



## Questionnaire for theatre expert

Name	Maria Rosaria Falcone
Occupation	Music teacher and harpsichord and piano player
Country of residence	Luxembourg

Please answer the following questions giving specific examples where possible:

### **Experience and Expertise**

Outline your experience and expertise in the area of theatre

My theater experience is very recent (I have been co-protagonist in an Italian comedy, given at "Centaure" Theater in Luxembourg, last June). As musician, on the other side, during my activity, started in 1984, I have attended many stagings of works of musical theater (renaissance and baroque), in which music and words are in strong and essential relationship. I participated to theater and poetry readings, accompanied by music, and to theater works where music was a scene complement, to emphasize the ambience.

What has been the impact of theatre on your own life?

The music (instrumental and vocal) and, more generally, the sound, and therefore even the word, used as an instrument to express feelings and moods, always joined every single moment of my life.





Due to my experience in the music field, and especially in music for small and big ensembles, I had access to a privileged channel of communication, an expressive instrument that never divides, that joins different souls and personalities, creating a parallel world where listeners and interpreters meet themselves, beyond good and evil, beyond the material, beyond the misery of life.

The music helped me to develop my expression capacities, to modify and improve my introverted character, to amplify my vision, to evolve.

The music was a constant companion, a presence that never disappointed me, a certainty in the precariousness of daily life.

The music, in my teaching experience, taught me to teach. It made me able to transmit every content with convincing passion.

What impact do you think theatre can have on our lives and what you consider to be its instrumental value (i.e. the way theatre can be used in particular settings rather than theatre as art or entertainment)?

I think that music, in the highest sense of the term, is a unique mean that joins, unifies, voids every kind of difference; a peace-maker mean that makes possible to overcome any conflict, any misunderstanding, that raises over the world uglinesses, that gives hope on man and his capacities, that saves from addiction to earth possessions and to the ephemeral, that educate to the beauty and drives the soul towards universal love, making it tangible and renewable.

What strategies do you use and how do you work with hard to reach groups or people who are not usually engaged with theatre or who might be reluctant to take part?

Again, I think that music, through its several components and aspects (rhythm, dance, singing and so on) could be an essential help to gain self confidence, to improve self trust, confidence and familiarity with the body and its movements. I think that singing and dancing could be the first steps to express vocally and to discover the expression possibility of the gestures.



## **Theatre and Working with visually impaired people**

Describe any experience you have had of working with visually impaired people either with theatre or in some other capacity.

I never worked with visually impaired people, but I lived several experiences in meditation and yoga environment and during my experience as music teacher, where it was necessary to remain with closed eyes to empower self and others perception, without the misleading influence of visual perception.

Visually not-impaired people, indeed, use their sight as a privileged channel and they do not develop entirely the perception possibilities of other senses.

Actually, when a visually not-impaired person wants perceive at the highest level a perfume, a sound or a taste, he closes his eyes to better "feel".

As a musician, I am aware of the fact that closed eyes listening allows a finer and more intimate perception of the surroundings, of the sounds, of the voices, of the music.

In the end, I think that sighted people need the silence to find themselves and listen to themselves, while visually impaired people base their perception of the world mainly on the sounds and through them they build their world.

Therefore I think that theater experience for visually impaired people is as rich as for sighted people. More, I am convinced that non visually impaired people could appreciate at the best the most important component in theater, the word, expressed through the feelings shadows, that arrives to them without the distraction and the distortion of images.

Closing, I think that in theater, the projects that imply the participation of blind and sighted people together (as actors or spectators) can enrich the experience of both and can be strongly educational and formative, especially for young people.

How was working with visually impaired people (if there was such work) different to the way you would normally work?



What impact has working with visually impaired young people (if there was such work) had on your own practice?

What do you think is the value for visually impaired young people of working through theatre?

**VISION**

What do you think we should consider regarding the use of theatre in the VISION project?

What do you think could be the impact of this work?



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**Please attach a current CV with this questionnaire!**

Thanking you for your time and consideration:

The V.I.S.I.ON team

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