

MULTI-DAY PERFORMANCE WORKSHOP PLAN

WORKSHOP TITLE:

HUMAN CONTENTS

SESSION LENGTH:

2 HOURS

DURATION:

7 DAYS

TARGET GROUP:

ADULTS WITH INTELLECTUAL DISABILITIES

MENTOR ROLE:

HELPING ARTISTS FIND THE OWN VOICE AND BRING IT ON STAGE IN THE MOST AUTHENTIC AND CONSCIOUS WAY POSSIBLE.

- Consolidate the group of participants, develop a climate of confidence and trust that can foster social interaction, authentic and constructive participation of all. Create a collaborative environment that favors the free expression of participants.
- Guide participants in exploring the artistic work of performing artists, stimulate and mediate a debate about the performances analyzed and stimulate reflection and sharing of one's own thoughts.
- Stimulate and support the creative process of the participants during the planning and realization of an artistic performance.
- Support participants in defining the narrative, choreographic or visual structure of the performance. The mentor will offer critical observations but constructive on the various ideas and during the implementation tests, helping the group to recognize the weak points and strong points of the performance, proposing alternatives without directing in an authoritarian way.
- Recognize the specificities of each artist and enhance them.
- Support personal and professional growth, stimulating autonomy and awareness.
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The mentor makes his artistic experience available without imposing his own style. Helps artists/participants reflect on the audience experience and how to effectively communicate their performative message. Stimulates reflection on the context in which the performance will be presented.



STRUCTURE AND OBJECTIVES

The workshop aims to accompany the group of participating artists in the shared creation of an artistic performance, with the aim of stimulating individual and collective expressive abilities, promoting social inclusion and offering a creative space in which each participant can tell their story, collaborate, and express their uniqueness and talent.

The starting point will be the mutual knowledge between the participants that will allow us to discover the individuality of each one in the community.

The path will continue with the exploration of artistic performances that can show different communicative languages and then focus on the urgency of communicating/listening.

The central focus will instead be the conception and realization of a performance that arises from the ideas and will of the participants themselves.

The journey will end with a final moment of restitution in which the participants will make the created performance available to the public.

The main objective is to lead the participating group to be protagonists of the creative process, aware of their key role also in the decision-making process. Encourage participants to express themselves freely and interact with others in order to convey, with personal language, a message or a collective emotion.

The collective creation of an artistic performance must be the result of a shared process, flexible and open, which values the individual contributions, ideas, desires and expressive abilities of each participant.

Our goal is to build a non-predefined creative path, capable of welcoming the unexpected and giving space to the uniqueness of each person, promoting mutual listening and the creation of an authentic collective work.

General objectives:

- Stimulate creativity, personal expression and experimentation.
- Strengthen self-esteem, promote awareness of the body, emotions and one's expressive possibilities.
- Promote teamwork and collaboration
- Raise awareness among external audiences about the value of inclusive art and diversity.

The methodology used during the workshops is based on an informal approach and on the principles of inclusive facilitation that focuses on the person and their specific needs as well as on the needs of the entire group and its experimental path.

Through accessible communication, deep listening, movement, improvisation and dialogue, a safe and welcoming environment is created, in which each person can bring out their individuality and enhance it.

Monitoring It will be useful to provide a simple monitoring plan that allows us to follow the progress of the activities and the path of the participants in line with the objectives set.



FLOW OF THE WORKSHOP SERIES

Day 1: Me and the others, introduction to artistic performances

Day 2: Communicating through Performance and Art,

Reflections: What is important to me, what I would like to communicate.

Day 3: Our Performance: message, ideation and debate

Day 4: Structure and Experimentation

Day 5: Experimentation and debate

Day 6: Final tests and video recording

Day 7: Return

GENERAL GUIDELINES AND MENTOR APPROACH

Session Duration:

Each session is structured to last for 2 hours punctuated by a 20-minute break and, only if necessary, insert additional shorter breaks when needed.

Each session includes: Introduction to art sessions, energizer, activities, break, energizer, activities, comparison and conclusion.

Helpful Tips:

The mentor should assess whether or not it is necessary to further simplify the activity to suit the specific needs of the group. If it is noted that energizer was particularly engaging you can decide to re-propose it or use it if you notice that the group needs a moment of relaxation.

Where after the break you feel the need to contain the energy and bring the group back to a state of listening, it will be necessary to replace the energizer with some simple relaxation exercises.

You can use a specific sound, which you will use during all the artistic sessions to call attention or bring back silence. For example, you could clap your hands twice and ask the group to do it with you, or play a Tibetan bell or make any gesture/sound that you have established or that comes out inspired by something that happens in the group.

Give practical examples and demonstrations.



DAY 1: ME AND THE OTHERS, INTRODUCTION TO ARTISTIC PERFORMANCES

INTRODUCTION AND WORKSHOP CONTEXT:

The first part of the session focuses on getting to know each other among the participants, the mentor and the support staff and on getting to know the space available and the rhythm of the group. These activities aim to break the ice and encourage interaction between participants by starting to create the basis for establishing a group structure in which everyone feels comfortable and free to express themselves.

The second part of the session will be dedicated to the exploration of artistic performances that can show different communicative languages and then focus on the urgency of communicating/listening.

STEP-BY-STEP

1: Presentation and General Introduction to the Workshop (10 min)

Welcome: Welcome participants, show them the space, and have them sit in a circle.

The space should already be prepared with armchairs, chairs, or even large cushions on the floor, in a circle. Not everyone feels comfortable sitting on the floor, if possible it is better to offer the possibility of choosing or foreseeing a solution possibly comfortable for everyone.

Presentation and general intro: The mentor and support staff introduce themselves briefly, giving a clear idea of what their role is during the artistic sessions. Through games and activities

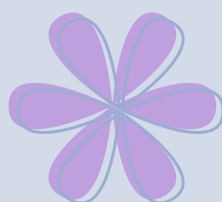
2: Knowledge games (30/40 min)

1 Name and Gesture (5min)

The mentor begins, introduces himself by saying his name and then makes a gesture and/or sound that represents him and invites everyone to repeat the name and gesture with him. The person next to him will continue and so on until everyone has introduced themselves with their name and a gesture.

It may happen that someone does not feel comfortable and will need more time or help to find a gesture.

Repeat the round of names and gestures a second time to facilitate memorization. Depending on the group, you may also consider repeating the round going a little faster.



2. Meeting spaces (5 min)

You need a clear space where you can move around comfortably. Move chairs and tables away from the sides near the walls.

Ask participants to stand and simply follow your instructions.

Explain only one command at a time.

1When the mentor says:“Walk”the participants begin to walk moving throughout the room, explain that they can walk all over the space and in all directions, not to walk only in circles but however they want. Specify that they must walk at their own pace and never run.

2When the mentor says: “Stop”the participants stand still.

Alternate these commands before introducing the next ones. Introduce additional commands only until the group can follow and finds the activity fun.

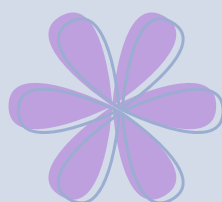
3 When the mentor says:“Say hello”Participants, walking freely around the space, will have to nod to any participants they meet in their gaze.

4When the mentor says:“Greet with a bow”the participants, walking freely around the space, will have to greet with a bow the participants with whom they meet gaze.

5When the mentor says:“Say hello to your dear friend”the participants, walking freely around the space, will have to greet the participants with whom they meet gazes as if they were meeting a dear friend.

End the activity with a final walk and ask the stop to form a circle. You can make some brief observations on the importance of paying attention to the instructions in order to be able to do activities peacefully together, on the importance of listening to each other, respecting the times of others and also paying attention to their movements and expressions.

Ask for some feedback such as: Was it easy to follow the instructions? Was anything fun? What was it like looking into each other’s eyes? Was anyone embarrassed at first? How did you feel?



3. Portraitists and models: knowing each other by observing each other (20/30 min)

Arrange the chairs in two rows, one facing the other and have the participants sit so that each has a person in front of them. The participants in one row will be the models, so they will pose to be portrayed, the participants in the opposite row will be the portraitists. Give the portraitists a sheet of paper and a marker (all the same color) and ask them to write the name of the person in front of them at the top.

Tell the participants that when the timer or a bell rings, the portraitists will start to draw the portrait of the person in front of them, but that it will be a collective portrait, so every time they hear the timer ring, the portraitists will have to leave the sheet of paper on their chair and sit on the chair next to them on the left, where they will find the sheet of paper with the portrait of the person in front of them to continue. The models will remain in their place and continue to pose.

- Ring the timer or bell every 60 seconds. (The mentor may decide to make the time longer or shorter depending on the group; the activity should be playful and fun, not frustrating.)
- For each sound, give indications on the parts to portray: draw the outline of the face, draw the eyes, the nose, the mouth... until you get to the details.

Once the portrait is complete with all the main elements and each portraitist has met each model, you can repeat the game by reversing the roles.

Once this activity is finished, give each participant the drawing that represents them, sit back in a circle, and ask them to show their portrait and introduce themselves by telling something about themselves.

It may be helpful to help participants tell their stories by asking them a few simple questions.

3: BREAK (20 MIN)



4: ENERGIZER (5 MIN)

Space-rhythm

Repeat the activity proposed previously, this time changing some instructions.

You need a clear space where you can move around comfortably. Move chairs and tables away from the sides near the walls.

Ask participants to stand and simply follow your instructions.

Explain only one command at a time.

1 When the mentor says: "Walk" the participants begin to walk moving throughout the room, explain that they can walk all over the space and in all directions, not to walk only in circles but however they want. Specify that they must walk at their own pace and never run.

2 When the mentor says: "Stop" the participants stand still.

3 When the mentor says: "Fast" participants walk faster.

4 When the mentor says: "this" participants walk more slowly.

Depending on the group, you can insert other instructions to make the game more dynamic and fun, such as: "tour" to make the participants spin around or "Below" to make them squat etc...

5: INTRODUCTION TO ARTISTIC PERFORMANCE (30 MIN)

Brainstorming Ask participants if they know what is meant by artistic performance, ask what comes to mind when they think of the word "performance" and start brainstorming by writing the words or quickly drawing the concept on a blackboard or a large sheet of paper.

Definition: Define in a very simple way the meaning of Artistic Performance.

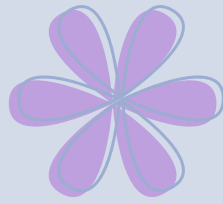
Further information and discussion: AND exploration, through a presentation with videos and photos, of artistic performances that can demonstrate different communicative languages.

For each work shown, develop a debate, ask participants what emotions it aroused in them, ask what they think the artist's intent could have been. Ask which work they feel closest to and why.

The aim of this activity is to learn about important artistic performances that can be inspiring for participants but also and above all to generate reflections.

Conclusion: Conclude this activity by bringing attention to the human need to communicate/listen and share.



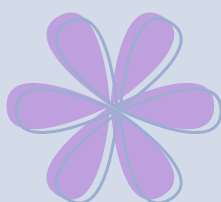


6: COMPARISON AND CONCLUSION (15 MIN)

Briefly summarize the activities carried out, highlight what these activities were used for and above all the goals achieved during this first meeting that prepares us to begin a creative journey together.

Develop a moment of comparison with the participants, stand in a circle, ask them how they feel, what was most interesting for them, if there is something they would have liked to dedicate more time to.

Give everyone time to express themselves and share their experiences.
Set an appointment for the next meeting by introducing what the main activities will be.



DAY 2: COMMUNICATING THROUGH PERFORMANCE AND ART,

INTRODUCTION AND WORKSHOP CONTEXT:

As a continuation of the previous session, we will delve into the topic of communication through artistic performance, showing relevant works selected also taking into account the feedback that emerged in the previous session. It is important to show works that are very different from each other to underline that there are no communicative schemes or limits but that it is possible to create one's own language beyond what we already know or what has already been done.

The second part of the session will be dedicated to reflection, first individually and only later in a group. A moment of introspection in which to dwell on what is important to each of us, on what is important to them, on what they would like to communicate or simply a thought that often surfaces or something to express. It will be a moment of self-awareness, something absolutely personal and sincere to bring out.

This exercise will help us understand what connections there are between the needs of the participants and to be able to guide them to develop their performance.

By the end of the session, participants should be more aware that there is no “correct” way to communicate or express oneself, but that it is possible to communicate through various artistic languages and it is right to feel comfortable finding one's own personal language. Participants will have a greater awareness of the impact that an artistic performance can have on society and will begin to increase their motivation to create a group performance.

The aim of this session is also to give value to the emotions and communication needs of the participants, the moment of introspection has the very purpose of stopping to observe themselves and share what they feel is important.

1: PRESENTATION AND GENERAL INTRODUCTION TO THE WORKSHOP (10 MIN)

Welcome: Welcome participants and have them sit in a circle. Summary and General introduction: Briefly summarize the activities and highlights of the previous session and introduce the day's activities.



4: ENERGIZER (10 MIN): WALK LIKE

Follow the same energizer setting as last time space-rhythm this time however with different instructions.

Participants walk freely around the room then the mentor begins giving instructions: “I walk as if I were...” and you could say for example: very tired, very happy, as if I were a child or an elderly person, I walk as if I were a ballerina, as if I were a prince, a horse etc... Let yourself be guided by the characteristics of the group and welcome the participants' proposals if they should come spontaneously.

The final instruction says: “I walk freely as I please” and then end the game

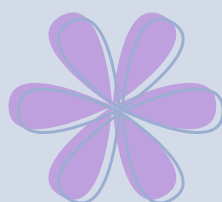
3: ARTISTIC PERFORMANCE (30 MIN)

As a continuation of the last meeting, show a presentation on communication through artistic performance, showing videos and photos of the works of the selected artists.

Highlight the different ways of communicating of the various performers and, as in the previous session, develop a discussion that actively involves the participants. From the discussion and the feedback of the participants, the mentor will be able to start to get an idea of the propensities and artistic orientation of the participants.

Conclusion: Conclude this activity by summarizing that performances can have a truly great impact on society, that they can convey strong emotions, can raise awareness on important issues and make people think. Performing a performance of any nature gives us the power to communicate something, to excite or intrigue those who watch it.

4: BREAK (20 MIN)



5: ENERGIZER (5 MIN): A HUGE GESTURE

We reconnect to the topic of communication through this short energizer:

All standing in a circle, the mentor asks to observe the gesture he makes and after him one at a time the participants will repeat it emphasizing it more and more until it becomes enormous. Each participant will then have to observe the gesture/movement made by the person next to him and exaggerate it a bit. The mentor should start with a very small movement, such as moving a finger for example, then he could make a wave with the hand and the arm that will eventually become a big wave. Once you understand the mechanism it can be fun to greatly expand a gesture that initially was simple like raising an arm and eventually transform it into a pirouette.

Welcome the participants' suggestions and ask them if anyone would like to be the first to make the gesture/movement.

Conclusion: Conclude the game by observing how a small gesture, if it becomes choral, can become enormous, can involve many people and can transform into something unexpected and surprising.

6: REFLECTIONS (30 MIN)

Reflections: "It is important to me..." "I would like to communicate..."

Reconnect with the performances and talk about the importance of communication to guide participants in a moment of introspection and individual reflection.

You could dim the lights slightly, put on some background music that stimulates concentration and introspection, if you want you can also use essential oils to stimulate the sense of smell.

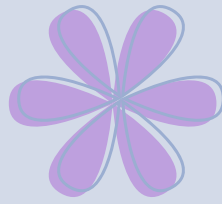
Make the participants comfortable, provide them with paper, colors and the necessary material to write, jot down some ideas or draw. It could be useful to have some baskets with different materials such as fabrics, various objects that could be inspirational.

Ask participants to close their eyes (only if they want to), and think about what is important to them, what they care about, what they would like to communicate to others or simply a thought that often comes up or something to express. The mentor will guide this reflection very calmly.

Give a few minutes for reflection and then invite participants to write it on a sheet of paper or draw it or represent it as they prefer, also with the help of objects. If you notice that participants do not know what to do, are insecure and do not proceed in the creative process, motivate them individually, use different words to explain the activity more clearly and encourage them to express their thoughts.

You might ask: "What would you like to say?" "What would you like to communicate?" "What do you feel is very important?" "Is there something you often think about that is very close to your heart?"

Leave room for creativity but intervene if participants seem disoriented. If someone has a lot to say but can't put it on paper, write down their thoughts yourself.



Group return: This opening moment will be very important, make sure to pay attention to the thoughts of each participant but also not to violate their sensitivity.

Ask participants to share their reflection with the group, ask them to show their representation or to tell what is important for them to communicate (show the drawing, read what they have written, act out the concept). If someone does not feel like it, you can ask them if you can be the one to present their reflection but to intervene if something is not correct.

Thank the participants for sharing their personal thoughts, finding connections, and bringing out the concept that many of the aspects that emerged from their reflections are certainly important for many other people. Communicating leads us to understand each other, create bonds and be humanly closer

7: COMPARISON AND CONCLUSION (15 MIN)

Briefly summarize the activities carried out, highlight what these activities were used for and above all the goals achieved during this meeting.

Develop a moment of comparison

In a circle, ask participants how they feel now, ask them if they have any fears, if they are happy that the time to create their own performance is approaching.

You could also decide to ask the question to the whole group and answer all together, for example by raising your hands in the air and shake them to say "I'm fine, I feel happy", give a thumbs down to say "I'm feeling down, something's wrong" and shrug your shoulders to say "so-so".

Set an appointment for the next meeting by introducing what the main activities will be.



DAY 3: OUR PERFORMANCE: MESSAGE, IDEA AND DEBATE

INTRODUCTION AND WORKSHOP CONTEXT:

From now on, the structure of the sessions will always be as previously marked, but as far as the central activity of creating an artistic performance is concerned, this will have to be carried out without a strictly pre-established scheme, precisely because it will be an evolution of creation that cannot be predicted, but the beauty is right here, we do not know exactly what this path will lead to, but we will guide the participants to find a common path, to agree among themselves, to make attempts and to remodel the path to find satisfactory solutions.

The aim of this session will be to support participants to collaborate with each other, express themselves, develop critical thinking, and listen to each other. Motivate participation and open up to welcome new possibilities and ideas.

This session guides the group to create their own project, to believe in what they are creating and then support them in its realization.

1: PRESENTATION AND GENERAL INTRODUCTION TO THE WORKSHOP (10 MIN)

- **Welcome:** Welcome participants and have them sit in a circle.
- **Summary and General introduction:** Briefly summarize the activities and highlights of the previous session and introduce the day's activities.

2: ENERGIZER (10 MIN): I FEEL THE RHYTHM

Put on some cheerful music, with a lively rhythm, arrange yourselves in a circle and start moving a finger to the rhythm of the music, say: "I feel the rhythm through my finger" or "I make my finger dance" until all the participants start doing it. Continue by changing parts of the body, for example use all the fingers, the hand, the knee etc... until you feel the rhythm with the whole body and at that moment you can invite the participants to continue feeling the rhythm by moving around the room if they want.



3: OUR PERFORMANCE: THEME/MESSAGE (30 MIN)

Introduce the activity of creating a group performance and the importance it can have in terms of communicating with society. Talk about the responsibility that art has towards humanity, not only when dealing with certain themes but also with regards to the emotional sphere.

The first step will be to find a common, group theme to focus on. From the reflection activity of the previous session, individual needs and considerations emerged, these could be important ideas. The mentor should use the material collected from the reflection activity and present it to the group as a starting point to find a common theme/message to communicate through the performance.

It may be helpful to work in smaller groups, 3 or 4 people for example.

Give it about 15 minutes

Let the participants discuss among themselves, making them focus on the theme/message to be communicated. Each group should have some material available to be able to write/draw their idea.

These questions will help participants stay focused on the task:

- What do I want to communicate?
- Why is it important to you?
- Why might it interest others?
- What do I want to achieve, what goals or results?
- What emotions would I like to convey?

Group sharing and discussion (15 min)

Ask the groups to share their work with others, discuss it together, find connections if possible, bring out the strengths and weaknesses that the themes/messages in question may have. If the connections between the themes are strong enough you could try to make it a single theme, you could choose the theme with the most preferences or if necessary have the participants return in small groups to discuss again or reformulate their proposal.

Lead the group to find a solution that works for all participants, taking everyone's thoughts into consideration (even when they differ from yours).

Conclusion: Conclude this activity by reading the theme/message chosen by the participants in agreement, answering together with them, in a single group, the questions used before:

- What do I want to communicate?
- Why is it important to you?
- Why might it interest others?
- What do I want to achieve, what goals or results?
- What emotions would I like to convey?

4: BREAK (20 MIN)

5: ENERGIZER (5 MIN): THE SOUND RESONATES

As in the energizer “a huge gesture” stand in a circle, this time we will not use the gesture but we will use the voice/sound. The mentor can start by whispering something, and then everyone will repeat it increasing the volume and tone. You could start with the sound "aaaa" and then continue with the statement "yes", the word "performance", a cry, a laugh that will then become very loud.

He ends by reiterating that we can make a small thought resonate loudly and reach far.

6: OUR PERFORMANCE: CONCEPTION AND DEBATE (30 MIN)

Show that you are satisfied with the topic you have found and explain why it is interesting and valid.

Continue by giving some advice for the conception of the performance. Now we need to think about how to convey this message and how to actually perform. Through the presentation and videos we have explored the way of communicating with various artists, you know that we can use movement, voice, sound, rhythm.. we can use gestures or expressiveness.. There are no limits.

Give it about 15 minutes

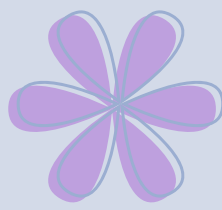
In small groups, let the participants come up with their ideas. Let them discuss among themselves but make sure they write down the ideas, otherwise they will quickly slip away. Reassure them by telling them to write down everything, even the first thing that comes to mind because maybe from that rough idea interesting things will emerge.

Some questions that might help them in this ideation process:

- How do I communicate this?
- What could we do or say to convey this message?
- What ideas come to mind when I think about this topic?
- How do I imagine a performance that expresses this theme?

Group sharing and discussion (15 min)

Ask the groups to share their work with others, discuss it together, try to put together ideas by building a possible draft project for the realization of the Performance. If necessary, discuss to bring out other ideas or to better understand the shared ones. Bring out the strengths and critical points that a similar performance could have.



7: COMPARISON AND CONCLUSION (15 MIN)

Briefly summarize the activities carried out, highlight the goals achieved, compliment the participants for having managed to create a draft or in any case for having committed themselves to coming up with so many interesting ideas, because this is the necessary prerequisite that will allow us to do a good job and get to the most fun part: experimentation.

Develop a moment of comparison

In a circle, ask participants how they feel, if they are motivated and curious to continue, if they feel they have managed to express themselves as they wanted and if they feel that their thoughts have been taken into consideration.

Consider whether it is more appropriate to ask and have one participant answer at a time or whether to find a group way using gestures, sounds or colors.

Set an appointment for the next meeting by introducing what the main activities will be.



DAY 4: STRUCTURE AND EXPERIMENTATION

INTRODUCTION AND WORKSHOP CONTEXT:

Before proceeding further, make sure that the path is really linear and clear for everyone. Make sure that the theme chosen is something that everyone feels familiar with and if not, give the necessary information and give examples so that all participants can feel involved in the creative process.

In this phase of the process, continuing to collect proposals and ideas from the participants even during the work, we will actually build the structure of the performance. Prepare a possible outline with the material you have collected so far, it could be useful to draw a sort of map in which the various parts of the performance are evident (and the various scenes if the type of performance requires them).

A structure that includes the following points could help you outline your performance project:

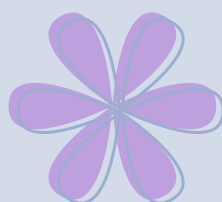
introduction
scene
scene - central focus - scene
Conclusion

A performance does not necessarily have to have a linear pattern, scenes can overlap, intersect, mix.

The next phase of experimentation will lead the participants to get involved, to use their creativity again and to collaborate practically for the realization of the performance.

1: PRESENTATION AND GENERAL INTRODUCTION TO THE WORKSHOP (10 MIN)

- **Welcome:** Welcome participants and have them sit in a circle.
- **Summary and General introduction:** Briefly summarize the activities and highlights of the previous session and introduce the day's activities.



2: ENERGIZER (10 MIN): SPACE-RHYTHM ADVANCE

Repeat the activity Space-rhythm proposed during the first day of the workshop.

Repeat it exactly as the first time and evaluate whether it is appropriate to insert new instructions or speed up the times. At some point you might invite a participant to take your role and give the instructions themselves.

You need a clear space where you can move around comfortably. Move chairs and tables to the side near the walls. Ask participants to stand up and simply follow your instructions.

Here's a summary of the instructions:

- 1 When the mentor says: "Walk" the participants begin to walk moving throughout the room, explain that they can walk all over the space and in all directions, not to walk only in circles but however they want. Specify that they must walk at their own pace and never run.
- 2 When the mentor says: "Stop" the participants stand still.
- 3 When the mentor says: "Fast" participants walk faster.
- 4 When the mentor says: "this" participants walk more slowly.

Depending on the group, you can insert other instructions to make the game more dynamic and fun, such as: "tour" to make the participants spin around or "Below" to make them squat etc...

3: OUR PERFORMANCE: STRUCTURE (30 MIN)

Show participants a possible outline for the performance you have previously structured using the material you have collected so far through previous sessions. Draw a sort of map in which the various parts of the performance are evident, with the various ideas proposed.

This map does not have to be completed by the mentor, but serves as a guide, or at least as a basis on which to orient oneself more easily.

Discuss what the nature of this performance is: Will it be a video? Will it be outdoors and impromptu? Will it be a theatrical performance? Will it be more like a flashmob? How long should it last?

Work in groups on the structure of the performance, establish a sequence, establish the scenes.

Encourage participants to add ideas if you feel there is a need for more material to work with; conversely, if there seems to be an overload of material, try to simplify but consider the possibility of coming back to add something later if necessary.

Conclusion: Once you have established a structure for the performance, summarize the work done and specify that since it is a draft, only during experimentation will it be discovered if it will be necessary to make changes to improve it.

Ask participants if they are satisfied and what they think.

4: BREAK (20 MIN)

5: ENERGIZER (5 MIN): DANCE LIKE ME

Put on some cheerful music, all the participants in a circle and the mentor in the center who starts making moves and everyone copies the way of dancing of the mentor, after him one participant at a time takes his place and everyone copies the way of dancing. To start involving the participants the mentor will approach a participant and accompany him to the center to take his place in the circle.

Once everyone has been in the center we can conclude by turning off the music and giving ourselves a round of applause.

6: OUR PERFORMANCE: EXPERIMENTATION AND DEBATE (30 MIN)

Summarize the situation, reassure the participants, the planning phase requires a lot of effort but it is worth it and now it's time to start experimenting.

Role Division: start to make the participants responsible and organize the work in a way that you can manage it better and involve everyone. If necessary, start working in small groups, experiment to build the various scenes. Follow the will of the participants in carrying out the performance.

This is a creative moment, improvisation is welcome.

If there will be moments when not all participants are directly involved in the experimentation, give them other tasks: the observer's point of view and his suggestions will be very important; it could be useful to have some photos/videos of the experimentation for example.

Debate: when necessary, stop to discuss, to evaluate whether something should be changed or not.

7: COMPARISON AND CONCLUSION (15 MIN)

Briefly summarize the activities carried out, highlight the goals achieved, and compliment the participants for their commitment.

Develop a moment of comparison

In a circle, ask participants how they feel, how the first phase of experimentation was for them, if they feel they were able to express themselves as they wanted and if they are satisfied with their role in the performance.

Consider whether it is more appropriate to ask and have one participant answer at a time or whether to find a group way using gestures, sounds or colors.

Set an appointment for the next meeting by introducing what the main activities will be.



DAY 5: EXPERIMENTATION AND DEBATE

INTRODUCTION AND WORKSHOP CONTEXT:

The entire session will be dedicated to experimentation and debate, that is, to all the teamwork necessary to create the performance.

The mentor will have to find the way he/she deems best to support the group during this phase, facilitating the participation of each person with his/her own expressive modality.

It is always useful, once the general structure is defined, divide the performance into different phases and try them one by one until deemed necessary and evaluate gradually and in common agreement whether it is necessary to modify something.

Offer your point of view, motivate participants not to give up and to experiment until they are satisfied with the result.

It will be the mentor's role to transcribe how the performance will unfold, note down changes and modifications, jot down lines if any.

By doing this you will be able to support the group effectively if confusion arises between one version and another for example.

Prepare all the necessary materials and tools for the experimentation and realization of the performance.

1: PRESENTATION AND GENERAL INTRODUCTION TO THE WORKSHOP (10 MIN)

- **Welcome:** Welcome participants and have them sit in a circle.
- **Summary and General introduction:** Briefly summarize the activities and highlights of the previous session and introduce the day's activities.

2: ENERGIZER (10 MIN): GROUP PACE

Participants, the mentor and the support staff walk calmly around the room. Assign the role of leading this game to a collaborator (the participants will discover this by themselves) who must behave exactly like a participant. At a certain point this person will increase the pace, the mentor will also start to follow that rhythm and so will the support staff if there are other collaborators/assistants/volunteers. In a completely natural way, the participants will tend to adapt to that rhythm until they reach a group rhythm, at which point the person in charge will slow down the speed until the group once again establishes a new rhythm.

Continue the game a couple of times and then conclude the game by asking the participants if they have guessed who was determining the pace of the group, give your feedback on the activity by connecting it to the next experimental activity.

3: OUR PERFORMANCE: EXPERIMENTATION AND DEBATE (30 MIN)

Summarize the point of the situation, motivates the participants to continue the work of experimentation for the realization of their performance. You could reiterate the value that your performance could have for the community and remind the participants that the performance will indeed be made public.

Continuation of the practical experimentation work

The experimental phase should stimulate participants to be themselves, to familiarize themselves with expressiveness and discover new potential.

Debate: when necessary, stop to discuss and evaluate possible changes.

4: BREAK (20 MIN)

5: ENERGIZER (10 MIN): DANCE AND FREEZE

Put on some cheerful music and start walking and dancing so that all the participants follow you, suddenly stop the music and freeze the movement, everyone must remain still in the position they are in, start the music again and everyone moves freely and dances. Continue like this for a few minutes.

6. OUR PERFORMANCE: EXPERIMENTATION AND DEBATE (30 MIN)

Summary: take stock of the situation and guide the group to conclude the experimentation during this last part of the session.

Continuation and completion of the practical experimentation work.

Debate: discuss and evaluate any further changes. Assess whether everything is now as desired, you could ask: is the message clear? Are the interpretation, jokes, gestures etc. adequate? Is the overall result satisfactory?

7: COMPARISON AND CONCLUSION (15 MIN)

Briefly summarize the activities carried out during this session, highlight the objectives achieved, and show pride in the work done by the participants.

Develop a moment of comparison

In a circle, ask participants to share their impressions/emotions through a word, a thought or simply a gesture.

Set an appointment for the next meeting by introducing what the main activities will be.

DAY 6: FINAL TESTS AND VIDEO RECORDING

INTRODUCTION AND WORKSHOP CONTEXT:

During this session participants will rehearse the final version of their performance although some minor variations may still be allowed.

Participants should already feel more confident and independent, should master their role more dexterously and be able to pay attention to other details or focus more on expressiveness and immerse themselves completely in the role.

Once you have reached the final version of the performance, make a proof of registration to view and comment together.

During this session, review all the final tests so you can select the best one.

Prepare all the necessary materials and tools for the realization of the performance.

1: PRESENTATION AND GENERAL INTRODUCTION TO THE WORKSHOP (10 MIN)

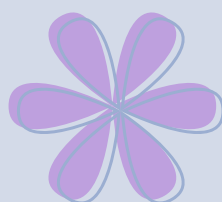
- **Welcome:** Welcome participants and have them sit in a circle.
- **Summary and General introduction:** Briefly summarize the activities and highlights of the previous session and introduce the day's activities.

2: ENERGIZER (10 MIN): SYNCHRONIZED HEARTBEAT

Everyone in a circle asks them to observe your movements and challenge the group to do the same all together. Start by clapping once, start slowly to allow everyone to follow you and gradually you can clap faster and then slow down again. Then do the same by clapping twice, if it works you can try again with a different rhythm or slow down if the group can't follow.

The goal is to be able to synchronize and therefore clap with the same rhythm and at the same time. You can ask the participants if someone wants to lead the group in your place.

You can also repeat the same game by stamping your feet on the ground or by sitting and drumming your hands on a table or the floor.



3: FINAL TESTS AND REGISTRATION (30 MIN)

- Prepare the participants for the final test of their performance, summarizing if necessary the steps to follow and giving useful advice to the participants

Final rehearsals and performance recording

4: BREAK (20 MIN)

5: ENERGIZER (5 MIN): THE SOUND RESONATES

Re-propose the “sound resonates” energizer used during Day 3

6: FINAL TESTS AND REGISTRATION (30 MIN)

Take stock of the situation and if you deem it necessary, continue with rehearsals and recording the performance to obtain the final version.

Once you are satisfied, give yourselves a big round of applause and congratulate yourself.

if there is still time available, you could plan together some aspects related to the last and subsequent meeting dedicated to feedback: for example, you could ask the participants to think about how they imagine this meeting/event, prepare them for a possible debate with an audience if foreseen or write together a preparatory text for the performance.

It will be appropriate for the mentor to evaluate for the moment of feedback the modality that he considers most suitable both based on the type of performance and based on the needs of the group.

7: COMPARISON AND CONCLUSION (15 MIN)

Talk briefly about the whole process you did together, you can mention some funny moments and remind the participants of their creative journey until the performance was realized. Explain that the most important work was the one done during the whole process, their creative process that led to the final realization and that now you are ready for the last little step: sharing the performance with the audience!

Develop a moment of comparison

In a circle, ask participants:

Thinking about the whole workshop, what did you like the most?

Did you learn anything more about performance?

Are you proud of yourself and how you participated?

Have you discovered something new about yourself?

Would you like to have a similar experience again?

Would you like to say something to the group?

Thank the participants for their commitment, passion and courage. Make an appointment for the next and final meeting, introducing the dynamics of the feedback session.

DAY 6: RETURN

INTRODUCTION AND WORKSHOP CONTEXT:

This last session should be organized according to the type of performance created by the participants and the needs of the group.

It could consist of the presentation and screening of the video recording, appropriately edited, inside an art gallery, a literary café, associations and cultural meeting places, in the school environment...

You could include a time when the audience can ask the artists questions.

You could organize a refreshment after the performance, a convivial moment during which the participants and the public will be in contact.

In some situations, however, it could be essential for the performance to be carried out impromptu, in a very busy square or street to find oneself among a casual audience, and in this case it will be appropriate to take this aspect into account already during the experimental phase.

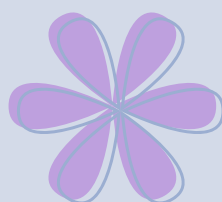
Or you may find it more appropriate to perform the performance extemporaneously but as if it were a theatrical performance. In this case the mentor will have to take care of arranging the spaces, lights and sounds. It will also be necessary for this type of restitution to do a rehearsal in the place where it will take place.

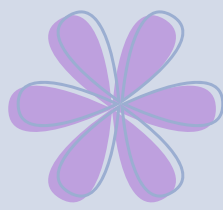
Planning this session needs to be done carefully and situation-specifically so the following points will be very general indeed.

1. PLAN THE EVENT

- Determine the type of event and the most suitable way of returning/sharing the performance
- Set location, date and time
- Plan the event in detail
-

For example: Plan an introductory moment to present the performance, a viewing of the performance, an introduction to the artists, space for questions from the audience, a conclusion and thanks.





2 ADVERTISE THE EVENT

3 MAKE THE EVENT HAPPEN

Participants must be well prepared on the dynamics of the event and you will have to make sure to receive them well in advance to be able to summarize what is about to happen and remember what their role will be.

4 SPREAD THE RESULTS.

