B \flat major, or 2 Flats; same as F major, but more plaintive.
 E \flat major, or 3 Flats; similar to A major, but more soft and sweet.

Example of the Scale in all the Keys, Major and Minor.

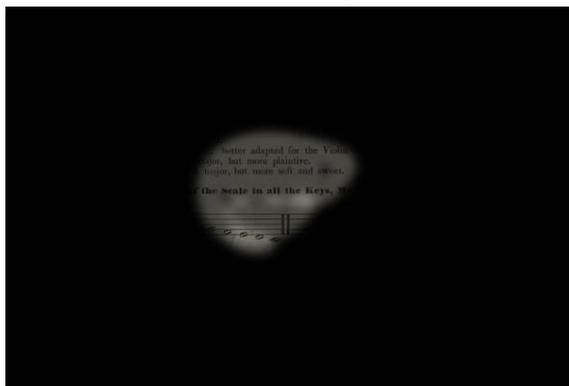
Key of C, Major Mode. *Key of A, Minor Mode.*

Key of G, Major Mode. *Key of E, Minor Mode.*

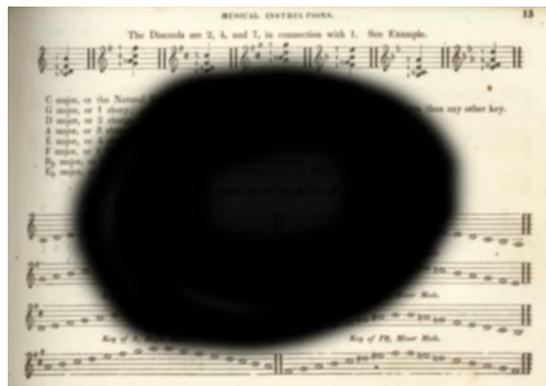
Key of D, Major Mode. *Key of B, Minor Mode.*

Key of A, Major Mode. *Key of F \sharp , Minor Mode.*

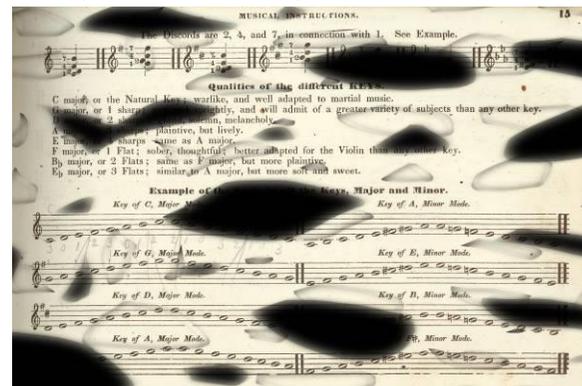
Tunnel vision – loss of peripheral vision



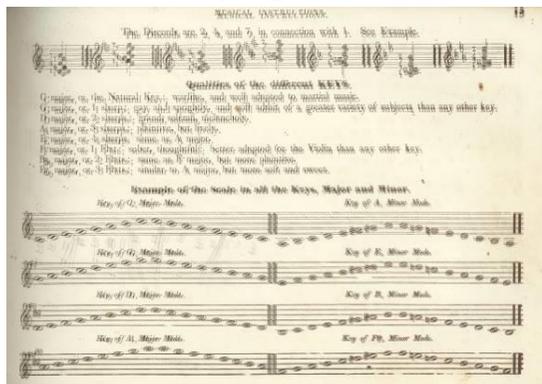
Peripheral vision – no central vision



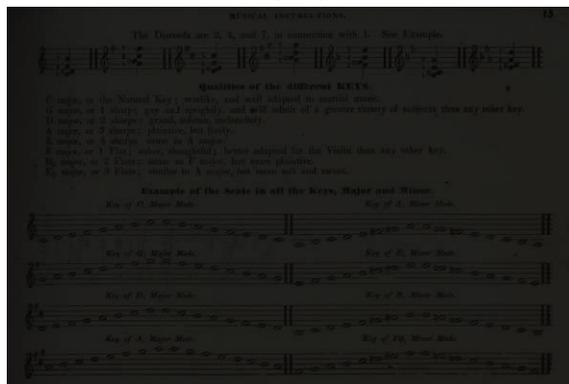
Patchy vision - missing areas



Blurred vision – Nystagmus



Reduced visual acuity – poor contrast



Reduced vision – too much light



**Looking at a person
(a face)**

The difficulties here may include:

- Recognising a friend
- Seeing and understanding the facial expression
- Seeing and understanding body language

Full vision



Tunnel vision – loss of peripheral vision



Peripheral vision – no central vision



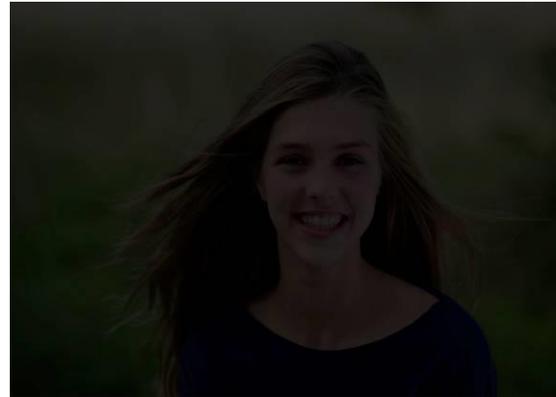
Patchy vision - missing areas



Blurred vision – Nystagmus



Reduced visual acuity – poor contrast



Reduced vision – too much light

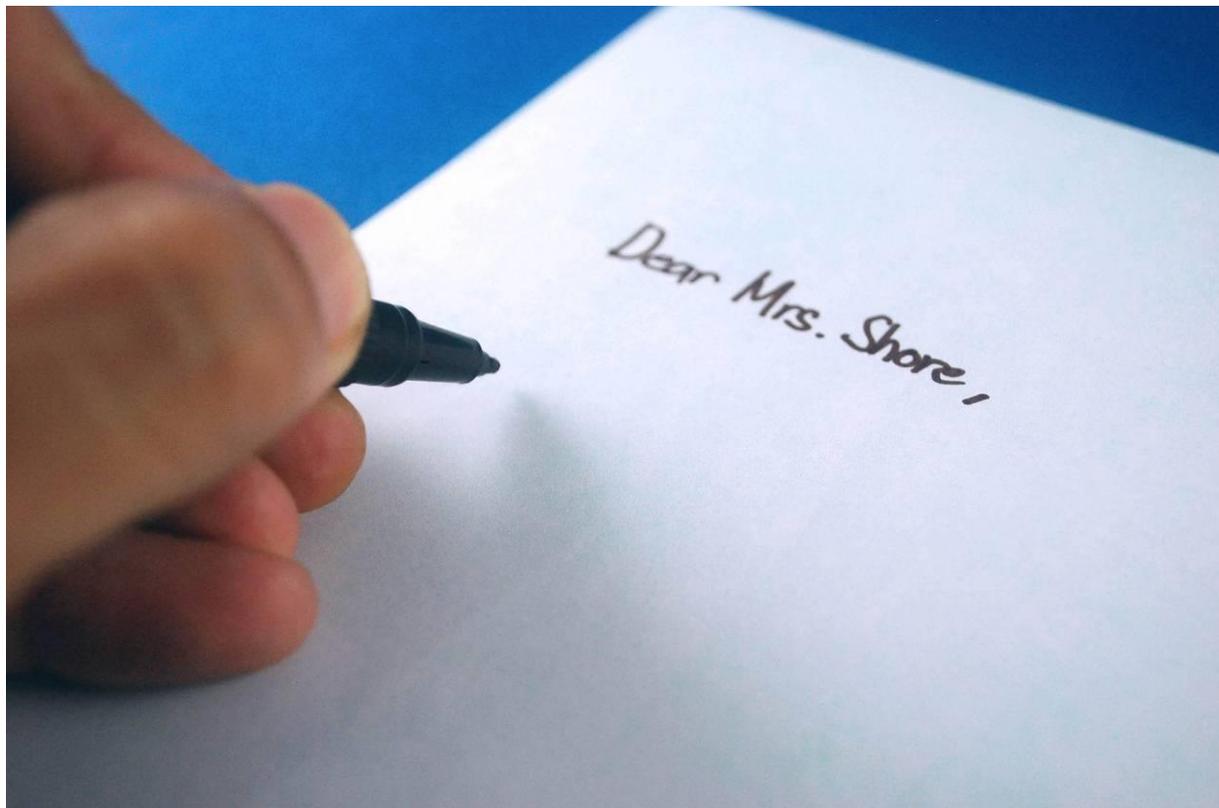


Seeing what you have written (a letter)

The difficulties here may include:

- Keeping your writing straight on the line
- Being able to write quickly enough to keep up
- Not being able to read back what you have written
- Finding your place when you want to add something to what you have already written
- Changing focus from distance (white board) to near (paper to write on)
- Concentrating on both writing and listening

Full vision



Tunnel vision – loss of peripheral vision



Peripheral vision – no central vision



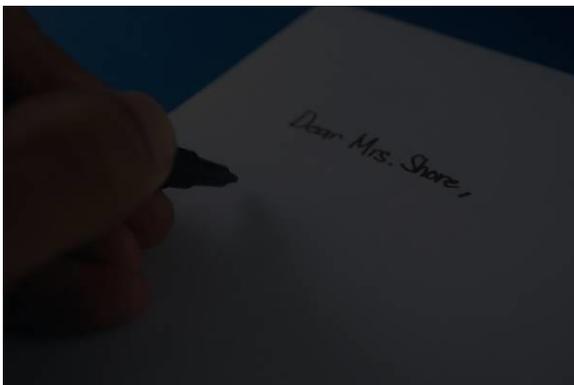
Patchy vision - missing areas



Blurred vision – Nystagmus



Reduced visual acuity – poor contrast



Reduced vision – too much light





A few final notes on what you need to remember when working with a person with a visual impairment:

- BIG, BOLD and BRIGHT – the contrast, colour and size of the materials you use are important.
- Consider the environment – the lighting (too much or too little), the acoustics (sounds and echoes), the ‘clutter’ (unnecessary equipment) that may get in their way.
- Speak directly to them - not to their helper - and use their name before giving an instruction.
- Explain clearly what you need them to do – and check that they understand.
- Do not use abstract words like ‘over there ...’
- Do not push or pull them around without first explaining what they need to do, or what you need them to do.
- If you do not know how to do something, ask them how to do it - they are the experts!



2. Basic elements to consider when shaping up a VISION workshop

Before moving on to picking and combining your exercises, we would first like to give you some basic information concerning elements, which must be taken into consideration regardless of the choice and direction of the workshop to follow. These important elements, which you need to consider when preparing a VISION workshop, can be summarized below with some notes based on the experience, which the partners accumulated during the national workshops and the closing international week. Here comes:

2.1 Number of visually impaired participants

Minimum and maximum number of participants in one group. Here you need to take into consideration the needs and expectations of the children and young people you are aiming at involving in workshop activities. Smaller groups – up to 10-12 participants are easier to manage, even with fewer facilitators. There is time and appropriate attention to each individual participant and his or her needs. There is individualized support and much clearer feedback for each consecutive session, which ultimately leads to effectiveness of the work. Bigger groups – 20, 30 or more participants – could be used for warming up activities, getting people in the mood for action, singing together, uplifting the participants with the feeling of being part of something big and substantial. However, breaking the bigger group into smaller ones will make focused work possible. As the international week in Palermo demonstrated, full group activities are excellent for warming up all participants and helping them to engage with the VISION method through uplifting, energizing and emotional activities.

2.2 Number of facilitators/trainers/supporters and requirements concerning their skills.

The ideal ***facilitator team*** includes one pronounced leader, who sets the pace, gives the instructions and follows through the entire process. This lead facilitator should have at least one or two co-facilitators, taking over from time to time, on the basis of the initially selected programme, proposing exercises, which the lead, but eventually give the floor back to the lead-facilitator and continue supporting the visually impaired participants in the process. The facilitator team must involve experts who have a good level of visual awareness and comprehension and are experienced in working with children and young people and delivering drama workshops. The allocation of tasks among the team members, together with specific instructions to be included in the description of each exercise. In addition to those Each VISION group should be accompanied by the so called ***chaperones***. The chaperons are adults, who are not concerned with the drama part of the workshop, but rather with the condition and wellbeing of all visually impaired participants in it. The responsibilities of the chaperons lie in the area of taking care of all v.i. participants' needs. The chaperons leave the workshop area



only when they need to support a v.i. participant and the v.i. participants should never be left without any back up chaperons. The Italian team proposed a small set of chaperon guidelines, which can be consulted in **ANNEX 1** to this training programme. In case of transnational groups, even when some or most the v.i. participants share a common language, it is always a good idea to involve *interpreters*. Those should not interfere/intervene in the drama action. They should unobtrusively give brief translations to the facilitator's instructions, gently supporting the v.i. participants and helping them to have clear understanding of the entire process and all its elements/stages/tasks/exercises. A VISION Practitioners' Guide to Fluid Interpretation, developed by Mali Evans from UCAN, is provided as **ANNEX 2** to the training programme.

2.3 Duration of the entire workshop and of each session (meeting).

The duration of one session according to the experiences of the VISION team is ideally not longer than 1 hour and 20 minutes without any break or 2 hours with a short break for the participants. Considering that the different sight loss conditions of the participants may vary and there may be some who may tire quicker than others, it is always advisable to ask them how they feel and if they need a break. A whole workshop, depending on the participants, can vary in duration. It can go from 20 to 25 meetings when the target is skills building. If the objective is a common production, again, based on the complexity of this common production, the workshop can take 3-4 or 10 meetings, each with the specified duration.

2.4 Setting (the place/environment where things should be happening) & materials (if necessary or "to be specified within the description of each exercise).

The area where a VISION workshop should be taking place must be checked and approved against a list of safety requirements. What needs to be taken into consideration is summarized for you within **ANNEX 3 "Thinking about the environment"**, elaborated by Nicola Crews, member of the UCAN Productions team. The materials necessary for each workshop session depend on the exercises picked. In each exercise presentation there is a special section dedicated to "materials needed", which you can consult.



2.5 Overall objectives of the workshop.

The objectives of a workshop depend on several things. When starting with a new group that has never been involved in this type of activity, the main objectives would be to develop the physical and vocal confidence of the participants via drama exercises. If however the group has already gone through such workshops and is experienced and confident, the objective of the workshop could be for them to prepare a piece to present themselves with or to work on their leader skills – how they could prepare and carry out a drama workshop for other visually impaired participants or for sighted participants. According to what the particular situation requires you can pick some of the exercises on the basis of their learning objectives as well as present some of the other exercises with a train the trainer view. Some learning objectives guidelines and principles, which were used by the drama experts when presenting the exercises, are outlined in **ANNEX 4**.

2.6 Tools for monitoring the process and evaluating the achievement of the objectives.

When starting a workshop you need to prepare a short list of questions, which would require the visually impaired participants to give feedback in order to help you with your selection of exercises or with your entire approach to the workshop. You should set some quality criteria – on the basis of reactions, behavior and feedback from the visually impaired participants (level of satisfaction, self-assessment of the level of self-esteem and confidence following the workshop, level of ease achieved in communication with other peers as well as with third parties – visually impaired or not ...) These should be individual and assessed in relation to each participant – the individual needs and issues most certainly will vary from child to child, still you should not leave a single participant out of the monitoring and evaluation process and this is a role, which could perfectly fit in the list of responsibilities of the co-facilitators and/or chaperons. Evaluation questionnaire suggestions are given in **ANNEX 5** to this programme.



3. Blocks of the VISION training program – exercises with guidelines

Building Community - Full Group Work

Prior to commencing with the various smaller-group exercise blocks, we should start with some advice for those workshops, which involve a large group of participants – e.g. like the international one-week workshop event in Palermo (28 March – 1 April 2016) where there was a large number of participants, who started each morning together as a full group and had to go through shared warming up sessions before splitting into smaller groups.

The young people were divided into smaller groups but it is important, before working in smaller ensembles, to establish a sense of a whole community. The young people from different countries need to feel that they share a common purpose, that they are part of an international community and that they share a common humanity. Activities were designed to give them the opportunity to relax, work comfortably with others, transcend linguistic and ethnic barriers and play together. The full group was very much designed on the element of play, using quick paced activities to develop a community feeling, a sense of enjoyment and to communicate the spirit of the work that was to come. During this session the young people were also introduced to their ensemble and given a sense of ensemble identity. It is important in such sessions that all workshop leaders and facilitators involved run activities so the young people experience all the facilitators and their approaches. It is also an occasion to sing, play and be together in a spirit of unity, ease and creativity.

3.1 Building the Ensemble

These suggested exercises aim to introduce the young people to each other, create a healthy group dynamic and make the young people comfortable with each other. This leads to the shaping up a group, an ensemble of visually impaired children or young people, involved in a common action, with a common purpose, beneficial to all of them. This type of relationship among the participants is crucial. Confidence not only comes about through self awareness and the ability to trust yourself and your capabilities, but also comes from learning to know and trust your colleagues, to work as a team, to support each other and to believe in the credo that your performance relies on the others' performance as well as yourself. In other words, how you work with others, the world at large, is as important for your self-confidence as your own feelings and perceptions about yourself.



These exercises are really important for the beginning of the workshop. They should be done in profundity during the first one or two sessions and then in brief during a few following sessions. Thus establishing the spirit of the community and also defining the **rules** that the group should follow. The rules are introduced and agreed to by everyone at the beginning of training. One way of introducing this exercise is when the trainers propose a core set of main rules and the participants may then add some of their own. Another way is to have the participants as those carrying the initiative of brainstorming and proposing rules, while the facilitator lists the suggestions and adds his or her own to this list. The guidelines should then be made available to all participants for regular consultation. The facilitators should always refer to the set of rules, when they see a necessity or a situation requires it. An excellent example as far as behavior rules are concerned comes from the Sofia team, which proposed in the shape of a poem, a list of theatrical commandments, guiding the children in their collaboration with each other and with the facilitators.

The ensemble building should involve also introduction of the training team so that the v.i. participants have a clear idea who they are working with. The trainers/facilitators should also encourage the children to share who they are and what are their expectations. This introduction of the participants, acquaintance with one another, is particularly relevant for groups that have not been in contact previously and their members do not know each other. The purpose being to give participants an opportunity to introduce themselves and become acquainted with each other; to increase participants' comfort level; to establish an unconstrained atmosphere for discussion and group cohesion.

The expectations sharing defines the objectives of the training course or session and sets the general direction of work for the group (e.g. selection of drama exercises, which would be most useful and efficient with the specific group). The mission of the training team is to assist the group of visually impaired youths in realizing and articulating the expected results.

Where medical details cannot be asked directly from the participants, their mentors/parents/teachers in school should be consulted in order for each condition to be understood and the best approach to be selected.

On the basis of the objectives of the workshop and the training topic, the facilitator team should briefly present the activities, which are about to take place, their duration, the expected number of meetings and a few options for closure, which gradually should be narrowed to one – for example a presentation for the community, for the school, a flash mob, participation in a festival or something different. The participants should be given the options and supported into shaping up their idea for workshop finale.



The Building the Ensemble exercises demonstrated below gravitate around the following:

- Introduction and name games/activities
- Exercises presenting who we are and what we think and feel
- Exercises involving familiarity of space
- Exercises to build group cohesion and a sense of safety

| | |
|---|---|
| Proposed by | Dinos Aristidou, UCAN |
| Title of the exercise | Pairs Connect |
| Running time | 5-10 mins |
| Learning objectives | To meet and work with new people in a safe and fun way To collaborate quickly To use the body in a creative way |
| Materials | None |
| Implementation of the exercise | In pairs. Facilitator calls out things that come in pairs and the partners become these things with their bodies on the count of 10 seconds. E.g. Hammer and nail/knife and fork/shoe and foot/musician and their instrument/cup and saucer This is a fast exercise. Facilitator should keep changing the pairs so that young people get a chance to work with a variety of people. Because it is fast it encourages immediate collaboration. It is also a fun introduction to use of the body. This can be developed into larger objects working in groups of 3 or 4. Every time there is a change of partner make sure the young people introduce themselves and shake hands. After the exercise the young people should thank their partner. This formalises the introduction as well as helping students to remember each other's names. |
| Evaluation | How many different people did you work with? How did you work? |
| Minutes and reporting of the evaluation | This is engaging and good fun with all young people taking part fully and clearly enjoying it. |



| | |
|---|---|
| Proposed by | Mared Jarman, UCAN |
| Title of the exercise | Giant's House |
| Running time | 5-10 Minutes |
| Learning objectives | To work together and get to know each other quickly in a fun way. To warm up the body and get the mind to start thinking creatively. |
| Materials (if necessary) | None |
| Implementation of the exercise | In groups of 5 or 6. Leader calls out objects in the 'Giant's House' and the group makes these things with their bodies on the count of 10 seconds. The only rule is that everyone in the group has to be physically connected. E.g. 'In the giant's house is the giant's toothbrush /chair /watch /sunglasses /souvenir of the Eiffel Tower.' The leader should create a narrative with the objects and ask the participants for ideas of what might be in the 'Giant's House'. |
| Evaluation | How did you feel during the exercise? Which object you created did you like most? |
| Minutes and reporting of the evaluation | This is a very engaging exercise that is usually enjoyed by young people of all abilities. It helps them to establish collaboration quickly and to enjoy the company of others. |

| | |
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| Proposed by | Megan John, UCAN |
| Title of the exercise | Passing the Hand Clap |
| Running time | 5 Minutes |
| Learning objectives | To get the group focused. To start working as a team and listening to each other. Working on coordination and rhythm To have fun. |
| Materials | None |
| Implementation of the exercise | The leader explains the exercises to the group. The group must pass an individual hand clap around the circle. For example the leader would start by passing a clap to the person on their left, the person to their left must then pass a clap onto the person on their left, and so on. This continues until the clap reaches the leader. |



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| | <p>The leader passes another clap around and encourages the group to speed up the pass in a rhythm to see how quickly they can get the clap moving.</p> <p>If the leader thinks the group is doing well enough the leader can introduce a second clap to the circle.</p> <p>The next phase will be for the leader to explain the exercise in full again. This time you must clap together with the person next to you. Meaning the leader would turn to the person on their left, they would face each other and clap together simultaneously. This person on the leader's left would then turn to their left and clap together with the person next to them and so on. This continues until you have a steady rhythm going. The leader would then encourage the group to speed up.</p> |
| Evaluation | <p>How did you feel during the exercise?</p> <p>Did you like the energy and the increase in the speed of the exercise?</p> <p>How did you collaborate with the others?</p> |
| Minutes and reporting of the evaluation | <p>This is a very engaging exercise that is usually enjoyed by young people of all skills. It helps them to develop coordination and focus and at the same time to enjoy themselves.</p> |

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| Proposed by | Bernard Latham, UCAN |
| Title of the exercise | STICKS |
| Running time | 5 - 10 mins |
| Learning objectives | Spatial awareness and an Introduction to dance and movement. |
| Materials (if necessary) | <p>1 m long Bamboo cane per participant. Note: make sure that there are no rough edges and participants are supervised at all times.</p> <p>Music: suggestion "Sacrifice", by Lisa Gerrard or something within this genre.</p> |
| Implementation of the exercise | <p>This is a particularly engaging exercise that can be a performance piece as well.</p> <p>It introduces working in pairs and sensing a partner's movement and emotion. Again, listening to this particular piece of music is vital. It will set the mood, and help the participants to work with the sound and with another person.</p> |



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| | <p>Find a partner. Face each other. You are each given a stick.</p> <p>Give one end of your stick to your partner. Hold these ends with just the tips of your first fingers.</p> <p>Listen to the music.</p> <p>Your legs should be comfortably apart. This will enable you to move more freely and give you better balance.</p> <p>Remember, the pair of you are joined together by your sticks. Begin to move. Slowly. Explore your space. When you feel more confident with each other, move around your space. You have knees. Bend them. You have arms. Stretch them.</p> <p>One of you can take the lead and the other can follow. Change roles. Work together. Trust one another. Find out what is possible.</p> <p>Offer minimal support and let the participants feel their way into the music and movement. Verbally encourage at every opportunity.</p> |
| Evaluation | <p>How did you feel during the exercise?</p> <p>What did you like most?</p> <p>What music would you like to use next time you do the exercise?</p> |
| Minutes and reporting of the evaluation | <p>This is a very engaging exercise that is usually enjoyed by young people of all abilities. The choice of music is very important, as it will set the mood and the speed of the movement. Take great care that the participants use the stick responsibly.</p> |

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| Proposed by | Tsveta Baliyska-Sokolova, School "Louis Braille" & Playback theatre "Here and now" |
| Title of the exercise | Find the hands |
| Running time | 10- 15 minutes (depending on the number of participants in the group – suitable also for large groups of about 30 participants) |
| Learning objectives | <p>This is an exercise for connecting and creating an intimate atmosphere in the group. For becoming aware about sensitivity and about the information, which we receive from the others without seeing them.</p> <p>Trust that we can move within space, together with these people, with our eyes closed.</p> |



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| Materials (if necessary) | Gentle, beautiful music, could be violin or piano. Curbing the space, providing a safe environment for moving around with eyes closed. |
| Implementation of the exercise | Suitable for large groups. Requires a minimum of 8- 10 children. If they are less it will be too easy/quick for them to find each other. The facilitator decides how to divide the children in couples. This can be done according to his/her discretion or following the rule “the one you know least”. Afterwards he or she explains the rules of the exercise – all must have their eyes closed until the end of the exercise. The facilitator leads the participants step by step, inviting them to follow without interruptions or unnecessary comments. The exercise is a silent one. The participants have a few minutes to learn their partner’s hands by heart, to get to know them as best as they can. After that the facilitator tells them – “explore the space”. All start moving around within the limited area. In a few minutes the facilitator tells the participants to “Start searching for your partner’s hands!” The couples that find themselves stay put in silence, while the last one has managed to bond itself. After that the facilitator gives the instruction for the next exercise (see „Melody of the couple”). |
| Evaluation | Was it easy for you to find your partner? If yes or no, please explain why? Did you feel comfortable within the big group? Did you feel comfortable moving around within the space? |
| Minutes and reporting of the evaluation | A connection building exercise – focused on a specific pair, but eventually bonding all participants through the various connections they make and based on the number of occasions and intensity of their meetings within the group space. |

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| Proposed by | Tsveta Baliyska-Sokolova, School “Louis Braille” & Playback theatre “Here and now” |
| Title of the exercise | SOCIOMETRY |
| Running time | 15-20 minutes (depending on the objectives it could also take 60-80 minutes with sharing at the end) |
| Learning objectives | Sociometry is a science for defining the positions in the group (see:”Psychodrama - volume 1” by Jacob Moreno). The aim of this |



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| | <p>exercise is getting to know each other through playing. Sociometry demonstrates the positions within the group and biographical and characteristic features – visually, through positioning within space. The method is quick and fun. On the basis of 5-7 criterions the facilitator and the group can learn about each other more than based on hours of sharing and/or other techniques for becoming acquainted.</p> |
| <p>Materials</p> | <p>Free space</p> |
| <p>Implementation of the exercise</p> | <p>The facilitator should be trained in psychodrama and sociometry. He or she must have defined the criterions, on which he/she is going to separate the group, as well as the consecutiveness of these criterions, which is of major importance.</p> <p>The criterions must be considered in accordance with:</p> <ul style="list-style-type: none"> - The group characteristics – is it a new group?, is there a new member/s joining in?, a fixed group with changing dynamics and so on. - The aims of sociometry – getting to know each other, defining positions within the group, researching the relations within the group, discovering hidden conflicts, etc. - The group dynamics and the circumstances and characteristics, which it takes place in <p>The facilitator sets a criterion. For example “line up according to height – from the tallest to the shortest”, or according to shoe size, or age – from the oldest to the youngest, or according to palm size (could be a transition to the exercise “find the hands”). After the criterion is set the group makes the line without any help from the facilitator. The facilitator asks each participant separately what his or her position is. Each participant explains, replies to the facilitator’s questions, in case he/she wants to explain his/her position better. If the facilitator considers it appropriate he/she can suggest changing places. For example “is there someone who would like to be from a different zodiac sign?”. If someone confirms, the facilitator asks him/her what he/she would like to be and encourages him/her to go a place corresponding to this zodiac sign and see how he/she feels there. The facilitator now asks how it feels to be in the new place and the participant responds. At the end the facilitator asks in what position each participant would like to finalize the given</p> |



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| | <p>criterion. After everyone has settled their positions and has checked out the others' positions – the facilitator gives the next criterion.</p> <p>It could be related to choosing someone from the group. For example “place your hand on the shoulder of the person with whom you would confide something really personal” or “place your hand on the shoulder of the person whom you would rely on in case of an emergency situation” or „place your hand on the shoulder of the person who you would select for a dramatic (comedy) role.</p> <p>There are two conditions – you cannot choose yourself and you must have a choice. After everyone has done their choices, the facilitator conducts interviews with each participant.</p> |
| Evaluation | <p>How did you feel during this exercise?</p> <p>Was it comfortable for you?</p> <p>How would you evaluate your interaction with your mates? And with the facilitator?</p> |
| Minutes and reporting of the evaluation | <p>This approach is very valuable but it might arouse strong feelings, hostility, conflict, an outburst. The facilitator must be trained to manage a situation of this kind. Otherwise it could have a negative effect on the group dynamics and the atmosphere of conducting the exercises.</p> |

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| Proposed by | Tsveta Baliyska-Sokolova, School “Louis Braille” & Playback theatre “Here and now” |
| Title of the exercise | Presentation through a melody |
| Running time | 15 minutes |
| Learning objectives | Getting to know the participants. Daring to expose yourself. Metaphorical expression. Developing the skills to understand the other through nonverbal ways. Experiencing the other through yourself. |
| Materials (if necessary) | No |
| Implementation of the exercise | Appropriate for a group of up to 15 persons. The exercise requires two facilitators, one of them supporting the leader. The leading facilitator sets the topic „Present yourselves through a melody, which defines your character, your personality. It can be a well known or famous song, or |



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| | something that you come up with at the spur of the moment. Regardless of how you sing it, the song should reflect your personality”. After that each participant sings spontaneously his or her melody. Each individual melody needs to be repeated by the group right after its “owner” performs it, trying to recreate it in as similar to his/her original way as possible. |
| Evaluation | Evaluation of specific personal characteristics of the participants through the melody they select to express themselves with. Getting to know the participants or at least their momentary state of mind. |
| Minutes and reporting of the evaluation | Important exercise for the facilitators. Should be done at the beginning of a workshop session in order to encourage the participants to share their feelings at a particular moment through a specific melody that all the others recreate and understand. |

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| Proposed by | Tsveta Baliyska-Sokolova, School “Louis Braille” & Playback theatre “Here and now” |
| Title of the exercise | Present yourself with one word that characterizes you |
| Running time | 10 minutes |
| Learning objectives | A challenge to the participants to try and find a single exact word, which describes them. Builds confidence to choose, confidence to share. Getting to know the others, touching the essence of each of the participants’ character. |
| Materials (if necessary) | No |
| Implementation of the exercise | Suitable for small and large groups. Requires a facilitator and a supporter. The facilitator sets the topic “Present yourselves with one word only. A word that describes you”. After this, each participant spontaneously shares his or her word with the others. If someone is having a hard time to choose, the facilitator assists him/her to calm down and encourages him/her to search for the word and to take his/her time. The facilitator and his/her supporter/s also say their word/s. |
| Evaluation | Evaluation of specific personal characteristics. Getting to know the participants. |



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| Minutes and reporting of the evaluation | Important exercise for the facilitators. Should be done at the beginning of a long-term workshop in order to encourage the participants to share themselves with the others and to start learning to find the most appropriate expressions / words for their feelings and thoughts. |
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| Proposed by | Tsveta Baliyska-Sokolova, School "Louis Braille" & Playback theatre "Here and now" |
| Title of the exercise | Presentation through a theatrical experience |
| Running time | 15 minutes |
| Learning objectives | Helps define the level of theatrical skills within the group. Getting to know the participants in the group better. Researching the roles in the group and the expectations of the participants. |
| Materials (if necessary) | No |
| Implementation of the exercise | Suitable for a group of up to 15 participants. Two facilitators – one is the leader. The leading facilitator gives the topic „Present yourselves through the theatrical experience, which you have or lack. If you have theatrical experience – what is it? If you have none - what do you think about theatre and would you like to discover and be able to do more?“. After that each participant shares spontaneously within 3 to 5 minutes. The facilitator makes sure that the group stays within the topic and that there are no comparisons or evaluations towards the others. The facilitator asks questions when necessary; in order to get more information and further clarity, but mainly listens. |
| Evaluation | Evaluation is related to the results concerning the theatrical experiences and interests of the children / young people. |
| Minutes and reporting of the evaluation | Important for the facilitators to understand the background of the workshop participants as far as skills and previous theatrical interactions are concerned. |

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| Proposed by | Ina Gerginova & Aleksander Evtimov, FDCBPCS & Playback theatre "Here and now" |
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| Title of the exercise | Tactile circle |
| Running time | 7-10 min |
| Learning objectives | Getting the sensation of being part of a group, feeling the other, shortening the distance and getting more comfortable with tactile contact. Increasing the personal awareness for the inner sensations while being related to the others. |
| Materials (if necessary) | None |
| Implementation of the exercise | <p>The facilitators participate in the exercise. The atmosphere is of great importance. The space should be quiet and safe.</p> <p>The facilitator proposes to the group to form a circle by holding each other's hands and to close their eyes.</p> <p>The facilitator asks the participants to start exploring the two hands they are holding. Which one is bigger, warmer, softer, wetter, more comfortable to hold? The participants answer the questions in their mind without speaking. The questions aim to focus the sensation for the other.</p> <p>Everybody makes a small step forward. The facilitator asks the group to change the way they hold each other and to do it "the lovers way" with fingers intercrossed. More questions: How is it different now? Are you comfortable or not? Is there energy passing through? Are you giving or receiving, or both? Do you like one hand more than the other?</p> <p>Everybody makes another small step forward. The facilitator asks the group to hug both people beside you around the shoulders. Do you feel comfortable or not? What is different?</p> <p>Everybody makes another small step forward.</p> |
| Evaluation | The facilitator asks everybody to share the feeling with one word. |
| Minutes and reporting of the evaluation | A very sensitive exercise, creating a feeling of being one with the people around you and being able to notice the difference, the similarities, the important relations. |

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| Proposed by | Casimiro Alaimo & Stefania Vitale, Music'Arte |
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| Title of the exercise | TRUST GAMES “the Pole” (or “The circle”) |
| Running time | It varies according to the number of participants and the experience variability the conductor decides for each pupil. |
| Learning objectives | <p>Discovering and exploration of your own body through the physical contact with other peers.</p> <p>Empowering the trust in oneself and in others. Exploring by letting yourself go to the contact of your body with your peers’, facilitating the processes of immediate contact.</p> |
| Materials (if necessary) | None |
| Implementation of the exercise | <p>Forming groups of 8-12 who make a circle standing on their feet, close and embracing one another by finding with arms and legs the peer on the right and left in order to create a true group embrace. One by one, a member of the group will go inside the circle and being at the centre of it he/she will close his/her eyes, the group then will emit a vocal sound for the whole length of the exercise so that the person inside the circle can explore his/her body and his/her peers, letting himself/herself go, moving, relying on the circle, trusting in the fact that the circle is ready to welcome the body in the centre.</p> <p>The sound cape shaped around the person in the middle protects him/her from the external stimuli and his/her fears. This safeness triggers his/her trust in others and fosters the formation of the group and trust in the group.</p> <p>The conductor will regulate the length of the exercise for each pupil.</p> |
| Evaluation | You can ask the participants how they felt while being a part of the circle and also while being inside the circle? Which was better? |
| Minutes and reporting of the evaluation | Trust games are indispensable in a theatre workshop/laboratory, especially if the participants are blind or partially sighted. These exercises help to have a better trust in oneself, in the others and in the surrounding world. They enable to develop a greater self-presence, a greater sensitiveness and a better understanding of other senses. The training on “trust” in a protected environment such as a theatre workshop/laboratory, permits to live the fullest in a conscious way, a collective dimension, in which everyone can think personally focusing on his/her individual behavior, which becomes a fundamental contribution |



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| | <p>(together with the others') for a conscious group growth. Pragmatically, group work runs finely when the members install real trust conditions in themselves and among each another. Actions become fluid when everyone is concentrated in his/her own task, trusting the others and their own task.</p> <p>Some evaluations from participants who tested this exercise during Palermo 1 (C1):</p> <p><i>"I was moving and then I felt someone's heart and it was beautiful".</i> Marta, 14 years old, totally blind.</p> <p><i>"I knew the circle was small but I felt like it was huge".</i> Silvia, 16 years old, visually impaired.</p> <p><i>"It doesn't feel like a circle. I was concentrated on the sounds and I lost the sense of orientation. The space was undefined".</i> Megan, UCAN member, three typologies of visual impairment.</p> <p><i>"I felt like I was a part of the circle and not in the circle. We were a whole, one thing".</i> Mared, UCAN member, peripheral sight.</p> |
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| Proposed by | Casimiro Alaimo & Stefania Vitale, Music'Arte |
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| Title of the exercise | Japanese greeting |
| Running time | 25 minutes |
| Learning objectives | A concentration exercise to learn to work in unison. |
| Materials (if necessary) | None |
| Implementation of the exercise | <p>The participants stand in a circle. The conductor helps the group find the concentration to start, pays attention to the participants' posture, which must be relaxed and as neutral as possible. The facilitator chooses a conductor among the participants. This conductor has to take a step forward and stretch out an arm (left or right) towards the center of the circle and say loudly the vocal sound "HA". As the conductor starts this movement, the whole group has to attempt to do the same movement and sound in perfect synchrony together with the leader. Then all participants return to their starting position, ready for a new try with a new leader.</p> <p>Variation: All participants can keep their eyes closed during the exercise.</p> |
| Evaluation | <p>How did you feel while doing the exercise? How did you feel as a leader?</p> <p>How did you manage the synchrony?</p> |
| Minutes and reporting of the evaluation | An excellent exercise for concentration, for listening and for feeling one with the rest of the group. |

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| Proposed by | Casimiro Alaimo & Stefania Vitale, Music'Arte |
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| Title of the exercise | Vampires |
| Running time | 15 minutes |
| Learning objectives | Concentration, warm- up. Purposes: group dynamic building exercise. |
| Materials (if necessary) | None |
| Implementation of the exercise | All participants are in the playing area, with their eyes closed. They walk all over the space. The facilitator touches one of them, who will immediately let out a cry of terror and turn into a vampire. This vampire has to catch his/her mates and touch as many people as possible around him/her to make them all become vampires. If a vampire touches another vampire, the latter becomes human again and will emit a sound of pleasure (sigh). All participants must hear the cries and / or sighs to be aware of the number - increasing or decreasing - of vampires and humans. The exercise ends when all participants have become vampires. |
| Evaluation | What did you feel during the exercise? Did you enjoy it? |
| Minutes and reporting of the evaluation | A fun exercise for all kinds of participants at all skill levels. It should increase the concentration and awareness of the participants and get them ready for follow up exercises. |



3.2. Skills building

This block, which takes most time and covers the most important part of the VISION training, includes sessions and exercises aimed at overcoming identified issues and building the skills and confidence, which the participants aim at, through fun and liberating theatrical exercises. The exercises proposed below can be used on a modular basis – to be selected by the trainers depending on the specific group and the needs/expectations revealed.

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| Proposed by | Dinos Aristidou, UCAN |
| Title of the exercise | Palm on Hand |
| Running time | 10-15 mins |
| Learning objectives | Confident movement and use of space Use of body Using different directions and levels Connection and complicity with others |
| Materials (if necessary) | None |
| Implementation of the exercise | Participants begin by walking through space, feeling and experiencing the space. Participants stretch out their arm and use it to direct them through space as facilitator plays appropriate music. Facilitator introduces idea of 6 directions of movement (left, right, up, down, front, back) and asks participants to explore all these directions Participants then work in pairs. One puts their palm on the top of the others hand. One pushes down slightly and the other pushes up slightly so there is some tension. Keeping connected the pair now move through space- sometimes one person leads and sometimes the other, shifting leadership from one to the other, exploring space and moving in 6 directions. |
| Evaluation | How did you experience the space? How did you feel? How do you lead and how do you follow? Which do you prefer? |
| Minutes and reporting of the evaluation | This is a very powerful exercise in thinking about leading and following and how we sometimes choose/need to lead and sometimes choose/need to follow. It builds confidence and connections between participants and confidence in using the space and the body. |



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| Proposed by | Bernard Latham, UCAN |
| Title of the exercise | Shoulders Necks and Heads |
| Running time | 5 - 10 mins |
| Learning objectives | Physical self-awareness and control |
| Materials (if necessary) | None |
| Implementation of the exercise | <p>It is important to point out that the following exercises are used at the very beginning of a training programme. Self-awareness is crucial, as is 'knowing your space' The participant has to become comfortable with himself or herself physically before moving on to broader things.</p> <p>Begin by standing in a neutral position, i.e. legs comfortably apart and arms by your side. Lift both shoulders up trying to touch your ears. Back to neutral. Repeat 4 times</p> <p>Back to Neutral position. Right shoulder circle backwards 4 times, repeat with left shoulder. Now repeat with both shoulders together.</p> <p>Back to neutral: Circle head to the right repeat 4 times. Circle head to the left repeat 4 times.</p> <p>Standing in neutral turn head to left then right – repeat 4 times. Lastly move head up then down repeat 4 times</p> |
| Evaluation | <p>Did you find any of those movements difficult?</p> <p>How do you feel now you have completed the exercises?</p> <p>This exercise allows the facilitators to identify any physical difficulties the participants may have</p> |
| Minutes and reporting of the evaluation | <p>Movement and connection with the physical self is often difficult for people with sight loss, when delivering this exercise be sure that you audio describe all the movements and assist where necessary. Gentle encouragement and enthusiasm is vital to a successful session.</p> |



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| Proposed by | Bernard Latham, UCAN |
| Title of the exercise | SLOW RISE AND SLOW FALL |
| Running time | <i>5 to 10 Mins</i> |
| Learning objectives | Physical control, centered concentration and Music appreciation |
| Materials (if necessary) | Dramatic Music Suggestion DAWN by Cinematic Orchestra Participants to wear appropriate comfortable clothing. |
| Implementation of the exercise | <p>The workshop space will largely dictate the amount of participants. The important point is that there should be enough room to move to music with comfort.</p> <p>Firstly ask participants to lie down on the floor on their backs. Encourage deep breathing and relaxation. Palms down, eyes closed. Suggest that it is the participants' responsibility to choose when and how to move, stress the importance of listening to the music. Ask that they imagine that they're very very slowly being pulled up by invisible wires to a standing position and to use the music as their guide and inspiration.</p> <p>Once the standing position has been reached stand in a neutral position before very very slowly imagining that they are being pulled back down to the floor eventually ending up on the floor on their backs, palms down and eyes closed.</p> |
| Evaluation | <p>How did you feel while doing the exercise?</p> <p>If you did the exercise again would you move slower?</p> <p>Did you find any part of the exercise difficult?</p> <p>Did the music help you, if so how?</p> |
| Minutes and reporting of the evaluation | This exercise is very useful preparation for performance or 'sharing' preparation. It allows the participant to consider the amount of physical control and concentration they have and the importance of using music as physical cues in performance. |



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| Proposed by | Tsveta Baliyska-Sokolova, School "Louis Braille" & Playback theatre "Here and now" |
| Title of the exercise | Creating a character |
| Running time | 30 minutes |
| Learning objectives | This exercise develops concentration, attention and the ability to walk in the other person's shoes. It develops basic stage skills and gives first steps toward entering a character and diving into a certain personage. It also develops empathy, the ability to understand someone who is different from you, with different visions for life and world, with different beliefs. This exercise requires spontaneity, creativity and improvisation – it therefore supports the development of such skills. |
| Materials (if necessary) | No |
| Implementation of the exercise | <p>This exercise can be used independently or before playing out a story, created by the participants (see also „Playing a story” and “Creating a story”). The process can develop in two ways – first is created the story and then the personages or first are created the personages and then the story. It is possible that after initial creation of the personages, the participants are left to improvise in couples or small groups (not more than 4) and allow them to create the story in the process of improvisation.</p> <p>The facilitator encourages each participant to create his/her own personage, which will be played today. (It can be a character from a story, elaborated by the entire group). The facilitator supports each participant in shaping up what kind of person his/her character is, what is his/her occupation, his/her nature, how he or she speaks, etc. when all participants are ready with the basics, the facilitator says „Now, after you stand up, you are no more yourselves! You are the character you chose to be. Walk like him/her, think like him/her, consider the world through his/her perspective”. The participants start moving as their personages. The facilitator can speak, encourage the participants to be brave in their attempts, to require concentration, to stop them from communicating among each other before this is allowed. After that the facilitator tells everyone to stop in their places. The facilitator places a hand on each participant's shoulder and interviews his/her personage –</p> |



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| | asking questions in order to know him/her better. The participant responds from the perspective of his/her personage, using his/her voice, manner, gesticulation, character. This is repeated for all participants. In the end each participants knows his/her personage really well, he/she feels more comfortable and ready to enter the stage and interact with the others, to improvise. |
| Evaluation | How did you feel being your personage? If you changed personages today, which one did you like best? Why? Have you noticed that when facing certain issues, taking on the personage of someone you look up to, who would deal with the issues confidently, certainly makes you a confident and more decisive person? |
| Minutes and reporting of the evaluation | The feedback from the children after the exercise can be summarized and used for activities related to future play shaping or story playing. |

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| Proposed by | Tsveta Baliyska-Sokolova, School "Louis Braille" & Playback theatre "Here and now" |
| Title of the exercise | Creating a story |
| Running time | 15-20-30 minutes |
| Learning objectives | Developing skills connected with imagination, concentration, attention, collaborative work, team work. Developing story telling skills and creating stories. Developing a sense, atmosphere for the story and then logical development of the story line, which is either fiction or coming from everyday-life experiences. Developing tolerance towards the ideas of the others and skills for following one's own impulses, taking the group desires into consideration. |
| Materials (if necessary) | Chairs in a circle |
| Implementation of the exercise | Up to 15 participants in one group. When there are more participants, the facilitator separates them in two or more groups and leaves them to make up their stories on their own, without doing more than just |



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| | <p>facilitating the process. Groups with more than 10 participants need an extra facilitator.</p> <p>All sit in a circle, the facilitator tells them that they are about to create a story, which should afterwards be played out. The first question, which the facilitator asks is “Where is the story taking place?” He or she explains that there are no limits concerning the location and setting. For example – on Mars, on the sugar planet, under the ground, in a coffee shop, in the part, in a faraway country, etc. While the story is being developed, the facilitator is making sure that everybody is participating and agrees with the development of the story. Each proposal needs to be taken heard out and respected. The facilitator monitors if the story develops in a logical and consistent way. The facilitator takes the chance to explain certain basic rules for the process of story making.</p> |
| Evaluation | <p>How did you feel being your personage within the story? Did you fit well? Do you feel that something should have been changed in the story line? If you changed personages today, which one did you like best? Why? How would you evaluate your interaction with the other characters in the story?</p> |
| Minutes and reporting of the evaluation | <p>The feedback from the children after the exercise can be summarized and used for activities related to future story creation and playing exercises.</p> |

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| Proposed by | Tsveta Baliyska-Sokolova, School “Louis Braille” & Playback theatre “Here and now” |
| Title of the exercise | Three elbows, two noses |
| Running time | 10 minutes |
| Learning objectives | An exercise for physical warming up, for concentration and attention, for orientation and awareness. The exercise includes a physical touch, which may make some of the participants uncomfortable, but this is the objective – to touch, to get to know each other, to get closer to each other. |
| Materials (if necessary) | No |



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| Implementation of the exercise | The facilitator has considered in advance body parts and numbers. It is important to know how many participants there are, even or odd number, so that each participant has a partner in all conditions and circumstances. When necessary, the facilitator could also join the exercise. He or she announces “Three elbows!” and all participants start seeking for a configuration, which matches the announcement. “Two fingers!”, “Four noses!”, „Three hips ”, „Five knees” , „Two ears” and so on. |
| Evaluation | How did you feel connecting with the others? Were you comfortable or did you feel uneasy? Would you say that the exercises to follow will be easier for you as far as collaboration and interaction with your mates is concerned? |
| Minutes and reporting of the evaluation | The feedback from the children after the exercise can be summarized and used for slightly amending the exercise if necessary or encouraging them to do even more and to interact better. |

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| Proposed by | Tsveta Baliyska-Sokolova, School “Louis Braille” & Playback theatre “Here and now” and Konstantin Kuchev, FDCBPCS & Playback theatre “Here and now” |
| Title of the exercise | „Melody of the pair” |
| Running time | 10 minutes (depending on the number of participants) |
| Learning objectives | This is an exercise for creativity, for relaxation and for getting to know one’s own voice, as well as for connection with the partner, for bravery – to sing in front of everyone. It gives information to the facilitator about which participant is confident and which is shy. |
| Materials (if necessary) | No |
| Implementation of the exercise | The participants are divided into pairs (can be combined with “find the hands”). The facilitator gives instructions – each pair should create its own melody, which both partners like. It can be just a melody or also has text, rhythm with hands, with the body. The partners have 3-5 minutes to figure out their melody. The exercise is appropriate for groups with 8 |



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| | to 20 participants. After the time is up, the facilitator puts the projector light on each couple separately and they have to sing their melody before the others, as if they are on a stage. |
| Evaluation | Did you enjoy creating a melody with your partner? Do you consider your attempt successful? If you could change something next time what would it be? |
| Minutes and reporting of the evaluation | A lovely exercise for creating a connection with one's own voice and collaboration, tuning in with the voice and feelings of someone else. Excellent collaboration exercise with uplifting results. |

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| Proposed by | Ina Gerginova & Aleksander Evtimov, FDCBPCS & Playback theatre "Here and now" |
| Title of the exercise | The egg |
| Running time | 20-25 min |
| Learning objectives | The main objective is building trust in the group, being brave and letting go of control. |
| Materials (if necessary) | None |
| Implementation of the exercise | The facilitators participate in the exercise. The atmosphere is of great importance. The space should be quiet and safe. The facilitator proposes to the group to form a small circle around one volunteer with hands spread towards him/her. The facilitator then asks the volunteer to be straight like a piece of wood with arms glued to his/her body and the feet glued to the floor in parallel position. The facilitator proposes to the person at the center to try the exercise with eyes closed. The volunteer should start getting off balance to whatever side he/she decides. The group supports his body. Holds it and starts playing with him/her by gently supporting and increasing the imbalance, like an omnidirectional seesaw. |
| Evaluation | How did you feel when you were in the circle? How did you feel letting go of all control and trusting your mates? |



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| | How did you feel being responsible for someone entirely at your will, left in your hands? Which role do you prefer? Why? |
| Minutes and reporting of the evaluation | An influential exercise, creating an atmosphere of trust, responsibility. It also develops the ability to let go of control, which can be incredibly liberating. |

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| Proposed by | Ina Gerginova & Aleksander Evtimov, FDCBPCS & Playback theatre "Here and now" |
| Title of the exercise | Body images |
| Running time | 10-15 min |
| Learning objectives | The main objective is learning to express with the body, to use imagination and to discover different ways to embody abstract concepts and concrete objects. |
| Materials (if necessary) | None |
| Implementation of the exercise | The facilitator starts a conversation about the body language and the importance of the connection with the body. He/she makes clear that there is no right and wrong way of expression. Then the members of the group are asked to express with a pose: a clock, a tree, a sun, a flower, different animals, love, friendship, anger, a meeting and more... Depending on the group age and dynamics the exercise can be with a time limit for each pose. The exercise slowly transforms from a pose to moving character and the last few are dance miniatures. |
| Evaluation | How did you feel during the exercise? Was there an image you created in a particularly good way (according to you)? What do you think about the body images of your peers? |
| Minutes and reporting of the evaluation | An interesting exercise, describing and demonstrating the possibilities of the body to create various objects, feelings, emotions, actions. When used to its full potential, the body can be an excellent communication tool not only in theatre, but in everyday life. |



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| Proposed by | Ina Gerginova & Aleksander Evtimov, FDCBPCS & Playback theatre "Here and now" |
| Title of the exercise | Contact improvisation |
| Running time | 20-25 min |
| Learning objectives | Cooperation with another dancing body, exploring the possibilities of the body contact, building confidence in interaction and expression with the body. |
| Materials (if necessary) | music |
| Implementation of the exercise | <p>The exercise is done in couples.</p> <p>The facilitator explains the principles of contact that are going to be used.</p> <p>Impulse – touching a point in the partner’s body (can be done with hand, knee, head or any other part), giving different direction, strength and intensity of the trigger push or pull. The partner should respond and follow the direction and amount of the trigger.</p> <p>Pressure - touching a point in the partner’s body (can be done with hand, knee, head or any other part), giving different amounts of constant strength and intensity. The partner should respond with a constant contra pressure from the part that is being pressed.</p> <p>Mirror - both palms are in contact and the partners move together in the same way. They take turns in leading and following.</p> <p>The couples experiment with the different principles.</p> |
| Evaluation | <p>How did you experience the space together with your partner?</p> <p>How did you feel being a part of a couple moving together?</p> <p>How do you lead and how do you follow? Which do you prefer?</p> |
| Minutes and reporting of the evaluation | A very powerful exercise about using only our bodies in the quest of building relationships and trust. A nice game of lead and follow, changing roles and giving away authority. |



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| Proposed by | Ina Gerginova & Aleksander Evtimov, FDCBPCS & Playback theatre "Here and now" |
| Title of the exercise | Sensitive Dance |
| Running time | 20 min |
| Learning objectives | Cooperation with another dancing body, exploring the possibilities of the body contact, building confidence in interaction and expression with the body. Feeling one with the group. |
| Materials (if necessary) | Music |
| Implementation of the exercise | <p>The facilitator proposes to everyone to try the exercise with closed eyes. It is a free dance using the principles of contact improvisation.</p> <p>Impulse – touching a point in the partner’s body (can be done with hand, knee, head or any other part), giving different direction, strength and intensity of the this trigger push or pull. The partner should respond and follow the direction and the amount of the trigger.</p> <p>Pressure - touching a point in the partner’s body (can be done with hand, knee, head or any other part), giving different amounts of constant strength and intensity. The partner should respond with a constant contra pressure from the part that is being pressed.</p> <p>Mirror - both palms are in contact and the partners move together in the same way. They take turns in leading and following.</p> <p>The soft music and safe atmosphere is essential for the exercise. It should be delicate and gentle.</p> <p>The music starts. The participants move around the space, responding to the music mood and dynamics. When they meet another person they contact him/her and start an improvised dance. There is no limitations how many people can be in contact at the same moment (2,3,4 or more)</p> |
| Evaluation | How did you experience the space alone and afterwards together with your partner/s? Did you prefer to be alone or to be a part of a couple/group moving together? |
| Minutes and reporting of the evaluation | A very powerful exercise about using only our bodies in the quest of building relationships and trust. |



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| Proposed by | Casimiro Alaimo & Stefania Vitale, Music'Arte |
| Title of the exercise | Freeze |
| Running time | Duration depends on the number of the words proposed. Each action, from the giving of the word, through the body compositions and the mutual observation requires a couple of minutes at the most. |
| Learning objectives | <p>Discovering and exploration of a theme to be illustrated through your own body.</p> <p>Purpose: The exercise allows 1) to explore a topic, through a corporal and non-verbal approach, facilitating the processes of an immediate contact - with no cognitive and rationalizing mediation; 2) to recognize at once (through the bodies observations) the different subjective interpretations of that topic and its social interpretation within that community; 3) to let the conductor observe the drama competence of the body meaning how the body is used by participants to produce meanings (what body parts, what directions, use of space, etc.), observe the corporal style (type of gestures, tendency of building abstract or realistic forms, etc.).</p> |
| Materials (if necessary) | No materials are needed. |
| Implementation of the exercise | While standing on a circle, the conductor propose a theme "throwing" a word-substantive which indicates a social category, a role, a human condition (f.i. mother, doctor, poor, etc.) or a verb that entails an action (loving, working, rioting, etc.). The conductor gives few seconds to let the participants think and then he/she asks them to turn at once on a determined signal composing in space, with their own body, the shape that the proposed object expresses. The participants shall model a static image (all together or one by one) - even if it might entail a movement - like if it was a photo. Image is isolated but presumes the presence of other persons or objects. The pose shall be kept to consent to observe one another, as the conductor would suggest. |
| Evaluation | How did you feel during the exercise? Which assignment did you enjoy most? Why? |



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| Minutes and reporting of the evaluation | The exercise is particularly suitable whether we explore social or cultural topics, since the request of body activation is quite easy and can be proposed to all skill levels and to persons who have no psycho-motor disabilities. It is most appropriate for those who approach theatre for the very first time and it can be used both in phase of initial exploration and as a transition step from a theoretical (re)elaboration phase to a physical creative activity. |
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| Proposed by | Casimiro Alaimo & Stefania Vitale, Music'Arte |
| Title of the exercise | Walk as if ... |
| Running time | 30 minutes |
| Learning objectives | Transition to the stage fiction, staging of the body for representation of a situation. |
| Materials (if necessary) | None |
| Implementation of the exercise | The group walks around in the playing area. When the group has reached a good quality of movement and concentration, the facilitator will give a series of commands belonging to the category of "as if" – the commands could belong to the spatial or atmospheric category (as if you were in a swamp, in the desert, in the countryside, or as if it is raining, there is a strong sun, it is snowing up to your knees, etc.); to the color category (as if you were the color blue, or red, or yellow, or green, etc.); to the category of emotions and feelings (anger, joy, fear, curiosity, falling in love, and so on). |
| Evaluation | How did you feel during the exercise? Which assignment did you enjoy most? Why? |
| Minutes and reporting of the evaluation | This exercise presents a practical opportunity to combine playful imagination and theatrical exercise, facilitating the transition from everyday dimension to creative space and time. |



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| Proposed by | Casimiro Alaimo & Stefania Vitale, Music'Arte |
| Title of the exercise | Go down. |
| Running time | 15 minutes |
| Learning objectives | A conscious body Control the rhythm of your body and the group organizing the action time. |
| Materials (if necessary) | None |
| Implementation of the exercise | The starting position is standing still in anyone's creative place. The conductor counts aloud from one to 20. Each group member has the task of reaching a position on the ground during this time. The movement has to follow a regular rhythm without slowdowns or accelerations. Repeat several times, changing the position on the ground until the group reaches a unison rhythm. Variations: The same sequence can be given with variations of time. Same sequence in 40 seconds. The sequence is then repeated by gradually reducing the number of seconds up to five seconds. |
| Evaluation | How did you feel during the exercise? How would you assess your body control? Would you move faster/slower next time when doing the same exercise? |
| Minutes and reporting of the evaluation | The body is fully involved in the action, not just the legs, and should catch that rhythm. The exercise also works on concentration and listening to the group. The experience of the time variation of rhythm, going from a soft fall of a sudden is useful to understand that rhythm and time have to do with the sense, the meaning of the action. Working on what the body conveys when it moves creating images, emotions. |



3.3 Sharing ideas, playing and creating

The exercise block presented here below is based on an inspiration pack with stories, myths and legends, created for the purpose of giving sparks and ideas, around which the lines of activities could evolve. The inspiration pack is available from the project web-site: <http://www.vision-erasmusplus.eu/pages/other.php>.

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| Presented by | Dinos Aristidou, UCAN |
| Title of the exercise | Animating Story |
| Running time | 40 mins to 1 hour |
| Learning objectives | To create theatre using the body and voice to create scenes, locations and storyline |
| Materials (if necessary) | None |
| Implementation of the exercise | <p>This is a whole group activity. It is a good introduction to physical theatre and gets quick results so that you can end up with a piece in as little as 1.30 hr.</p> <p>Choose any story- myths, fairytales, well known stories etc. are all great for this.</p> <p>Identify: objects, locations, actions from the story and WITHOUT READING THE STORY go through each of these with the group turning them into action. E.g. How do we show the sky? How do we show a mountain? Who will be the goddess? How shall we show her travelling? Who will be Medusa? Who will like to say the story? Etc.</p> <p>Once you have run through all the actions/animations, leader reads the story and the group do the actions as they have learned them, prompted by the words being spoken. Once you have been through it you can rehearse and present.</p> |
| Evaluation | How do you tell a story using theatre? How do you create a scene? |
| Minutes and reporting of the evaluation | This approach creates results quickly, it involves everyone and all have equal status in the telling of the story. It shows young people that entire worlds can be created through body, movement and voice. It gives participants a sense of achievement and shows how theatre is a strong way to tell stories. |



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| Proposed by | Bernard Latham, UCAN |
| Title of the exercise | FACES |
| Running time | 5 - 10 mins |
| Learning objectives | Opening Up facial understanding |
| Materials (if necessary) | None |
| Implementation of the exercise | <p>This is a full group exercise and is an excellent way for the participants to share with the facilitator how they express emotion facially. This is particularly important, as sometimes it is hard for a sighted trainer to interpret the facial expressions of a blind person. The exercise should be approached in a light and fun manner and is best done in a circle.</p> <p>Stand in the neutral position.</p> <p>Show a happy face.</p> <p>Show a sad face.</p> <p>Show an angry face.</p> <p>Repeat as many times as you like.</p> <p>Get faster and faster.</p> <p>Stand in the neutral position.</p> <p>Stick your tongue out.</p> <p>Move it to the right.</p> <p>Move it to the left.</p> <p>Move it up.</p> <p>Move it down.</p> <p>Repeat as many times as you like.</p> <p>Get faster and faster.</p> |
| Evaluation | <p>How successfully did the participants demonstrate the required emotion?</p> <p>What did the facilitator learn about the participants?</p> |
| Minutes and reporting of the evaluation | It is important to document if any young person is having difficulty portraying facial emotion. If in doubt consult an educational or emotional support worker. |



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| Proposed by | Tsveta Baliyska-Sokolova, School “Louis Braille” & Playback theatre “Here and now” |
| Title of the exercise | Enactment of a story and Sharing |
| Running time | 50-60 minutes |
| Learning objectives | The exercise aims at presenting important acting techniques, stage behavior, conducting a task, partnership, concentration. This exercise helps the participants to recognize themselves on the stage, to see their omissions and character specifics. It is also a partnership fostering exercise, creating abilities to communicate on stage through a personage, improvising. It develops creativity, confidence, spontaneity, stage talk, placement on the stage, development of a stage story, passing through a complete theatrical process. |
| Materials (if necessary) | Chairs, shawls, pillows, other useful materials, which can be used for the playing. |
| Implementation of the exercise | <p>Appropriate for larger and smaller groups. When there are more than 10 participants the group should be divided into several smaller ones. The sharing at the end however, involves everyone. When the groups are several, each group has to do the appointed activities while the others are audience.</p> <p>After the story is created, (see “Creating a story”) the facilitator says: “Now create your space – where is the stage, where is the audience, if there are several different acting locations – how will you be passing from one to another” and so on. After the actors create their environment, the facilitator asks them to go through the main points of the story and what takes place after what, but now with their bodies. When everyone is all set and prepared, the facilitator invites them to improvise, to enjoy themselves and to be careful about their partners – to feel, to hear the partner. When everyone is ready the facilitator gives a go, either verbally or by clapping hands. The facilitator does not interrupt the playout. He or she intervenes only if someone wants to interrupt the story or is disturbed by something. The facilitator is making sure that everyone is concentrated and deeply submerged in the story playing.</p> <p>IMPORTANT: the facilitator should not allow evaluations or criticism. He or she should encourage the participants to only share their FEELINGS.</p> |



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| | At the end of each sharing the facilitator can give feedback to the participants concerning their performance, individually, concerning their concentration, collaboration with the others, improvisation, depth of entry in the character, etc. |
| Evaluation | After the playing of the story there can be sharing in a circle – the facilitator asks two questions “How did you feel in your role – where are the similarities and the differences with your own character?” and „How did you feel during the playing that just took place, in this story? Was there a situation, which reminded you of some part of your life?” (if there is more than one group participating, there can also be a question „What did you feel while you were watching the others’ improvisation/s?”) |
| Minutes and reporting of the evaluation | This is a fun exercise for children and young people of all skill levels and interests – there can always be created a story that matches everyone’s wishes and preferences. The enactments and the roles, which children take are usually correspondent with their inner feelings, their emotions at the particular moment, the stage they are going through. Playing themselves out is liberating, but it also gives them an idea about what would happen if ... puts them in shoes that are slightly different than their own, teaches them empathy. N.B. This exercise can easily fit also within the “Presenting” category. |

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| Proposed by | Tsveta Baliyska-Sokolova, School “Louis Braille” & Playback theatre “Here and now” & Claudio Ingoglia, FDCBPCS |
| Title of the exercise | No-language communication |
| Running time | 2-3 minutes per pair |
| Learning objectives | The purpose of the game is to be introduced to the possibilities in nonverbal communication and then free them from the pressure of words ³ . (Friðriksdóttir, 2012) |

³ Clowning and improvisation in the ESL classroom: Observations and suggestions, p. 16



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| Materials | None |
| Implementation of the exercise | <p>Phase 1: The trainer asks the participants if they know babies and how they communicate. He/she asks them to imagine and produce a conversation between babies that know no words. Gestures are fine because they are present in babies' communication, but no language is allowed. The trainer divides the participants in pairs. In the first part all the pairs exercise at the same time; then, each pair shows its communication to all the other participants. This phase concludes when all the pairs have performed.</p> <p>Phase 2: This phase belongs to a game called <i>Gibberish</i> (Spolin, 1986)⁴. Gibberish consists in the substitution of sensed recognizable words into non-shaped sounds. The trainer calls the pairs and asks them to create a conversation producing the sounds of languages (French, Spanish, Italian, German, Russian, Chinese, etc.) that the participants recall but do not know. In the first part all the pairs exercise at the same time; then, each pair shows its communication to all the other participants. This phase concludes when all the pairs have performed.</p> <p>Implementation: <i>Gibberish – the TV show</i>. In that game we set up three chairs, one for a TV-host, one for a foreign guest on the TV-show and the third chair was for the translator. The foreign guest would be from a specific country and speak the language from this country gibberish-style. [...] The TV-host would speak English the whole time and the translator would 'translate' what the foreigner said to the TV-host and what the TV-host said to the foreigner. So in a way the translator is the one who controls the game⁵. (Friðriksdóttir, 2012).</p> <p>Suggestion: Refrain from letting the character be from a country, the language of which the participants speak.</p> |
| Evaluation | <p>How did you feel during this improvised communication?</p> <p>Did you understand the messages, which your partner was sending you through their baby talk or gibberish?</p> <p>Would you change anything if you had the chance to do the exercise again?</p> |

⁴ Theater Games for the Classroom - A teacher's handbook, p. 123

⁵ Clowning and improvisation in the ESL classroom: Observations and suggestions, p. 16



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| Minutes and reporting of the evaluation | A liberating exercise, which demonstrates how well communication could go on the basis of intonation, strength or loudness of voice, body posture and gestures. |
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3.4 Presenting

The purpose of these exercises is to support the participants in finalizing the process of selecting how they would like to present themselves and what they have learnt/built/developed with the help of the drama workshop.

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| Presented by | Dinos Aristidou, UCAN |
| Title of the exercise | The paper storm |
| Running time | 10 minutes |
| Learning objectives | The use of voice and sound to create atmosphere and experience places and situations. To develop listening skills. To develop collaboration through listening. To present a storm. |
| Materials (if necessary) | Each participant needs a large sheet of newspaper. |
| Implementation of the exercise | <p>Participants stand in a circle. Each holds a large sheet of newspaper vertically, so that the longest side is facing down.</p> <p>The facilitator explains that they will all be creating a violent rain storm that will begin gently, with just a breeze, then develop into a few raindrops falling on the leaves and then into a violent rainstorm before settling into gentle rain and finally silence.</p> <p>The group has to listen carefully, build up to the rainstorm and then bring it to a silent close. The facilitator asks the participants to imagine they are sitting somewhere inside.</p> <p>Silence. Then the facilitator begins. By moving paper gently. The group slowly takes over, using the paper to create the sound of rain by tapping, scrunching, rubbing the paper. Continue until group brings it back to silence.</p> |
| Evaluation | <p>How did that feel?</p> <p>How do you create atmosphere using sound and objects?</p> |



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| | How did you work together as a group |
| Minutes and reporting of the evaluation | This exercise is about collaboration created through listening and working together, almost like an orchestra, complementing, initiating and developing each other's contribution. It also builds concentration and focus. |

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| Presented by | Mared Jarman and Megan John, UCAN |
| Title of the exercise | Kumala Vista |
| Running time | 15-20 minutes |
| Learning objectives | Listening to each other and working as a group. Developing listening, communication and coordination skills. Warm up the voice and learning a new song. |
| Materials (if necessary) | None |
| Implementation of the exercise | In a big group the leader stands in the centre of the circle and begins a rhythm that the whole group should copy. The rhythm is a clap of the hands and a slap on the knees continuously. Once the group has picked up the rhythm the leader instructs the group to repeat the lyrics. The leader can change the speed or volume of song and continue to repeat the song until they are confident that the group is familiar with the song. The group is then divided in to two groups A and B. At this point the leader will join one group and it will be the groups' job to sing and echo each other. The leader instructs group A to begin and group B to repeat the lyrics. The lyrics and melody can be checked in section videos on the project web-site – www.vision-erasmusplus.eu – title of the video "Kumala Vista". |
| Evaluation | How did you feel? Did you enjoy the concert you created with your mates? How did you collaborate with the others? |



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| Minutes and reporting of the evaluation | A very engaging exercise, which helps the young people to present themselves in confidence and in a great mood before the audience. |
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3.5. Reflection and closure

The purpose of the exercises included in the closing section is to summarize the training workshop and to allow participants to leave with feelings of accomplishment.

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| Presented by | Dinos Aristidou, UCAN |
| Title of the exercise | We are amazingly brilliant |
| Running time | 5 minutes |
| Learning objectives | This is an effective closure exercise. It is a reinforcement of the participants efforts and celebrates their successes. |
| Materials (if necessary) | None |
| Implementation of the exercise | Bend and touch toes and say “we” Move up to touch knees and say “are” Move up so hands by waist and say “a little bit” or “amazingly” Hands up by head and waving “crazy” or “brilliant” Repeat getting faster and faster. When this is finished, ask each participant to comment on what they think was their greatest achievement in the session. |
| Evaluation | What was your greatest achievement? What are you particularly proud of? |
| Minutes and reporting of the evaluation | Participants should leave the session at least one foot taller! This helps them to reflect on their achievements and is an affirmation of their efforts and work. |



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| Proposed by | Tsveta Baliyska-Sokolova, School "Louis Braille" & Playback theatre "Here and now" |
| Title of the exercise | Sharing |
| Running time | 20- 30 minutes |
| Learning objectives | This is an exercise for summing up a long-term workshop. Sharing allows each participant to become aware of his/her own experiences and discoveries, qualities and drawbacks. The others, who are listening to the sharing, recognize some of their own feelings and experiences, they clarify for themselves concepts they were not aware of and they understand the other person better. |
| Materials (if necessary) | No |
| Implementation of the exercise | The participants are in a circle. Each shares his/her experiences from the workshop spontaneously or following the circle order. IMPORTANT: the facilitator/s must not allow evaluations or criticism; the participants must be encouraged only to share their feelings. |
| Evaluation | Questions concerning participants' feelings evoked by the activities in the workshop and the |
| Minutes and reporting of the evaluation | For the facilitator this exercise gives feedback what had been successful, what not so much, if anything had been omitted, what can be improved in his/her work, if each participant had been taken care of individually and if the group needs had been responded to as a whole. |

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| Proposed by | Ina Gerginova & Aleksander Evtimov, FDCBPCS & Playback theatre "Here and now" |
| Title of the exercise | Sharing and closure |
| Running time | 15 min |
| Learning objectives | Expressing and articulating feelings, building confidence. Feeling one with the group. |



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| Materials (if necessary) | none |
| Implementation of the exercise | <p>The facilitator starts a sharing process. Everybody sits in a circle. The initial questions are:</p> <p>How do you feel now?</p> <p>What was difficult and what was easy in the workshop?</p> <p>What have you experienced?</p> <p>Everybody takes turns in sharing.</p> <p>Then for closure the group makes a small circle, standing.</p> <p>One by one each participant goes around the circle and hugs all the others and says thank you. The members don't wait. It moves as a chain. One goes after the other.</p> |
| Evaluation | <p>Evaluation is the purpose of the exercise – the additional question to ask the participants could be: what new thing are you aware of thanks of this exercise? Do you have a sense of completion and satisfaction?</p> |
| Minutes and reporting of the evaluation | <p>Gives the participants the feeling of success, of achievement and shared experience. Awareness is further supported by the fact that each participant has access to the opinions and evaluations of the others.</p> |



4. Evaluation

Overall evaluation aims to check the quality of the training process and determine to what extent it was effective. The training process analysis and evaluation also allows for correcting the content of the session, stimulates the generation of new ideas, and helps establish to what extent the preliminary set of objectives were met. The evaluation and analysis section should address the issue related to changes in practical everyday habits and behavior of the trained visually impaired youths.

Evaluation of the national sessions of the workshops can be discovered in the reports, created by the partners and available on the project web-site.

Here we would like to share the evaluation of the international workshops that took place in Palermo (28 March – 1 April 2016) on the basis of the feedback provided by the participating visually impaired children. There were some leading questions, which chaperons asked their groups at the end of each day. Here we have grouped the answers according to the questions and have distinguished answers given at the kick-off of the week and at a time nearing its end.

Q: Did you feel comfortable/at ease during the activities?

(answers at the beginning of the week)

- All answer with an absolute “yes” - very comfortable and at ease. A suggestion for interpreters to speak louder and take it in turns and stand in the middle of the room it would be useful.
- Participants enjoyed hearing all 3 national languages.
- Interruptions must be kept to a minimum – people walking through a workshop room for some reason or bags being left in the starting common room that afterwards becomes a workshop room.
- Interpreters have been working really well and communication is almost clear and smooth.
- All the children have felt comfortable during the activities with their peers and the directors who are able to involve the participants making them feel as one unite group.
- Sensations of happiness and overwhelming cheer.
- Human interactions and socialization among the peers throughout the activities was emotively positive.

(answers at the end of the week)



All the kids are at ease and very comfortable with the others and with the facilitators and during all the activities.

Q: Which exercise did you like the most?

(answers at the beginning of the week)

- the play about the 3 rocks, the person in a sack – he/she is a stone, growing and forming a volcano – proposed by Bernard;
- the warming up exercise done by Dinos – 8 knee bends, 8 moves with right arm, 8 – with the left, etc. ..., also the claps wave proposed by Megan;
- the “sticks” exercise proposed by Dinos;
- Alexander’s exercise with “hugs” is very much appreciated;
- the Demetra scene and entering roles (Casimiro’s workshop);
- the rain created with newspapers (Dinos’ workshop);
- exercise with an etude with a dragon and witches (Tsveta’s workshop);
- Dancing with eyes closed in Aleksander’s workshop.

(answers at the end of the week)

All of the workshops were fantastic. The children keep listing the exercises from the workshops. They all made a tour of the 5 workshops and were giving feedback concerning the new exercises experienced for the first time.

Q: Would you change something?

(answers at the beginning of the week)

A bit more time for socializing, for rest or for coordination, considering the intensity of the workshops.

Using rooms with less echo and probably less light - suggestions for an ideal world.

More workshops!

(answers at the end of the week)

Change nothing, except probably staying together as long as possible and then some more.

Attention to coordination of activities, groups and timings.

Q: How did you like your mates?

(answers at the beginning of the week)

Everybody says they like their mates very much! Everyone fitting perfectly.

They are amazing and everybody is really friendly and lovely.



To be a big group at the beginning unites everyone.

(answers at the end of the week)

The children love their mates. Everybody is so friendly! Socializing has been good. The synergy between the groups has strengthened during the week.

Q: What exercise would you repeat for a future workshop?

(answers at the beginning of the week)

This is pretty much the list from above – with the most appreciated exercise so far. Tsveta’s “find the hands”, Bernie’s sack, Casimiro’s frozen images, Dinos’ sticks, Aleksander’s closed eye dancing.
Some participants mention they would repeat all the exercises.

(answers at the end of the week)

Three exercises that stick out as quite worth repeating are: the dancing with closed eyes (Alexander - peace to body and soul, harmony); the rain with newspaper (vivid images created so easily); creation of stories and plays (Tsveta - very good for activating the imagination).

Q: What element would you pick to make a game or bring the exercise into a piece of theatre?

(answers at the beginning of the week)

The Etna etude with the children in a bag, evolving (Bernie’s workshop).
Casimiro’s story of Persephone, Freeze frames, all workshops can be developed!
Many elements of the workshops shall be used to create a game like the sacks, the sticks and the same music. Stories in general trigger the idea of continuity and are really useful for the production of a performance.

(answers at the end of the week)

The children would pick Tsveta’s play and story making as well as the exercise shown by Mared with movement in slow motion.

The last comment we will share here came from a young lady from Bulgaria, who said: **“How do I go back to my everyday life after the things that you showed me?”**

The questions above were related to the practicalities around the international workshop week. Supporting us in improving whatever was possible to improve within the specific week.



The advice given by the children has been taken into consideration for the final shaping of the present programme.

In order to evaluate the effects of the process on the participants, we created another set of questions, which can be used at the end of a long-term workshop:

Questions for interviews with children / young people:

- What have you experienced in this event? What has this event given you? (ask about specific areas like: confidence level, new skills, new friendships, new horizons)
- Would you recommend events of this type to your friends?
- How likely are you to attend a similar event in the future?
- Do you plan on engaging with our group in the future?
- Please let us know any other comments you might have... such as what did you like best, was there something you did not like and need us to change ...

The answers, given by children interviewed at the end of the international week in Palermo, are available in the video elaborated in connection with the event. Available online on the project web-site.



Annexes

Annex 1 “Chaperon guidelines”

- The chaperon does not take part in the theatrical activities.
- The chaperon observes the activities and intervenes in any case of need.
- Main interventions might concern: services, medicines, water, heat, glasses, belongings, ...
- In case of a totally blind child, the chaperone is in charge to help him/her in movement exercises.
- The chaperon takes part in initial Visual Training.
- At the end of the activities, in case of changing rooms, the chaperon leads the group from one room to another according to the agenda.
- The chaperone gathers feedback from the children by following a questionnaire.
- The chaperone should enter into confidence with the group.
- The chaperone should communicate a positive attitude and bring the group to communicate in the purpose of resolution.
- The chaperon must favor the calm within the group.

Annex 2 “VISION Practitioners’ Guide to Fluid Interpretation”

In order to achieve maximum success in communication of the VISION workshops so that each participating child is linguistically included, it has been decided that each international workshop session will be interpreted into whichever languages the workshop leaders will not be communicating in. To ensure that the necessary vocabulary is familiar to the interpreters and therefore the practitioners’ directions are translated smoothly, the interpreters should not change theatrical teams.

Here below are some recommendations that will aid the fluidity of interpretation, which will effectively result in the smooth-running of workshops.

- Before the VISION workshops take place, Practitioners should provide their interpreters with a **script** of their planned **workshops and icebreaker sessions** via email. By doing this, the interpreters will be given a chance to familiarise themselves with the necessary vocabulary and research any unknown words - especially directions. Naturally, not all language used will be planned in advance, and interpreters will need to translate on their feet in these instances.



- As can happen on many occasions, some of the interpreters will be translating from their **non-mother-tongue language**. It is highly recommended that Practitioners **pace** their speech **slowly**, take **frequent pauses** and use **clear annunciation**. This will help to avoid missing information/directions.
- It is recommended for Practitioners **not to use colloquial language** where possible. **Avoiding slang and informal vocabulary**, for example phrasal verbs* in English, will make the directions clearer to non-mother tongue interpreters.
- **It is recommended that Practitioners and their interpreters have a brief meeting before workshops start, so that the interpreters have a clear idea of the workshop dynamics and can clarify any queries about language.**

* **Phrasal verbs** are action words consisting of two particles which can be easily misinterpreted as the second particle changes the meaning completely. Here are some examples; break up, break down, break off, break in, break through, do up, do in, do away with, call back, call off...

Annex 3 “Thinking about the environment”

This presentation outlines elements of the environment that should be considered when working with people of all ages who are visually impaired (blind and partially sighted). People with visual impairment can navigate the environment more easily when the following aspects are considered:



Each of these aspects is considered in turn, starting with the use of **colour**. The diagram below shows a colour wheel. In the wheel colours adjacent to each other demonstrate poor colour contrast, whereas those opposite give the best **contrast**.

Black on white gives the best contrast for printed documents. Yellow on black gives good contrast for signs.



It is also important to use bold colours as they provide better contrast. The lighter the shade of the colour, the poorer the contrast will be as the slide below demonstrates.



A good general rule to use when working with people with low vision (partial sight) is to remember the **3Bs**...



However all people see differently – those with tunnel vision will not want things made bigger as they will actually have less information in their small field of vision. It is best to check with the individuals you are working with to see how they need information presented.

Signs can cause problems for people with low vision. Make sure that the sign is big enough for people to see and read. Think about the colours you use and how the contrast makes them easier to read. Think about where you place the sign – is it too high for them to read? Make sure that they are easy to see and in clear view. If you use diagrams make sure that they can be interpreted quickly and easily – not like the ones designed for toilet doors below.



Lighting is very important. People with different eye conditions need different amounts of light to help them function well. Those with albinism or cataracts will need less light in the environment, but more directed on the task they are engaged in. Having blinds in the room that can be drawn and sitting with their backs to the light source can be helpful. For others more light might be needed. Ask the individual what works for them.

Glare causes a problem for nearly all people with visual impairment. Light bouncing off smooth or polished surfaces can cause glare that can be uncomfortable.

Mirrors are also very confusing. The mirror propped against the wall in the slide above seems to suggest that the path continues to a space beyond. Attempting to walk through the mirror would be extremely hazardous.



People who are blind or partially sighted use **textures** to find their way. There are established codes for the use of specialist paving, so that blind people can identify any upcoming hazard. Other texture clues can be used to navigate around a building – e.g. carpeted areas, tiled corridors, grass borders.



And finally, think about **clutter**! This word is used to describe something being filled with an untidy collection of things that impedes movement and reduces effectiveness. Too much clutter makes it hard for a visually impaired person, whether it is physical clutter (too much 'stuff' in the way) that affects their mobility or sound clutter that reduces their ability to concentrate and function to the best of their ability.



By being aware of the environment we operate in, we can, very easily, make little changes that will make a HUGE difference to blind and partially sighted people.

Annex 4: Learning objectives guidelines

Each training session should have a clear goals statement which introduces the concepts that will be delivered in it – in general terms, an answer to the question “why is this session occurring?”. This calls for identify the learning objectives. The learning objectives should be based on the findings of the needs assessment and should relate to the statement of the overall objective of the training program. They should be the central focus of the facilitator's preparation and should be explained clearly to the participants. Clarifying these will support the process of selecting the appropriate set of exercises for each session.



The types of learning objectives include the following:

Cognitive - what the participant will perceive, comprehend or remember.

Affective (attitudinal) - what the participant will feel, value, become committed to or enthusiastic about.

Behavioral - what the participant will be able to do, perform, demonstrate, use or explain. The participant will acquire or reinforce skills.

The learning objectives should [be]:

Relevant to the participant's needs.

Consistent with the overall learning goals.

Consistent with the knowledge and skills of the trainers.

Stated in behavioral terms.

Stated in clear language.

Narrow, specific and measurable.

Achievable within the time of the training.

Achievable in terms of learning resources.

Incorporate varied and interactive training techniques. To secure and retain active engagement from participants, it is best to vary the teaching techniques used throughout the course.

Reflect flexibility of training and its adaptability to the participants' needs.

Suitable for evaluating learning results.

Writing the learning objectives

1) Begin the objective with a statement of the expected result, e.g. "As a result of this session, the participants will be able to..." keeping in mind that the learning objectives may also be to do with understanding not just skills eg "As a result of this session, the participants will understand that posture is a key indicator of confidence..."

2) Select the appropriate verb - be sure to use an action verb, e.g. identify, organize, utilize, create, apply, conduct, comprehend, become aware

3) Complete the learning objective with the content of the relevant course segment, e.g. "As a result of this session, participants will be able to deliver a speech before their peers and remain calm and focused in order to answer questions."



Annex 5: Evaluation questionnaires

Evaluation of a workshop session

- What did you enjoy the most? (could be a part of the session, a specific exercise, interactions with others, communication with the facilitators)
- Was there something you did not enjoy? (same as above)
- What can be improved? (same as above)
- What did you learn? (about theatre and performance arts, about history and culture, about yourself – skills, talents, interests, inspirations, fears - about your peers, about the facilitators, about life in general)
- What aspects of the session gave you most confidence? (where do you think you performed best – movements, roles, singing or dancing, storytelling, other depending on the exercises...)
- Was the time dedicated to the session enough? If not, how much time should be dedicated to it, according to you?
- How did you like your mates?
- Was the time dedicated to the separate exercises enough? If not, what should be changed according to you?
- Was the break-time sufficient?
- What else would you change? (if anything ... probably related to something you did not like)
- Any other suggestions?

The learning and confidence questions could be focused on the exercises used, in order to enable evaluation also of the separate exercises.

Overall evaluation of the workshop

- What did you enjoy the most? (think about activities and exercises, interactions with others, communication with the facilitators)
- What did you enjoy the least? (same as above)
- What can be improved? (same as above)
- What did you learn? (about theatre and performance arts, about history and culture, about yourself – skills, talents, interests, inspirations, fears - about your peers, about the facilitators, about life in general)



- What else did you take away from the experience? (the feelings that accompanied you during the workshop and the emotions that you experience now, any specific knowledge or skill, friendships)
- What aspects of the workshop gave you most confidence? (where do you think you performed best – movements, roles, singing or dancing, storytelling, other ...)
- What makes a good facilitator? (tell us how you imagine a good facilitator – skills to communicate with and approach children and young people in general, understanding of how to work with visually impaired youths, drama skills ...)
- What advice would you give a facilitator? (how can a facilitator improve his/her performance according to you, in order to match your vision of a good facilitator ...)
- How long is the best time for sessions?
- What's the best amount of time for a break? For lunch?
- What is the most important part of a workshop? (the exercises, the role playing, the story telling, or may be the breaks)
- What would you change? (if anything ... probably related to something you did not like)
- What is essential and should be kept? (something, which according to you should never be left out of a theatre workshop with visually impaired participants)
- Any other suggestions?

Annex 6: Workshop session examples

Welsh team workshop proposal - Dinos, Megan

| Exercises | Duration |
|--|----------------|
| 1. Ensemble building ❖ Introductions and space and shake | 20 mins |

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| | |
|--|----------------|
| <ul style="list-style-type: none"> ❖ 8-beat series of movements to music ❖ Face off ❖ Pass the clap | |
| 2. Skills building <ul style="list-style-type: none"> ❖ The 6 directions of space and speed ❖ Palm on hand movement ❖ The “Medusa” freeze of emotions ❖ The paper storm | 30 mins |
| 3. Sharing ideas and creating <ul style="list-style-type: none"> ❖ Introduction to the “Medusa” story ❖ Working with sticks solo ❖ Working with sticks in pairs ❖ Stick choreography as a whole group | 35 mins |
| 4. Presentation <ul style="list-style-type: none"> ❖ Creating the locations using sticks | 10 mins |
| 5. Closure <ul style="list-style-type: none"> ❖ Thank you round the circle ❖ “We are amazing” ❖ 8-beat series of movements to music | 5 mins |
| T: 100 min | |

N.B. Audio files with theatrical exercises available at: <http://vision-erasmusplus.eu/pages/training.php>

The complete workshop is available in the page with the videos – a recording from Palermo, 31.03.2016.

Italian team proposal – Casimiro Alaimo & Stefania Vitale

| Exercises | Duration |
|--|--------------------------------|
| 1. Ensemble building <ul style="list-style-type: none"> ❖ Introduce yourself as a character (full group) ❖ Japanese greeting (full group) | 10 min 10 min |



| | |
|--|-------------------|
| <p>2. Skills building</p> <ul style="list-style-type: none"> ❖ Walk as if (4 steps/situation/emotion) - (full group) 20 min ❖ Resembling the four elements 15 min | |
| <p>3. Sharing ideas and creating</p> <ul style="list-style-type: none"> ❖ Building the fairy tale (background first) - full group 30 min ❖ Improvising the situation (pairs or small groups) 20 min | |
| <p>4. Presentation</p> <ul style="list-style-type: none"> ❖ The four seasons transitions (full group) 10 min ❖ Re-form the circle 10 min | |
| <p>5. Closure</p> <ul style="list-style-type: none"> ❖ Ohm embrace (full group) 15 min | |
| | T: 140 min |

N.B. Audio files with theatrical exercises available at: <http://vision-erasmusplus.eu/pages/training.php>

The complete workshop is available in the page with the videos – a recording from Palermo, 29 March 2016.

Implementation of the entire workshop as proposed above:

IDEA AND PROJECT

The project developed by the Italian team ORLANDO raises from the idea of combining the Persephone myth with Vivaldi’s “Four Seasons”. Including in the bucolic background, described by Vivaldi, the summoned characters, who dwell in the captions of Vivaldi’s “Summer” and had been of inspiration for the composer himself to create the “story” and the right musical counterpoint.

Then, the characters from the myth about Persephone (DEMETRA, PERSEPHONE, HADES, ZEUS) will move inspired by Vivaldi’s Summer even if the artistic development of the *mise-en-scene* (staging) leads musically and theatrically to other paths to represent the emotional shades triggered by the improvisation of the characters, with the possibility to explore fun and



comic modes through the contribution of the scenic movements of those characters belonging to the “*commedia dell’arte*”.

SYNOPSIS

Pergusa, on the shores of its lake, a small village located in the middle of Sicily. The sun is up and burning on this sultry day; a Shepherd leads his herd, he walks heavily, he feels tired and warm, he stops beneath a tree, yawns and falls asleep with a straw blade in his mouth and his hat over his face. In the bucolic background where the shepherd dwells, are presents other characters (not less important) such as pine trees, the summer sun, sheep (characters described in the Vivaldi’s summer captions), Demetra - goddess of seasons - and her daughter Persephone - a beautiful girl - who happily walk on a straw field and meet the shepherd.

Demetra falls asleep beneath another pine tree looking at her daughter play, dance and pick ears and flowers. Behind a rock, Hades, god of the underworld sees the beautiful Persephone, falls deeply in love with her and gets closer to kidnap her; meanwhile, a cuckoo bird, a goldfinch, a turtle dove try to warn Persephone of the danger by trying to peck her dress. Nevertheless, Persephone has no time to understand these signs, Hades grabs her by force and kidnaps her.

Demetra wakes up and sees Persephone nowhere; she cries out, she looks for her daughter without finding her. Overwhelmed by rage for the loss of her daughter and the impossibility of finding where she is, Demetra turns the land into an icy and wintery place throwing ice thunderbolts. Trees and birds, the shepherd and all animals feel cold and get frozen as in an ice shell. Zeus takes the stage together with his brother Hades: the two characters walk their way like fools with Persephone behind. Zeus tells Demetra that her daughter will come back to earth from the underworld for six months, spending the rest in the underworld. After a quarrel between Demetra and Hades, made by the boogie woogie and the impro features of *commedia dell’arte*, all characters on stage begin to dance the boogie woogie.

1) Exercise: ILLUSTRATING THE TOPIC THROUGH YOUR OWN BODY

Characters in this exercise belong to the same story we will be developing later on with music. We shall create a circle.

Turn around and give your back.

I ask you now to memorize some characters in your mind.

I am about to tell you what character you should be representing, I am counting from 10 to 0 (zero) and, as I get to the 0 (zero), you will turn and represent the character as if it was in a photograph.



Characters to be represented:

- 1) A shepherd observing his herd
- 2) The burning Sun
- 3) Sheep eating grass
- 4) Hot Summer
- 5) Pine tree
- 6) Demetra, “Mother Earth”, goddess of seasons touching straw ear
- 7) A worried cuckoo bird
- 8) Persephone, a beautiful girl on a flowered loan
- 9) Hades, an evil character
- 10) Zeus, an authoritative character
- 11) A sleeping shepherd
- 12) Winter and cold Sun
- 13) A pine tree annoyed by ants walking on his trunk
- 14) Demetra falling asleep
- 15) A cuckoo bird trying to peck Persephone’s dress
- 16) Hades kidnapping Persephone (boys)
- 17) Persephone kidnapped (girls)
- 18) Demetra, full of anger, throwing ice thunderbolts with her bare hands

2) Exercise: LIVING PAINTINGS

Body improvisation

The facilitators ask all the children, which characters they would like to develop for a 1 (one) minute improvisation of the previous exercise (Illustrating the topic through your own body). Each boy or girl shall have the possibility to choose 2 (two) characters. The characters will be communicated to the theatre experts.

Suggestions for the 1 (one) minute improvisation performance

All characters feel warm for the hot summer season.

1. Summer Sun: very hot and strong.
2. Summer: sultry, hot. It might lead an animal to find shelter beneath a tree or be a person during meditation.
3. A pine tree: it feels hot and annoyed by ants and other insects walking on its body. Birds might be perched on its branches too.



4. Sheep: it feels hot and moves around for some grass to eat. If there is more than one, they will move together.
5. Shepherd: he walks heavily trying to find shelter beneath the pine tree shadow; he yawns, lies down and falls asleep.
6. Demetra: walking on stage with her hands facing the ground as if she touches the straw ears; she might dance together with Persephone.
7. Persephone: dancing, singing, picking flowers.
8. Cuckoo bird: it firstly flies happily but then sees Hades so it goes warning Persephone of the danger.
9. Hades: he walks slowly and creepily towards Persephone trying not to be seen by her nor by her mother.
10. Goldfinch: trying to warn Persephone that Hades is about to kidnap her.
11. Turtle dove: trying to warn Persephone that Hades is about to kidnap her or facing Hades in order to protect Persephone.
12. Zeus: god of all gods, he walks slowly onto the stage as the most important authority standing before Demetra.

DEVELOPING THE PERFORMANCE WITH MUSIC AND CHARACTERS ENTRY OVER TIME:

FULL LENGHT OF THE SOUNDTRACK: 5,19 min

Exercise: LIVING PAINTINGS (see above)

CHARACTERS ALWAYS ON STAGE:

1) Summer Sun, 2) Summer, 3) Pine trees (x2) 4) Sheep, 5) Shepherd, 6) Demetra.

- From secs 0 to 8. The characters going onto stage: 1) Summer Sun, 2) Summer, 3) Pine trees (x2) 4) Sheep.

Full length of improvisation: 8 secs.

- From secs 9 to 1,14. Going on stage: 5) Shepherd, 6) Demetra, 7) Persephone.

Full length of improvisation: 1,05 min.

- From min 1,15 to 1,46. Going on stage: 8) cuckoo bird, 9) Hades, 10) goldfinch, 11) turtle dove.

Full length of improvisation: 31 secs.

Description of the staging:



Hades observes Persephone and gets closer to kidnap her; whilst the other birds try to warn her, the cuckoo bird faces Hades to protect Persephone. The two of them will drag her towards the opposite sides of the stage.

- From min 1,47 to 1,51. Going on stage: 7) Persephone

Full length of improvisation: 4 secs and then out of the stage.

Description of the staging:

Hades kidnaps Persephone.

- From min 1,52 to 3,10. Going on stage: 6) Demetra, 8) cuckoo bird, 10) goldfinch, 11) turtle dove.

Full length of improvisation: 1,18 secs

Description of the staging:

The three birds (they might be two or one depending on the participants' choice) go towards Demetra and wake her up. She realizes Persephone is not there anymore and starts seeking her behind trees, everywhere, starting to despair; then she walks towards the centre of the stage at the min 1,18 changing her mood.

- From min 3,10 to 3,25. On stage: 6) Demetra, 8) cuckoo bird, 10) goldfinch, 11) turtle dove.

Full length of improvisation: 15 secs

Description of the staging:

Demetra burns up.

- From min 3,25 to 3,43. On stage: 6) Demetra

Full length of improvisation: 18 secs

Description of the staging:

Demetra throws ice thunderbolts all around her and falls exhausted on the ground.

N.B.: ALL CHARACTERS ON STAGE GET HIT BY THE ICE THUNDERBOLTS AND STAY HIBERNATED IN THE ICE SHELL FOR 1,07 MIN. THEY WILL BE ABLE TO MOVE AND DANCE AT MIN 4,50 FOR THE BOOGIE WOOGIE.

- From min 3,44 to 4,30. On stage: 6) Demetra.

Full length of improvisation: 46 secs

Description of the staging:



In the first place, Demetra lays on the ground, pulls herself up heavily and wanders around depressed.

- From min 4,31 to 4,39. Going on stage: 9) Hades, 7) Persephone, 12) Zeus.

Full length of improvisation: 8 secs

Description of the staging:

FROM THIS VERY MOMENT ON, CHARACTERS EMBODY A *COMMEDIA DELL'ARTE* CONNOTATION. ZEUS AND HADES WALK IN AS TWO FOOLISH COMPANIONS MAKING JOKES AND TEASING PERSEPHONE AS TWO KIDS WOULD DO, THEY TAKE HER BEFORE DEMETRA AS IF THE KIDNAPPING WAS A PRANK ON HER.

- From min 4,39 to 4,50. All characters on stage.

Full length of improvisation: 11 secs

Description of the staging:

The most popular boogie woogie track allow Demetra and Hades to play with Persephone who will be pulled from both sides.

- From min 4,50 to 5,19.

Full length of improvisation: 29 secs

Description of the staging:

All characters on stage. Hades and Zeus walk away and all the characters left in stage celebrate together with Demetra and Persephone dancing the boogie woogie.

- From min 5,19 on...

GRAND FINALE: ALL CHARACTERS DANCE.

Welsh team workshop proposal – Bernie, Alys, Mared

| Exercises | Duration |
|--------------------------------------|---------------|
| 1. Ensemble Building | |
| Name Games + 'Who am I sat next to?' | 10 min |
| Mared: Team Building Games | 10 min |
| Working together | |



| | |
|---|---|
| 2. Skills Building Snap Shots to Music Creating a Story Improvisation | 20 min 10 min 30 min |
| 3. Sharing Ideas and Creating Introducing and Working with props | 20 min |
| 4. Presentation Bringing it all together | 30 min |
| 5. Closure Wind down and finish | 10 min |
| T: 140 min | |

N.B. Audio files with theatrical exercises available at: <http://vision-erasmusplus.eu/pages/training.php>

The complete workshop is available in the page with the videos – a recording from Palermo, 31.03.2016.

Bulgarian team workshop proposal – Tsveta, Konstantin (the Owls)

| Exercises | Duration |
|--|---------------|
| 1. Ensemble building ❖ Introduce yourself singing your name and country, all repeat (full group) | 10 min |
| ❖ 3 noses, 4 knees, 2 hips (full group) | 5 min |



| | |
|--|-------------------|
| <p>2. Skills building</p> <ul style="list-style-type: none"> ❖ Find the hands (pairs) 10 min ❖ Create melody (pairs) 5 min ❖ Find attractive melody of another pair 5 min | |
| <p>3. Sharing ideas and creating</p> <ul style="list-style-type: none"> ❖ Sound Theatre (small groups). Create a story, sounds, play, team work, rehearse 30 min | |
| <p>4. Presentation</p> <ul style="list-style-type: none"> ❖ Sound Theatre performance – division into group 1 and group 2 (while one group is performing the other is watching) 30 min ❖ Sharing what you understood and how you felt from the other group's performance 20 min | |
| <p>5. Closure</p> <ul style="list-style-type: none"> ❖ Sing how you feel now or make a rhythm (full group) 5 min | |
| | T: 120 min |

N.B. Audio files with theatrical exercises available at: <http://vision-erasmusplus.eu/pages/training.php>

The complete workshop is available in the page with the videos – a recording from Palermo, 30.03.2016.

Bulgarian team workshop proposal – Alexander, Ina (the Bears)

| Exercises | Duration |
|---|----------|
| <p>1. Ensemble building</p> <ul style="list-style-type: none"> ❖ Introduce yourself name, sound and movement, all repeat (full group) 10 min ❖ Tactile circle (full group) 5 min | |



| | |
|--|-------------------|
| 2. Skills building | 10 min |
| ❖ Make an image (full group) | 10 min |
| ❖ Characters, animals, feelings - individual sculptures (full group) | 20 min |
| ❖ Sensory training | |
| 3. Sharing ideas and creating | 30 min |
| ❖ Contact improvisation (pairs, full group) | |
| 4. Presentation | 10 min |
| ❖ Find everyone on music | 5 min |
| ❖ Tactile circle reverse | |
| 5. Closure | 5 min |
| ❖ Say a feeling (full group) | |
| | T: 115 min |

N.B. Audio files with theatrical exercises available at: <http://vision-erasmusplus.eu/pages/training.php>

The complete workshop is available in the page with the videos – a recording from Palermo, 29.03.2016.



This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.