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| TARGET GROUPS | Appropriate for all types of target groups. Suitable for teenage students. |
| TITLE | Theatre for key competences development |
| RUNNING TIME | Creating a charater – needs about 30 minutes  Creating a story – needs about 30 minutes  Enactment оf a story and sharing – needs about 50-60 minutes |
| LEARNING OBJECTIVES | “Creating a character” 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.  “Creating a story” develops 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.  „Enactment оf a story and sharing“ 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.  Within the CULPEER context these exercises can be used for attaining the following key competences:  *Communicating in a mother tongue*: searching for and reading materials about drama will broaden the active vocabulary.  *Communicating in a foreign language*: reading materials and watching videos in your mother tongue or in a foreign language for example and then working in a multi lingual team in a foreign language would improve paraphrasing, interpreting or translating skills.  *Learning to learn*: ability to pursue and persist in learning, to organize one’s learning, including through effective management of time and information, both individually (for finding relevant information) and in groups (working things out in the team and preparing the group presentation – play - to show to the rest of the class). The cultural information creates motivation to the involved foreign students to learn and to lead teams. The ability to explain a certain piece of information/phenomenon to the others also builds confidence.  *Social and civic competences*: whenever the topic on the table is related to social and political concepts and structures and a commitment to active and democratic participation, theatre can be particularly effective for building and activating this type of competence, especially in the domain of improving one’s interpersonal and intercultural competences, equipping individuals to participate in an effective and constructive way in social and working life, as well as solve conflicts where necessary. Improvisation is usually humorous, which makes it particularly useful for neutralizing negative attitudes. It helps people uplift their awareness about their inner feelings and share their uniqueness in a safe environment. Improvisation intends for people to relax and feel comfortable within a community, working together, because in improvisation there are no wrong moves or decisions.  *Sense of initiative and entrepreneurship*: theatre has ethical values at its base and unlocks the ability to turn ideas into action and to seize opportunities. Lack of initiative and entrepreneurship is sometimes due to lack of self-confidence, which improvisation can easily neutralize – being accepted and embraced by the group, knowing that the aims of the others are to make you feel and look better, increases self-confidence; so does the chance to present yourself and be heard; the achievements of the group as a whole certainly increases the self-confidence of its members.  *Cultural awareness and expression*: cultural awareness and expression starts from being aware and able to express your own culture. Researching the cultural background and predispositions, which have influenced a certain discovery, finding, etc. will develop the ability to appreciate the creative importance of ideas, experiences and emotions as well as to practice culture while presenting the scientific information. |
| MATERIALS | Chairs, shawls, pillows, other useful materials, which can be used for the playing. |
| PREPARATION | The teacher should prepare a couple of leading students, interested in theatre, how to organize the work – brief but at the same time detailed guidelines about the activity should be provided by the teacher to the students. The teacher would have to monitor the theatrical process afterwards. |
| IMPLEMENTATION | Starting from “creating a character”  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. The facilitator/s 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/s 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 – 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.  Continuing with “Creating a story”  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 facilitating the process. Groups with more than 10 participants need an extra facilitator. 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.  Closure with “Enactment оf a story and sharing”  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. 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. 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. |
| ROLE OF THE TEACHER | The teacher should prepare one or several “facilitators” to lead the drama activities – provide Reading materials, videos of drama lessons, etc. When necessary, the teacher can involve a professional actor or actors to guide and prepare the students, who are to become facilitators of drama workshops. |
| POSSIBLE RISKS & HOW TO HANDLE THEM | IMPORTANT: the facilitator should not allow evaluations or criticism. He or she should encourage the participants to only share their FEELINGS when it comes to . |
| FEEDBACK TOOL | 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?  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?  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?”) |