





DIGITAL DRAMA WORKSHOPS

A post-pandemic resource for online theatre-making created in 2021 – 2023
*by Crooked House Theatre Company (Ireland) in partnership with BeyondBühne (Austria),
Pinireus Creatius (Catalunya) and Rogaland Teater (Norway)*



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PREPARED

The Digital Drama Workshops project is an initiative co-funded by the Erasmus+ programme of the European Union. This programme funds projects in the fields of education, training, sport, and, as in the case of this project, youth.

In 1989, the European Commission started their first youth programme dedicated to the collaboration at a transnational level of organisations working with young people in the non-formal education sector. In 1998, another milestone was reached when the European Voluntary Service was launched, which allows young people from European countries to take part in long term (up to a year) volunteering programmes in the third sector. This programme was soon incorporated into the "YOUTH" Community Action Programme in 2000 until the year 2007, when the Youth in Action programme was launched.

The Youth in Action programme opened new areas of work (including youth exchanges and initiatives) and opened to what is called "Partner Countries", countries which are not part of the EU, candidate countries (such as Turkey or Croatia at the time) and the EFTA/EEA countries (Iceland, Lichtenstein and Norway). When opening the programme, an emphasis on the Neighbouring Countries of the EU: Eastern Europe and Caucasus, Mediterranean Countries and Southeast Europe.

In 2014 the decision of combining the different education, training, sport and youth programmes at European level was made, and the activities previously covered by the Youth in Action Programme were incorporated to the Erasmus Programme („EuRopean Community Action Scheme for the Mobility of University Students") which would now be called Erasmus+, as it incorporated the Lifelong Learning Programme (Erasmus, Leonardo da Vinci, Comenius, Grundtvig), the abovementioned Youth in Action and five international co-operation programmes (Erasmus Mundus, Tempus, Alfa, Edulink and the programme for co-operation with industrialised countries).



For the period 2014-2020 (when the grant for the DDW project was awarded), the Erasmus+ programme was divided into 3 key actions (KAs):

- ◆ **Key Action 1** supports mobility projects and aims to bring long lasting benefits to the participants and the organisations involved.
- ◆ **Key Action 2** enables organisations from different participating countries to work together, and to develop, share and transfer best practices and innovative approaches.
- ◆ **Key Action 3** provides grants for a wide variety of actions aimed at stimulating innovative policy development, policy dialogue and implementation, as well as the exchange of knowledge.

This project, framed within the KA2 as a Strategic Partnership supporting innovation in the field of youth. These are the projects that develop innovative outputs and share them to other organisations outside the project consortium. These innovative outputs in the 2014 to 2020 period were referred to as “intellectual outputs” and in this project they are:

- ◆ **Digital Drama Workshops Book:** a database of digital workshop plans for delivering online drama to young people.
- ◆ **Digital Drama Workshops Video Support:** stand-alone videos that explore key concepts around youth theatre.

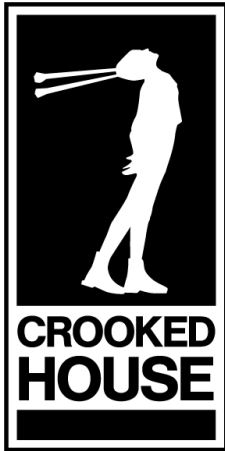
This project, which comes as a result of the learning of the partner organisations during the COVID-19 pandemic, is funded by an extraordinary call, the “Partnerships for Creativity” call. The lockdown hit the cultural and creative sectors particularly hard and this call is a response to it, by aiming to bring together educational and creative and cultural organisations together.



Crooked House



**PART
NERS**



CROOKED HOUSE THEATRE COMPANY

Crooked House is a theatre-making organisation established in 1993 in Newbridge in County Kildare, Ireland by Peter Hussey. We make theatre with, for and by young people from the ages of 11 to 24. Participation in all our activities is **free** and **open to anyone**. Our work is inspired by tolerance, equality, social justice, compassion, and empathy. We aim to create theatre that is ambitious, challenging, aesthetically engaging, and relevant to our audiences.

Our activities include **weekly drama workshops, rehearsals** and **performances** of plays; devising and making new performances; **actor-training**; research into theatre and young people; and **international youth theatre** projects.

We run a small space in Newbridge where we work with over 100 young people weekly. We also travel to **schools and youth projects** in County Kildare every week to run **free theatre programmes** with young people.

Our youth theatre is the **largest** in Ireland and the **oldest** in Kildare.

We have been very successful in placing young people who want to be actors into third level actor training courses in the UK and Ireland. We select the top 5 programmes in the world (mostly in London) and work with young people who do not have many opportunities to get them a place. We have collaborated with European theatres since 2002 to develop educational and performance projects with groups of multicultural young people. We train young drama facilitators and leaders to work with youth groups on themes of social justice, equality, and human rights, wellbeing, and democratic processes. These themes are expressed through theatre workshops, devised performances, and plays. This work aims to promote positive mental health; increase citizenship abilities; promote equality and develop critical thinking. We bring young people from all of the socioeconomic classes and backgrounds together in one place.

Crooked House is centred on the needs of the young people it serves. Many of our participants are marginalized young people and early school-leavers. We also aim to integrate young people with special needs into mainstream workshops. There is a

Members' Committee which meets monthly to reflect on and advise about the work of the organisation.

Crooked House is a registered charity with a board of trustees. We operate comprehensive Child Protection policies, have Garda Clearance for all our volunteers, and have a Welfare Officer in place to guide the company's work with the young people.

It is funded by project-specific funding from the European Union (for European Solidarity Corps volunteering projects), The Arts Council (for theatre-making with young ensembles), and Kildare County Council (annual funding to support workshop delivery). The HSE fund drama based mental health initiatives, and Kildare Wicklow ETB fund our leadership training work.

crookedhouse.ie



BEYONDBÜHNE

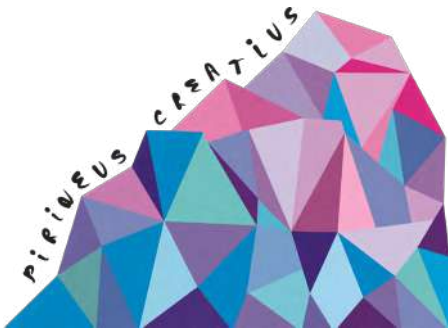
A Stage for the Curious

BeyondBühne is the place where young people can develop through arts. Here you are taken seriously. You can be the way you are. Act out!

We aim to holistically promote the individual development of all people through the performing arts so they can act reflectively, empathetically and responsibly. As a focal point of an international network, we regularly offer all members possibilities for international exchange.

„I trust the people here and, therefore, I can express these feelings from deep inside. And that is what I cherish about BeyondBühne.“

beyondbuehne.at



PIRINEUS CREATIUS

Pirineus Creatius is a youth and community arts organisation from the heart of the Catalan Pyrenees. Diversity, inclusion and cohesion are our values and nature and its beauty is our inspiration. We believe that we can make this world a better place to co-create through transformative art practices: some fusion of drama, music, film and.. creativity!

pirineuscreatus.org



ROGALAND TEATER

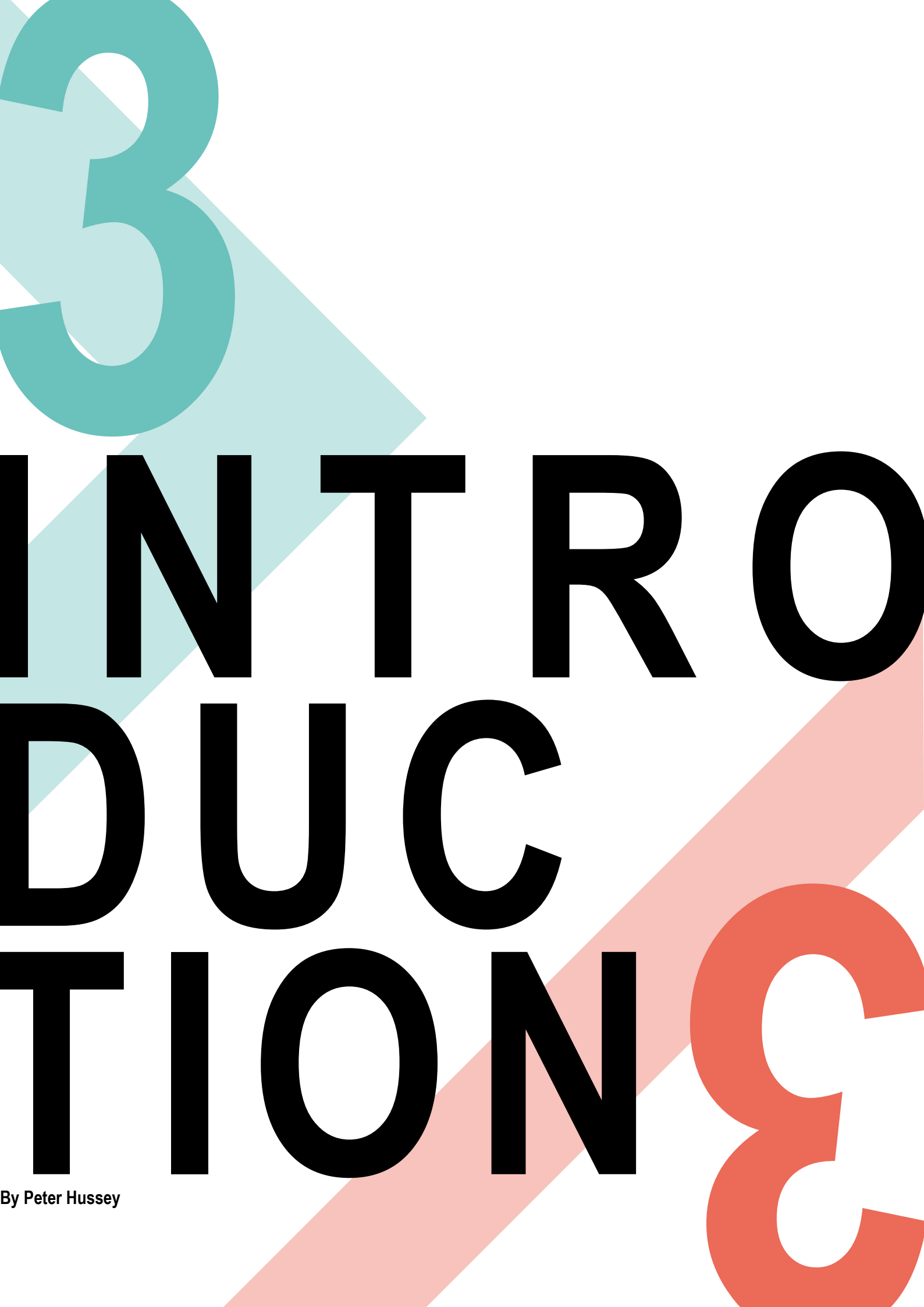
The Children and Youth Theatre (BUT) was founded in 1957 and is an integral part of the Rogaland Theater, one of Norway's leading theatres. BUT's main activity is "The CLUB", which provides weekly theatre training for 350 children and young people aged 8 – 20. BUT do 4- 5 full scale productions a year. All our productions are done at a professional level; the same way we do any other performance at the Rogaland Theater. Not all of the members get to perform in a production. The main goal of the Club is to give children and young people a chance to develop themselves and gain confidence through working with theater.

rogaland-teater.no/barne-og-ungdomsteatret





Crooked House



INTRO DUCTION TION &

By Peter Hussey

ORIGIN OF THE PROJECT

The Digital Drama Workshops project is an innovative strategic partnership funded under the Erasmus+ programme. It emerged as a result of the global COVID-19 pandemic from 2020 – 2021.

During the COVID-19 pandemic almost all youth theatres closed due to social restrictions. Youth theatre is considered a highly interactive activity, needing an in-person presence and live involvement. It involves physical, emotional and embodied practice to be most effective. And thus it, and other theatre activities, were among the first sectors to close across the world.

As a result of the pandemic most cultural youth workers in this sector were out of work for months. In some cases they did not regain employment since some youth theatres closed their doors permanently in 2021. Employment in this cultural sector is precarious and depends on having access to a group to happen.

Other youth theatres turned to the virtual world and started to create online drama activities for youth groups. Crooked House (Ireland), BeyondBühne (Austria), Pirineus Creatius (Catalunya/Spain) and Rogaland (Norway) were three of those who mounted programmes of weekly workshops or socially distanced workshops during the pandemic. The Digital Drama Workshops project was born out of their experiences in creating this material for online use.

RESOURCES CREATED

This project offers theatre makers free materials to conduct their work online during times when they cannot meet (and so avoid closure, loss of earnings, and loss of creative interaction for young people).

Digital Drama Workshops created and published 30 two-hour drama sessions that can be carried out online. A further 10 two-hour sessions were created for in-person socially distanced work. The project published 10 videos about collaborating online, and contextualising youth theatre in the youth work realm. All of the resources can be found at www.digitaldramaworkshops.eu

PARTNERS

Digital Drama Workshops brings together 4 of Europe's most proactive youth theatre organisations to create these materials. Crooked House Theatre Company (Newbridge) led the project, assisted by Rogaland Teater (Stavanger), BiondekBühne (Baden) and Pirineus Creatius (Le Seu). Together developed practices that were tested in youth theatres in their home countries before being freely shared online, and published in this resource book.

Each of the four partners in the Digital Drama Workshops project is a youth theatre: that is, we work with young people using theatre to create art, and as a means to stimulate learning and personal development.

The kind of theatre that we practice with our young performers is sometimes known as 'process drama'. In it we explore participants' attitudes, experiences and senses of self through the rehearsal and devising process. For example, instead of simply getting lines to learn for a part in a play, they must explore the character and the world of the character in great detail. This might include the political, social and cultural context as well as the psychological motivations and attitudes of the character. There is great learning in this process.

If the play is not scripted, but devised by the group, a young person must create the whole part themselves (with our help and guidance). They draw on their experiences, personality traits, knowledge of themselves and of society, and their attitude and observations in order to create the part. This is done through discussion and through various rehearsal techniques. It takes time but is invariably worth it as the young person has complete creative control and owns the 'part' as a valid, imaginative expression of their own.

Most of the workshops included here are used in this creative process. Some are designed to help young people explore a theme while others help participants develop key skills and attitudes that they will find useful for performance. The workshops are also excellent for developing life skills, exploring cultural assumptions, and preparing participants for active citizenship.

WORKSHOPS

Each workshop plan is for a two-hour workshop. The 30 workshops can be arranged in 5 units to comprise a 6-workshop programme for established groups of young people in a youth theatre. They can also be arranged to provide a 30-week programme, building upon each other and developing a range of skills over time.

One of the projects that tested these and arranged them into a programme is the INTER/ACT project. This was run by Crooked House Theatre Company online in 2022 and into 2023, every fortnight, with international young people. You can read a little about it later in this book.

Digital Drama Workshops organised multiplier events in Austria and Ireland, where at symposia and seminars, the website and Resource Book were disseminated and promoted.

WHY DIGITAL WORKSHOPS?

Even if COVID disappears, these resources will still be useful for youth theatres to involve the following in drama activity:

- ◆ rurally isolated young people;
- ◆ those who cannot afford to travel to our centres;
- ◆ people with social anxieties reluctant to be in groups;
- ◆ those who are incapacitated or who can't leave home/hospital;
- ◆ and people from communities who stigmatise participation in theatre-making
- ◆ an international group where members can be in their home countries.

While the workshops are definitely suitable for drama and theatre makers to use with youth theatre groups, they may also be thought of as creative groupwork exercises. They can be used for a range of purposes: to energise a group, or to focus their attention onto a task; to explore an idea in an embodied way; to assist participants to express their own ideas, opinions and feelings; and to create, with other young people, fictional responses to themes or ideas.

HOW TO USE THE BOOK

The drama workshops can be used in any order you wish. However, when you read them you might consider that some workshops are for more developed groups, or should be used at a later stage in a programme. Others are for groups starting out, or who are inexperienced in drama.

Since we do not know what anyone else's group of participants is like, or how advanced they are, we made the workshops with a variety of group levels in mind. Therefore, you should read all the workshops and put them together in whatever sequence best suits your group.

It is possible to mix and match the workshops into several themes. Or you can use parts of workshops to make your own. So, you might like a warm-up activity found in the one workshop and use it before doing an extended exercise found in another section.

The descriptions outlined here have detailed information about the activities in each of the videos. Whatever is not clear in the video will be explained in the manual. In addition, there are variations and adaptations of the activity suggested in the manual.

ONLINE VIDEOS

The videos in this project (available on our website) offer lectures on the theory underpinning collaborative theatre making. They are not descriptions of activities or workshops but are stand-alone presentations or interviews from the partner theatres in this project.

They explore:

- ◆ What collaboration means: making theatre together with young people
by Cooked House
- ◆ How theatre-making benefits young people
by Crooked House
- ◆ Public Space, Identity and Youth Theatre
by Crooked House
- ◆ Being Social: Theatre making and the development of social skills
by Crooked House
- ◆ The principles underpinning digital drama work
by BeyondBühne and Pirineus Creatius
- ◆ Working within socially distanced settings
by Rogaland, 2 videos
- ◆ An introduction to devising online drama and the creation of performances
by Pirineus Creatius
- ◆ How to design your own digital drama work
by BeyondBühne

The videos feature theoretical and practical input from a specialist theatre-makers who work with young people. They are suitable as study material to youth and community work courses, applied theatre courses, and training events in this sector.

All are available on www.digitaldramaworkshops.eu

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Pirineus Creatius
– Local Magical Creatures in the Forest



4

PRIN

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PLES

By Peter Hussey

Youth work and youth theatre have many similar aims, and they share similar working practices. Youth Theatre Ireland (youththeatre.ie/youth-theatre/what/) defines youth drama as:

Youth Drama is also a unique youth work practice that engages young people as active participants in theatre by using group or ensemble drama approaches. Contributing to the artistic, personal and social development of young people through their commitment and voluntary participation, a youth theatre:

- ◆ is a drama group for young people that offers a year round programme of activities, including a regular programme of drama workshops and the staging of at least one theatre production each year
- ◆ takes place outside of school and requires voluntary participation
- ◆ draws its adult leaders from the voluntary and/or professional sectors
- ◆ is open to all young people regardless of their gender, background, race, sexuality, religion, ability or economic situation
- ◆ is not-for-profit. Participation in youth theatre is not determined by financial contributions from the young people
- ◆ is a safe and supportive space. The welfare and protection of young people is a priority for youth theatres
- ◆ has its own identity forged by its members and its interaction with the wider community.

Inclusion, ownership, respect, and independent learning are core principles of youth theatre. They are also core principles of youth work. In Ireland, as is common across Europe, governments define youth work in a similar way to youth theatre. The Irish Government's Youth Work Act 2001 explains youth work as:

A planned programme of education designed for the purpose of aiding and enhancing the personal and social development of young people through their voluntary involvement and is (1) complementary to their formal, academic or vocational education and training. (2) provided primarily by voluntary youth work organisations. (youth.ie/wpcontent/uploads/2018/11/Youth_Work_Leaflet_2010.pdf)

Both youth theatre and youth work are planned programmes, often exploring the same themes but using different means. While youth work may use a lot of discussion and reflection, youth theatre uses embodied learning and feedback. Where youth work teaches project planning, teamwork and co-operation, youth theatre teaches collaborative creative performance and ensemble-making. Youth work has strict boundaries around managing emotion, physical contact and body expression, while youth theatre practice encourages and regulates the safe expression and experimentation of emotion, physical contact and body expression.

Each sector shares common political and social perspectives, usually rooted in a liberal agenda with social justice and equality as guiding principles of organization.

The themes explored by each sector are often similar. Youth theatre explores these themes to build the capacity of the young person – usually as a performer – while

youth work explores the themes to enhance the personal skills and citizenship of the young person.

We look at theatre-makers who work with young people as cultural youth workers. They use cultural tools (such a theatre) to help young people create meaning, develop as people, and become active citizens.

It is in this context that the Digital Drama Workshops is located. The project is underpinned by 4 key principles:

COLLABORATION

Collaboration and creativity. The partners believe that all people have the right to be creative and to practice their creativity together. The project highlights the role collaboration serves in human growth and development. The online activities therefore will enhance this feature and not become a space in which individuals merely do ,individual;’ things passively while being together. The workshop plans and resource material focuses on participants being engaged collaboratively, working actively to create meaning together using an online platform to do so.

EXTROSPECTION

Being social – moving towards community. The project acknowledges that social isolation is a major problem across Europe, and that many young people cannot take part in group creative activity due to distance, travel restrictions, mobility issues, health, detention, and a host of other reasons. Therefore, the workshop plans encourage participants to work in groups or in pairs, and to focus their attention onto the social more so than onto the personal. In addition, the project appeals to young people from anywhere with Wi-Fi to take part in a group activity without having to travel.

FREE

Open access, Free, Available to all. Culture, and access to it, is a human right. The materials in this project make access to theatre-making easier. And therefore, they are free and readily available.

PARTICIPATORY

Participation and not consumption. The project spotlights 'learning by doing' or embodied learning in its materials. The risk with online drama is that it becomes passive (participants watch videos, listen to speeches, and read material). This project focuses on active participation, moving, writing, sharing, engaging, and collaborating in so far as it is possible to do in a digital arena. The goal is to help young people create meaning rather than consume opinion.

There are other principles at work in supporting this project. We deeply believe in the positive effects of the drama method for youth work as it impacts on five of the eight Lisbon Key Competences for lifelong learning. This was researched and evaluated in the DICE ("Drama Improves Lisbon Key Competences in Education") study from 2008-2010 which was funded by the European Union (dramanetwork.eu).

CULTURAL EXPRESSION

The best way to learn about culture is to make culture yourself. When young people participate in drama projects they can express themselves in any creative way they can think of. Youth workers will regularly present to the young people a base for new, innovative and contemporary forms of cultural expression. In theatre all forms of art come together, young people can speak, dance, sing, rhyme, move, write, paint or even be a still image themselves; anything is possible. Therefore, it is no surprise that young people who do youth theatre are also more enticed by other forms of culture. The DICE study stated that these young people who involved themselves in Youth Theatre are 13.17% more likely to be in an orchestra and to go on craft or film courses. Also, they are 15.34% more likely to be in a dance group and 16.44% more likely to write short stories, novels, poems or plays.

COMMUNICATION IN NATIVE LANGUAGES

When doing drama young people train to express and interpret thoughts, feelings and facts in both oral and written form. Firstly, they start to improvise a scene where they have to talk about a certain topic from scratch with a minimum amount of preparation time. Secondly, after rehearsing a bit they write down their own words. This lets them reflect on how they express themselves by using language. However, they do not only talk for their own self-interest, but always interact with others in a theatrical scene. This way the young people improve their ability to interact linguistically in an appropriate way with the full range of societal and cultural contexts.

The DICE study found out that the young people who participate in youth theatre courses are 4.21% more likely to enjoy reading, to understand school text-books and be confident about reading newspapers than the others. On top of that, they are 4.86% more confident about speaking out and expressing their point of view.

LEARNING TO LEARN

According to the DICE study, young people who are regularly involved in drama projects, when compared to those who do not, are 6.9% more likely to feel that being creative is important to them. Furthermore, their enjoyment of school is 2.5% higher and they feel 6% better at school.

Anyone who would like to hear and see more about these ideas can visit the videos section of our website and choose from amongst the theories and practice showcased there. Visit digitaldramaworkshops.eu for further information.



Crooked House



5 1-10
WORKSHOPS

1

INTENTIONS I



Main Theme or Purpose

To introduce a character's wants and intentions

Objectives

By the end of this workshop, participants will:

- ◆ Have explored how change can make good theatre
- ◆ Understand what a character's wants and intentions are
- ◆ Understand how a character's want drives their behaviour

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Introduction

(5 minutes)

Introduce yourself and anyone else who may need to be introduced. Say a little about the aim of the workshop. Check in generally with everyone as they arrive.

Activity Two

(10 minutes)

Warm up. The facilitator calls out a sentence, such as "I am rehearsing *The Merchant of Venice* this week". Anyone to whom this applies, stand up then sit down again. The aim is to have everyone stand up.

Sample statements:

- ◆ I am the eldest in my family
- ◆ I am good at writing

- ◆ I am on Instagram
- ◆ I am kind
- ◆ I am a joker

Guidelines for the Facilitator. Comment briefly after each one about common things you notice – not too many – and don't do it for longer than 1 minute. Avoid statements that might cause embarrassment.

Now, change the statements to "I want ..." statements.

Sample statements:

- ◆ I want to be in a physical drama workshop studio
- ◆ I want better wifi
- ◆ I want to be an actor
- ◆ I want to live somewhere else
- ◆ I want something new to wear
- ◆ I want people to respect me
- ◆ I want a tattoo

Guidelines for the facilitator. After you have made 2 or 3 statements, ask for volunteers to make statements. Comment briefly, as above and ask one or two people who did something different, or who asked the question, to say something about their response. Avoid statements that might be very compromising for participants to respond to.

Next, we invite participants to make "We are ..." statements. The goal is to get everyone in the group to stand up. There are 2 rules:

- ◆ You are deducted points for everyone not standing. That includes facilitators and assistants.
- ◆ You cannot make statements that apply to everyone in the country or the world (e.g "We are humans" or "We are able to speak" – they must be applicable to this group. You get an extra point if the statement applies only to the people in this group.
- ◆ You cannot make personal statements that embarrass someone in the group.

Guidelines for the facilitator. Record the scores

Activity Three

(10 minutes)

A developmental activity that explores how something normal and ordinary can shift and become strange or unusual. In this activity we explore changing relationships.

The relations are most likely to be between people, but they could be between someone and their environment or surroundings. Or between someone and time (either time going too slowly/quickly or apparently stopping, etc). Or between people and animals, or objects. In all cases the shift profoundly changes the relationship that you established at the beginning (as the 'normal', regular one) into something new and different.

Guidelines for the Facilitator: Move players into Break-Out rooms in pairs.

Each pair should devise a scene and follow this sequence:

1. Your dialogue and actions should set the scene (place/time period) for us.
2. It should also establish who you are and what your relationship with each other is (e.g. friends, siblings, classmates, etc).
You should play your own age
3. Show something changing or shifting. Here are some examples of what we mean:
 - ◆ Your friend, whom you've known a long time, reveals that they have 'feelings' for you
 - ◆ One of you reveals that they have a secret and they tell you what it is
 - ◆ You realise that there has possibly been someone listening to your conversation for a few minutes, and that they might be still there.
 - ◆ You realise that the other person is not where you thought they were (e.g. at home studying) but somewhere else (e.g. at your girlfriend's or boyfriend's house)
 - ◆ It slowly dawns on both of you that neither of you are where you thought you were (e.g. you are actually on stage in a set of your bedrooms and the curtains have opened)

Use your imaginations and come up with your own scenario or situation. The easiest one to work with is a change in relationship with each other.

4. You must show that this change or shift has deep impact on you. This is actually the interesting part and it allows you to show off your acting ability.
5. Conclude the scene.

Total time:

the whole thing should not be more than 5 minutes. It should be more than 2.
Return to the main room and perform them. (30 minutes)

Guidelines for the Facilitator: Feedback focuses on:

- ◆ How closely they adhered to the sequence
- ◆ How convincingly they set up the 'normality'
- ◆ How inventive they were with the situation or scenario
- ◆ How realistic it was
- ◆ The quality of the reaction and the impact on the character
- ◆ How relatable it is to us.

Activity Four

(5 minutes)

An energiser in the form of a competition. The instruction is: The first one back with one of the following gets a point. It should not be something you are wearing.

- ◆ Go find something red
- ◆ Bring back a book with the word THE in the title
- ◆ A cleaning or toiletry product
- ◆ Something valuable to you
- ◆ Something you can eat or drink.

Activity Five

A developmental activity that creates dialogue with *wants* and *obstacles*

Introduction for the participants to read: Each piece of dialogue in a play or film shows a character who wants something. And often the other character prevents him/her from getting it or being satisfied.

A want does not have to be a physical thing (like "I want your money"). It can be an emotional, moral, or psychological wants. Examples of these kinds of needs or *wants* are:

- ◆ Wants to be respected by the other
- ◆ Wants to be liked by the other
- ◆ Wants to be accepted by the other
- ◆ Wants to challenge something the other said
- ◆ Wants the truth
- ◆ Wants help

These, and the many like them, are best to play with and we will focus on these types of *wants* in the exercise.

Instructions for completing the activity:

- ◆ Divide into Break-out rooms in pairs
- ◆ Devise a short scene in which one person (the *Wanter*) wants something.
- ◆ At first the *Wanter*' tries to get it using the best way they know
- ◆ The Other blocks it, ignores it, refuses, declines
- ◆ The *Wanter* then tries 2 other strategies to get it. These strategies should be different from each other.
- ◆ Sometimes the first strategy a *Wanter* uses is (1) make the Other feel sorry

for me or sympathise with my situation. Then when that doesn't work they might (2) get aggressive, show hurt and act defensively. Then when that does not satisfy the want they might (3) try wheedling, and sucking up, and being overly helpful. Sometimes they use violence (language, threats, etc). Other strategies are sulking, withdrawing affection, distracting, and so on. There are many.

- ◆ Identify the 3 strategies that your devised character has used and show how the Other blocks or deflects after the first 2.
- ◆ You should show the Other accepting or satisfying the need after the 3rd strategy. In other words, the Wanter's third strategy works.
- ◆ Finish by showing how the Wanter feels when their strategy works.

Total time:

the whole thing should not be more than 5 minutes. It should be more than 2. Return to the main room and perform it. (30 minutes)

Guidelines for the facilitator: Feedback focuses on:

- ◆ How closely they adhered to the sequence
- ◆ How convincingly they portrayed the want – was it subtle or did it dominate the scene. Which way do you prefer?
- ◆ How realistic was it?
- ◆ How well did the Other block or deflect? Was this something that could really happen? Did they overplay it or did they seem real?
- ◆ How relatable is it to us?
- ◆ Has anyone got questions?

Activity Six: Conclusion

Short recap:

- ◆ Relationships and reacting to change
- ◆ Wants/needs
- ◆ Obstacles

Guidelines for the facilitator: outline what is planned for next week, for example – "Next week we will play with how a character puts obstacles in front of their own needs and wants."

If you wish to conduct a short evaluation or gather feedback on learning do so. You can use some of the features of the platform you are using to do this (e.g. a white-board, the chat function, image making, etc).





Beyond Bühne

2

DEVISING WITH OBJECTS

(Duration 2 hours)



Main Theme or Purpose

To introduce naturalism in performance with material objects

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence)

By the end of this workshop, participants will:

- ◆ Be more comfortable using the tactile world around them in fictional contexts (ie in drama, in devising, in storytelling)
- ◆ Know a new narrative structure for devising
- ◆ Become more familiar with performing in front of others.

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Introduction

(Duration: 3 minutes)

Guidelines for the Facilitator: Welcome everyone – clarify and explain protocol for Zoom. Introduce anyone who needs introductions. If possible have one assistant monitor the Waiting Room and the attendance.

Activity Two: Warm up 1

(Duration: 4 minutes)

Title: Count to 10

Instructions for the facilitator. Explain the exercise, and its purpose. Its purpose is to focus the attention of the group into the Zoom call, and away from their surroundings.

The goal of the group is to count from 1 to 10. They must adhere to the following rules:

- ◆ Every number is named in sequence (i.e. the group cannot skip any numbers)
- ◆ Only one voice may speak each number. If two or more people say the same number, the next one who speaks must begin again at 1.
- ◆ A person may not speak two numbers in sequence (i.e. someone cannot say 'Four. Five...')
- ◆ The group is not allowed to create or use a system of any kind (e.g. speaking in alphabetical order, or raising their hand to speak, etc). The game must be organic, and anyone can speak at any time.

Guidelines for the Facilitator. Be strict about two voices speaking the same number. When it happens, intervene and let everyone know the counting must begin again at 1. Note if there is one dominant voice. Encourage those who have not spoken to do so, but do not force it. Watch out for a system or pattern of any kind developing. Rule it out and explain why. Begin again The group does not need to achieve the goal of reaching 10. It is the attempt that engenders focus. End it after 4 minutes. You can play it again next week if they do not succeed.

Activity Three: Warm up 2

(Duration: 4 minutes)

Title: Image Flash

Instructions for the facilitator. Participants get 3 seconds to freeze in an image of the prompt. Each is discussed – commonalities mentioned, perhaps some questions asked, and one or two asked to explain.

The prompts are:

- ◆ The Lion King
- ◆ The Artist
- ◆ The Politician
- ◆ The Teacher
- ◆ The Maths Student
- ◆ The 12-yearold girl

- ◆ The 12-year old boy
- ◆ The Grandmother.

Guidelines for the Facilitator: Comment briefly, as above and ask one or two people who did something different, or who asked the question, to say something about their response.

Activity Four: Warm up 3

(Duration: 4 minutes)

Title: Guess Dance

Instructions for the facilitator: We invite the group to divide into 2 groups – more or less equal number in each. We ask one group to turn off their sound, and to find some music that they can play aloud. They begin to move to the music in their chairs, then they get up and then they take over their room. If they cannot do this due to technology or being in a shared space, they should become part of the watching group. If possible, the dancing group should sign along with the song (on mute), unless there are no lyrics.

The watching group examines the dancing group. They try to figure out (a) what kind of music it is, and if possible (b) who the artist might be. If they get it right they get points.

Guidelines for the Facilitator: Many people will feel shy about singing or dancing, so encourage them to make it a competition. You can email the group beforehand to ask that they have some music ready to play – ideally their favourite. Maybe you show some options at first yourself and let them guess.

Activity Five: Devising 1

(Duration: 45 minutes)

Title: La Ronde

Instructions for the Facilitator: The group divided into break-out rooms – 2 or 3 groups. Each member is given a letter (A, B, C and if there are 4, D). The instructions are to make 3 (or 4) scenes that are no longer than 2 minutes each. The first scene should involve only A and B. The second scene only B and C. The third scene only C and D. And the fourth scenes only D and A.

They must also tell a whole story using these 4 scenes. The only prompt for theme or plot is “Something Happens”. 15 minutes in the Break-Out rooms for this exercise. Each play should not exceed 5 minutes. Return to larger group and show each piece.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ How characters were established
- ◆ How the setting was communicated
- ◆ How relationships were shown
- ◆ How the situation was introduced
- ◆ How the situation became complex or was developed
- ◆ How the situation was concluded
- ◆ How did the situation change the characters that were presented at the start?

Explain that this structure is used a lot in theatre: Samuel Beckett's 'Come and Go', David Hare's 'The Blue Room' (based on 'La Ronde' or 'Reigen' by Arthur Schnitzler in 1897).

Text to Copy, Paste and Share with Participants:

- ◆ We will automatically put you into Break Out Rooms with others in the group.
- ◆ This section will last for 15 minutes exactly.
- ◆ In your group you have to devise a short piece.
- ◆ Each member in your group is given a letter (A, B, C and if there are 4, D).
- ◆ The instructions are to make 3 (or 4) scenes that are no longer than 2 minutes each.
- ◆ The first scene should involve only A and B. The second scene only B and C. The third scene only C and D. And the fourth scenes only D and A.
- ◆ All the scenes together must also tell a whole story using these 4 scenes.
- ◆ The only prompt for theme or plot is "Something Happens".
- ◆ The scenes should ideally occur 'some time' after each other (e.g. later that day / the next week / etc)
- ◆ All the scenes should occur on Zoom – that is, characters are calling each other on Zoom.
- ◆ You do not need to perform the initial part of conversations if they are not going to be useful (e.g. Hello? How Are You? Can you turn up your microphone? Etc etc. Unless of course you decide that this is how we find out what kind of a person your character is).
- ◆ Likewise you do not need to show the ending of a conversation if it is not useful. You can just turn off your videos and that way we know the scene has ended.
- ◆ Immediately the videos are off the next couple appear.
- ◆ Do not worry if you are not fully prepared when the 15 minutes are up. Treat it like a draft.

Activity Six: Energiser

(Duration: 5 minutes)

Title: Something Blue

Guidelines for the facilitator: This short activity can enliven the group if they have been sitting for a long time. It also serves as a break between devising activities.

Instructions for the facilitator: Tell the group that we will have a competition. The first one back with one of the following gets a point. It should not be something you are wearing.

- ◆ Go find something blue (that you are not wearing)
- ◆ Bring back a book with the word OF in the title
- ◆ A piece of clothing with a button on it
- ◆ A toy
- ◆ Something that you can drink from.

Guidelines for the facilitator: Remember to record scores or to award points. Comment briefly on one or two of the objects. Ask a question of one or two of the players to encourage them or engage them, e.g. "I see you have brought 'The Tragedy of Macbeth' to the screen. Have you read it? What do you think of it?" Do not do this for everyone – just one or two (but a different person each time). Do not spend a lot of time on talking but spend most of it on 'doing' and on 'action'.

Activity Seven: Devising 2

(Duration: 45-50 minutes)

Title: Working with objects

Instruction for the Facilitator: Advise the group that this will be mostly solo work. Ask them to find an object that is not a consumable. Perhaps a teddy, a book, an ornament, a piece of jewellery. Then they should devise a short piece, in audio-off and video-off mode, that shows us a character who is trying to work out a problem.

Copy, paste and share this text:

Devise a short piece that shows us a character who has a problem. Find a way to show us or tell us:

- ◆ Who this character is:
 - ◆ Where they are (it need not be your room at home)
 - ◆ What relationship is on their mind at the minute (with their parent / someone they fancy / their boy or girl friend / their friend / someone they don't know, a celebrity or a character in fiction / sibling, etc etc).
 - ◆ What the problem or issue is (nothing too traumatic – something typical of his/her age and time)
 - ◆ What he/she has decided to do about this problem

- ◆ Then refer to the prop – only at the end. It is somehow connected to the decision above.

Throughout the monologue make sure we can see the object. Have the character hold it / use it / relate to it in subtle ways, but that nonetheless show us a little of how they feel as they talk. Don't make very obvious use of the object (for example, if the character was an older student giving grinds, and he/she had a pen, and they were giving out to another person they might use the pen to point, to tap on their hand, to count out points in an argument, etc).

Speak to us as if you are recording this monologue to be viewed by yourself later or by someone else.

The whole monologue should be no more than 2 minutes.

After the devising time is up you will get to share the monologue with the rest of the group.

Guidelines for the Facilitator: Comments and feedback should focus on:

- ◆ How effectively did they establish the character?
- ◆ How effectively did they establish the relationship (and the setting, if relevant)?
- ◆ How did they set up the problem?
- ◆ How was the object used and what did it convey?
Did it convey things the words did not?
- ◆ How do you think the character changed as a result of making the decision?

Activity Eight: Conclusion

(Duration: 5-10 minutes)

Title: Connections

Instructions for the facilitator: Remind the group of the topics/themes that were explored, for example:

- ◆ Using objects to express feelings
- ◆ Devising using the La Ronde structure

Comment on some of the overall achievements of the work developed. Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions. Share Juliet's monologue from Act 4 Scene 3 of Romeo and Juliet. Ask them to read it in their own time and to notice if there are any similarities between the structure and what they did here.



Akt 3
Scene 3:
Mordet på Banco



Rogaland Teater – Macbeth

Photo by Stig H'Dirdal

3

TRANSFORMATION

(Duration: 2 hours)



Main Theme or Purpose

To strengthen participant's ability to suspend disbelief and train their imagination

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence)

By the end of this workshop, participants will:

- ◆ Have explored how their everyday's environment can be transformed into a stage
- ◆ Understand that theatre can happen anywhere and anytime
- ◆ Know better about the influence of different lenses and focal lengths on a video stream

Number of participants possible

From 4 to 16 (if there are more, then add more time)

Activity One: Warm up 1

(Duration: 30 minutes)

Title: A pen can be anything

Guidelines for the Facilitator: In this activity we encourage the participants that also their usual desk setup at home can easily become a theatre stage and each everyday object can be used as a prop.

Instructions for the Facilitator: Each person gets a pen (or another object that everyone has at home). The important thing is that it must be the same object. Each person now reinvents their object in turn. For example, a pen can easily become a telephone when the functions of the pen are reinterpreted. For example, pushing out the barrel can be answering the phone. Each person thinks of something new.

After that, the described object is to be sold as in a continuous advertising show. Each person should make their item attractive to the audience. Aggressive sales

techniques are also encouraged such as „Call now and you will receive ...“ or „There are only x copies left“.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ How the very first idea that comes to one's mind usually also is the best one in improvisation
- ◆ Tricks that are used to convince people that they want to buy something they actually don't need
- ◆ How the audience's imagination supports us in acting

Activity Two: Warm up 2

(Duration: 20 minutes)

Title: Playing with the optics

Guidelines for the Facilitator: This short activity can enliven the group if they have been sitting for a long time. It also serves as an introduction to perspectives, different lenses and focal lengths on a video stream

Instructions for the Facilitator: One person places themselves in front of the camera as a still image and uses all the possibilities of the lens, e.g. by positioning fingers at a certain position in the frame, or by using perspective to hide parts of their own body or bring them into focus (possibly also including everyday objects). The others should now recreate this image section as well as possible (which must be solved differently for each person with different cameras, table positions, etc.).

Guidelines for the facilitator: It can be helpful to take a screenshot at each round for a better reflection afterwards. Let participants reflect on their own's camera point of view and how it is different to the other ones.

Activity Three: Devising

(Duration: 30 minutes preparation time + about 2 minutes for each presentation)

Title: Live report

Guidelines for the facilitator: Encourage participants to use the whole preparation time to really build up a whole stage/scenario by using as many suitable things they can find at home as possible.

Instructions for the facilitator: After some preparation time, each person presents their environment in the form of an „on-site report“, but not as what it is, but as something completely different (e.g. a kitchen that becomes a laboratory; a box that leads to Narnia; bathroom as a wellness hotel, ...).

Guidelines for the facilitator: Feedback focuses on:

- ◆ How the deliberate use of perspective and one's own specific lens and focal length made a scene unique
- ◆ How each participant used everyday objects in a creative way
- ◆ How everyday objects or rooms may have been transformed into something completely different
- ◆ How the audience's imagination supports us in acting

Activity Four: Conclusion

(Duration: 5 to 10 minutes)

Title: recap

Instructions for the facilitator: Remind the group of the topics/themes that were explored, for example:

- ◆ The transformation of one's own room, desk setup and everyday objects into a stage
- ◆ How the deliberate use of perspective and specific lens and focal length impacts on a video stream
- ◆ The dependency of both, the audience's and the actor's suspension of disbelief

Comment on some of the overall achievements of the work developed.

Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions.

4

SPLIT SCREEN

(Duration: 2 hours)

Main Theme or Purpose

To encourage the participants to see and use the medium of video chat as an opportunity for creativity rather than an obstacle

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence)

By the end of this workshop, participants will:

- ◆ Be able to deliberately use the different technical possibilities of video chat (split screen, voice only)
- ◆ Have explored how they can act either only with their body or voice
- ◆ Have experienced to devise a scene starting with a single picture

Number of participants possible

From 4 to 16 (if there are more, then add more time)

Activity One: Warm up 1

(Duration: 20 minutes)

Title: Spotlight

Guidelines for the Facilitator: In this activity we encourage the participants to quickly switch roles. This way they will figure out different approaches to convince the audience in a fast way.

Instructions for the Facilitator: Participants leave the visible frame. The facilitator then describes a person who is about to take a seat in front of the camera (e.g. a politician before an important speech, a singer before her performance, etc.) The participants spontaneously show this for a few moments until the facilitator asks them to leave again and introduces a new role, etc.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ Which strategies they came up with to convince the audience of them

being in a new role in a fast way

- ◆ How entering a stage is already an important part of playing a role
- ◆ The use of clichés and stereotypes in theatre

Activity Two: Warm up 2

(Duration: 30 minutes)

Title: Voice of God

Guidelines for the Facilitator: This improv activity marks the transition from warm-up to the actual content of the workshop. It is, therefore, crucial that every single participant tries out both of the available roles.

Instructions for the Facilitator: For this activity we need a volunteer, only his or her image is visible. A second participant now speaks the volunteer's thoughts as an inner monologue. He or she improvises to match the text as good as possible.

Variation: The second person does not speak the volunteer's thoughts, but speaks in the role of a TV commentator talking about what is happening on screen. The actors have to show that spontaneously (e.g. sports coverage, nature documentary, commercial, ...).

Guidelines for the facilitator: Feedback focuses on:

- ◆ Which role was easier to play, which one was more challenging and why
- ◆ Which media formats do the participants know that play around with the use of "voice of god"
- ◆ How was it to be able to "control" another person

Activity Three: Devising

(Duration: 40 minutes preparation time + about 2 minutes for each presentation)

Title: Voice of God

Guidelines for the facilitator: Take your time for the presentation of the picture you chose, so participants can fully engage with the situation. Thus, they can let go of other thoughts and start a creative process.

Instructions for the facilitator: The facilitator presents a picture of a door. This can be any kind of door (e.g. ancient, modern, prison cells, etc.) as long as it doesn't tell a straight story, such as showing an address on it or a specific sign. He or she then asks appropriate questions, which each participant answers in writing with a few key words for him or herself, such as „Where does the door lead to?“, „Will someone come out? Or go in?“, „In which century are we?“ etc.

This is followed opening breakout rooms for two participants each. Based on the picture of the door and the questions they have answered, the groups each come up with a scene showing the two people on either side of the door, with different scenarios given:

- ◆ One person doesn't want the other to come in.
- ◆ One person does want the other to come in.
- ◆ Neither person knows for sure that there is someone on the other side, etc.

Guidelines for the facilitator. The situation can gladly be supported visually, e.g. by not playing frontally but sideways to the camera, by only looking through a „slit“ by covering parts of the lens, etc.

Activity Four: Conclusion

(Duration: 5-10 minutes)

Title: Voice of God

Instructions for the facilitator. Remind the group of the topics/themes that were explored, for example:

- ◆ The narrow field of view a webcam provides and how that leads to a simpler approach of acting
- ◆ How the separate use of body and voice enriches the possibilities for devising
- ◆ The ability to show different rooms at the same time either on screen or stage

Comment on some of the overall achievements of the work developed.

Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions.



Beyond Bühne



5



THE DISCOVERY OF THE FIVE SENSES

(Duration: 2 hours)

Main Theme or Purpose

To sharpen creativity and imagination through the exploration of five senses

Objectives

By the end of this workshop, participants will:

- ◆ Have explored how change affects the performance
- ◆ Understand how to navigate and use their senses more consciously
- ◆ Understand the relation between the senses

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator. Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Introduction

Guidelines for facilitator: Introduce yourself, the topic of the workshop and its duration, that there will be a pause in the middle and that they might need props.

Activity Two: Warm-Up

(Duration: 5 minutes)

Instructions for the facilitator: Ask the group to stand up and have enough space around them to move freely.

- ◆ Start with a light massage of the hands. We squeeze, clap, shake them, etc. The objective is to feel them. As well as this we can clap our whole body with them (thus we activate our body)
- ◆ Tell the group to repeat your moves without looking at you, only following the sound they will hear.
- ◆ Let's make the ugliest faces (especially with the eyes and the nose) that we can. Everybody at the same time
- ◆ Finally, we'll pass our tongue through all our mouth, teeth and lips and then we'll make any sound opening at the maximum of our mouth and taking our tongue outside.

Guidelines for the facilitator: These steps are an example. Feel free to play around with the sounds of the body and the sense of touch as you wish. Explore!

Activity Three: Improvs on sight

(Duration: 20 minutes)

Title: Watching a TV Show

Instructions for the facilitator: Tell the group they are going to the cinema and they are going to watch a movie. Tell them not to say out loud which movie or film genre they have in mind.

Split them in groups of 2 and send them into breakout rooms for a few minutes to prepare. They need to agree on what they want to watch and when they are back, each pair improvises in front of the others. They start with their eyes only, then they can involve all the face and then the rest of the body that is visible on the screen. The performers are pinned by the facilitator so that only the two of them are seen by the group. When each improv ends, ask the rest what they understood from it, which movie or genre has been watched by the pair of performers. Repeat until each pair has performed.

Guidelines for the facilitator: This activity focuses on the ability of the actors to imagine very well what they are "seeing" and communicate it with their co-actors in a subtle way. This skill helps the audience also see the invisible and create the collective imagery of the scene.

Activity Four: Listen and Create

(Duration: 25 minutes)

Instructions for the facilitator: Tell the group to close their eyes for a moment and pay attention to any background noise that they can hear from where they are. Each time they focus on something further away: start with the room they are in, the building, the surroundings, etc. Can they hear the town? Then imagine what the noise would be in the region, the country, the continent and the whole earth and then the galaxy. Ask them to visualize what might be happening around them with people, situations, voices etc.

Guidelines for the facilitator: Let the imagination of the voices, characters and situations from the preparation phase guide the group into the collective improv. Enjoy!

Activity Five: Do you feel it?

Instructions for the facilitator: Tell the group they have each a unique sixth sense that no one else in the whole world has (they'll have to think about which one and what kind of sense and all of that) and that they are going to be interviewed to explain what it's like to be living with it, how this sense influences their life. Starting in a chain, the first interviewer is then a performer and we continue like this until each participant has had a chance to perform.

The only condition for this activity is NOT to say at any moment what the sense is. The goal is to figure this out from the questions of the interviewer. You might want to be the first to interview to set the tone and help participants with this role to make it smoother.

Activity Six: Reflection and Closing

(Duration: 10 minutes)

Title: Importance of the senses

Ask the group how they connect to their sense after the workshop and which senses they feel are stronger and which weaker. Do their senses help them when acting? How can they work more on developing them? Guide the discussion and reflection based on the results of each activity, things you noticed, etc.





6



TOO CURIOUS? CLOWNS IN TOWN!

(Duration: 2 hours)

Main Theme or Purpose

To introduce clown technique to the group

Objectives

By the end of this workshop, participants will:

- ◆ Have discovered their inner clown (at least its most active expressions!)
- ◆ Learn to explore a character through clown technique (movement and voice)

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Introduction

Guidelines for facilitator: Introduce yourself, the topic of the workshop and its duration, that there will be a pause in the middle and that they might need props. It might be a good idea to plan the props beforehand and ask the participants to prepare them.

Ask participants to each have one clown nose ready. They can also use the red paint instead.

Activity Two: Warm up 1

Invite the participants to stand up and explore the space they see around them as if they are in it for the first time. Invite them to use their senses: they can touch things around them, smell the walls, look at the places they might have never looked at before (maybe at the bottom part of their bed or the table?). Everything they see surprises them. Ask them to turn off the cameras and simply enjoy - they are on their own with their excitement of first-time discoveries.

Guidelines for the facilitator: While some clowns are tragic, or witty, or stressed, this type of clown is curious and playful. It is a sub-genre of clown. Encourage the group to be brave and jump into the unknown

Activity Three: Warm up 2

This time, introduce the red nose as an essential “costume tool” for this type of clown. Put on the nose yourself and get into the role: being curious about seeing the group, as if you see them for the first time, exploring the screen and the people you see. Feel free to comment and express yourself. While still being in a character, invite them to turn away for a moment (no-one can see when the transformation of the clown happens) and put on their noses or the make-up. When they are back, they are now officially clowns. Ask each of them to introduce themselves in a way they may find most suitable for the group) and ask them to explore their individual features as clowns.

Activity Four: Small group improv

Tell the group the clowns look very excited to be here, so now it's time to meet each other more deeply. Tell them they will go to breakout rooms in threes and will each introduce the space they are in as if the others came to their homes. They can introduce some objects and furniture in the room, how they use it (but as clowns, with the energy of curious, clumsy minds).

Activity Five: Individual sketches

(Duration: 25 minutes)

Title: That's my chair / table / sofa / book

Instructions for the facilitator: Now that participants have played a bit with their characters and also have become more confident in being clowns and presenting their spaces, it is time for some individual work. Tell the group they have to choose one object or furniture piece from their rooms, that they have presented already to others. They will now go on "stage" with that object only. They don't have any specific task except entering the stage, being there for 4 minutes and then leaving. They cannot use speech during their improvs. Magic can happen: it's only their clowns there and 1 thing they bring in. The rest of the group is the audience. Pin the performer not to get distracted by other faces and.. enjoy the performances!

Guidelines for the facilitator: After the characters have performed, ask them what they found new in their own clowns while being on "stage"; what did they find challenging; what helped them during the performances? Reflect as a group.

Take a 5 minutes break!

Activity Six: Small groups devising

(Duration: 45 minutes)

Title: Even more than friends - family

Instructions for the facilitator: This time the clowns are back to their homes, after meeting friends, and guess what! Everyone in their family are clowns.. Logical, right? It is late and time to have dinner. As it's clowns' dinner, all sorts of things happen during this dinner, except actually food. Tell the group they will devise in groups of 4 and they have 20 minutes to create their scenes. After that they will be back together and will perform their scenes in front of the others.

Their scene should include:

- ◆ Arrival of all the characters, with clear features of their characters
- ◆ Someone in the family has messed up
- ◆ Each other character has also experienced some sort of "adventure" and it effects the evening
- ◆ Include props, objects, furniture
- ◆ The ending

Encourage the group to be creative and experiment with the frame zoom provides to



them. It is a challenge and at the same time - creative opportunity to make the most out of the digital version of the workshop.

Tips for performances: Zoom allows us to pin some participants and they are the ones that are seen by the rest on the screen. This helps to focus and not get distracted by other people on the screen. Make sure you pin 4 people from each group before they start their scenes.

Guidelines for the facilitator: Spread the time according to the number of people you have in the group. You might want to give more time for devising and less for the performances or vice-versa.

Activity Sevent: Closing

(Duration: 15 minutes)

Title: Clown on a conference

Instructions for the facilitator: Tell the group they have been marvelous, exploring and playing, letting themselves be ridiculous and vulnerable - that's the biggest strength they can achieve as clowns (and in fact as actors!) It is time to wrap up the clowns gathering and to say goodbye. Even though it's a goodbye, it's a temporary one - tell them they can always recover their clowns in other workshops where they feel it can work and in general, explore them even at home from time to time. At this stage though, clowns are leaving and as they started by presenting themselves, they can now say goodbye to everyone in their own way - as clowns. Ask them to:

- ◆ Share with others something they have learned today
- ◆ Express their emotions freely
- ◆ Tell a combination of words or sounds that would be their "goodbye"

Guidelines for the facilitator: If you feel it is a good moment to reflect a little on the use of clowns in your sessions, ask the group how they felt during the workshop, what has been new to them, how comfortable they felt in clowns "shoes" and "noses" and whether they would like to continue to explore this beautiful characters :) Enjoy!





Rogaland Teater – Parking forbudt

Photo by Stig H Dirdal

7

BE A SUPERHERO (PART 1)

(Duration: 2 hours)

Main Theme or Purpose

To let the participants find their personal “super powers” and empower them

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence)

By the end of this workshop, participants will:

- ◆ Be able to talk about themselves and others in a positive manor
- ◆ Have been through the process of self reflection
- ◆ Have created a fictional character for later use

Number of participants possible

From 4 to 16 (if there are more, then add more time)

Activity One: Warm up 1

(Duration: 30 minutes)

Title: Encouraging Introduction

Guidelines for the Facilitator: In this activity we encourage the participants to only talk about the others in a positive way. Encourage them to take this activity seriously. Everybody has their strengths!

Instructions for the Facilitator: In random constellations of two, participants introduce themselves to each other who did not know each other (well) beforehand in front of the others. Thus, any content can be either coincidence or purely invented. The person introduced spontaneously acts out what is appropriate, such as „She’s the best painter in town“ or „He’s a very empathetic person“. Make sure to focus on positive and reinforcing qualities. Use pinned videos to let the others focus on those performing.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ How was it for you to hear things about you that have been completely made up
- ◆ How was it to come up with random facts about a person you don't know that good
- ◆ The use of clichés and stereotypes when improvising

Activity Two: Warm up 2

(Duration: 15 minutes)

Title: Getting to know each other

Guidelines for the Facilitator: Prepare some thoughtful questions for your participants depending on their age to give them a real chance to get to know each others besides the usual small talk.

Instructions for the Facilitator: In the same constellations of two as in the previous activity, the pairs are now to actually get to know each other in breakout rooms and find out each other's strengths, potentials and special abilities. The questions can be as following:

- ◆ Which dreams do you have in your life?
- ◆ Which of your friends'/colleagues' attributes are important for you?
- ◆ What were you biggest challenges in the past couple of months?
- ◆ What has been your greatest success lately?
- ◆ What does the world need that you can bring?

Activity Three: Creative Writing

(Duration: 15 minutes)

Title: My superhero character

Guidelines for the facilitator: Prepare the fact sheets on an online board (e.g. Padlet) and provide an example.

Instructions for the facilitator: Working individually, each person thinks of a superhero based on their own strengths. Each person fills out a fact sheets containing the following:

- ◆ My super power:
- ◆ My secret weakness:
- ◆ My dream:

- ◆ My biggest challenge so far:
- ◆ My cover:

Activity Four: Devising

(Duration: 45 minutes)

Title: Presentation of the superheroes

Guidelines for the Facilitator: Encourage the participants to already use the room and all available “props” in a creative way as they already got to know in the previous workshops.

Instructions for the Facilitator: In new constellations of two, the superhero figure of the other person is now to be introduced, based on the exercise at the beginning of the seminar - this time, however, rehearsed in breakout rooms. The person playing the character shows their special powers, typical movements and so on while the second person is talking about this super hero, for instance moving in Slow-Motion following the sentence „She can control time!“

Guidelines for the Facilitator: Feedback focuses on:

- ◆ How was it to now do the same activity but this time with preparation and intentionally fictionalized
- ◆ The differences between the first “real life” version and this “super hero” version
- ◆ How was it to rely on a partner to say the text you need for your performance and the other way round

Activity Five: Photography

(Duration: 5 minutes)

Title: My superhero portrait

Guidelines for the Facilitator: Tell the participants to turn off their cameras in the video conference so they can then surprise the others with their portrait.

Instructions for the Facilitator: Each person now completes their fact sheet on the online board with a portrait photo of their superhero and, if necessary, with newly discovered information. Depending on the software you use they can directly take the photo directly in the online board using their webcam.

Guidelines for the Facilitator: Take enough time to then have a look onto all the photos by sharing your screen.

Activity Six: Conclusio

(Duration: 5-10 minutes)

Title: recap

Instructions for the facilitator. Remind the group of the topics/themes that were explored, for example:

- ◆ That everybody has their personal strengths but also weaknesses
- ◆ That everybody can be a superhero in their own way
- ◆ The use of open questions to discover hidden potentials

Comment on some of the overall achievements of the work developed.

Ask for comments on the online board about how they felt the workshop went. Feel free to use specific tools the software provides to gather feedback e.g., rating with stars.

8

BE A SUPERHERO (PART 2)

(Duration: 2 hours)

Main Theme or Purpose

To unleash the participants' creative potential through writing

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence)

By the end of this workshop, participants will:

- ◆ Have reflected on exaggeration and its impact on conversations
- ◆ Have thought about the topic of fake news and what to believe without double checking
- ◆ Have created a short story based on their own ideas

Number of participants possible

From 3 to 15 (if there are more, then add more time)

Activity One: Warm up 1

(Duration: 15 minutes)

Title: Exaggerated gestures

Guidelines for the Facilitator: Remind the participants that they should start on quite a low level, but also that there is always the possibility to exaggerate even more.

Instructions for the Facilitator: A running order is determined (add the number to the name and adjust the display in the gallery view if necessary). In this order, the next person should start with a small gesture and a quiet sound. The others in the sequence increase this gesture and sound more and more until the last person has reached the maximum. Then the next person comes up with a new gesture and a new sound and so on.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ At which point it started to become "too much" for you?

- ◆ How was it to do a bit less or a bit more than you would usually do in such a task?
- ◆ Which level of expression is considered “normal” to you?

Activity Two: Warm up 2

(Duration: 45 minutes)

Title: Exaggerated stories

Guidelines for the Facilitator: Tell the participants that every single story has the potential to be considered “unbelievable” by others, no matter if you think it is worth sharing it. However, make it clear, that they will share the story with the whole group and they should, therefore, be careful with sharing emotional or personal content.

Instructions for the Facilitator: Break Out rooms are created. In groups of three, then a story experienced by one group member is prepared for about 15 minutes and afterwards told to the others three times according to the principle good - better - the best, always exaggerating more. The others should find out to whom this story really happened.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ What were the signs that told you that the story was or was not experienced by the story teller?
- ◆ In which situations are you tempted to exaggerate?
- ◆ What do you do when you are not sure whether or not you can believe a story somebody tells you?

Activity Three: Creative writing

(Duration: 50 minutes)

Title: My superhero’s origin story

Guidelines for the facilitator: Prepare the story structure on a PDF so the participants get a better feeling of how much to write.

Instructions for the facilitator: Using the following sentences as a starter for a paragraph, each person writes a short story for themselves about how their own superhero identity was recognized or came to be. They should use the characters that they have created in the previous workshop. At the end, everybody likes to read their story to the others.

- ◆ Title:
- ◆ Today I would like to tell you about a very special day in my life. It began like this:

- ◆ But if you think that's all it was, you're wrong, because all of a sudden...
- ◆ This took me by surprise, so I decided to do the following:
- ◆ Unfortunately, that was a very bad idea.
- ◆ Now it was all or nothing.
- ◆ That was close. But it was good that I had made up my mind to do it.
- ◆ In the end, I can say:

Guidelines for the Facilitator: Feedback focuses on:

- ◆ What makes the story special?
- ◆ Which parts of the story were surprising to you?
- ◆ How participants have come up with specific ideas

Activity Four: Warm up 1

(Duration: 5-10 minutes)

Title: recap

Instructions for the facilitator: Remind the group of the topics/themes that were explored, for example:

- ◆ That exaggeration plays a key part in story telling but also in today's media
- ◆ That everybody can come up with a creative story
- ◆ The use of fictional elements helps us to talk and write about ourselves

Comment on some of the overall achievements of the work developed.

Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions.



Beyond Bühne





Rogaland Teater – Brødrene Løvehjerte

Photo by Stig H Dirdal

9

BE A SUPERHERO (PART 3)

(Duration: 2 hours)

Main Theme or Purpose

To unleash the participants' creative potential through devising

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence)

By the end of this workshop, participants will:

- ◆ Have devised two different scenes together with different other people
- ◆ Have explored the use of characters throughout a series of scenes
- ◆ Have experienced the difference on creating a scene either with a prepared template or from scratch

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Activity One: Warm up

(Duration: 15 minutes)

Title: Hey, watcha doin'?

Guidelines for the Facilitator: Be aware that some participants will take part more often than others. However, play at least as long as all participants performed at least once.

Instructions for the Facilitator: One person performs an arbitrary activity (pantomimed). Another person then asks „Hey, watcha doin'?” (Hey, what are you doing?) to which the active person responds with an activity that does not correspond to the one he or she is performing. The person asking then takes over and performs the activity that the previous person answered him. Then execution in loop.

E.g.: One person is fishing, another one, after a couple of seconds, then asks: „Hey, watcha doin'?”. The actor won't answer „I am fishing.” but something completely different, such as „I am baking a cake.” The second person now starts to act like baking a cake, while the first one can stop playing a fisher.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ How was it to say something completely different to the action you are taking at the same time?
- ◆ Whether it worked to prepare an answer?
- ◆ What was easier: answering the questions or spontaneously perform an action?

Activity Two: Devising 1

(Duration: 50 minutes)

Title: My superhero's origin story (continued)

Guidelines for the Facilitator: Encourage the participants to use the room and all available "props" in a creative way as they already got to know in previous workshops.

Instructions for the Facilitator: Based on the written stories of the last workshop groups of about three people should now devise a scene that shows one of the stories. They can add or remove certain characters or focus on specific parts of the text they assume to be more interesting to perform.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ Which elements of the written stories the audience was able to recognize?
- ◆ The use of everyday items and the rooms available for stage design
- ◆ The different approaches on origin stories of all the participants

Activity Three: Devising 2

(Duration: 50 minutes)

Title: Revelation

Guidelines for the facilitator: Make sure that other people should now play their superhero character. Also remind the participants that they can always have a look onto the online board where they have written their character's profiles and change details if necessary.

Instructions for the facilitator: In new groups of about three people a scene is developed in which first something is established as well known to the actors (in this case the secret identity of one of the superhero characters). Afterwards, the known is supposed to suddenly change unexpectedly, and the players react to it.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ How well the scenery was established before it then changed?
- ◆ Which elements were used for the revelation (e.g., humour)?
- ◆ How a “secret identity” is always connected to a person’s true character

Activity Four: Conclusion

(Duration: 5-10 minutes)

Title: Recap

Instructions for the facilitator: Remind the group of the topics/themes that were explored, for example:

- ◆ That a scene can be devised based on completely different instructions
- ◆ That there are certain rules in theatre that make a scene more interesting to watch
- ◆ Although we tell the same kind of stories the approaches to it can differ widely

Comment on some of the overall achievements of the work developed.

Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions

10

BE A SUPERHERO (PART 4)

(Duration: 2 hours)

Main Theme or Purpose

To finish the work on the superhero characters

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence)

By the end of this workshop, participants will:

- ◆ Have gathered a broad range of approaches on how to work with characters in theatre
- ◆ Have experienced the use of improvisation to create a mass scene with the whole group
- ◆ Have enough material for a short presentation

Number of participants possible

From 6 to 15 (if there are more, then add more time)

Activity One: Warm up

(Duration: 15 minutes)

Title: Synchronous movements

Guidelines for the Facilitator: You can use music during this activity.

Instructions for the Facilitator: The participants should change to gallery view if not already done. Everyone should move back and forth to the camera at the same (slow!) pace. Each and everybody should do the same movements at the same time.

Later on, the group can also work with stopping all the movements at exactly the same time, whose impulse comes first from the facilitator, then unspoken from the group itself. After a couple of seconds, they should then start moving again and so on.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ How was it to focus on so many people at the same time?
- ◆ Was it easier to stop at the same time or to start again?
- ◆ Do you think this activity is easier or harder with all people in the same physical room?

Activity Two: Devising 1

(Duration: 60 minutes)

Title: Synchronous movements

Guidelines for the Facilitator: Take care that people who have not got the chance to perform as their superhero character in the previous workshops no get the chance to do so. Also remind the participants that they can always have a look onto the online board where they have written their character's profiles and change details if necessary.

Instructions for the Facilitator: Split the group in smaller of groups of exactly three people. One person is A, one is B, the third is C. Four connected scenes are prepared, following the following pattern, telling a common plot: A and B, B and C, A and C, and all three. Roles: A - hero, B - victim, C - villain.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ Which stereotypes are used to mark heroes, which are used for villains?
- ◆ The use of the La Ronde technique to fool the audience
- ◆ The different approaches of different superheroes to solve a problem

Activity Three: Devising 2

(Duration: 15 minutes)

Title: Intro scene

Guidelines for the facilitator: Before you start the performance give everybody enough time to remind themselves of their superhero character. The participants might want to prepare costumes or props.

Instructions for the facilitator: As in the opening credits of a TV series, the appearance of each superhero character is performed with matching music (use the

soundtrack of well-known superhero movies), with the camera briefly switched on and the corresponding pose. At the end, everyone switches on again.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ How did your superhero character develop throughout the last workshops?
- ◆ Which real TV shows or movies were used for inspiration?
- ◆ How the use of small movements or even still images can tell already loads of things about a character

Activity Four: Conclusion

(Duration: Up to 30 minutes)

Title: Recap

Instructions for the facilitator. Remind the group that this is the end of the multipart workshop series on the topic of superheroes. They would now have enough material for a short show. Discuss with them whether they want to present their outcomes. Which format would be feasible? Live or pre-recorded? Comment on some of the overall achievements of the work developed. Take a final look onto the online board and give every participant to comment on their superhero character and the whole process of developing it.

As this is the end of a series you may want to prepare a more detailed questionnaire to gather feedback. How to transfer youth theatre into the virtual space





Beyond Bühne

GREGOR RUTTNER VICHT



The year 2020 brought changes for all people and all areas of life nobody could have imagined before. From one day to the other real social spaces were transferred to virtual ones. Previous experience in the area of digital education had only been available in isolated cases. This new situation thus came along with great challenges and completely new working conditions for educators and learners. However, such constraints always offer the potential for new strategies and creative solutions (cf. Steiner, 2020a). Or, as Burow (2020) describes it, the corona pandemic was the „most effective training measure ever“. Pedagogues of all disciplines (as well as drama facilitators) had to deal with the transfer of their methods into the virtual space literally overnight. Even in 2022, the implementation of online learning is still not smooth. Superficial adversities, such as problems with the installation of specific software on the part of the learners or recurring connection problems, which often lead to a complete disconnection, are an integral part of any video conference.

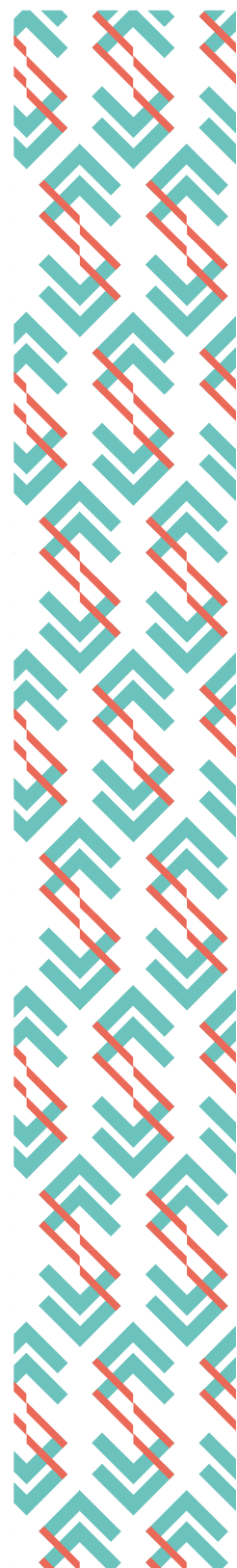
Especially in the educational field, however, much more fundamental difficulties can arise, such as the fact that the family income of a participating child is not sufficient to equip them with their own device so that they can participate in such an offer. Or the spatial conditions are not even available to be able to participate in a virtual class in the frequently desired „quiet environment“ because siblings or parents are also in the limited living space. These circumstances in connection with the COVID-19 pandemic are continuously scientifically surveyed (cf. Fink/Steiner, 2020 as well as cf. Huebner/Schmitz, 2020).

Therefore, when transferring their offers and methods into the virtual space, drama facilitators first of all need to answer questions regarding the working conditions, such as space and family settings, the availability of the corresponding devices and also support by the legal guardians or other members of the household for younger participants (cf. Feifel/Heinemann/Stöckert, 2020).

The obvious solutions were the first to be implemented: Scenic writing, storytelling methods from the field of improvisational theatre, speech and voice exercises and those forms that do not require physical interactions even in real space. These do not even have to be transferred in order to work in front of a camera. Scenic performances are more difficult. But here, too, by experimenting with the optics of the cameras, situations can be depicted that were initially considered impossible. Or a scene is played out just as conditions demand, with the acting characters also encountering each other in virtual space. From there, you can quickly find other situations in which you don't have to be right next to each other: The fact that two people are separated by a wall and yet come close to each other is not only Shakespearean, but also a good application for theatrical interactions through a video phone call. Likewise, it can be a gate - who or what is behind it? - or characters who are each separately in the same situation, or preparing for one. Especially in the field of youth theatre, such forms of staging are pretty familiar. It is also possible to separate the speakers from the actors, which can be done by deactivating microphones or cameras as well as otherwise. Classic warm-ups and interactions in a circle can also be transferred to the virtual space with just a few adjustments. Once a sequence has been determined - this can also be done playfully - a circle can also be represented digitally.

The transfer of drama methods into the virtual space is particularly exciting when digitality is not perceived as a disadvantage, but rather becomes a conscious part of the lessons and the methods. The documentation of acquired material in video form is suddenly more accessible than ever before - simply click on record, everything else is already prepared. Apart from that, possibilities can open up that are simply not feasible in the rehearsal room. Actual everyday objects can become part of theatrical methods or scenic productions; no props have to serve as placeholders for them. Entire stages can be designed, although only a very small area visible to the camera is transformed. And surprise effects are also possible, since the audience really only sees what has been prepared when the camera is switched on. This way the participants can experience aesthetics and transformation in a unique way.

In addition to time-bound lessons, digital channels also allow for entirely new formats. These can be particularly useful if the intended target group does not have the opportunity to effectively participate in a video conference at a specific time, for example due to age or lack of appropriate technical requirements. Possible options



are pre-produced videos in which drama facilitators address the participants as if they were interacting with them live, and in this way convey instructions for action and play, asynchronous scenic writing in a shared text document, or the production of short videos that may also find their way into a real performance.

In any case, the transfer to virtual space opens up entirely new areas of application for youth theatre. Video conferences are often experienced as exhausting when used frequently (cf. Kerres, 2020). Drama methods that have already been designed or adapted for use in such an environment can also serve as loosening up exercises or novel forms of intervention in other online settings, be it other distance learning formats or settings in a professional context, such as meetings or training sessions.

There is much potential for drama facilitators to enhance these new offerings. In principle, it is already possible to work with built-in webcams and microphones or headsets. However, good image and sound quality requires investment in external microphones, the connection of video cameras, and the setup of headlights. In addition, there is plenty of scope for trying out hybrid formats, i.e. a hybrid of online and offline, as well as the conception of complete programmes planned exclusively for virtual space. It will be exciting to observe whether, even if external circumstances no longer deem it necessary, youth theatre offerings will continue to be made in virtual space.

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Beyond Bühne





**11-20
WORK
SHOPS**

11

ANIMALIA

(Duration: 2 hours)



Main Theme or Purpose

To introduce using animal characteristics in performance

Objectives

By the end of this workshop, participants will:

- ◆ Be aware of the possibilities of drawing inspiration from animals for character creation
- ◆ Become more comfortable with performing in front of others.

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Warm up

Title: Animalia

In this warm-up activity you should stand away from the screen, and then 'sit down in character'. This means that you try to represent the way of moving and behaving that the 'character' will use. The character in this case will be an animal.

The facilitator will call out prompts for each round.

You have 10 seconds to appear as that prompt animal called and behave like that animal for another 10 seconds on screen. The group performs together.

Prompts:

1. A family pet
2. A bird

3. An animal in a cage
4. An animal performing in a circus
5. An insect
6. An animal in the wild who discovers a strange camera in the undergrowth
7. An animal who becomes alert to danger
8. A very still animal with tiny body movements
9. A fish

Guidelines for the Facilitator: Feedback; comment briefly on (a) general or common characteristics shown, (b) one of two unusual representations – ask the participant for clarity in one or two cases, and (c) praise inventive or clear representations, especially those who become invested in it.

Activity Two

Title: The Far Side

In small groups (using Break Out Rooms) devise a scene where a group of animals are meeting. Imagine that there is another life humans do not see, where household pets or some other group meet when humans are asleep or inattentive. This meeting is online.

- ◆ Devise the reason for the meeting. For example:
 - ◆ the neighbourhood dogs need to decide what to do about a particularly annoying cat;
 - ◆ the sheep on a local farm meet to decide how to stage a revolution against the humans, starting with head-butting people at a nearby bus stop;
 - ◆ rats plan a food grab;
 - ◆ a family is moving to a new house and some animals want to prevent it as they really like their neighbourhood;
 - ◆ a support group for cattle; etc.

Come up with whatever scenario you wish.

- ◆ There should be a problem.
- ◆ The group should have clearly presented character types (leader, worried one, idealistic one, dumb one, possible traitor, etc).
- ◆ Is there another animal who comes to the meeting who shouldn't really be there? Etc.

Tips

- ◆ Do not spend too long on the 'beginnings' unless there is comic potential here. Advance to the problem.
- ◆ Bring in some other subjects briefly from time to time (it doesn't need to be single-mindedly focused on the problem).
- ◆ Find interesting things here and there that complicate the situation for one or two members (eg the fish cannot hear anything, and the rest of the group forgot that not everyone has ears).
- ◆ Complicate the problem with a revelation, or a visitor, or a discovery, or something like that. Work out a way to end the scene.

Rehearse and return to the main room.
Perform it.

Guidelines for the Facilitator. Feedback focuses on:

- ◆ How clearly the characters were presented
- ◆ Structure: how the group moved from setting the scene, introducing the problem, showing the complication, ending the scene.
- ◆ Roles individual cast members played (who drove it, who supported, who blocked, etc).
- ◆ Did people spend too long caught up in the animal characteristics and not enough on the dialogue, plot and situation?

Concluding discussion focuses on examples of this structure being used for theatre, films, novels and why it is appealing. What are the elements that make the idea interesting or engaging?

Activity Three: Open Devising

In new groups devise a scene which is inspired by the following quote from *The Merchant of Venice*. "All that glitters is not gold".

Think how this message can be applied to a realistic scene with friends or family. Some examples:

- ◆ Someone who appears bright and clever may not really be so when it comes to certain aspects of life
- ◆ Someone tries to deceive another person with false promises or attractive proposals but we know they don't mean it
- ◆ Someone realises that what they always wanted, and now have, makes them less fulfilled than they expected.
- ◆ Any scene that uses the idea of appearance versus reality.



After each group has devised their piece, and are about to return to the main room to show it, the facilitator pops in and gives the following instruction:

In the final 2 minutes of your devising, each person think about what kind of animal their character might be like. Take ONE characteristic of that animal, adapt it to be human, and show it twice during the scene.

Return to the main room and perform.

Feedback on positive aspects of the scene – especially on unusual or different interpretations of the quotation.

It should also look at how the animal characteristic contributed to (or perhaps detracted from) the quality of the scene. Discuss how one might develop this use of animal characteristics in creating a character, what to avoid, how to manage it carefully, and so on. Ask if there are any examples they can think of from TV or film where a character uses animal characteristics? For example, there are obvious ones (e.g. The Penguin in Batman returns), but are their subtle ones that people might not necessarily recognise?

Activity Four: Conclusion

(Duration: 5 minutes)

Title: Synchronous movements

Instructions for the facilitator: Remind the group of the topics/themes that were explore. Comment on some of the overall achievements of the work developed. Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions.

12

ESCALATION

(Duration: 2 hours)

Main Theme or Purpose

To introduce tension in performance

Objectives

By the end of this workshop, participants will:

- ◆ Understand the role played by dramatic tension in performance
- ◆ Know how to structure a scene in terms of escalating tension
- ◆ Become more comfortable with performing in front of others.

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Warm up

(Duration: 10 minutes)

Title: Warm Up / Improvisation

The purpose of the exercise then is to control the escalation of action. It explores how to move 'up the steps of the ladder' of emotional expression. It shows how not to jump from Level 1 to 7 for no good reason. Learning to escalate, or control the ascent and descent of expression, is very important. And it is closely connected to Jaques LeCoq's 7 states of energy (<https://dramaresource.com/seven-levels-of-tension/>)

Everyone is sitting, in a reading position, perhaps studying. A small bee enters the room. Decide on the appropriate level of energy, focus and attention that the actor gives to the bee at each level. We will start by reacting only with body and movement and gradually will move onto words, sounds and phrases.

1. Level 1 is becoming aware of the bee but not focusing on it a lot.

2. Level 2 is slightly reacting to the bee but still not moving out of our comfort zone.
3. Level 3 is reacting to the bee and occasionally attempting to get it out of your personal space.
4. Level 4 is fully acknowledging that the bee is there, and it is not going to leave.
5. Level 5 starting to overreact
6. Level 6 is making an effort to take a stand towards the bee or finding a way to 'fight' it.
7. Level 7 - the bee is trying to attack, and your character reacts to defend and attack back
8. Level 8 is overreacting to the attack
9. Level 9 - you realize that there are now two bees, then three, then more, all about to attack you.

Find a way to end. Do not be afraid to experiment.
Discuss briefly.

A really tough advanced version is to move very quickly up through the levels, NOT missing out on any of them, but all in 10 seconds, then in 8 seconds, and in 4. Ask the members what they left out when they did this? Was it, in fact, impossible to touch on all the levels as they moved up?

Activity Two: Narrative principle

(Duration: 40-50 minutes)

Title: Escalation

In life, the escalation of emotion happens rarely - usually in very dramatic situations (such as hearing the news of a bereavement; seeing a threat coming close and then it's almost upon you; becoming involved in an argument that turns aggressive suddenly; etc). In break out rooms work in groups on the following devising activity.

Set up a story in which the stakes rise as it progresses. By this we mean that tension escalates, or a problem becomes more complicated, or the group moves from complacency to panic over a period of time.

Follow this format and it will help:

- ◆ Establish the 'normality'
- ◆ A problem arises
- ◆ They try to solve it. The solution initially seems to work
- ◆ Then an unforeseen event occurs, or a complication arises, and things get bad

- ◆ They try to solve this one but they are 'digging a deeper hole'
- ◆ It eventually gets beyond their control.

Example

An example from a real play devised by Kildare Youth Theatre a few years ago:

A school group is on a residential retreat in a hotel away from home and away from the school. It is night. 3 girls have a room together, and they have a 4th person in there – this person is not supposed to be there. S/he is a friend, another pupil. They are laughing and chatting and having fun. They hear a teacher coming and decide to hide the 4th person in the wardrobe. The teacher comes in, everyone pretends to be asleep, and the teacher leaves. They go back to normal, but now they find that the wardrobe will not open. It is jammed. They decide to go get help from another student who has can break locks. They bring this student in. He/she tries to open the wardrobe. The noise brings another teacher knocking on the door. Now they have to hide the 5th person. They do, somehow. The teacher says she will stay outside the room for the next hour. The teacher leaves. The person in the wardrobe gets claustrophobic and begins to panic. And so on.

You should work out how escalation can be shown using Zoom (much harder). Think about a lie getting out of hand; some person practising deception; concealing something or someone; something begins as a joke but becomes uncontrollable).

The whole play should be no more than 5 minutes long.

(Time for the exercise: 4 minutes to read this brief, and 20 minutes to devise)
Return to the group and perform (20 minutes)

Activity Three: Narrative principle

(Duration: 45 minutes)

Title: Given circumstances

Explain what 'given circumstances' for an actor are.
(dramaandtheatre.co.uk/practical/article/drama-strategy-given-circumstances)

In pairs devise a scene. It's called Help with Maths
Two friends. One is helping the other with Maths. In order to explain this exercise, the one helping is called 'T' and the one being helped is called 'K'. Invent your own names.

Situation/Story The point of the scene is to reveal something about a story of bullying that happened in the school earlier today.

Characters' Objectives T's super-objective is to earn some money so that they can buy a good Christmas present for M, whom they want to impress. T will be paid for this Maths session by K's mother.

K's super-objective is to get maximum points in an upcoming exam. This will open doors for them to a college course in Bio-Medical Science later that year. This is a way that they can therefore live away from home.

Given circumstances Each pair will receive different given circumstances, such as:

1. T is very tired, exhausted, but cannot show it. K is auditioning for the school musical tomorrow.
2. K fancies T. T has just had a row with their girl/boyfriend earlier.
3. K has a maths test tomorrow. T has forgotten a lot of this particular topic they are covering.
4. T is getting a very early flight in the morning with parents for a holiday but has not yet packed. K has been accused by their sister of stealing money from them.
5. K's mother is in the room. T is very cold and has not had dinner.
6. T has worked hard on preparing this lesson. K is very hungry.
7. T's parents are having an argument in the background. K is very tired after a long day at school.

Perform 2 or 3 minutes of the scene and try to take into account the situation and the objectives. The main thing is not to make the given circumstances too pronounced, too obvious, too dominant. They simply influence the way the character behaves. The scene should not be about the given circumstances. They are only there to help give depth to the character.

Activity Four: Conclusion

Comment on some of the overall achievements of the work developed.

Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions.



Beyond Bühne





13

PERSUASION

(Duration: 2 hours)



Main Theme or Purpose

To introduce the concept of persuasion as a goal in performance

Objectives

By the end of this workshop, participants will:

- ◆ Understand the role played by drama in persuading an audience
- ◆ Know how to structure a performance to generate sympathy for your perspective
- ◆ Become more comfortable with performing in front of others.

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One

(Duration: 10 minutes)

Title: Watch that scene

The facilitator invites everyone to dance freely in response to a number of different styles of music he/she plays from his/her laptop. Each dance is 30 seconds.

Next, we ask for a volunteer to mute their screen, choose a piece of music on their computer or phone, and dance freely to it for 30 seconds. If no one offers the facilitator or assistant should be ready to do it. They should mime the words, or sing along, where possible.

The rest of the participants watch the dance and after 30 seconds (remember we cannot hear what music is being played)

After 30 seconds the volunteer stops their music and unmutes their mic. Everyone is

now invited to guess, based on the way the volunteer danced and mimed, (a) the style of music, and (b) the song/artist. We agree on offering three guesses after which the volunteer reveals who and what they were dancing to.

Ask for a second volunteer to do the same and then repeat the activity with them.

Activity Two

(Duration: 25 minutes)

Title: Film Trailer

We have a group discussion (4 minutes max) about the qualities of a trailer, what is usually shown in a trailer, what is the pace of it, what is the purpose of it, what visual tricks they use to achieve that goal, etc.

Then we divide into Break out Room groups with no more than 3 groups. Volunteers assist. (15 minutes)

The task is that you have to imagine a film about some aspect of your lives and make a trailer for it. Possible suggestions are:

- ◆ Make a trailer that sounds exciting for a very routine and recurring aspect of your life
- ◆ Make a trailer for life during COVID
- ◆ Make a trailer for your ideal future self
- ◆ Make a trailer for the perfect love story set in your schools
- ◆ Make a trailer for our town devastated by some catastrophe

Tips:

- ◆ You can speak to the camera in turn with a small piece of narration, eg "It was just another ordinary day at school" or "In a world torn apart by a virus, in a small town, there lives a ...". You should do the 'trailer narration' voice and exaggerate it.
- ◆ You can use the different filters, camera angles, lighting etc. to play with this.

Return and show to the rest.

Activity Three

Title: Facilitators' Fen

An important part of acting is dedication and commitment to the performance. No matter how ludicrous it may be, you have to convince the audience of not only your performance and the world. You have to sell it to them.

- ◆ In this game, share this website that generates random prototype ideas.
molly.is/experimenting/protobot/#en
- ◆ Participants will be split into small groups and allowed to choose from three randomly generated ideas. With their chosen idea, in breakout rooms, they must come up with a pitch for it. Think Dragons' Dens style.
- ◆ Once they have devised their pitch, they will perform it for the facilitators who will be the Dragons in this case. Facilitators can ask questions about the product on the spot, so some improvising will be encouraged.
- ◆ After the pitch, decide whether or not the Dragons will go for the product.

Activity Four: Survey

Ask the participants, under the guise of just a simple survey on the part of the facilitators' curiosity, to write down their least favourite genre and setting for devised piece. They send these on to the facilitators when finished. Do not bring them up again until devising 2.

Activity Five: Devising 1

Participants are split into groups and asked to devise a piece that is as free and as loose as they want. There are no guidelines, apart from the fact that the play should be no longer than about three and a half minutes. If participants are stuck for inspiration, they can use this website that provides a random location on Google Maps: *random.org/geographic-coordinates/* The goal of this is to give participants as much freedom as possible to create a piece. Questions at the end should consist of how the participants felt, was it easier or more difficult than having set prompts etc.

Activity Six: Devising 2

Surprise! The participants' least favourite genre and setting are brought back! The reason for this is to challenge the participants to devise in situations that seem unappealing, to create an enjoyable piece where they don't think they could and give

their all to it. The participants are split into groups. Each group is offered a selection of the genres and settings randomly. (Do try, if possible, to offer as much of other groups choices as possible). The goal of the groups is to devise a piece in that setting and in that genre. Depending on how specific the genre and setting are, they can play with it as they choose. Groups come back and perform and discuss how it all went.

Activity Seven: Conclusion

Comment on some of the overall achievements of the work developed. Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions.



Crooked House



Beyond Bühne

14

TENSION

(Duration: 2 hours)



Main Theme or Purpose

To develop tension in performance.

Objectives

By the end of this workshop, participants will:

- ◆ Understand the role played by dramatic tension in performance.
- ◆ Know how to structure a scene in terms of escalating tension.
- ◆ Become more comfortable with performing in front of others.

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Warm up 1

Title: Communal Counting

Participants are asked to collectively count up to 20. If more than one person says the number, they must start from the top. Every person must say one number in the sequence. Short quick exercise to get the focus going.

Activity Two

(Duration: 12 minutes)

Title: Detective

One participant is chosen for the group to be the detective. They are moved to a different room.

The rest of the group decides what the group is talking about, and what is the defining trait that unites them all. For example, they are discussing a film they have seen, but everyone who speaks mentions the name of the person who spoke before them. Or they are complaining about a bad gig they attended, and everyone who speaks must rub or touch their head anytime they speak.

The detective is brought back in, and they have to discover the trait that unites the group. First they listen for a while to the conversation, and try to determine the feature. Then they can ask individuals in the group questions to try and figure it all out. The group must answer using the characteristic or trait until the game is over.

Each round lasts 3 minutes (whether or not the detective has guessed). Participants can take turns as the detective and the trait can get more or less obscure and weird.

Activity Three: Discussion

Horror. Talk to the group about horror films. Some questions to ask during discussion:

- ◆ Do you like horror films? Why/why not?
- ◆ Do you have a favourite horror film?
- ◆ What makes a good horror film?

Horror Theatre. Bring the idea of horror theatre up.

- ◆ Do participants have any experience of it?
- ◆ Do they think it can work?
- ◆ Discuss instances of horror theatre.
Get feedback and opinions of the participants.

Examples:

- ◆ The Woman in Black: [youtube.com/watch?v=eu2RxLOzgkc](https://www.youtube.com/watch?v=eu2RxLOzgkc)
- ◆ Ghost Stories: [youtube.com/watch?v=ZQ0Yhq_v4b0](https://www.youtube.com/watch?v=ZQ0Yhq_v4b0)

Activity Four: Devising 1

Put the participants into groups. Each group will receive a piece of dialogue from a classic horror movie. They must incorporate that piece of dialogue into their piece, however the rest of the devising is entirely up to them. They go into breakout rooms and come back with their devised piece. Share feedback and discuss with groups.

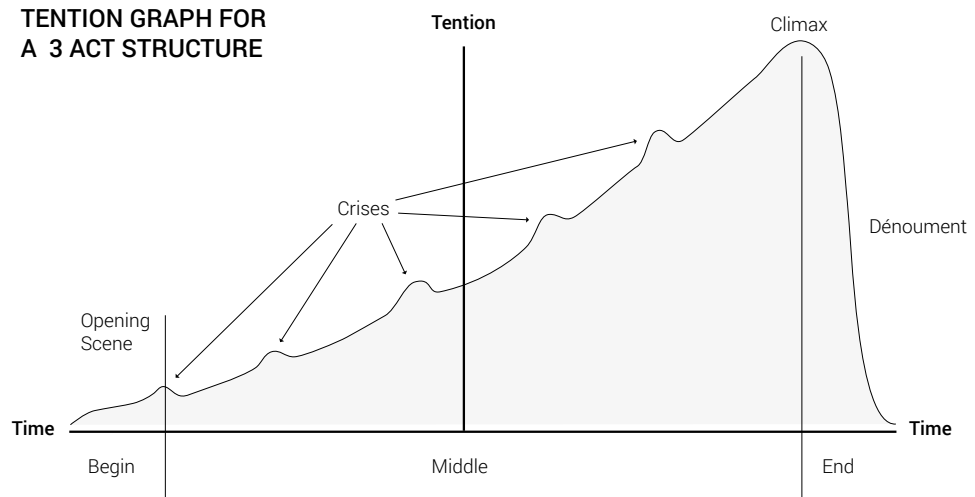
Scripts:

- ◆ Scream: sfy.ru/?script=scream
- ◆ Friday the 13th: dailyscript.com/scripts/Fridaythe13th.pdf
- ◆ A Nightmare On Elm Street: dailyscript.com/scripts/nightmare-on-elm-street.html

Activity Four: Devising 2

Show this tension graph over a 3 Act Structure. Discuss how this applies not only to horror movies, but many other pieces. For the groups, instruct them to follow this graph, creating a piece that has tension throughout, reaching a climax. The piece doesn't have to be horror, but it is encouraged to give it a shot. After they devise, discuss their pieces.

TENTION GRAPH FOR A 3 ACT STRUCTURE



Activity Five: Conclusion

Comment on some of the overall achievements of the work developed. Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions.



Pirineus Creatius

15

HOW WE CONNECT

(Duration: 2 hours)



Main Theme or Purpose

To improve the trust in the group, the cohesion and the connection among the participants.

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence) By the end of this workshop, participants will:

- ◆ Have explored other ways to connect with someone in the same group
- ◆ Understand the diversity of working methods for connection online and in person
- ◆ Understand the importance of connection with others when devising and improvising

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Introduction

Guidelines for facilitator: Introduce yourself, the topic of the workshop and its duration, that there will be a pause in the middle and that they might need props.

Activity Two: Group Introduction

(Duration: 15 minutes)

Title: My brief story

Instructions for the facilitator: Split participants in groups of 2 and ask to share anything they feel like about themselves from the day they were born till the present day. Tell them they have to do it 3 times. First time they will have 3 minutes to speak, then 1 minute and then 20 seconds. They don't need to change the content, it stays the same, what changes is the amount of time. Each will have 5 minutes to share and to listen. When finished, broadcast a message to the rooms and ask them to share how this went.

Guidelines for the facilitator: When back in the bigger group, ask the participants to share anything that caught their attention during the activity.

Activity Three: Group Work

(Duration: 15 minutes)

Title: Count till 100

Instructions for the facilitator: Now, the objective of the participants is to count till 100.

Easy level: But not in any way. They have to tell the numbers in order and avoid saying a number simultaneously with someone else.

Not so easy: They have to do the same before but now avoiding a number (the 0s for example)

Guidelines for the facilitator: If they get wrong at any moment ask the group to start again. It might be interesting to build up on this exercise. First, propose to achieve number 10, then 20, then more. You might want to stop at 25 this day and make a higher number as a goal for the next time. This exercise is not only aimed to group connection and tune in, but it requires full presence and concentration: key skills in drama!

Play around with cameras on/off.
Might be interesting to observe the results and the process.

Activity Four: Devising in group

(Duration: 30 minutes)

Title: Who is there?

Instructions for the facilitator: Tell the group they are now going to play a bit with the cameras. Ask all of them to turn off their cameras. Tell them that two of them

will receive a private message in chat from the facilitator with instructions. In the instructions there will be a situation two of them will improvise on, without preparation. The rest need to be attentive: they don't see anything that's going on, but they will hear the sounds. They should watch the screen because they will "see" where the sound comes from because Zoom highlights this, they should only listen, and ask them to close their eyes. When finished, ask the group to turn on the cameras and tell their guess of who the actors were, what they understood from the scene, what they didn't and so on. Repeat until all participants have been performers.

1. Situation one: Bookstore. It is rainy outside and it's almost 19:30, time for the poetry club members to meet. Something goes wrong.. but what is it?
2. Situation two: Surf contest in hawaii. Kelly Slater at 50 wins the title of the pipe masters, the surf community is going nuts with the news, until someone says...
3. Bakery. Smell good.. very good! What is it? Who made it? I want to try it, but can't find it!

These situations are examples, feel free to make your own ones.

5 minutes break

Activity Five: Short Game

(Duration: 4 minutes)

Title: Who is the leader?

Instructions for the facilitator: Tell the group they will turn off their cameras all at the same time. They can't talk to each other at any time. They will also turn them on at the same time. Continue the game until you feel it's time to stop. It's a short transition exercise, don't make it long, make it fun!

Activity Six: Short Game

(Duration: 20 minutes)

Title: The orchestra director

Instructions for the facilitator: Ask for a volunteer and tell them that they have to leave the room for a moment (and turn off the sound so that they don't hear what's going on), no longer than 30 seconds.

The remaining participants have to choose a person and this person will be the director of the orchestra. Their task is to create movements and the other will follow



them. When the director has been chosen the volunteer can enter again and she/he will have to guess who is the orchestra director. Repeat several times.

Activity Seven: Short Game

(Duration:30 minutes)

Title: Your story - my story

Instructions for the facilitator. Based on the first activity (sharings of the individual stories) participants will be split into the same pair and sent to breakout rooms. Ask them to make a sketch of their lives, playing the characters as they wish (either themselves or their partners). These are not two different stories however, it will be one common scene, where the events of both will have mixed and will become one life, one story. They will have 10 minutes to prepare it and then 20 minutes to perform in front of the others. When all pairs finished, ask them to share how they experienced this activity, how they took the decisions and devised the scene, what did they notice from the performed they watched?

Activity Eight: Reflection and Closing

(Duration:5 minutes)

Title: Closing the session

Instructions for the facilitator. Based on your observations of the workshop, ask the group what are they taking with them from this workshop? What do they think the key for connections lies in? What qualities do they need and actions to connect with others? Add your own questions, make it dynamic and insightful for the group.





Rogaland Teater – Fluene here

Photo by Stig H Dirdal

16



DIGITAL STORYTELLING AND OBJECTS THEATRE (PART 1)

(Duration: 2 hours)

Main Theme or Purpose

To introduce storytelling and theatre of objects as tools for expression and creative work online

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence) By the end of this workshop, participants will:

- ◆ Have explored how to connect with each other through stories and objects
- ◆ Know more about each other through creative process
- ◆ Understand the principles behind digital storytelling

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Introduction

(Duration: 3 minutes)

Guidelines for the Facilitator: Introduce the day and the aim for the session

Activity Two: Warm up 1

(Duration: 5 minutes)

Title: Grab something “yellow”

Instructions for the facilitator. Say that we will do something fun at the start, and that first we will explore the space we are in at the moment. Participants will have 10 seconds to find some objects and show them to others in the camera.

Examples of statements that can be used:

- ◆ Grab something yellow
- ◆ Grab something smelly
- ◆ Grab something that reminds you of a moon
- ◆ Grab something wonderful
- ◆ Grab something meaningful to you

Guidelines for the Facilitator. Ask if someone else wants to give instructions after few rounds. Comment briefly on the finding and on something you notice that is unusual, creative, etc.

Activity Three: Warm up 1

(Duration: 5 minutes)

Title: What do you notice

Instructions for the facilitator. Tell everyone that we will do a quick check of what they have noticed in the previous exercise:

- ◆ What was the “wonderful” something of ..(name of the participant)
- ◆ What were the yellow things they noticed
- ◆ Who had shown (use example of what you remember to have been seen)

Guidelines for the Facilitator. Reflect briefly as a group how they experienced this, where they found challenges if any and where was their focus on: at their task? On other people's objects? On the space they were in?

Activity Four: Warm up 1

(Duration: 45 minutes)

Title: Creating the stories

Guidelines for the Facilitator. In this activity we explore objects that have meaning to the participants and that have some story behind them. It can be any story: either about the object and its relation to the owner; the objects as characters telling a story, etc.

Instructions for the Facilitator: Divide the group into trios. Move participants into Break-Out rooms for 35 minutes.

Tell the group that: They have 1 minute to look around the room they are in and pick an object that is meaningful to them. It can be the same object they used during the warm up or some other object. They have to assign to each other a letter: A, B or C. Ask them to show the objects to each other in the camera in silence. A is the first to go (there is no preparation) and they make up a story about the object of the B. Again, there are no guidelines for the style of the story. When they finish, B tells the "real" story of the object. B does the same for C, and C for A. Circle closes when everyone had a turn and heard a story of their object and had a chance to share the "real stories". Each story takes approximately 5 minutes.

Ask the group to take time and share their reflections on the process. Was there anything that surprised them? How did it feel to hear a story of their object told by someone else? How did they find the process of creating the stories for other objects?

Closing of the activity: When the Break Out rooms are closed, invite the group to share their experiences in the smaller groups. What stands out to them? This can take up to 10 minutes.

5 minutes break

Activity Five: Energiser

(Duration: 5 minutes)

Title: Orchestra director

Guidelines for the facilitator: This short activity can support participants if they have been sitting for some time now and tune in after a short break.

Instructions for the facilitator: Tell the group that they are now an orchestra that moves in synchronised way. Pick one "detective" that needs to identify who is the "director" of the orchestra. Ask them to turn off their sound while you decide as a group who will take on that role and come back in 30 seconds. Once decided, the group follows the "director" and the "detective" tries to figure out who that is. Repeat several times. Invite first to use only the face, then the upper body, then the involve the whole body.

Guidelines for the facilitator: Make this short and dynamic, encourage the more "silent" members of the group to participate.

Activity Six: Group stories

(Duration: 45 minutes)

Title: Collective stories of three objects

Guidelines for the Facilitator: Tell participants they will go back in the groups of three they have shared stories in. This time, they have 20 minutes in Break Out rooms to devise a collective story, that would involve all three objects. The stories need to make clear the following aspects and last no longer than 4 minutes each:

- ◆ Where the stories take place
- ◆ What is the relationship between the objects/characters
- ◆ What is the conflict/problem/main issue the stories tell
- ◆ Beginning, middle and the ending

When back to the main room each group “performs” their story. As a host of the Zoom session, pin the main actors, so that the rest of the group sees only them on their screens and is not distracted by others.

When all groups have performed, ask them to share briefly what was one main challenge to them in the process and one thing they enjoyed most.

Activity Seven: Conclusion

(Duration: 5 minutes)

Title: recap

Instructions for the facilitator: Remind the group of the topics/themes that were explored, or ask them to share what they take from the session in relation to (for example):

- ◆ Stories and objects
- ◆ Awareness of the space
- ◆ Collective stories-making and-telling

Comment on some of the overall achievements of the work developed.

Ask them to make a sculpture of their bodies of how they feel after the workshop. Take notice. Introduce the follow up for this workshop as a group “assignment” for the following week. Give instructions: Take a mindful walk in the estate they live/ parc/forest if they have access to any. During the walk, ask them to take notice of what they see, feel, smell, experience. Tell them that they will be added to a group chat, where they will receive further instructions.

In the instructions for the chat, ask them to take pictures of the surroundings, that would have following titles:

- ◆ "An opening"
- ◆ "A closing"
- ◆ "I am running free"
- ◆ "Walking Giant"
- ◆ "A composition"
- ◆ "A decomposition"
- ◆ "Abstract textures"
- ◆ "Exquisite Balancing"
- ◆ "Ruination"
- ◆ "Hiding out in the shadows"
- ◆ "A secret mask or face"
- ◆ "Negative space"
- ◆ "A mysterious sign from the Universe to you"

Be creative. You can use other titles that you think might be of more use and/or interest to the group.

Tell that they don't have to "find" all the titles. Ask to share some of the images with the titles in the WhatsApp group. Tell that you will continue working on this in the next workshop.





Beyond Bühne

17



DIGITAL STORYTELLING AND PHOTOLANGUAGE DEVISING

Duration: 2 hours

Main Theme or Purpose

Mindful walk outdoors (as an exercise previous to this workshop) and photography as tools for devising

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence) By the end of this workshop, participants will:

- ◆ Have explored mindful walk for wellbeing
- ◆ Have used photography as medium for materials collection
- ◆ Understand how to make use of outdoors and technology for creative process
- ◆ Have tried free-writing as a tool for storytelling
- ◆ Have tried the embodiment practice using images

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Introduction

(Duration: 3 minutes)

Guidelines for the Facilitator: Introduce the workshop plan, check in on how the walk went, what they have taken out of it.

Activity Two: Warm up 1

(Duration: 5 minutes)

Title: I am nature

Instructions for the facilitator: Following up on the inspiration from the walk, ask everyone to recall a place they were on their walk and embody the feeling they had when they were there. Ask them to share those and invite others to share what they “see” being shared on the screen.

Examples: Someone might be showing the feeling of fresh air blowing in their face, others a dark underground crossing; how do we transmit that?

Guidelines for the Facilitator: Comment briefly common things you notice and techniques everyone used for that – don’t take too long, it’s only an intro linking exercise.

Activity Three: Warm up 2

(Duration: 10 minutes)

Title: Stage - Images

Instructions for the facilitator: Ask each participant to pick one image from their walk and give it as many alternative titles as possible. Give 1 minute for that. Ask them to upload the images on the jamboard and write down the titles below.

Guidelines for the Facilitator: Comment briefly on the images and the titles, anything in common? Any title or image that stands out? What do they inspire for?

Activity Four: Photolanguage 1

(Duration: 45 minutes)

Title: Creating stories from images

Guidelines for the Facilitator: Based on the images and the titles, tell participants that now they will work individually and will have 12 minutes sharp to write a story (in any form, using free writing technique) that would include all the words that have been used as titles to the images by the group on jamboard.

Instructions for the Facilitator: Tell the group that time constrain is important in this process, it sharpens our minds and accelerates creative processes. If they get blocked, tell them to notice where it comes from, check which other technique they could use to write the story.

Tell the group that: They will free-write the stories and then will go into breakout rooms (of 4) for next 20 minutes and will read the stories to others. The only thing they need to do is listen.

When back to plenary, ask the group to share how the process went and what they have noticed in their own creative process while writing, sharing the stories with others and listening to the stories of others.

Activity Six: Energiser

(Duration: 5 minutes)

Title: Let's do it!

Guidelines for the facilitator: For the next 5 minutes, simply ask participants to do what they need at that very moment: if they need to stretch, let's do it; if they need to put on some music in their room and dance to it – do it! If they need to make a cup of tea and drink it – go for it. Some freedom of choice and decision exercise

Activity Seven: Photolanguage 2

(Duration: 45-50 minutes)

Title: Staging the images

Guidelines for the Facilitator. Tell the group that this time they will be working in groups and will devise pieces related only to images, not using titles and spoken words. They will use the images as materials for their stories and will use only their bodies to tell the stories related to the images. They need to pick 3 images for each story. They will take 20 minutes to devise the stories and will perform them to the rest of the group afterwards. They group will need to identify which images were used for each devised piece.

When each group has performed, invite them to reflect on the process: which techniques and strategies did they use to “stage” their pieces? Which elements on the images helped them to embody the story they were telling?



Activity Eight: Conclusio

(Duration: 5-10 minutes)

Title: recap

Instructions for the facilitator. Remind the group of the topics/themes that were explored, for example:

- ◆ Mindfull walk and prep
- ◆ Photolanguage and written stories
- ◆ Photolanguage and embodiment

Comment on some of the overall achievements of the work developed.

Ask for comments in the chat about how they felt the workshop went. Ask them to share what were the challenges for them when writing the stories? What were the challenges when embodying the images and devising the pieces using those? What do they take out of the workshop?

All these questions are suggestions, nevertheless it is highly recommended to use the questions the facilitator feels most accurate related to the group and the process that has happened during the workshop.





Crooked House

18

ISSUE BASED DRAMA

(Duration: 2 hours)



Main Theme or Purpose

To provide a forum for the participants to express themselves about a current issue by using drama methods

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence) By the end of this workshop, participants will:

- ◆ Be able to express themselves about a current issue in a more confident way
- ◆ Have gotten the chance to talk about certain worries in a safe space
- ◆ Have experienced poetry as a way of expression

Number of participants possible

From 4 to 16 (if there are more, then add more time)

Activity One: Warm up 1

(Duration: about 3 minutes per person)

Title: Wikipedia Roulette

Guidelines for the Facilitator: Skim each article yourself before you send it to a participant in order to check on difficulty as well as suitability for the group.

Instructions for the Facilitator: Each participant after the other is assigned a Wikipedia entry by using the function „Random article“. Spontaneously, one after the other they now have to bring the others as close as possible to finding out the title of this article by pantomiming (names of people do not have to be guessed, but rather the role they are famous for, e.g., Physician instead of Marie Curie).

E.g.: When they have to show the article of a specific animal, they should mime this animal. However, when they should present Henry VI, they should act as royal as they can, but already the answer „king“ is correct.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ Was it easier to present a topic you are familiar with or one you don't know as much about?
- ◆ How we cope with a situation when we want to present something to others and they don't get it the use of clichés and stereotypes in pantomiming

Activity Two: Warm up 12

(Duration: 5 minutes preparation and about 2 minutes per person for presentation)

Title: Interpretation

Guidelines for the Facilitator: You can provide an online voting tool giving options A, B and C to let the audience answer. This will not only visualize the replies, but also reduce chaos.

Instructions for the Facilitator: A short sequence is created by each participant individually, which can be as ambiguous as possible or can be interpreted in different ways. After a short presentation (maybe the audience wants to see it a second time) the others are then presented options to vote on, on what they might have seen. For instance, the same movements could be interpreted as kneading dough, giving a massage or trying to find your ring in a sink.

Guidelines for the facilitator: Feedback focuses on:

- ◆ How our presumptions influence us when coping with a topic
- ◆ How hard it is to change one's mind when we already got an opinion
- ◆ How easy it is to misunderstand somebody when we only look superficially

Activity Three: Discussion

(Duration: 20 minutes)

Title: Word cloud

Guidelines for the facilitator: Prepare yourself carefully on the issue you want to discuss with the group. Be ready that there will be a broad range of approaches to it.

Instructions for the facilitator: The facilitator introduces a current topic for the group to discuss. Each participant should now write the three words they first come up with in their minds when thinking about it either into the chat or a more visual polling tool (e.g., Mentimeter). When everybody has submitted their replies, the facilitator then leads through a discussion on the issue based on the word cloud that was created.

Guidelines for the facilitator: If the discussion needs more time than originally planned make sure that you provide it and may change your scheduling for either the rest of this workshop or following ones.

Activity Four: Creative writing

(Duration: 30 minutes)

Title: Elevenie

Guidelines for the facilitator: An elevenie (German Elfchen – Elf „eleven“ and -chen as diminutive suffix to indicate diminutive size and endearment) is a short poem with a given pattern. It contains eleven words which are arranged in a specified order over five rows. Each row has a requirement that can vary.

Instructions for the facilitator: According to the following pattern, each person creates an Elevenie based on the words of the tag cloud . In the subsequent presentation, conscious attention should be paid to the use of voice and body as well as gestures and facial expressions.

- ◆ The first verse of the poem gives a noun. This can be an object, a smell, a mood, a subject or any other generic term. Also, the first verse is formed with only one word.
- ◆ The second verse describes the word from the first verse in a little more detail. What does this word do, how does it behave or not behave? The second line is created from two words.
- ◆ In the third verse of the poem, we again look more closely at the single word from the first line. Here we answer the question, where the word is or how the word is. This third line consists again of one word more, namely already of three words.
- ◆ In the fourth and longest verse of the poem it concerns now our own thoughts. What do we think about the word from the first line respectively what do we think about the general topic? This fourth verse consists of four words.
- ◆ The last verse, the fifth, forms, as it were, a conclusion of the poem and answers the question, what comes out of it or what the result of the previous questions could be. In doing so, we again limit ourselves to a single word.

Here’s an **example** of an Elevelnie:

*War.
Not peace.
On our continent.
Why can't we stop?
Pain.*

Guidelines for the facilitator: Feedback focuses on:

- ◆ How creating an abstract text like a poem helps us to express ourselves on tough topics
- ◆ How few words can already say a lot
- ◆ How the use of voice and body as well as gestures and facial expressions can influence a presentation

Activity Five: Conclusion

(Duration: 5-10 minutes)

Title: Recap

Instructions for the facilitator: Remind the group of the topics/themes that were explored, for example:

- ◆ How we sometimes need a safe space to talk about a current issue
- ◆ How the arts can support us in talking about tough topics that presumptions are something we all bring into conversations

Comment on some of the overall achievements of the work developed. Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions by using the same polling tool as in *Activity Two* or *Three*.





19

STATUS

(Duration: 2 hours)



Main Theme or Purpose

To get to know the concept of status in theatre

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence) By the end of this workshop, participants will:

- ◆ Know about the concept of status in theatre
- ◆ Be able to use different kinds of statuses whilst playing characters in theatre
- ◆ Have reflected onto the influence of status in our everyday life

Number of participants possible

From 4 to 16 (if there are more, then add more time)

Activity One: Warm up 1

(Duration: 5 minutes)

Title: Rock, paper, scissors

Guidelines for the Facilitator: Remind the participants that nobody will ever find out who their opponent is. It is, therefore, crucial to act as convincable as possible.

Instructions for the Facilitator: Each participant looks for a counterpart in gallery view, but the latter knows nothing about it. Therefore, don't tell, who you choose. After counting to three everybody plays „rock, paper, scissors“ as usual and shows the sign they have chosen - and whoever has won cheers. You can play several rounds. This game does a good job of making it obvious that you can't look at each other in video conferences because everyone is looking at their screens. In this way, it is not apparent who is actually playing against whom.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ How often did you cheat and pretended to win (or lose)?
- ◆ The importance of winning and losing in unimportant situations
- ◆ What a simple game as this can tell es about our personality

Activity Two: Status Exercise 1

(Duration: 20 minutes)

Title: 4 types of status

Guidelines for the facilitator: Make it clear to the group that when we are creating characters in theatre we usually start with exaggeration and stereotypes to make it easier for ourselves but also the audience.

Instructions for the facilitator: First, the four status types are introduced, then each participant is to create a character representing one of these types. For this character everybody should create an introduction scene in the style of a 30-second „present-yourself spot“:

1. limelight hog (inside high, outside high / generates respect but no sympathy): avoids emotional closeness and regards situations with other people as competitions to be won, always sees themselves in the center of attention.
2. barker (inside low, outside high / generates neither respect nor sympathy): Feels misunderstood and compensates with feigned strength, is secretly ridiculed.
3. team player (deep on the inside, deep on the outside / generates no respect, but a lot of sympathy): is liked by everyone, puts their own goals on the back burner, can empathize with everyone and wants harmony.
4. charismatic one (high on the inside, low on the outside / generates respect and sympathy): rests in themselves and does not care about his own status, pursues goals over a long period of time and can therefore also „take a beating“.

Guidelines for the facilitator: Feedback focuses on:

- ◆ The fun of playing exaggerated characters
- ◆ The signs and codes that were used to make the status type clear to the others
- ◆ The use of clichés and stereotypes in theatr

Activity Three: Status Exercise 2

(Duration: 5 minutes per person)

Title: Reception

Guidelines for the facilitator: Depending on the number of participants in the group it might not be necessary to play through with each and everyone. However, it can be really exciting for the participants to get the chance to play together with the facilitator in a one on one situation and, therefore, everybody might want to experience it.

Instructions for the facilitator: The facilitator selects a participant with whom he or she playfully demonstrates the four status types. The easiest way to do this is the classic „being late“ situation in different variations:

1. The facilitator sits on a chair and waits. The participant comes rushing in and apologizes for being late. The facilitator reacts as a „limelight hog“ type (inside and outside high), i.e.: the facilitator lets the person who is late run up ice-cold. In a second variant, the facilitator reacts as a „barker“ and gets loudly upset about the person arriving too late. In doing so, they shower them with reproaches and an inner victim attitude becomes clear (deep inside). In a third variant, the facilitator reacts as a „team player“ and is so happy about the appearance of the late person that he or she completely lets the late arrival pass. In a fourth variant, the facilitator reacts as a „charismatic person“ (high on the inside, low on the outside): He or she does not ignore the tardiness, asks for a reason and expresses that it is annoying; however, the facilitator then reacts humorously and conciliatorily and establishes communication with the player at eye level (status plateau).
2. The person who is late now reacts spontaneously to the four status types in the same way as he or she would intuitively do in a real situation. Subsequently, an evaluation is made (internal perspective of the person and external perspective of the spectators).
3. The person arriving late plays through the four status types and the person sitting (waiting) reacts intuitively to the status offered. Afterwards, the evaluation takes place (internal perspective of the person and external perspective of the spectators).

Guidelines for the facilitator: Feedback focuses on:

- ◆ The level of realism within the different situations
- ◆ The real life experiences of the participants in situations like this
- ◆ The feelings the participants had in different situations

Activity Four: Status Exercise 3

(Duration: 40 minutes)

Title: The five instruments of charismatic communication

Guidelines for the facilitator: Take care in advance that we see a variety of scenes, so that not everybody chooses the same instrument.

Instructions for the facilitator In alternating constellations of two, short scenes are to be created based on the „five instruments of charismatic communication“, in which two characters approach each other in status (it can be the same characters as used in ACTIVITY TWO or completely new ones):

1. status seesaw: the characters try to align their status with each other (no matter what, person with lower status tries to get a little higher and vice versa). Goal: movement at eye level.
2. mirroring: posture is gradually adjusted to each other, dialogues are understanding and looking for similarities (person with lower status starts to tell about a current problem). Goal: equalize status gaps.

3. paradoxical intervention: an attack is unexpectedly averted by reacting to a situation in an unexpected way (lower status person does/says something with the intention of discrediting the other). Goal: Disarming.
4. humour: an unpleasant situation is defused by humour (not at the expense of the other!) (person with higher status „makes a fool of himself“). Goal: De-escalation.
5. listening: No matter what the status of the other person is, all are met equally and simply listened to once, absolutely let talk out, only answer afterwards (no matter who starts, all get to speak). Goal: Raise the status of the other person.

Guidelines for the facilitator. Feedback focuses on:

- ◆ The differences between the “five instruments of charismatic communication“
- ◆ The real life experiences of the participants in situations like this
- ◆ The feelings the participants had in different situations

Activity Five: Conclusion

(Duration: 5-10 minutes)

Title: Recap

Instructions for the facilitator. Remind the group of the topics/themes that were explored, for example:

- ◆ How status influences us in different kinds of situations
- ◆ Several strategies the participants might observe in people they know
- ◆ That status can be used consciously in order to achieve effects on others

Comment on some of the overall achievements of the work developed. Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions.

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OBJECT THEATRE (PART 2)

(Duration: 2 hours)



Main Theme or Purpose

Using everyday objects for staging and story telling

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence) By the end of this workshop, participants will:

- ◆ Have a better idea of what it takes to stage stories in theatre
- ◆ Have a broader sense of how to put creative ideas into concrete action
- ◆ Be able to prototype ideas by using everyday objects

Number of participants possible

From 4 to 16 (if there are more, then add more time)

Activity One: Warm up 1

(Duration: 5 minutes)

Title: Reaction

Guidelines for the Facilitator: Of course, you can add a lot more of situations.

Instructions for the Facilitator: Different scenarios are described by the facilitator, the participants should react accordingly with their facial expressions, whereby care should be taken that the largest part of their own image section is filled by the face (forehead and chin should touch the edges of the image):

- ◆ You open the refrigerator and find a carton of milk that has been expired for 3 weeks.
- ◆ Your partner confesses to having cheated on you with three different people in the last few weeks.
- ◆ A heavy box falls on your right big toe.
- ◆ Windows 10 installs another „important“ system update in the middle of your ZOOM call.
- ◆ You're watching a series and something happens that you really didn't expect.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ That facial expression already tells a lot in theatre
- ◆ That interesting story lines can originate in everyday situations

Activity Two: Object Theatre 1

(Duration: 5 minutes preparation and about 1 minute per person for presentation)

Title: My object (POV)

Guidelines for the Facilitator: Tell the participants that they should choose objects of real importance to them in order to come up with a more interesting story.

Instructions for the Facilitator: Each person thinks about an important object they can find around them. They create a short scene (monologue) for this, which is told from the point of view of this object in relation to the participant, for example, an old forgotten sock in the very darkest corner of the room, talking about better times, when it was allowed to see the whole world. The camera should also be aligned so that the audience takes the point of view of the object (POV -> Point Of View).

Guidelines for the facilitator: Feedback focuses on:

- ◆ Which roles certain objects play in our life
- ◆ How the change of perspective also changes the approach of a scene
- ◆ How personal was it for you to let an object of importance to you "speak"?

Activity Three: Object Theatre 2

(Duration: 5 minutes preparation and about 2 minutes per person for presentation)

Title: History lesson

Guidelines for the facilitator: Tell the participants that this time it doesn't matter which objects they take. They should rather pick the first most different ones they can find.

Instructions for the facilitator: Each person picks up any two objects from their room. Then, one by one, in the form of a history lesson, they present how over time one object became the other (important events, decisive battles, marriages, conquests, etc.).

Guidelines for the facilitator: Feedback focuses on:

- ◆ How randomness (in this case in choosing the objects) can support creativity
- ◆ How the appearance of objects shape the role we give them

Activity Four: Object Theatre 3

(Duration: 60 minutes)

Title: 10 pictures

Guidelines for the facilitator: This is a good way to learn storytelling, planning and execution, shot sizes, image compositions, etc. in a playful way.

Instructions for the facilitator: Each participant plans a story for themselves (beginning, middle, end incl. conflict) in which two (available) characters - such as stuffed animals, Playmobil figures - meet in 10 pictures. The planning should be done in writing, either described in words or recorded in sketches. The participants have 20 minutes to do this.

After the allotted time, everyone comes together, they briefly exchange how it went for each participant, and they move on to the next part of the task: Now, in another 20 minutes, these 10 pictures are to be taken with their phones. The planning before serves as a starting point. However, you don't have to stick strictly to it if something spontaneously looks better.

The photos are shared with everyone afterwards file after file, no animations needed (they should be sent to the facilitator, who will arrange them in a shared document or folder). Participants act out the stories of others. There is discussion and reflection on the entire work process.

Guidelines for the facilitator: Feedback focuses on:

- ◆ Which parts of the whole process was the most challenging one
- ◆ How the planning of the story helped for the later performance the different approaches of the participants to this task

Activity Five: Conclusion

(Duration: 5-10 minutes)

Title: Recap

Instructions for the facilitator. Remind the group of the topics/themes that were explored, for example:

- ◆ The importance of certain objects to ourselves
- ◆ How randomness can support creativity the difference of telling a story by writing, acting or using objects

Comment on some of the overall achievements of the work developed. Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions.





Crooked House



PETER HUSSEY



YOUTH THEATRE AND LEARNING

Theatre-making is a site where, by necessity, learning takes place, attitudes are questioned and values are critiqued. The state of adolescence is one of routine surprise where engaging with the unexpected is a way of being. Theatre-making matches this state perfectly, supplying the young person with a set of tools that thrives on curiosity and that can build meaning from the surprising. Education (with the possible exception of the sciences) generally does the opposite, calming young people down and quenching curiosity with liberal dosings of routine, predictable and confining orthodoxy that replaces defiance with compliance. For many of our young people being in a youth theatre is the only space they have left at 15 or 16 years of age where every question is not answered before they ask it. As a theatre-maker, I find that

young people's surprise generally invigorates my own tired perspectives and I relish the freshness with which we, together, explore the world. We learn in theatre mainly through a process called devising. (For more information on this see the Introduction to the section about Devising).

If the capacity for a group to devise is to be developed then certain conditions need to be in place. First among these is the establishment of a learning group who are comfortable enough with each other to share what they consider to be, as Maxine Greene puts it, 'what is supposedly fixed and finished, objectively and independently real' (1995). In theatre-making this learning group is called an ensemble.

The ensemble

The ensemble's first task is to spend some time learning about itself. This takes the form of developing an ethos, and a set of norms that are unique to this particular group of learners. There may be two ensembles working in the same youth theatre, for example, but each has a different way of working. One might like to discuss, reflect and process a lot; and the other might like to act, move and test a lot.

The work of the drama facilitator is essentially the same as that of the youth worker in the early stages of group formation. The drama facilitator here has the role of proposing ways of working that are tested by the group and accepted or rejected. The drama facilitator also makes space for the group members to propose their own ways of working. Time is given in an ensemble to build relationships between the members and between the group and the drama facilitator that will result in effective communication, open more possibilities for experimentation, and create conditions for trust, sharing and collaboration. Finally, the drama facilitator develops the groups' skills to research, using whatever means they find most useful. This process might take only two or three sessions, or it could take months.

Once the ensemble is established the group focuses on what it wants to learn about. The facilitator here proposes structures (or forms) and strategies that he or she has used in the past, and which the ensemble tests and rejects, applies or adapts to its own needs. For example, a facilitator might show a method of creating a scene that uses rotating characters and asks the group to make a short piece using this method. The theme they choose to explore, the dialogue, the characters and the situation are all left up to the group to devise.

In addition to being experienced in using many different structures, and being clear and supportive in explaining these structures to the group, the facilitator needs to be open to the possibility that these structures will change due to the way the ensemble uses them. In fact, this for me is one of the most enjoyable aspects of drama facilitation. I am regularly surprised by what a group does to a tired old structure: this inspires me to re-create it for another group, which they in turn may adapt, and so the process continues.

Unexpected Learning

In this pedagogical process the participants do not know what or how they will learn until they have embarked upon the activity and reflected on it. The curriculum emerges from the learning the ensemble does about itself.



In the context of devising a new performance the curriculum is the material the ensemble generates that will be shaped into the performance. A performance might be likened to an exam or assessment or end-of-programme display of what has been learned. All the participants and the facilitator must actively embrace this concept of learning unexpectedly otherwise there will be no performance. Not only should they discover the theme of the work as they develop, but also the tools of teaching, or the methods of facilitation, should be based on this principle.

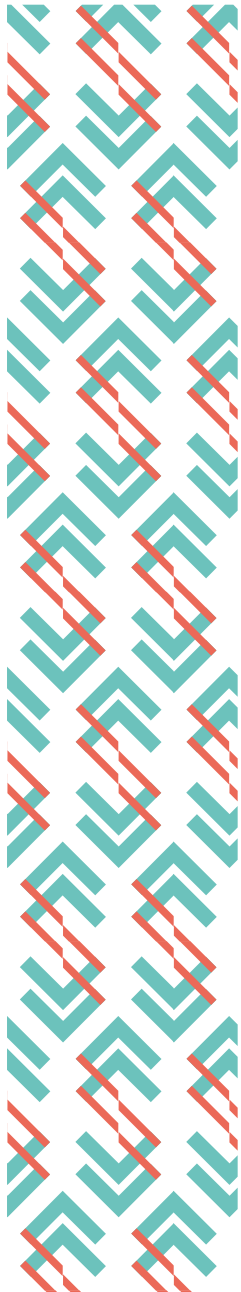
In collaborative learning environments of this kind games, tasks and exercises are used to stimulate imagination, and reflection about the activity is used to stimulate critical thinking. The reflection follows the action immediately and it is the place where the surprise is processed and the learning generated. It is central to this method of teaching because without it a teacher is simply pandering to the desire for novelty and distraction by providing fun game after fun game until the fun runs empty. Moreover, the reflection about the activity must connect the unplanned, subjective experience of the student to the world outside of the activity. This is where the unexpected learning for both teacher and student really occurs

Theatre-making and Good Mental Health

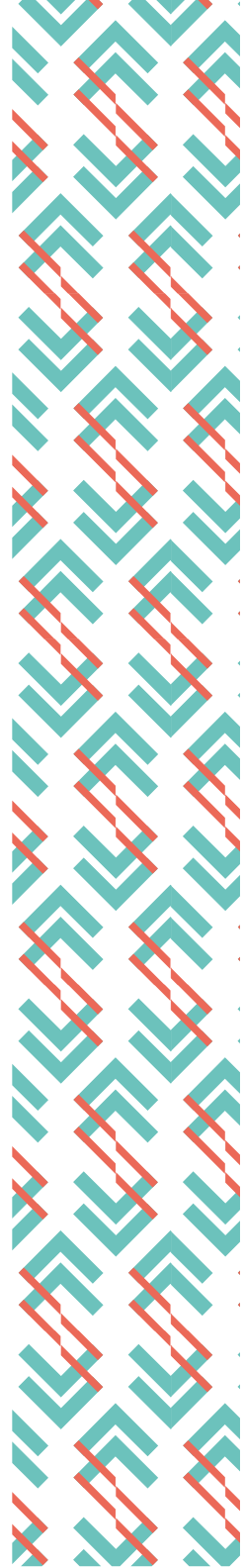
In Crooked House we have found that this type of drama practice combats depression particularly well. It also assists hugely in alleviating feelings of isolation and estrangement, and it builds high self esteem. In our practice over the past 15 years we have discovered that it also effectively acts as a measure for suicide prevention. It does this by developing key skills and aptitudes in the participants that contribute to positive mental well-being. Some of these skills and abilities are regarded as key deficiencies in young people with suicidal tendencies. The particular ones developed by collaborative theatre-making are:

- ◆ The ability to *channel impulsive behaviour*. Many attempts at self-harm result from, among other factors, a strong impulsive action taken by the young person often under the influence of drink or drugs. These impulsive actions regularly come about because feelings have been bottled up or repressed for years. In our drama practice we encourage the expression and channeling of impulsive reactions and behaviour. We show how to harness and use spontaneity and instant expression. Young people are encouraged to use their feelings and impulses to create improvised and devised performances in safe and encouraging surroundings. They become accustomed to channeling sudden feelings, strong reactions, responses to external stimuli, etc in a way that is healthy and non-aggressive.

In addition, they learn about being appropriate. They can assess an impulse to do something or say something in public and think better of it perhaps. They learn that not everything needs to be commented on. They figure out that certain reactions and responses are too dramatic, or the opposite – they lack conviction. Working out how to manage impulse in social setting sometimes take a long time. Those young people on the autism spectrum sometimes find it more difficult, but it can be reassuring to them to know that everybody – to some degree or other – must learn to channel impulse appropriately.



- ◆ - Taking *control over ones' life*. Our research has shown that young people today generally don't feel that they have a lot of control over their daily routines and lives (they are collected and dropped off by parents, school is very structured, their evenings are set and established etc). In theatre they must make their own characters, performances, and expressions – and often they must make these from no script or ready-made source material. They must be in control of the process themselves. For many this is difficult – they will constantly ask “What do you want me to do?” or they will regularly seek permission to do some action or reaction on stage. Eventually they learn to be independent and to gain control and ownership over the process of making something. This sense of control spills over into their lives and assists them in taking charge of other processes like career choice, life choices and emotional responses.
- ◆ *Collaboration and teamwork*. Young people learn almost immediately how to give and take, collaborate, compromise and grow, and work together. Often it is in the drama workshop environment that they first encounter this life-skill, since much of their unregulated time is spent alone with video games, in their bedroom, or silently receptive to TV and cinema. The collaboration in youth theatre builds very strong friendships and opportunities for engagement with others.
- ◆ *Creating, not consuming*. The key skill in process drama is teaching young people how to be active creators (of meaning, of identity, and of viewpoint) as opposed to being passive consumers of opinion, of culture and of commodities. Instead of listening to and absorbing the opinions of others (in the media, in the schoolbooks, in the video games) they have to create meaning from a blank canvas – there are no models to follow, no guidelines other than you must get up and create a situation, a character, an opinion, a point-of-view. The dramas we create are all expressions of their concerns, their attitudes, and their points-of-view. This facility helps them have a critical engagement with the world around them; to name their concerns, joys and interests; and to formulate their own opinions.
- ◆ *Active Citizenship*. This drama encourages the young people to look twice at everything. They need to be sharp and observant when creating realistic scenarios and realistic character types. This stimulates an interest in their surroundings, which is then channeled into making a drama about their concerns and issues. Many young people then go on to become involved in organisations and work that help create a more just and equal society. Their political engagement is stronger and they take a very active interest in political issues.
- ◆ *Accessing the Imagination*. Theatre is an excellent resource for opening up people's imagination. It is the principal quality of drama. Young people are natural creators – but they need a safe and stimulating environment in which to be imaginative. We help them use their imaginations to solve problems, to imagine different sides to a complex argument, to imagine alternatives to set ideologies. An imaginative young person is usually someone who will not become trapped in a problem or find something too heavy a burden to bear.



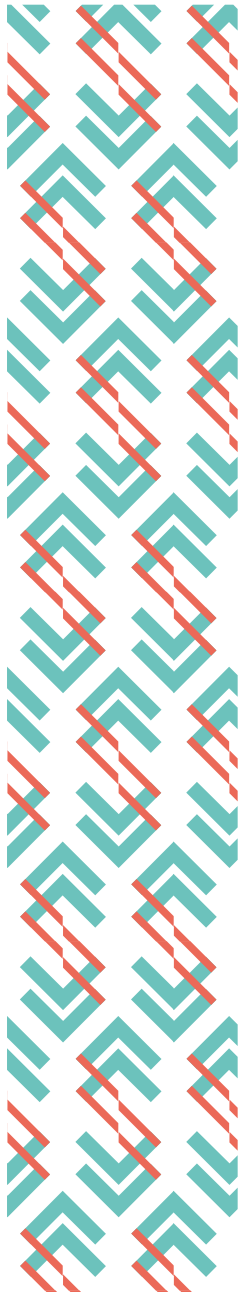
- ◆ *Using information.* The drama we practice with young people helps them to access and use information – as opposed to simply ignoring it, or being , overwhelmed by it. Many young people ask for permission to do something rather than find out for themselves if it would be a good or bad thing to do. Process drama requires them to gather all kinds of information in every moment, and to act on the information they gathered. The information is usually about the other person acting with them, the environment they are in, the context of their situation and scenario, the likely outcomes of saying or doing something. This is an essential skill in problem solving, and in dealing with unwelcome situations in life.

Conclusion

There are many other qualities in process drama that assist in suicide prevention (eg leadership skills, having fun and being stimulated etc). In recent years research has begun to focus on how collaborative theatre-making works, and how it is essential for human growth.

Youth workers have always known this about drama. In our experience they are always the first to try new methods and ways of working with their groups. They, like drama facilitators, have the wellbeing and happiness of their young people at the centre of everything they do.

Digital Drama Workshops is a small attempt to help cultural youth workers find new and creative ways to continue doing what they do. We hope that you will find the resources useful. And we hope too, that you will send us stories and comments about how you used these activities. We look forward to reading about your adventures in drama.





Crooked House





Rogaland Teater – Skjerp deg!!!

Photo by Grethe Nygaard

21-30

WORK

SHOPS

21

RIPPLES

(Duration: 2 hours)



Main Theme or Purpose

To explore the impact of a central event on people at the periphery or on the edges.

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence) By the end of this workshop, participants will:

- ◆ Have a clearer understanding of narrative possibilities
- ◆ Be able to make monologues inspired by the actions of someone else
- ◆ Become more comfortable with performing in front of others.

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Introduction

(Duration: 3 minutes)

Guidelines for the Facilitator: Welcome everyone – clarify and explain protocol for Zoom. Introduce anyone who needs introductions. If possible, have one assistant monitor the Waiting Room and the attendance.

Activity Two: Warm up

(Duration: 5 minutes)

Title: Muted

In this warm-up activity we all perform together. The facilitator calls out a prompt, and you perform it any way you wish. However, during the entire performance your microphone is muted so we only see your face/mouth talking and the actions you use to convey the character's emotions.

Each performance to a prompt lasts approximately 15 seconds. Begin by standing away from the screen, and sit in character when you see/hear the prompt.

Prompts. Perform a character who is:

- ◆ actively insulting someone and abusing them on a zoom call
- ◆ ranting about something political
- ◆ praising a video game they have just completed or a film they have seen
- ◆ flirting with an attractive person on a zoom call
- ◆ imploring someone to come to their birthday party later in the week
- ◆ bitching about someone they all know
- ◆ explaining in detail how to do something technical (like baking, running a computer programme, using an app, solving a maths problem, etc)
- ◆ recalling an embarrassing event.

Quick discussion about the way the actions conveyed meaning. Encourage large facial expressions. Encourage them to think about the person they are talking to. We will return to this activity later.

Activity Three

(Duration: 80 minutes)

Title: Everyone's talking about D

In break out rooms, the group is divided into smaller groups of 6 or 8 in a group (fewer if needed). They should devise a series of scenes (not just a single scene, but a number of them – probably no more than 4).

We will explore the idea that a story can be told about a central character without us ever hearing from or seeing the central character. Let's call our character D, and in the devising you can give them a name and a gender. The story can be told or performed by people close to D, people who barely know them, and so on.

The First Scene: Hearsay

In this scene two or more people are chatting about something else (have a topic decided) when one tells the other what happened recently with D. Perhaps D was suspended from school because s/he/they threw a chair at a wall in class and was abusive to the teacher. Show how the speakers here feel about this, if they have any opinions. If not, they move on to continue the chat. This scene is no more than 2 minutes maximum.

The Second Scene: Witness

In this scene one (or more) people are talking to us directly on Zoom. You can decide who 'we' are (friends, the Gardaí (police), school authorities, parents etc). In the scene you describe what happened but you were only on the outside. You were not

present for the incident but you were there for the immediate aftermath. For example, you were on your way to the Art Room when you heard a crash, voices shouting in Classroom 21B and then D marches out and up the corridor, followed by the teacher who is saying something.

The scene should give us some information that was not in the first scene.

Third Scene. Related

In this scene two friends are chatting. We realise that one of them, J, knows D very well. Tell us about something from J's past that throws light on the story of D. For example, it might be that J was a boy/girl friend of D's and that you broke it off a while ago. Maybe the day before the incident. It is important that neither of the characters knows anything about the incident that is described in Scene One. Instead you are chatting about something else and the relationship story comes up. Then move on. And end the scene after 2 minutes.

It is for us, as audience, to decide if this was one of the reasons D behaved badly.

Fourth Scene: Impact

Two (or more) of you tell us about where you work. It's somewhere like MacDonald's, at the weekend. You are telling us about life at work. During the chat with us you say that you heard, vaguely, about D and the incident at school. You do not go to the same school as D. But you remember D because he/she/they used to work here until recently. You didn't see a lot of him/her/they but you do remember, a short time ago, something that happened at work. Tell us about this thing that happened.

In this scene it is important not to be too blatant – don't make it obvious that this work matter caused the school incident. It didn't. But we should now know a little bit more about D, how he/she/they treated others, and how/he/they she was/were treated in turn by other people.

Things you have to bear in mind: In your group you have to figure out how to end each scene on Zoom and move into the next scene on Zoom. Do you, for example, close your cameras and there is a 3 second pause before the next cameras come on?

- ◆ Each scene should be no more than 2 minutes.
- ◆ People in your group should play only one character in the story (that is, they cannot appear again as someone completely different).
- ◆ It's possible to have single performers in scenes.
- ◆ 20 minutes to devise this and to rehearse it.
- ◆ Then return and perform it for us.
- ◆ The facilitator and assistants will move from room to room to help, guide or inspire if needed.
- ◆ Perform the pieces to each group once we are back in the main room. (Duration: depends on how many groups there are, but estimate it at 30 minutes)

Feedback and discussion might focus on:

- ◆ Imaging how real D felt
- ◆ How the group achieved, or not, telling us the story of D without focusing too much on the story of D
- ◆ How they showed us the world around D by the characters they created and the environments they used
- ◆ The richness or complexity of the world and characters around D – that there was a sense of these people having lives and being full characters in their own right.

Introduce the group to The Roshomon Effect: https://en.wikipedia.org/wiki/Rashomon_effect and how this is used in films like *Gone Girl*, *The Usual Suspects*, and in TV like *Mr Robot*. In theatre in some of the work of Caryl Churchill and Yazmina Reza. Return the groups to the rooms for 15 minutes to make version 2 based on the feedback they received. They should edit it where appropriate.

Come back to the main room and show the edited versions (15 minutes).

Feedback is focused on how the group managed to edit and what the effect of that was. (1 minutes)

Activity Four

(Duration: 30 minutes)

Title: Bad Dubbing

Return to the muted speeches that everyone gave at the start of the workshop. Ask everyone to choose the one they felt most expressive and most comfortable doing. Then divide the group into pairs and send them into Break Out Rooms for 10 minutes. In the Breakout Rooms each couple decides who is going to be A and who is B. A will tell their monologue again with mic muted, while B will close their video and open their mic. B will pretend that their voice is what A is speaking. In other words, they 'dub' whatever A is saying. It should definitely not be anything like what A is saying. Try for it to be about something completely different. In fact B, don't listen at all to A's monologue. A, you should stick to your monologue – don't change it – keep it the same as how you made it at the start of the workshop. Don't be influenced by what B is saying. If you like you can turn your sound down so you do not hear him/her.

Practise it together. Come back after 10 minutes and perform it for us. In the performance we only 'see' A talking muted at us. And we only 'hear' B performing a monologue that is not A's. There will be approximately 20 minutes to see and hear the performances.

Activity Five: Conclusion

(Duration: 5 minutes)

Instructions for the facilitator. Remind the group of the topics/themes that were explored, for example:

- ◆ Comment on some of the overall achievements of the work developed.
- ◆ Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions.





22

LISTENING

(Duration: 2 hours)



Main Theme or Purpose

To introduce the concept of listening as a goal in a performance.

Objectives

By the end of this workshop, participants will:

- ◆ Understand how crucial is to collaborate with a partner on stage,
- ◆ Know how to structure a performance to create a series of truthful moments,
- ◆ Become more comfortable with performing in front of others.

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Warm Up

(Duration: 20 minutes)

Title: Two Truth One Lie

Instructions for the facilitator: Divide the group into pairs or small groups in breakout rooms and give them 3 minutes to exchange three facts each – one of which is not a fact. When they return to the main group, each participant should introduce one of the other participants and explain the three facts. The rest of the group can vote with a thumb up or thumb down as to whether they think it is a truth or a lie.

Guidelines for the Facilitator: Give the pairs 3 minutes in breakout rooms. The group voting for the truths and lies with discussions afterwards can take up to 15 minutes. Encourage people to come up with explanations of their beliefs and disbeliefs to truths and lies.

Activity Two: Improvised Dialogue 1

(Duration: 30 minutes – Depending on the number of participants)

Title: The Dialog

Instructions for the facilitator. Two volunteer participants will perform a dialogue scene given to them. Rules for this activity as follows;

- ◆ They might use their own time in-between their lines.
- ◆ Actors cannot decide on a context beforehand, they have to listen to their partner and react within the scene.

Guidelines for the Facilitator. This is an improvisation practice, so there will not be time given to participants to prepare beforehand. Participants must incorporate the piece of dialogue into their piece, however the rest of the devising is entirely up to them. After each pair finish their scene, ask the group what they saw in the scene. Share feedback and discuss with groups.

A: Hi.

B: Hello.

A: I wasn't expecting you.

B: Neither was I.

A: Shall we go?

B: Sure.

Activity Three: Improvised Dialogue 2

(Duration: 25 minutes in total – can be done 3-4 times of 5 minute sessions)

Title: Birthday!

Instructions for the facilitator. One participant is chosen to play the host of a birthday party, the others think about their relationship with the host (ex girlfriend/boyfriend, an official, parent etc.). When each person has chosen their role, the host turns on their camera. The others join in one by one and engage the host in short dialogues. Once the host figures out who is each person s/he engaged with game ends.

Guidelines for the Facilitator. If you have a larger group split it up before, so that you don't have more than six people playing. Comment on what helped the audience and the host to figure out the relationships of the roles. Share feedback and discuss with groups.

Activity Four: Devising in Pairs

(Duration: 35 minutes – Depending on the number of participants)

Title: The Interview

Instructions for the facilitator: Tell the group they will be split in pairs and sent into the breakout rooms. They will start by one of them (an expert) presenting their expertise to the other. Their goal is to present themselves at their best. The other person needs only to ask questions. The answers can only be “Yes, and...” You cannot say “No.”

Swap and do the same with the other person being an expert. Come back to the main room and ask the group how the activity went. For sure it has been a lot of fun! Depending on the time, you might want to mix the experts again, let them practice their characters and skills with at least 2-3 people.

Guidelines for the Facilitator: Put the participants into groups of two; one is an “expert”, one is an interviewer. They go into breakout rooms and come back with their short (maximum 3 minutes) devised piece. Share feedback and discuss with groups. Repeat the group and send them back to breakout rooms, the ones who were an expert last time should be an interviewer and vice versa. They go into breakout rooms and come back with their short (maximum 3 minutes) devised piece. Share feedback and discuss with groups.

Activity Five: Conclusion

(Duration: 10 minutes)

Comment on some of the overall achievements of the work developed. Ask for comments in the chat about how they felt the workshop went. Or create a short poll with open questions.



Crooked House

23

PERSPECTIVE

(Duration: 2 hours)



Main Theme or Purpose

To introduce the concept of listening as a goal in a performance.

Objectives

By the end of this workshop, participants will:

- ◆ Understand how crucial is to collaborate with a partner on stage,
- ◆ Know how to structure a performance to create a series of truthful moments,
- ◆ Become more comfortable with performing in front of others.

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Acitivity One: Warm Up

(Duration: 15 minutes)

Title: Change

Instructions for the facilitator: Explain the exercise, and its purpose. Its purpose is to focus the attention of the group into the Zoom call, and away from their surroundings.

Everybody has to switch their camera off for 30 seconds. In that time, they can make changes to their appearance as well as the room they are in (obviously those parts that are visible on camera). When the 30 seconds are up, spotlight one participant at a time and ask others to raise their hand if they think they can see one of the differences.

Guidelines for the Facilitator: Can be played several rounds. Encourage group to come up with more creative changes in each round.

Activity Two: Improvise Observation

(Duration: 30 minutes – depending on the number of participants)

Title: Reported Speech

Ask everyone to write some simple directions in 3 minutes. Everyone will be a receiver and a giver of someone else. Person 1 sending their directions to Person 2. Person 2 sending their directions to Person 3 and so on. Once everyone passed their directions, everyone will perform the directions they obtained from someone. Group observes the performances. Everyone writes the observations as directions. Group compares their own notes of directions to the original directions.

Guidelines for the Facilitator: Instruct the group beforehand to avoid misunderstandings. Discuss the similarities and differences. Share feedback and discuss with groups.

Activity Three: Improvies Dialogue

(Duration: 15 minutes in total – can be done 4-5 times of 3-minute sessions)

Title: Inscription meets Image

Instructions for the facilitator: Group activity, everyone taking turns; Person 1 starts a sentence with a single word. Person 2 continues with a second word. Person 3 continues with another word etc. By the end of the sentence, everyone reads the final sentence and in 30 seconds come up with an image.

Guidelines for the Facilitator: Instruct the group beforehand to avoid misunderstandings. Can be repeated couple of times. Share feedback and discuss with groups.

Activity Four: Devising

(Duration: 50 minutes – depending on the number of participants)

Title: Reported Speech

Instructions for the facilitator: Tell the group they will be given a piece of material (a poem, an article, an image etc.) and sent to breakout rooms for 15 minutes of a devising period to comprehend and digest the meanings/feelings that material creates on themselves. During this process, participants are expected to come up with a performance of whatever the piece inspired to them. By the end of 15 minutes, participants will present their pieces to group one by one. These performances should not be more than 3 minutes long. When all the performances are done, facilitator will ask participants to vote/choose one performance that they want to explore more. The performance that got the most votes will be chosen for the next step.

Group will be divided into 2 or 3 smaller groups and sent to breakout rooms. This time every group will have 10 minutes to devise a piece out of the chosen per-

formance. By the end of 10 minutes, every group will present their pieces to other groups. These performances should not be more than 5 minutes long. Participants will be given space to comment/feedback on other performances.

Guidelines for the Facilitator: Instruct the group beforehand to avoid misunderstandings. They go into breakout rooms and come back with their solo devised piece. Share feedback and discuss with groups. They go into breakout rooms and come back with their group-devised piece. Share feedback and discuss with groups.

Activity Five: Conclusion

(Duration: 10 minutes)

Comment on some of the overall achievements of the work developed. Ask for comments in the chat about how they felt the workshop went. Alternatively, create a short poll with open questions.

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COLLIDE AND COMBINE

(Duration: 2 hours)



Main Theme or Purpose

To introduce the concept of listening as a goal in a performance.

Objectives

By the end of this workshop, participants will:

- ◆ Understand how crucial is to collaborate with a partner on stage,
- ◆ Know how to structure a performance to create a series of truthful moments,
- ◆ Become more comfortable with performing in front of others.

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Warm Up

(Duration: 10 minutes)

Title: Memory Snake

Instructions for the facilitator: This is a counting game. Group will be given a category (i.e. animals, capitals, colours etc.) that they will be naming something in. The rules are simple; there is a line of speaking, only one person speaks a time, whoever has the turn counts all the people's answers before him/her. If someone fails to remember the previous ones' answers, memory snake is broken and that person is out for this run. Group starts over and continues. When there is only one person left, that person wins the round. A new round may start with a new category.

Category: Animals

Person 1: Dog

Person 2: Dog, Cat

Person 3: Dog, Cat, Fish

Guidelines for the Facilitator: “Eliminated” people might get bored. It is best to pay attention to group energy during this exercise.

Activity Two: Improvised Pairs

(Duration: 20 minutes)

Title: Reflection(s)

Instructions for the facilitator: Divide the group into pairs. In every pair there will be a person A and person B. Person A will lead first. Person B imitates what Person A does just like a reflection in the mirror. Speaking is not allowed. Pairs can experiment with the boundaries of the reflection. After 5 minutes, partners switch roles. This time Person B leads and Person A becomes the reflection. After 5 minutes of both parties leading, they go to a neutral state. This time there is no pre-determined leader. They can take the lead at some point and bounce in-between. After 5 minutes of this (15 minutes in total) breakout rooms are closed and group comes together.

Guidelines for the Facilitator: Explain the rules as clear as possible before sending participants to breakout rooms.

- ◆ 5 minutes Person A leading,
- ◆ 5 minutes Person B leading,
- ◆ 5 minutes they give and take the leadership.
- ◆ Ask how they felt during the exercise and in each role (leading and mirroring).

Activity Three: Improvised Performance

(Duration: 25 minutes - depending on the number of participants)

Title: Sudden News

Instructions for the facilitator: This is a group exercise where everyone watches every other person’s performance. There will be sudden news given to the performer that they need to react to it immediately. For example;

- ◆ “You realise you are locked in a big shop overnight”

- ◆ “You just scored the winning goal in a big match”
- ◆ “You woke up naked on the high street”
- ◆ “You just got back from 12 months in space”
- ◆ “Your latest Instagram post got 5 million likes!”
- ◆ “You just forgot the lines while you are on stage”
- ◆ “You just met your idol”
- ◆ “You just lost the world gum chewing championship by one point!”

After every participant performed a few times, whoever performed last can come up with a new condition and so on.

Guidelines for the Facilitator: This is an improvisation practice, so there will not be time given to participants to prepare beforehand. Share feedback and discuss with groups.

Activity Four: Devising

(Duration: 55 minutes - depending on the number of participants)

Title: Share and Expand

Instructions for the facilitator: Group will be split into pairs and sent to breakout rooms. Each person in the pair will be asked to share a two-minute story, for example, their proudest moment, something they regret, their favourite holiday, their earliest memory, a memorable event they happened to be a witness of etc. (5 minutes.) The pairs will be asked to select one of the stories told. Whoever’s story it is, tells the story and the other performs it. Pairs rehearse the piece and breakout rooms close. (10 minutes) Pairs tell/perform their stories to the group. (10 minutes)

Ask the pairs to form groups of four and select one of the two stories. Now newly formed groups will be sent to breakout rooms once again. This time they will be given more time (20 minutes) and they can expand the drama by narrating the story with more performers, by adding extra characters, sharing inner thoughts, relocating the scene to a new location, adding dialogue and playing with form etc. After they finished rehearsing, breakout rooms are closed and groups perform to each other. (10 minutes)

Guidelines for the Facilitator:

- ◆ 5 minutes for pairs to tell the stories to each other.
- ◆ 10 minutes for pairs to rehearse the chosen story.
- ◆ 10 minutes for pairs to perform their chosen story.
- ◆ 20 minutes for groups to rehearse their new story.
- ◆ 10 minutes for groups to perform their new story.

Activity Five: Conclusion

(Duration: 10 minutes)

Comment on some of the overall achievements of the work developed. Ask for comments in the chat about how they felt the workshop went. Alternatively, create a short poll with open questions.

This workshop was created for use with online participants for the Digital Drama Workshops project. This workshop was devised by Özer Gökmen for Crooked House.





Beyond Bühne





25

ANIMAL FARM

(Duration: 2 hours)



Main Theme or Purpose

To explore theatre as a tool for civic and political education



This workshop is a little bit different from the ones we have explored previously. This workshop includes reading of a book, *Animal Farm* by Orwell, as a preparation for the workshop. Even though on the first glimpse this might seem challenging, we strongly encourage you to step into this adventure, as it's more than necessary nowadays - poetical and critical thinking in young people, explored through literature and theatre. What kind of voices do we shape as theatre practitioners and educators?

You can either invite the group to go to the local library, or to **download the book here** (<https://www.openrightslibrary.com/animal-farm-ebook/>). These versions are in English, so depending on your native language, please find the version that suits you best.

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence) By the end of this workshop, participants will:

- ◆ Have read a book by Orwell as a preparation for the workshop
- ◆ Experience creative process of creating characters from the book, building scenes from it
- ◆ Explore civic and political participation through theatre

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Introduction

(Duration: 15 minutes)

Guidelines for facilitator: Introduce yourself, the topic of the workshop and its duration, that there will be a pause in the middle and that they might need props.

Activity Two: Warm Up

(Duration: 10 minutes)

Title: Characters quiz

Instructions for the facilitator: Make a short list of characters that are most representative of the book and name them, inviting participants to embody those characters, doing the actions they imagine them being in (ex: horse singing, pig collecting money, etc). Ask them to imagine the scale from 1 to 10 and exaggerate whatever they would be doing, gradually or randomly, indicating numbers to them.

Guidelines for the facilitator: Tell them that they might use this technique of “making the scene big” throughout the workshop.

Activity Three: Devise in Couples

(Duration: 5 minutes)

Title: Getting to know each other

Instructions for the facilitator: Tell the group they will go to the breakout rooms and in pairs, will pick two characters from the book, and will make an impro on how they get to know each other. When it's time to leave the room, they must find a way to end the scene.

Activity Four: Group Devising 1

(Duration: 30 minutes)

Title: Social gathering

Instructions for the facilitator: Tell the group they will now go to breakout rooms (of 5) and in each room they will devise a scene from the book, where important events are taking place. They need to:

- ◆ Clearly define characters and relationships between them
- ◆ Present the space to the audience
- ◆ Have a dynamic progression of the story: beginning, middle and end



Guidelines for the facilitator: Depending on the number of the groups, make sure you have at least 3 minutes for each to perform in front of the others.

5 minutes break

Activity Five: Group Devising 2

(Duration: 40 minutes)

Title: Parallels in real life

Instructions for the facilitator: Tell the group they will now go to breakout rooms and will work on the same scene, this time, putting it in the settings of the reality they live in: it can be any place and any situation as long as it maintains the characters types and relationships between them (the hierarchy of the powers involved). Encourage them to take in situations that would not involve themselves, rather than “typical” scenes they observe in politics, at school, on the streets.

Guidelines for the facilitator: Give the groups time enough to prepare the scenes and then perform them. Ask them why they chose these scenes? How did the characters from the book help them in character development and the scene construction? How was their process of working together on this?

Activity Six: Closing

(Duration: 5 minutes)

Title: Reflections on the workshop

Instructions for the facilitator: Ask the group how did they find this format of the workshop: reading the book, what was it like? How was it to imagine the characters and the plot of the book in theatrical scenes? What have they learned through this experience?

26

LET'S IMPROVISE!

(Duration: 2 hours)



Main Theme or Purpose

To improve the skills of improvisation at any time, any place, under any circumstances.

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence) By the end of this workshop, participants will:

- ◆ Learn to be more spontaneous and react upon a given situation
- ◆ Understand how get the most out of the given circumstances
- ◆ Reflect on the importance of teamwork on drama vs individualism

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

(* extra exercise depending on the number of participants)

Activity One: Introduction

Guidelines for facilitator: Introduce yourself, the topic of the workshop and its duration, that there will be a pause in the middle and that they might need props.

Activity Two: Second Introduction

(Duration: 6-12 minutes)

Title: Some things I never miss doing!

Instructions for the facilitator: Tell the group they will now be themselves for a moment (surprise!) but through telling stories. They will start with the phrase: Some

things I never miss doing.. and will continue with something they do often, or like doing very much, etc.

Example: Something I (Alba) never miss doing is.. going for croissants for breakfast and on the way I always call Alex (someone from the group) to come with me and have breakfast together.

Alba: Hey Alex, would you like to have breakfast with me tomorrow and have our favorite croissants?

Alex - Yep sure. I think that tomorrow there might be chocolate ones!!

Alba - Yummyyy

To be continued..

At some point of the impro, the second person starts telling their own story, like this finishing the old one and involving someone else into their story. continue until all participants have taken part. Tell that each scene lasts one minute. Take time according to the number of participants in the group.

Acitivity Three: Warm Up 1

(Duration: 10 minutes)

Title: An expert is born in me

Instructions for the facilitator: Tell the group you are very proud of them. Each is an incredible expert in something unique and that's rare to find. Tell them they have 2 minutes to focus on the main points of their experities to make them clear for others. For example, say you are an expert of nail painting for ants and you have been practicing this unique craft for years, having achieved worldwide fame.

When preparing, tell them they can stand up and move around their rooms, to avoid sitting in front of the screen all the time. Ask them to take time for themselves: they can find the clothes that fit them most when they are at their "jobs' ,, find props, make up, objects, whatever they might find helpful at their expertise.

This is a character building process, you might want to put some music for the background while each prepares.

Activity Four: Devising in Pairs

(Duration: 30 minutes – depending on the number of participants)

Title: It's a bargain!

Instructions for the facilitator. Tell the group they will be split in pairs and sent into the breakout rooms. They will start by one of them (an expert) presenting their expertise to the other. Their goal is to "sell" it. The other person needs only to ask questions. The answers can only be Yes, and.. You can't say NO. Swap and do the same with the other person being an expert.

Come back to the main room and ask the group how the activity went. For sure it has been a lot of fun! Depending on the time, you might want to mix the experts again, let them practice their characters and skills with at least 2 - 3 people.

Activity Five: Devising in Four

(Duration: 45 minutes – depending on the number of participants)

Title: Armagedon

Instructions for the facilitator. Tell the group that something terrible has happened. The world is in danger of climate disaster and only the experts can help survive the world. They are superheroes everyone is counting for and their expertise are considered to be very valuable. Tell them they have 10 minutes to prepare a scene where they come up with a plan on how their super talents will work collaboratively and help the world.

During the scene they need to:

- ◆ Make sure all the expertise are clear
- ◆ Create a common plan - every detail counts
- ◆ The scene they perform can have any form: press release, instagram post, internal meeting, whatever settings the group prefers.

5 minutes break

When ready, come back to the main room and perform. Discuss after why they chose the specific format for their scenes, how they worked together, what was essential for the scene to be “ready”, etc.

Activity Six: Closing

(Duration: 10 minutes)

Title: Group performance

Instructions for the facilitator: Based on the insights and observations, ask the group some questions to reflect on their work during the session. Ask them how they felt when they always had to agree with the proposals of the others. Did they manage that? Did they find it challenging? What makes a key for fluent improvisation?





Rogaland Teater – Parkering forbudt

Photo by Stig H Dirdal

27



MARVEL WORLD OF SUPERHEROES

(Duration: 2 hours)

Main Theme or Purpose

To introduce character creation and group devising based on Marvel's Superheroes world

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence) By the end of this workshop, participants will:

- ◆ Have explored how to create their own character
- ◆ Understand how to use current pop culture to make characters more interesting and unique
- ◆ Understand how to collaborate in group

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Acitivity One: Introduction

Guidelines for facilitator: Introduce yourself, the topic of the workshop and its duration, that there will be a pause in the middle and that they might need props.

Acitivity Two: Warm Up 1

(Duration: 4 minutes)

Title: Listen and ReAct!

Instructions for the facilitator: Put on a song (Dragonfly by Ziggy Marley) and ask the group to listen and react to the lyrics. They have freedom to do whatever they want.

Guidelines for the facilitator: If there is some other song that you find more interesting, feel free to use it. The idea is to bring the group in the moment, focused and use the music to build on it later.

Activity Three: Warm Up 2

(Duration: 6-7 minutes)

Title: Superhero soundtrack

Instructions for the facilitator: Show a video of Thor (one of Marvel's characters) which is a battle of the last movie with the soundtrack of the film. Tell the group to observe the main character and their behaviour, what are their attributes, how they move, their energy. When the video is finished, tell them they have 3-4 minutes max to find their own music (not yet the character!) and keep it open on youtube to be shared during the next exercises.

Guidelines for the facilitator: Depending on the group you might want to use some other character from Marvel: Spiderman, Ironman, Captain America? See what suits your group best. Those might be also other superheros or famous characters: Harry Potter, Lord of the Rings, Star Wars? Something Epic!

Activity Four: Warm Up 3

(Duration: 6 minutes)

Title: Finding the character

Instructions for the facilitator: Tell the group they will now spend 6 minutes individually, creating their character. They have music to help them (that's why we chose the songs before and not after) and need to keep it on during the individual task. Advise the group to use props, other clothes, make up, anything really they might come up with for their character.

Guidelines for the facilitator: When the group is back, ask them to share if anyone had some struggle with that and needs support from the rest of the group.

Activity Five: Impros in Three

(Duration: 20 minutes)

Title: Presenting a character

Instructions for the facilitator: Split the group and tell them they will work in the breakout rooms. Their task is to put on the music and present their character by doing something ordinary and daily but epically. For example: if someone created

a character like Thor and they had to brush their teeth and go to the shower, what would that look like? Or making pancakes. Music is essential to create the atmosphere and tell them to make it big, otherwise they might feel awkward and ridiculous. Each person in a breakout room has 5 minutes for their improv.

Guidelines for the facilitator: When participants are back, ask them to share one thing they really liked from somebody else's character.

Activity Six: Devising in Groups of Six

(Duration: 30 minutes)

Title: Characters get together

Instructions for the facilitator: Tell the group they will now get together in 6, uniting with some other group of three from the previous task. Their task is to briefly present each character (1 min max) and create a scene where they would all do something ordinary but epically as superheroes. This scene already requires coordination as they are doing it together and one common soundtrack they would need to choose. The audience needs to understand from the scene: where they are, what's the problem they are trying to solve as heroes.

Guidelines for the facilitator: When participants are back, ask them to perform and share what they see from the other group's performances, which elements they find creative and interesting.

5 minutes break

Activity Seven: Devising in whole Group

(Duration: 30 minutes)

Title: Heroes for the common purpose

Instructions for the facilitator: Tell the group they will now work together and you will be out for this virtual room during this process. The galaxy needs help because a very powerful villain wants to destroy it. As a team, they need to come up with a plan and perform it. They can use music, or not, as they wish, props, visual digital effects, etc. They have 5 minutes to perform the action and help the universe and 30 minutes to create this scene. EACH character needs to have a clear role in the performance and show their superpowers. This is important especially encouraging those participants with less leadership skills and less voice represented during the workshops.



Guidelines for the facilitator: During the 30 minutes, check in with the group every 10 to know how they are going and whether they need some support technically during the performance.

Activity Eight: Devising and Closing

(Duration: 15 minutes)

Title: Heros for the common purpose

Instructions for the facilitator: Tell the group they will now perform all together, ask them if they would like it to be recorded only for the internal group use and memory.

Guidelines for the facilitator: When the group has performed, ask them what elements of this character's creation process they would take further on, what they would like to explore more and what didn't work for them. Try to encourage those who usually speak least and take notes. Give some summary feedback to the group at the end of what you have observed as a facilitator.





Beyond Bühne

28



THE MUSIC OF THE WORDS

(Duration: 2 hours)

Main Theme or Purpose

To learn about poetry, get inspired by poetry and learn how to read it and use in a creative way

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence) By the end of this workshop, participants will:

- ◆ Have listened to different poems
- ◆ Find several poems they like and can connect to
- ◆ Learn how to read poems
- ◆ Understand how to use poetry in a devising of a scene
- ◆ Learn to make a short video using poetry

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Activity One: Introduction

Guidelines for facilitator: Introduce yourself, the topic of the workshop and its duration, that there will be a pause in the middle and that they might need props.

Activity Two: Warm Up 1

(Duration: 8 minutes)

Title: For a start..

Instructions for the facilitator: The facilitator reads a poem by Mary Oliver "To begin with, the sweet grass". If you are familiar with poetry, make your own choice based

on what would be most interesting for the group. We offer you this poet, simply because we are fans of the author. And because we believe the poem opens a lot of possible readings and is food for thought. Participants are asked only to listen to it, in silence. You can invite them to close their eyes when they listen to concentrate more. Then they are sent to the breakout rooms in 3s or in 4s and are asked to share what were the lines or words in the poem that caught their attention and why.

Guidelines for the facilitator: This is a very first introduction to the workshop, make sure the choice of the poem suits the group and allows them to tune in, be present and connect at least to something you would like to work on during the workshop (rhythm, topic, words, melody of the words, etc).

Activity Three: Warm Up 2

(Duration: 12 minutes)

Title: What's my poem?

Instructions for the facilitator: Tell participants that they have 3 minutes to find a poem on the internet or in the books they have at home that they like (for any reason). If they have NEVER read or heard poems, tell them that it's not an obstacle, on the contrary, a great opportunity to discover something new. The topic wouldn't matter as well as the length, style or author. If they have troubles with the word POETRY, tell them that most songs are poems as well and they could pick one but omit the music then.

When they are ready, tell them they would go into breakout rooms and practice reading them to each other. They are asked to keep attention to the things that are surprising, pleasant to the ear, and catchy. Give each group of four 5 minutes for each poem to be heard.

When back to the bigger group, ask them to share some of those surprising, pleasant to the ear, catchy things they have heard while listening to their group mates. Ask the group a question: What makes a good poetry reading?

Guidelines for the facilitator: Even though it's a warm up, it's also a reflective exercise. This is a base for the group to share. If you feel that the time should be extended, please do so. Try to feel the energy and find the best dynamic and timing possible for this activity. As a facilitator, we advise you to do some practice with poetry yourself before facilitating this workshop. It would be very helpful as well for the group to receive feedback from you on the tips on "how to read poetry".

Activity Four: Impros

(Duration: 15 minutes)

Title: Impro poems

Instructions for the facilitator: In the big group, split participants in smaller groups of 3. Tell them that each group will receive a topic and will have to make an impro on it, using some lines from the poems they chose or heard.

The topics for the impros are:

- ◆ Something very dramatic has happened
- ◆ The door opens, and no one is behind it
- ◆ Someone is being late to the most important meeting of their life
- ◆ Love is in the air

Guidelines for the facilitator: You can also introduce your own topics. The goal of this exercise is to continue the warm up from the drama class perspective and use poetry in a creative way.

Activity Five: Devising with Poetry

(Duration: 30 minutes)

Title: Something poetic in a house

Instructions for the facilitator: Split the group in smaller groups of 4 and tell them they have just joined a "DEAD Poets society". It's a secret society of people who communicate using poetry in their daily life. They can create a scene about something daily: a visit to the shop, a class of physics at school, a ride in the public transport, dinner with family (or any of your own examples!).

The only conditions for the scene are:

- ◆ To last 3 minutes
- ◆ To have clear roles and relation between the characters
- ◆ What's the main purpose of the characters in the scene
- ◆ Each character needs to use at least two lines from the poems they chose previously.

Tell them when they are ready, they will perform the scenes in front of the whole group.

Before the performances. Take a 5 minute break!



Guidelines for the facilitator: Spread the time according to the number of people you have in the group. You might want to give more time for devising and less for the performances or vice-versa.

Activity Six: Devising and Recording

(Duration: 30 minutes)

Title: What would happen, if we only had poetry?

Instructions for the facilitator: Tell the group that they are now a very famous poets society. The Internet is crazy about them and everyone is ready to pay insane money to get to hear them. Their strength is that they never perform individually but always together. They tell poems, mixing them and telling stories that inspire millions. The MTV awards night has commissioned a video performance from them to be broadcasted on TV, where they would share – what's the secret for happiness. They now have 30 minutes to create a common poem (they can write lines themselves, find lines from already existing poems) and practice telling the poem. Each participant has to take part equally and be heard.

When they are ready, tell them the performance would be recorded for the TV (their own archive) and proceed.

Guidelines for the facilitator: The time is approximate. We advise to check in with the group and see how they are advancing, whether they need help, less or more time.

Activity Seven: Reflection and Closing

(Duration: 10 minutes)

Title: Insights

Instructions for the facilitator: Tell the group they have done a great work and ask them what have been their insights during the workshop: has the poetry been new for them? How was the listening to it and reading it? How was it to improvise using poetry and devising? How was the collective poetry creating and performance?

Close the session with reading a poem Imperfections

Guidelines for the facilitator: If the group is into poetry, see how you could introduce more of it during the next workshops. Creativity and beauty of words and the melody of their combinations have no limits ;)

This workshop was developed by Pirineus Creatius.





Crooked House

29

THEY ARE ALIVE!

(Duration: 2 hours)



Main Theme or Purpose

To introduce puppetry technique to the group

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence) By the end of this workshop, participants will:

- ◆ Learn the basics of manipulation of a puppet
- ◆ Learn interact with each other as puppeteers
- ◆ Learn to devise a scene with the puppets

Number of participants possible

From 6 to 16 (if there are more, then add more time)

Guidelines for the Facilitator: Write all instructions so that you can copy and paste them into the Chat function, or share them in a document, for those who may have audio difficulties or who arrive late.

Acitivity One: Introduction

(Duration: 4 minutes)

Guidelines for facilitator: Introduce yourself, the topic of the workshop and its duration, that there will be a pause in the middle and that they might need props.

Acitivity Two: Warm Up 1

(Duration: 3 minutes)

Title: Find your puppet

Instructions for the facilitator: In fact, every house or apartment is full of puppets, sometimes we just don't notice them! They are in cupboards, in the wardrobes, in different shapes and forms. As the group goes out on a journey of finding their puppet.

Leave it open, they might not know much about puppets and what and how they can be, so let them explore in the unknown and find whatever they come up with.

Guidelines for the facilitator: To make the time management easy, ask them to close their cameras when they are “searching for puppet/s” and turn it on again when ready; like this you will know when you can start faster.

Activity Three: Warm Up 2

(Duration: 10 minutes)

Title: Can anything become a puppet?

Instructions for the facilitator: This time, ask each to introduce their puppet. Briefly mention why they chose it and if this happens naturally, let them “manipulate” the puppet, presenting itself. Be ready to show your puppet as well. You might want to prepare several puppets to show the diversity of the forms, styles and the infinity of freedom when choosing a puppet to work with. We have few suggestions for you, but feel free to use whatever you feel most comfortable with:

- ◆ a piece of cloth, with a knot at one edge: the knot will be the point of the look (they eyes if you wish)
- ◆ wine bottle opener (the top will be the head and the eyes)
- ◆ any soft toy you might have that is easy to move

When introducing you puppets, go directly to the technique, don't explain anything, just do it. When finished, ask the group what they have noticed.

Activity Four: Warm Up 3, Practice

(Duration: 10 minutes)

Title: The look of the puppet

Instructions for the facilitator: Based on the reflections from the previous exercise, tell the group they can either change the puppets they have picked (give them a few minutes for this) or explore more the one they have. This warm up is the practice of the technique of manipulating the puppet. One of the key elements of establishing contact with the puppet with the audience is its look. When the puppet establishes eye contact with the audience it becomes alive. Not always this look is in the “eyes”, other parts of the puppet might also become the point of the contact but it needs to be clear by the movement of the puppeteer. Ask the group to take their time, individually, and explore what their puppet can do.

Activity Five: Impros in Two

(Duration: 20 minutes)

Title: Unexpected Encounter

Instructions for the facilitator: Tell the group they will go to the breakout rooms and work in pairs exploring a bit more the movement of their puppets, but this time together. The scene is simple: the two puppets meet for the first time. There is nothing specific that is requested to happen and also no dialogue involved, however they can use sounds. The sketch needs to last 2 minutes and have a beginning, "a problem", and the ending. When saying a "problem", we mean drama needs to happen and not necessarily something bad! It is an important moment of any impro, any sketch, it is something that brings the meaning to the scene, a climax of the story. Distribute the time of preparation and performances based on the number of participants in the group.

After each pair has performed, ask them what helped them during the improvs, what have they found challenging?

Take a 5 minutes break!

Guidelines for the facilitator: Spread the time according to the number of people you have in the group. You might want to give more time for devising and less for the performances or vice-versa.

Activity Six: Technique and Performance

(Duration: 30 minutes)

Title: Making Friendships

Instructions for the facilitator: One of the most exciting performances to witness in the puppetry world and the interactions between the puppets themselves. It is a complex and interesting relationship between the puppets, the puppeteers, the audience and the invisible languages that are created in these connections. Ask the group to get ready with their puppets and take yours, and propose this activity without previous explanation. Your puppet will ask one of the participants for a favour: to rub their back, because it's itching; give you a massage; prepare a foot bath with warm oils; anything really that your puppet needs at that moment. This is an improv activity, where the other puppet accepts the request and does the action. What will happen is that suddenly, two puppets are performing a common action: one is giving something that has been asked for and the other one is receiving. The movement is involved in both and the audience observes. The circle continues by someone else asking the puppet that has "received" an action, to pass it on, and so on until all participants have been in both roles.



Guidelines for the facilitator: This exercise needs time. Don't rush, let the group and each puppet explore their movement, find a way to show it clearly through the screen, establish the connection and communicate it to the audience. After the circle is closed, ask the group several questions to reflect on the activity: how they felt during this exercise? Were there any surprising moments? What they found challenging and what helped them during the activity?

Activity Seven: Devising in Small Groups

(Duration: 30 minutes)

Title: The daily show

Instructions for the facilitator: Have you ever heard of the Daily Show by Trevor Noah? He is a stand up comedian who talks about politics on TV in the US. Spread the group in smaller groups of 3 - 4 and ask them to devise a piece where their puppets would be on a Daily Show, presenting the news, but in their own, unique way. They can choose any topic they want, use any language and style of communication, and make sure three things happen during the scene:

- ◆ They all interact with each other
- ◆ One puppet only can use their body; another the voice and the third one speaks gibirish (a language that does not exist)
- ◆ They don't manage to communicate when they planned by the end of the broadcasting

The scene should last no more than 3 minutes.

Guidelines for the facilitator: Spread the time according to the number of participants (preparation vs performances).

Activity Eight: Reflection and Closing

(Duration: 10 minutes)

Title: Bye bye puppets

Instructions for the facilitator: Based on the insights observed and collected throughout the workshop, ask participants what are they taking with them from this workshop. what has been the most inspirational part of it and the most challenging one. Please feel free to ask the questions based on the dynamic of the workshop, the age of the group and the interest you have in exploring the subject deeper or not. Ask them to say goodbye to the puppets, but maybe, hopefully bring them back to life from time to time.

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GAMES, GAMES, GAMES

(Duration: 2 hours)



Main Theme or Purpose

To play a broad range of different online drama games and just have fun.

Objectives

(These should be achievable and measurable outcomes. Express them using the following sentence) By the end of this workshop, participants will:

- ◆ Know a lot of quick drama games
- ◆ Have gotten the chance to implement all their newly gathered skills of the previous workshops
- ◆ Have had a lot of fun together as a group

Number of participants possible

From 4 to 16 (if there are more, then add more time)

Activity One: Warm Up 1

(Duration: 5 minutes)

Title: Gazing meditation

Guidelines for the Facilitator: It might be helpful to play some calming music in the background. Make sure to share the audio of your computer and that no ads will interrupt.

Instructions for the Facilitator: Each participant chooses another person for themselves in gallery view - without telling them - and pins their video. Now everyone looks deeply into each other's eyes for a few minutes, if necessary each person can also come closer to the camera. The following cues can help:

- ◆ Let your eyes wander to the other person's face and relax.
- ◆ Blink as little as possible.
- ◆ Avoid giggling or laughing, and try not to get distracted.
- ◆ Don't think too much, or look elsewhere.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ The usual amount of attention we have to pay when we are using digital media
- ◆ How hard it was to stay focused or serious
- ◆ Whether participants have chosen people they know better or not that well

Activity Two: Warm Up 2

(Duration: 15 minutes)

Title: Secret dance

Guidelines for the Facilitator: It is possible to play this game several times with either different or the same groups.

Instructions for the Facilitator: The group is divided into two smaller groups and sent to corresponding breakout rooms. Each group now thinks of a well-known song to which they spontaneously dance. After a few minutes, the two groups meet again and present the dances to each other, but the sound is not shared. So the other group now has to figure out which song it is just based on the movements they could see.

Guidelines for the Facilitator: Feedback focuses on:

- ◆ How were decisions made in your group (choice of song, choice of choreography etc.)
- ◆ The difficulty of moving together at the same time whilst using video chat
- ◆ Different approaches to this task (e.g., pantomiming the lyrics, using well-known movements etc.)

Activity Three: Improve Game 1

(Duration: 1 minute per participant)

Title: Entrance

Guidelines for the Facilitator: Remind the participants that sometimes it is more effective in theatre to only act small things to avoid exaggeration.

Instructions for the Facilitator: One participant volunteers to be the first one. Their video is then pinned so that everybody can only see the picture of their camera. The volunteer changes the angle of the camera in a way that it can show the image of a door. The person then leaves the room. They should tell a whole story just by the way how they come back in. The others can then guess what they have seen. Then the next person continues with the same task and so on.

Guidelines for the facilitator: Feedback focuses on:

- ◆ How just little acting can already tell the audience a lot
- ◆ How we are entering a room already sets our role for the following time either in theatre or real life
- ◆ The different approaches each participant chose to solve the task

Activity Four: Improv Game 2

(Duration: 5 minutes per implementation – recommended to do it two or three times)

Title: House party

Guidelines for the facilitator: If you have a larger group split it up before, so that you don't have more than six people playing.

Instructions for the facilitator: One participant is chosen to play the host of a party, the others silently think about their relationship (friend, parent, angry neighbour, etc.). When each person has chosen their role, the host turns on their camera. The others join in one by one and engage the host in short dialogues. The host ends the game as soon as he or she knows who has played which role.

Guidelines for the facilitator: Feedback focuses on:

- ◆ The variety of characters and how this made the scene more interesting
- ◆ Little and larger signs and codes used to give clues about a role
- ◆ The use of status techniques to play certain characters

Activity Five: Improv Game 3

(Duration: 15 minutes preparation time + about 3 minutes for each presentation)

Title: Product ads

Guidelines for the facilitator: It might be helpful to first talk with the group about different kinds of ads as well as elements that can be used (e.g., a slogan, a song etc.)

Instructions for the facilitator: The group is divided into smaller groups of about 3 or 4 people and sent to corresponding breakout rooms. Each group now gets the description of a fictional product assigned by the facilitator (you can use a website like Protobot to come up with crazy ideas). Each group now has to create an ad promoting this product.

Guidelines for the facilitator: Feedback focuses on:

- ◆ Typical elements of current ads we see everyday
- ◆ The narrow boundary between reality and fiction when it comes to advertising a product
- ◆ The use of exaggeration when we want to sell something to others

Activity Six: Improv Game 4

(Duration: 30 minutes)

Title: Gromolo inventor

Guidelines for the facilitator: You may have to introduce the concept of artificial language ("Gromolo") to the group beforehand. It is a type of play language consisting of a string of imaginative yet meaningless sequences of letters and words. The audience and the actors among themselves should be able to follow the action through facial expressions and gestures of the Gromolo speakers.

Instructions for the facilitator: The video of three people is being pinned. One will play an interviewer (e.g., the host of a talk show), another will be the inventor of an innovative new product (you can use again a website like Protobot to come up with crazy ideas). However, this person doesn't speak a real language, but Gromolo. Therefore, we have a third person being the interpreter. The three people will now improvise an interview between the interviewer and the inventor. After each question or answer the interpreter has to translate, so everybody can understand what "was being said".

Guidelines for the facilitator: Feedback focuses on:

- ◆ The use of facial expressions and gestures
- ◆ The kind of questions that made longer answers possible
- ◆ Which role was the most interesting one to play

Activity Seven: Conclusion

(Duration: 5-10 minutes)

Title: Emoji Feedback

Instructions for the facilitator: Each participant takes a sheet of paper and pens and draws an emoji that best describes their emotional state after the workshop. At the end, all participants hold their work up to the camera; individual highlights are welcome to be commented on.

Schafft sich die Kunst selbst ab?

Karlheinz Schmid schlägt Alarm

Die Kunstwelt ist in den vergangenen Jahren von einer tiefen Krise betroffen. Die Preise für Kunstwerke sind eingebrochen, die Museen kämpfen um Zuschüsse, und die Kunstschaffenden sehen sich mit sinkenden Einkommen konfrontiert. Karlheinz Schmid, ein renommierter Kunsthistoriker und Kritiker, warnt vor einer totalen Abwärtsspirale. Er fordert eine Reform des Kunstmarktes, um die Qualität der Kunst zu sichern und die Künstlerinnen und Künstler zu unterstützen. Schmid kritisiert die zunehmende Kommerzialisierung der Kunst und die Dominanz von Spekulation und Profit. Er plädiert für eine Stärkung der öffentlichen Kunstförderung und für eine Neuorientierung der Kunstpolitik. Seine Forderungen sind: mehr Transparenz im Kunstmarkt, strengere Kontrollen bei Auktionen und Galerien, sowie eine bessere Vernetzung zwischen Kunstschaffenden und Publikum. Schmid ist überzeugt, dass nur durch diese Maßnahmen die Kunst ihre gesellschaftliche Funktion erfüllen und sich selbst erhalten kann.

Was diese Ausgabe bietet:

- Interview mit Karlheinz Schmid
- Reportage über den Kunstmarkt
- Kritik an aktuellen Kunstwerken
- Interview mit einem Künstler
- Überblick über die Kunstszene

Werde, die du bist!

RUTH BAUMGARTE

Lebenskunst

Museum für Kunst und Kulturgeschichte Dortmund
6.3.2023 - 6.6.2023
Kuriert von Eckhart J. Gillen



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Die 28.8.2022
Körper - Raum
 Werke aus der Hilll Art Foundation
 20.5.-4.9.2022

Die 30.8.2022-10.4.2023
Candide Hefer / Lichsteinstein
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Hilll Art
 Foundation

KUNSTMUSEUM
 LECHTENSTEIN



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KIM ELIN OLSEN

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DEVISED THEATRE AND COLLABORATION

How do individual actors become a collaborating group during a devising process?

Giggles and insecurity characterised the 19 high school students I sat among when we, in correspondence with my master's project, were to present a show together. The group was hesitant towards the subject and each other, and reluctant to participate in a production platform they had no experience with. 5 months later, they were on stage with the heartwarming performance „Identity through the ages“ - about how challenging it is to be yourself. Several students expressed that they had been involved in creating something that was „bigger than themselves“.

How do individual participants become a collaborative group in a devising process?

Devising is collaboration

When you devise theatre, you make something together from the beginning. You often start with an idea or a form of stimulus, which can be anything from a text or a word to an object, phenomenon, image or whatever (Heddon & Milling, 2016). Community theatre, collective creation and 'from idea to performance' are examples of how Norwegians define devising. But in my experience, the essence of devising is about more than what these definitions manage to capture. It is about the people behind the idea and how the idea sparks a theme through collaboration. To devise is to collaborate.

The phases and conditions of devising

The collaborative devising process from an idea to a performance can be intense, confusing and complex. The work roles are more fluid than in a traditional theatre production, and tasks are rarely performed in the „correct order“. Despite the unpredictable nature of devising, I would say that the process can be systematised into three phases: material development, material composition and staging of the material.

But the success of the phases is not unconditional. In a collaborative process, the ensemble is jointly responsible for the final product. All members are responsible for everything that happens between the origin of the idea and the content of the premiere. Therefore, it is very beneficial that each member is engaged and committed to the project, and not least that the ensemble maintains a strong collectivity. Through my master's thesis, I found that collectivity, engagement and commitment are the cornerstones of a devising project. They are necessary to keep the project steady throughout the process. If one of the pillars fails, the other two are affected, and then the project is in danger of collapsing.

Collectivity

The feeling of a common ownership of the finished product is often something a devising ensemble can experience. The production platform is democratic and the aim is for the entire ensemble to contribute with their individual competence in an equal environment. In other words, the creation takes place in a meeting with the rest of the ensemble. Not as a combination of predetermined elements, but rather a fusion of ideas and engagement.

Devised theatre is a contemporary reflection of culture and society (...) It is about the relationship of a group of people to their culture, the socio-political, artistic and economic climate, as well as issues or events surrounding them(...) Choice, opportunity and infinite possibility set devised theatre apart from conventional play text production (Oddey, 1994, s. 23).

That a group has solid collectivity is a fundamental element in being able to create devising theatre, because the origin of any collaborative performance is formed within the group while the material is being created (Oddey, 1994). In order to be able to create something as a group, one must therefore operate as one organism.



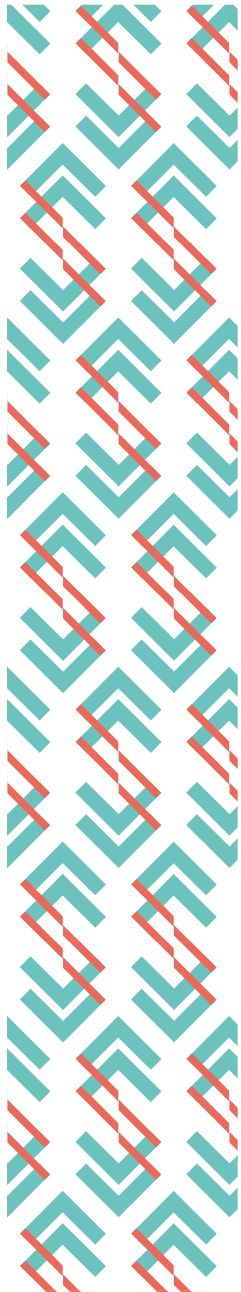
During the project with the students, it became clear that the collectiveness grew stronger from the first to the last day. In the material development phase, for example, it was difficult to get comments from the group and only a minority wanted to partake in the discussions. Instead of developing a material, many used the exercises I presented to impress their peers with internal humour. In other words, the collectiveness was aimed at the established class codes and not at the project, which blocked them from getting carried away in the creation. When I later alternated between individual work, group work and ensemble work, more people invested their energy into the project. Eventually, the students presented many suggestions for what story we wanted to tell, and when we went over to the composition phase, the group had collectively come up with the theme „Identity through the ages“.

To further develop the concept, the students were divided into focus groups: text, design, music and movement, depending on which area of responsibility they wanted to contribute to. Elements from these groups were eventually sewn together, so that in the staging phase we had a script with a clear plan and vision for how the performance should be. The groups visited each other regularly to coordinate ideas. Everyone agreed with what we were trying to create, and several used the opportunity to make objections and alternative suggestions. The project had gained direction and the degree of active participation increased because the sense of ownership eventually arose in a collective sense.

Engagement

The students' involvement varied from phase to phase. During the composition phase, I made arrangements to maintain everyone's interest through, among other things, the focus groups. This partly ensured that the students participated based on self-interest. On the other hand, it became more difficult to monitor the involvement in the composition phase. Within the groups, I noticed that some took on the role of „free passengers“ and left the work to the „drivers“. Several of the free passengers were students who had skipped classes earlier and were, at this point, not very involved in the production. They may have found the task overwhelming or unattainable, and doubted their own ability to produce elements for the performance. Their lack of commitment and initiative reduced the diligent workers' desire, and thus the whole group lost the motivation to create together. This was especially true for the text group, when one of the drivers, „Rita“, asked to swap groups. She was among those who had the most ideas for the script, and I feared that the group would collapse without her. It turned out that the free passengers let the drivers decide, perhaps because they had no better suggestion themselves. Rita's frustration was understandable when she was practically left alone with the task without any real sparring partner, which is part of the point of the focus groups. Students should be able to toss an idea back and forth so that it can develop. As sparring did not materialise in the text group, the solution was to give a scene to each scriptwriter. This way, we got a skeleton of a script that everyone owned. It also became easier for the whole text group to get involved in stage transitions, as they now had insight into the motifs in scenes they had written themselves.

In the staging phase, the students were so self-directed that I was free to assist those who needed help instead of keeping the class focused. As the elements came into place, the students instructed each other depending on whether the focus was on



text, movement, music or design. However, we encountered several challenges, especially when it came to the school's scarce resources. As long as there was involvement in the group, an alternative solution always emerged when we together discussed the challenges. Many showed a willingness to go a little further for the project, for example by fixing things after school or bringing the necessary equipment from home. The desire to achieve this made the students far more solution-oriented than they had been during the development phase. It seemed that the participants had invested enough into the project to think that „if I am to be a part, it MUST be good“. This way of thinking inspires creative solutions, and motivation to realise one's own vision of the project.

In devising projects, the ensemble must really want to create something together, something that engages and matters to them. If the starting point is engaging, the ideas can come fluently. And if the group collaborates, a theme will grow faster and stronger. The commitment ensures that the entire ensemble contributes where they can and to maintain the continuity of the project.

Commitment

There were many external obstacles for us in this identity project. For example, we often found ourselves without a decent space, and a group of 19 students need certain spacial requirements. We lost many hours at short notice, due to other events at the school, and suddenly the premiere was a week away. Something extraordinary happens when a premiere approaches, and everyone wanted the product to be ready, even though it felt like an impossible task. But the commitment was strong and the students worked hard and efficiently together in the final hours.

Of the three pillars, it was commitment that had the sharpest growth curve. Students being absent, which was frequent in the first two phases, decreased significantly when the script was staged. The students blamed illness, but my theory is that when the students understood how important they were to the project, and saw how something they themselves had created became important in the performance, they were motivated to follow the project to the end. They discovered that their presence was important to both the project and the ensemble.

One of the students who had a high rate of absence, ended up with one of the main roles, something he wanted. In this commitment, he climbed from grade 3 to 5, where 6 is top grade.

Collaboration and the individual participant

Commitment, engagement and collevity are three pillars that must be present in order to build a successful devising project. The three pillars are equally dependent on each other. Without engagement, how can one manage to promise commitment? If you do not feel part of the ensemble, do you want to commit at all?

In a collaborative process, opportunities open up, allowing individual participants to add personal touches. The performance is shaped from the first to the last day, and it is rarely wrong or too late to make suggestions. The material is created in the moment, and the moments are diverse. The collaborative product is filled with the participants' thoughts and competence, thus each project is defined by the participants who create. Limits have not been set, giving room for everyone who wants to get involved. The devising process is kept afloat by the individual voices of the partici-



pants, and is driven forward when ideas and themes are digested in the collaborative community. The pillars make it easy for the participant to present their thoughts and ideas. The participants' voice shapes the performance. On this basis, every collaborative performance is unique.

The first time I met the 19 students, the class consisted of several small groups who were reluctant to stand alone in the crowd. As the premiere approached, the small groups ceased in favour of a large and inclusive collective who together helped each other through nerves and forgotten lines. Some of those who had high absences at the beginning of the process ended up staying after school to complete the project. For me, this was a sign that devising projects includes and motivates the community. Feeling important and part of something bigger is something most of us want when we create something with others.

References

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Crooked House



Pirineus Creatius



Rogaland Teater – DNA

Photo by Stig H Dirdal

SOCIALLY DISTANCED WORKSHOPS

The following 10 workshops were developed by Rogaland Teater

01

(Duration: 2 hours)



Main Theme or Purpose

group building, get to know each other, to give and receive offers

Practicalities

Room: The group is meeting physically so you need a big room to fit everybody with possibilities to move around. Chairs to use in exercises.

Technique: Sound equipment to play music in the workshop.

Other: props if you want to use in the improvs and scene-making.

Objectives

By the end of this workshop, participants will:

- ◆ Started to get to know each other
- ◆ Have co-worked within the group
- ◆ Get a hint of what it means to give and receive offers in an impro-situation.
- ◆ Explore the physical body in expressions

Number of participants possible

From 10 to 20

Activity One: Introduction

(Duration: 3 minutes)

Guidelines for the Facilitator: Introduce all the volunteers and yourself. Say a little about the aim of the project.

Activity Two: Warm Up 1

(Duration: 10 minutes)

Title: Name game with a movement

Instructions for the facilitator: Everybody in a circle. Everybody says their name and make a movement. The others repeat name and movement, all at once. In order in which the stands.

Guidelines for the facilitator: Encourage shy people who may have troubles finding a movement, by maybe use whatever they are doing, i.e shaking their shoulders.

Activity Three: Warm Up 2

(Duration: 5-10 minutes)

Title: I like... , I wish I would like...

Instructions for the facilitator: Everybody in a circle. Everyone says their name, something they like, and something they wish they liked. Example:

- ◆ My name is Sandra. I like to enjoy sushi with good friends.
I wish I would like to swim in cold water.
- ◆ I am Dave. I like to play the violin. I wish I would like to go running.

Guidelines for the facilitator: If someone struggles to come up with something, give examples. What do they like to do after school, to eat, what kind of music do they like etc. Are there some things you must do, that you wish you enjoyed?

Activity Four: Warm Up 3

(Duration: 15 minutes)

Title: Put yourself in order; Cooperation without talking

Instructions for the facilitator: Divide the group into smaller teams, maybe 6 and 6, so they still can keep the social distance. The goal is that the group members shall stand in order of the instructions. They are not allowed to talk or mime but can use body language. When team is done, put hand on head. First team wins. Examples:

- ◆ In order of age, youngest first, eldest in the back.
- ◆ Order of height
- ◆ Lives the longest away from the venue the Theatre activity is in.
- ◆ Numbers of siblings; including half- and bonus siblings.
- ◆ Numbers of jeans in their wardrobe
- ◆ Numbers of windows in their house/ apartment.
- ◆ Numbers of pets, dead and alive (it's fun when someone has fish!)

Guidelines for the facilitator: Focus of feedback: Start to discuss in the teams.

- ◆ What went well? Why?
- ◆ Winning ways of communicating? Share in the big group (3-5 min)

Activity Five: Give and Receive Suggestions 1

(Duration: 7 minutes)

Title: Marathon

Instructions for the facilitator: Everybody in a circle. We are going for a Marathon together. In this Marathon there will be many obstacles and hindrances. Everyone needs to come up with one. We are running on the spot. The facilitator starts, and everyone accepts the hindrance and play it out. The next one in the circle gives us a new hindrance and so on. When everyone has come up with one hindrance, we run together through the finish line. Remember to stay in your place/in your square for the whole exercise. Examples of obstacles and hindrances:

- ◆ Jump over a river
- ◆ Climb a tree
- ◆ Escape bees
- ◆ Get a blister on the foot

Guidelines for the facilitator: Everyone needs to come up with a new hindrance. If it is hard for someone to come up with one, they can try to build on the person before you. Example: If the person before you says: "climb a tree", you can add "climb down a tree". Another example: "Swim across the river", "Shake of the water".

7 minutes break!

Take a short drink and toilet break.

Activity Six: Give and Receive Suggestions 2

(Duration: 20 minutes)

Title: The mirror

Body control and giving and receiving movements, with mirroring each other

Instructions for the facilitator: Work in pair, everyone in their own square with one meter apart. Start with neutral body, arms down, legs slightly apart, facing your partner.

1. A starts moving. B will copy the movements. Start slowly, with small movements of the hands, arms, neck etc. Stay in the square. Try to be as identical as possible.
2. Change. B starts moving, and A will copy. Start slowly.
3. No one is leading. Follow each other and do the same movements at the same time.

Guidelines for the facilitator: When the couple is tuned in on each other they can explore bigger movements. Up and down, vary on different levels, and even walk around. But remember to keep distance. If the room is small, it can be practical to stay in the square. You can play music to set the mood. After a while you can let the couples watch each other work. Focus on feedback:

- ◆ Why do we do this exercise? What is it good for? (body control, tuning in on each other...)
- ◆ What was the most challenging? To lead, be led, or no leader?
- ◆ Was there a tip to make it easier to follow?

Activity Seven: Give and Receive Suggestions 3

(Duration: 150 minutes)

Title: Say YES to go on a journey

Instructions for the facilitator: Everybody in their own square. Work together in pairs. Accept each other's offers and give new offers. Have a conversation and plan a journey together. Both must start every sentence with "Yes". The first sentence could be: "Will you go on a journey with me?" Example:

A: "Will you go on a journey with me?"

B: "Yes! We can go somewhere warm".

A: "Yes! Let's take a Cruise Ship to Hawaii."

B: "Yes!" and so on.

Guidelines for the facilitator: The participants can't plan their sentence in advance. They need to listen to their partner, and accept the partners offer before they give a new offer. Focus on feedback:

- ◆ How did it feel to always start a sentence with Yes?
- ◆ Were you able not to plan before your turn?
- ◆ If you want to, you can share with the group, where did you plan to go?

Activity Eight: Accept and Establish Relation, Place and Activity

(Duration: 15-20 minutes)

Title: Improvisation with relation, place and activity

Instructions for the facilitator. This activity is an improvisation under rules. This helps and forces the participants to face each other and accept the suggestion to continue the "impro-manus". Easy lines to remember and room for their own ideas. Help participants to understand the importance of establishing relation, room and activity.

Guidelines for the facilitator. The group is divided into two lines, standing after one another, lines facing each other. There is a space, "stage" between the first peoples in the lines. One line is A, the other is B. The first in line from line A and B meets in the middle. Lines for the improvisation:

A: Hello xxx!

(Chooses to establish relationship. F ex Hello mother! Hello, my dear cleaning staff! Hello, Maria! Good day to you my good Lord.)

B: Hello xxx!

(Acknowledge the relationship.) So nice to be here at the xxx. (Establish the physical environment, f ex ... here at the cinema, Here in your house, here by the beach, here at the bus stop.)

A: Yes! Shall we xxx?

(Suggests an activity; shall we dance? Shall we go and find daddy? Shall we lead the country?)

B: Yes!

(... and they perform it for a few moments)

After the improvisation the A-person goes and stands in the back of the B-line, and the B-person goes and stands in the back of the A-line. In that way everybody gets to be both A and B. Next couple in!

Guidelines for the facilitator. Remind them on:

- ◆ On holding distance
- ◆ Not to plan in advance what to say but to stay open to their opponent.
- ◆ The order of the lines: A: Hello... B: Hello...
So nice to be here at... A: Shall we...? B: Yes.

Focus on feedback:

- ◆ What happened when you accepted the offer?
- ◆ How can this be used in a freer improvisation?

Activity Nine: Group Dynamic

(Duration: 7 minutes)

Title: Count together to twenty

Instructions for the facilitator: Everyone in a circle. The group are going to try to count to twenty together. Only one person is allowed to say each number. You cannot plan the order. Just try to sense when it's your turn. If two or several people count together, you need to start over again from 1.

Guidelines for the facilitator: help the group to be super focused and concentrated. They should be in a neutral position. Legs slightly apart. Arms down. To succeed, everyone needs to take responsibility, and also give the others responsibility. The goal is that everyone has said at least one number, each time you get to twenty.

Activity Ten: Conclusion

(Duration: 5 minutes)

Title: recap

Instructions for the facilitator: Remind the group of the topics/themes that were explored, for example:

- ◆ Accept and add
- ◆ Give and receive suggestions
- ◆ Get to know each other
- ◆ Comment on some of the overall achievements of the work developed.
- ◆ Ask for comments how they felt the workshop went. Introduce what will happen next week.

02

(Duration: 2 hours)



Main Theme or Purpose

To sense and tune in each other, co-operation

Objectives

By the end of this workshop, participants will:

- ◆ Have explored how they can co-operate and act with a co-actor just by sensing their partners impulse, without planning.
- ◆ Start understanding the importance of drive and motivation in a scene
- ◆ Have experienced that no words are necessary to communicate a whole scene.

Number of participants possible

From 10 to 30

Activity One: Introduction

(Duration: 5 minutes)

Instructions for the Facilitator: Let the participants introduce themselves by name. Introduce the workshop for the day, the goal for the workshop and what they can expect. Remind yourself and the participants that we will work with the social distanced 1-meter "rule". (All of the activities can be made with or without physical distance.)

Activity Two: Warm Up 1

(Duration: 10-15 minutes)

Title: Voice warming "Milk"

Instructions for the facilitator: Everybody in a circle. Facilitator starts the rhythm: clap one time on thighs, clap one time hands. Repeat thighs, hands, thighs, hands... steady and quite slow to start with. The leader holds the rhythm and leads the verse by saying it first, for the group to repeat. (Word with underline means clap on thigh. Word without underline, means clap hands. Words in () is repeated by the group, after the facilitator).

Milk pause
(milk)

Cottage cheese, milk
(cottage cheese, milk)

Single cream and double cream and yogurt natural, creme fraiche
(respond the same)

O-- -h, no, no, no, No no Oa-tly.
(Respond the same)

Guidelines for the Facilitator: The focus is warm up the voice, for the group to tune in, rhythm, voice, diction. Learn the rhythm and verse well by yourself on forehand! When the group has caught the rhythm and verse, try different tempos and volume. Then add different emotions, let the group come with suggestions. I.e play with the verse angry, shy, tired, happy by making it heard in voice, face, body and tempo What happens out from the emotions? How fast can we go?

Activity Three: Warm Up 2

(Duration: 20 minutes)

Title: Who started the movement?

Instructions for the facilitator: Everybody still in a circle. One person will leave the room for a moment. The rest of the group decides one person that will lead the rest of the ring in simple, slow movements, they shall follow, all at the same time. The goal is to be as united in the movement as possible. The person who left the room, enters the middle of the circle and shall try to find out who is leading the movement. Everyone in the ring shall try to avoid being caught, by being as symbiotic as possible. The person in the middle is turning around and guessing who is leading. The leader of the movements is changing the movements as subtle as possible. When he/ she has been spotted, new person goes out of the room. Let 2-4 people try it out.

Guidelines for the Facilitator: Remind the group-leader that the moves shall be slow so everybody in the ring can follow. If the group is too good for the middleperson to spot the leader, challenge the leader to make more advanced moves.

After first leader is spotted- have a short discussion. Focus on feedback:

- ◆ What happened?
- ◆ What was the success for the group? For the person inside the ring?
- ◆ How can we approve to next round?

Activity Four: Warm Up 3

(Duration: 15 minutes)

Title: The two-headed troll: to talk as one person.

Instructions for the facilitator: Divide the group in pairs. The couple shall talk as one person. Talk on impulse, sensing the other person. No one leading, both leading and following the other.

- ◆ Take a walk in the room, when they meet another couple, stop and have a chat. So, 4 people talking as 2 persons having a conversation. Then move on, meeting a new couple.
- ◆ Now interview "the person"/ couple. Let the group watch each other being interviewed.

Guidelines for the Facilitator: It has to be clear to everybody who is in a couple, even though they all keep the social distance, they need to stick together. They cannot answer with "we/ us", but in unity answer i.e "I am going to the gym afterwards".

7 minutes break!

Take a short drink and toilet break.

Activity Five: Sensing Impulses

(Duration: 15-20 minutes)

Title: The bench: To raise up as one

Instructions for the facilitator: The objectives are to get the performers to raise up from the chairs as one, all at the same time and then sit down again. By sensing each other's impulses, it is possible. (This exercise works a warmup to the main activity 2 in this case, but can be used as a longer, single exercise.)

- ◆ Get into pairs with two chairs beside each other "on stage". The group as an audience. Now give the instructions. The persons both look straight forward. Relaxing on the chairs, but sit up, both feet in the floor. Silent. Stand up as one and then sit down as one, again. No talking, making sounds, just sensing the others.
- ◆ Now put five chairs in a row and five performers on the chairs. Repeat the first exercise, but in five. Stand up and sit down. No talking or sign making. Only sensing and listening with the body.

Let two groups try this exercise.

Guidelines for the Facilitator: Help the performers to relax and encourage them to stay in the moment of unsureness, not to force any movement, but just let it happen.

Focus on feedback:

- ◆ Encourage them on how they did manage to stand and sit without talking!
- ◆ What is the audience experience of watching?
- ◆ Those who was in the exercise?
- ◆ Was anyone leading?

Activity Six: Impulse and Improvisation

(Duration: 40 minutes)

Title: The bench

To leave at the same time for the same reason, without words

Instructions for the facilitator: The objectives are that in couples come up with place, relationship, and conflict/ motive without talking. Work in the same pairs as in activity 5. The couples shall sit on the same bench playing out a wordless situation. Without talking, find their common place where they are, their relationship and find a specific reason to leave the bench. Leave the bench at the exact same time. Work as a showcase. The couples work "on stage", the rest is audience. Show, reflect and learn!

Guidelines for the Facilitator: Remind the two to sense each other, accept each other's ideas and not to block. To relax and not to force the situation. Improvise!

Examples of situations:

- ◆ Place: in the park. There comes a bee swarm
- ◆ They are at a bus stop and the bus comes.

Activity Seven: Conclusion

(Duration: 5 minutes)

Instructions for the facilitator: Ask the participants to think of one thing they bring after today's session. One thing they learned, is confused about, liked, will remember, talk about...

Share with one word or one sentence. Thanks for today!







Beyond Bühne

03



ACTING WITH YOUR BODY AND THE 4 ELEMENTS.

(Duration: 2 hours)

Main Theme or Purpose

Acting with a physical approach. Playing with the four elements.

Objectives

By the end of this workshop, participants will:

- ◆ Playing with 4 elements: air, water, fire, earth.
- ◆ Use the elements to act out small situations
- ◆ Learn how to act out different states of feelings with a physical approach, using the 4 elements.

Number of participants possible

From 8 to 20

Activity One: Introduction

(Duration: 5 minutes)

Instructions for the facilitator: Gather the group to explain the theme of the workshop.

Activity Two: Warm Up 1

(Duration: 10 minutes)

Title: Fishfingers

Instructions for the facilitator: Everyone In a circle. The facilitator calls out different commands. Each command has a physical movement. The participants must do the correct movement to each command. If the participants are to slow, or make the wrong movement, they need to sit on the floor. In the end we have a winner.

The commands:

- ◆ Fish finger: Arms out forward, wiggle your fingers.
- ◆ Scrub the deck: Sit down with one knee in the floor. Wash the floor with an imaginary cloth.
- ◆ Climb the rope: Run on the spot (without going forward) with your hands up and down (like climbing a rope)
- ◆ Submarine: Lie on the floor, with one leg pointing 90 degrees up in the air.
- ◆ Fire: Run on the spot, with arms waving in the air, screaming.

Guidelines for the facilitator: Stand in the middle of the circle and shout out the commands. To make it harder, keep a high tempo. To make it even harder, give a command, but do another movement, to confuse them. The participant's need to do what you say, not what you do.

Activity Three: Warm Up 2

(Duration: 5 minutes)

Title: Dying cockroach.

Instructions for the facilitator: Everyone finds a place on the floor. Lie on your back. Wiggle like a dying cockroach, on a scale from 1 – 10. 1 is barely moving. 10 is moving like you about to explode. Every muscle in the body should be active, and the number decides how active. The facilitator calls out different numbers, in a random order.

Guidelines for the facilitator: It can be smart to start with easy numbers like 1, 10, 5. And then go in between, 7, 2, 9, 3, etc. Remind them to use all muscles in the body. From your toes to the roots of your hair, and everything between.

Activity Four: Focus

(Duration: 10 minutes)

Title: Pass the sign

Instructions for the facilitator: Everybody in a circle. One participant is in the middle, trying to spot the one passing the sign round the circle. The sign is: lift your left arm, then lift your right arm. When you have completed both arms, it's the person on the right's turn. The task is to do the sign without the person in the middle spotting you. If the person in the middle sees someone doing the sign, you switch, and a new one becomes the one in the middle, trying to spot the sign.

Guidelines for the facilitator: Help them stay focused and quiet. Everyone needs to be still with their bodies. Try to pass the sign a complete round, without the one in the circle spotting it.

Activity Five: Main Activity 1

(Duration: 30 minutes)

Title: 4 elements

Instructions for the facilitator: Divide the group in two. One group will work on the floor, the other one will watch. Change after a while. (Each group works 10-15 minutes on the floor)

Walk in the room. Spread out on the floor. Moving around in different directions, don't march in a line. The participants will work and move like 4 different elements: Air, water, fire and earth/mud. The goal is to be as precise as possible to capture the elements different qualities.

Start with **air**: First, make them walk like if they can feel the soft wind on their bodies. In their hair, on their hands in their face etc. Make it bigger and bigger. The wind starts to move their bodies around in the room, until they become the wind. You can play with different kinds of wind, like a nice warm breeze, or a more dangerous hurricane.

Water: first they walk in water up till their knees. They feel the resistance from the heavy water. After a while, the water gets higher and higher, until the entire body is under water, and they become the water. Play with the waves. It starts down in their feet and goes through the whole body.

Fire: Start the same way. Feel the fire and become the fire. First stinging your feet and hands. Until your whole body is on fire.

Earth: First, they are a hard and heavy lump of clay. They are grounded to the floor and can't leave. Start to move the body like a heavy clay sculpture. Lots of resistance in the movements. After a while, they can lift their legs and walk around slowly like made of heavy clay/mud.

Guidelines for the facilitator: When the participants play with the different elements, you can help them with keywords. You can also prepare music that you think could fit the different elements. They can play with each element in different kind of ways; the water can be calm and light. It can also be wavy and wilder. The wind can be soft, light, dancing and flying. Or stronger, like a hurricane. The fire can be fast, prickly, and explosive, going in new directions all the time. The earth can be hard, heavy, slow. After the exercise you can talk about the different elements. What was their favorite? Could you transfer the elements to a character, or a state of feeling?

7 minutes break!

Take a short drink and toilet break.

Activity Five: Main Activity 2

(Duration: 45 minutes)

Title: 4 elements, situations on the bench

Instructions for the facilitator: Divide the participants into pairs. Each pair will make a short scene. Use the element to play a state of feeling. Change element in the scene. They have 10 minutes to prepare a scene. After preparation time, show each other. One examples of a situation:

A is waiting for B in the park.

A (*Playing AIR. Happy, exiting, light breeze*) is waiting on his girlfriend B. A is going to propose.

B (*Playing WATER. Nervous, restless, wavy water*) is about to break up.

B breaks up with A.

Both have a change of element.

A becomes EARTH. Heavy, slow. B becomes Air. Relived, light, breeze.

This is an example. Make them create their own situations.

Guidelines for the facilitator: The pair make their own story/plot. You can help them with different examples. After playing the scenes, reflect on their experience working with the elements. Which element did they enjoy most. Were the elements helpful when they played their scene? You can try to play the same scene with a different element.

Activity Six: Relaxation

(Duration: 10 minutes)

Title: Relax on the floor

Instructions for the facilitator: Everyone finds a space on the floor, lying on their back. Facilitator plays soothing music.

Guidelines for the facilitator: If you want, the facilitator can talk them through it. They can imagine a warm ball going through their bodies. Starting in their toes, rolling slowly up through their legs, thighs, rump, belly, chest, out in each arm, and ending in the head. Now the whole body is warm, heavy and relaxed.

Activity Seven: Conclusion

(Duration: 5 minutes)

Title: recap

Instructions for the facilitator: Remind the group of the topics/themes that were explored. What did they learn or experience from the workshop?

04

(Duration: 2 hours)



Main Theme or Purpose

Status

Objectives

To understand and experience the aspect on how different status effect acting.

Number of participants possible

From 10 to 30

Acitivity One: Introduction

(Duration: 5 minutes)

Instructions for the facilitator. Welcome the participants. Let the participants retell what we did last workshop. Introduce the workshop for the day, the goal for the current workshop and what they can expect.

Remind yourself and the participants that we will work with the social distanced 1-meter "rule". (All of the activities can be made with or without physical distance.)

Acitivity Two: Warm Up

(Duration: 10-15 minutes)

Title: Fairy and troll

Instructions for the facilitator. This is a fun action game with one being chased and one chasing. Everybody must be alert and being ready for their turn.

Everybody in pairs of two, standing so everyone knows who belongs together. (Remind to hold the social distance. IF not stand, tightly in the pairs.) The pairs are standing in a big circle or spread out on the floor. Two persons are not in a pair. The one chasing is the troll. The one being chased is the fairy. Before the game starts the facilitator and all participants practice being the big, ugly, roaring troll. Everything about it is big and loud! The troll doesn't run, just stomping about with big clumsy steps roaring, while chasing the fairy. Then we practice being the fairy who is skipping,

flattering, and flapping the small wings with the hands and making a peeping sound. Everything about the fairy is tiny and squeaking! Make sure the group make lots of sounds and gestures being the troll and fairy- that makes this game funny!

Let the game begin! The troll chasing the fairy making their noise and gestures. The fairy tries to get away by skipping to one of the couples standing in the ring. Stop and stand next to one person: the fairy is safe and now in pair with that person. The other person in the couple is left out and becomes the new troll. The one just being troll becomes the new fairy. If the troll catches the fairy, they switch character.

Guidelines for the instructor: Here we get a warmup for both body and voice and play with an exaggerated status. The fairy always tries to escape and get a safe place in a new couple. The one left out always become the new troll. And so on. It might be hard to keep track of who is troll or fairy. The facilitator helps keeping track and remind everyone to be concentrated and focused.

Activity Three: Focus and Concentration

(Duration: 10 minutes)

Title: 1234567

Instructions for the facilitator: We are going to count to 7, one by one. Focus here is concentration, focus and attention. Everybody standing in a big circle. One starts, say: 1, the next in line, 2, next, 3... to 7, then 1234567... When counting, the one saying their number put the arm over the chest, pointing in the direction the counting goes to in the circle. Same direction on 123456. On 7, the person saying 7 put one of the arms over the head, hand pointing left or right. So, the 7th person chooses to continue the same direction or change direction back. The person standing to the left or right must be alert ready to continue counting on 1.

If anyone counts wrong, put the arm wrongly on the chest or number 7 doesn't put arm over head or anyone starts laughing, that person has to run a penalty run around the circle clockwise, then back to their spot in the circle. Meanwhile the counting continues, skipping the empty spot where someone is penalty running.

Guidelines for the facilitator: Keep the tempo up, finding a steady rhythm in the group. And it should be fun, so nothing wrong with running the penalty run, that makes it fun and harder for the ones remaining in the circle who keeps on counting.

Activity Four: Status 1

(Duration: 10 minutes)

Title: Reflection on status and introduction exercise.

Instructions for the facilitator. Before working with status, take a talk about status as a group and make a short exercise. 10 min.

- ◆ What is status?
- ◆ How do we define high/ low status in our society? In your school? Class? Circle of friends? Privately?
- ◆ How do we spot the different status? Outer things and inner things.
- ◆ What might be typical body language on high/ low status?

Exercise: Stand in a circle, say "Hello" to each other from high, low or middle status. You choose what status you want to go from. Send the "hello" to the person next to you, continue in the circle. Use voice, tone, body, gestures, eyes to show your status.

7 minutes break!

Take a short drink and toilet break.

Activity Five: Status 2

(Duration: 30 minutes)

Title: Mingle with different given status

Preparation: Make small notes with 1, 2, 3, 4, or 5 on. Make several of each number. Fold the tickets and put in a hat/ jar.

Instructions for the facilitator. The group shall mingle out from the number on tickets taken by everyone. Before starting that,

Exercise A: Mingling without contact. Everybody takes a ticket with a number on, 1-5 where 1 is the lowest status and 5 the highest. Keep it a secret. Start mingling about in the room. Walk, move, feel the given status que. Refer to the others only by passing, looking, watching and comparing. 10 min.

Reflection: What happened? What did you see, feel, experience?

Exercise B: Mingling with greetings. New round, new tickets. Continue as above, let the new status sink in, explore the status. After a short while, make contact out from your given status. Greet with words, nods, or handshakes. More physical greetings, words only if necessary. 10 min.

Reflection: What happened? What did you see, feel, experienced? What was different from the first time? Guess which status the others had.

Exercise C: Mingling with chat. New last round, new status. As above, start finding your new status. First try to exaggerate, then take it down on the scale to a smaller expression. Then mingle and maybe stop and have a short, improvised chat with each other.
10 min.

Reflection: What happened? What did you see, feel, experienced? What was different from the first time?

Activity Six: Acting out Status

(Duration: 40 minutes)

Title: The boss and employee

Instructions for the facilitator: This exercise is set as an “masterclass”. Two persons are working on stage while the others are audience. The persons working on stage get the short text to read a few times and decides who is boss and employee. Then put different status on the boss and employee. Act out. Discuss what the audience saw and the experience the actors had. Change status on the actors. Play again. Discuss. Change acting- couple.

Preparation: Write down these lines, print and bring to class. Short scene lines:

Boss: Hello

Employee: Hello

Boss: Maybe you know why you are here

Employee: No

Boss: We can't have people stealing in this workplace

Employee: I don't want to work here anyway

Guidelines for the facilitator: Focus on feedback: Discuss subtitle; what lies beneath the conversation. What happens if you change the subtitles?

- ◆ What happens? Why?
- ◆ What happens if you exaggerate your status? Minimize the expression?
- ◆ Can you make the scene totally different from what you did?
- ◆ Maybe you in the end can act the same scene without words?

Activity Seven: Conclusion

(Duration: 8 minutes)

Title: Re-cap statue

Instructions for the facilitator. Make a statue as a conclusion of the day. Everybody on the same time in a ring. Face outward, choose your statue. On 3 turn in to the ring and show your statue. If time, let some participants share their experience and choice of statue.





05

THE SHORT TEXT

(Duration: 2 hours)

**Main Theme or Purpose**

Work with an open text, making choices to make a small scenario, with a physical approach. We will learn that one simple text can become hundreds of different stories, when we make different choices.

Learn how to express different things by saying the same words but using different body language and tone of voice.

Objectives

By the end of this workshop, participants will:

- ◆ Be more aware of what the body can say without words.
- ◆ Be more aware that a word is not only a word. Tone of voice and body language can say more than words.
- ◆ How to make drama out of a small open text.

Number of participants possible

From 6 to 20

Activity One: Introduction

(Duration: 5 minutes)

Instructions for the facilitator. Gather the group to explain the theme of the workshop.

Activity Two: Warm Up 1

(Duration: 10 minutes)

Title: Change places if you..

To get to know each other better.

Instructions for the facilitator: Objectives is to get to know each other better. Everyone in a big circle. The facilitator gives different statements: "Change places if you are wearing jeans." Everyone wearing jeans finds a new spot on the floor. Give new statements: "Change places if you have any siblings" and so on. After a while the participants can give one statement each.

Guidelines for the facilitator: Make sure the circle is big enough, so it's possible to keep a meter distance. The statements need to involve more than only one person.

Activity Three: Warm Up 2

(Duration: 5 minutes)

Title: Popcorn

Instructions for the facilitator: Shake arms and legs. We will shake right arm ten times while we count to ten together. Then left arm ten times, then right leg ten time, then left leg ten times. Repeat with nine times on each body part. Then eight times. And so on. When you are finish you say: Popcorn!

Guidelines for the facilitator: A quick and efficient way to get warm. Everyone counts out loud. The facilitator speaks loud and clear so everyone easily can hold the same rhythm.

Activity Four: Main Activity 1

(Duration: 20 minutes)

Title: Different bodies walking

Instructions for the facilitator: Split the group in two. One group is working on the floor, the other groups is watching. After a while, change.

First, walk neutral in the room. Arms down, eyes forward. Work alone. Make sure you keep a meter distance from the others. On signal from the facilitator, change the quality of the movements. Walk like you are: Happy. Walk like you are: Sad. Walk like you are: Shy. Walk like you are: Proud. Walk like you are: Angry. Walk like you are: In love. The facilitator says a new mood, and the group change. The facilitator can change back and forth between the different moods. After a while, the facilitator can let the group open up to each other, and make eye contact, and even say hello to the others (in the different moods.)

Change groups and repeat.

Guidelines for the facilitator: After the exercise, gather in a circle. Ask them to describe how the body was moving in the different moods. Light, heavy, high energy, low energy? Which was their favorite mood?

7 minutes break!

Take a short drink and toilet break.

Activity Five: Main Activity 2

(Duration: 15 minutes)

Title: 100 different ways of saying...

Play with voice and tone.

Instructions for the facilitator: Everybody in a circle. We are going to play with some words. Try to say the word "Yes" in 100 different ways, with both tone and body language. Facilitator starts and pass it on in the circle. When everyone has tried, you can be more specific. Say "Yes" as if you mean "No". Pass it on so everyone can try. Say "Yes" as if you mean "Maybe". Say yes as if you mean "I don't know". Etc. Change word. Do the same thing with "No", "Hello" and "Excuse me". You can even try to say the words without speaking, only using your body, face and other sounds.

Guidelines for the facilitator: The facilitator keeps track of whose turn it is and encourage everyone to try. After the exercise, reflect. Did they discover any new meanings of the different words? How can we speak with our body language? Open arms vs. closed arms? Eyes meeting each other vs. eyes in the floor etc.?

Activity Six: Main Activity 3

(Duration: 10 minutes)

Title: Introduce yourself, in three different ways.

Instructions for the facilitator: In a circle. Introduce yourself to the person on your left side, with these lines: "Hi my name is... Who are you?" And pass it on. When everyone in the circle is finished, change to a new "mood". Use both body language and tone of voice, to play the different moods. The three different moods are:

- ◆ As if you are very happy and curious to meet the other one.
(Open body. Big eyes. Lots of energy.)

- ◆ As if you are very shy (Closed body. Eyes in the floor. Nervous hands.)
- ◆ As if you are irritated (Restless body. Fast breathing through your nose.)

Guidelines for the facilitator: Ask them to describe how the body, face and voice is different in the three different moods. And how did it feel to be spoken to in these different ways?

Activity Seven: Main Activity 4

(Duration: 50 minutes – 20 minutes for the pairs to work. 30 minutes to show the scenes)

Title: Short text.

Instructions for the facilitator: Divide the group in pairs. Everyone is given the same short text. Each pair will make a short scene, with this text:

A: Hello

B: Hello

A: You can start

B: Are you sure

.....

A: What are you doing?

B: I...

The aim is that all groups make different scenes from each other.
Choices they need to make:

- ◆ Where are you? (At school, on the bus, at the hairdresser, on the moon, in a bank etc.)
- ◆ What is your relationship (friends?, family?, strangers?)
- ◆ What is the plot/problem/conflict/obstacle in the scene?)
- ◆ What happens before and in between the lines? (There are just a few lines, so physical action is necessary, and pauses as well. Remember that the actual word is just a small part of the whole scene.)

Guidelines for the facilitator: If they need help to get started, you can propose the location/scenery for each group. What is the plot/problem in the scene they are making? Help them to make it clear. Remind them to play with body language, tone of voice, etc. It is not allowed to add any text or words to the "manus". And remember to keep a meter distance.

After: play the scenes for each other. Did you understand each other's scenes? Where were they? Who were they? What happened?

Activity Eight: Conclusion

(Duration: 5 minutes)

Title: recap

Instructions for the facilitator: Remind the group of the topics/themes that were explored:

- ◆ Working with the body in different mods/feeling
- ◆ Playing with body language and tone of voice, while saying simple lines
- ◆ Work with an open text, making choices to make a small scene/story.
- ◆ Did they discover something new today?





Crooked House

06

CHAIRS

(Duration: 2 hours)



Main Theme or Purpose

Objects and Imagination

Objectives

By the end of this workshop, participants will:

- ◆ Explore various acting techniques using inanimate objects as props.
- ◆ Explore various acting techniques using inanimate objects as living characters.
- ◆ Raise their awareness of energy and muscle usage as well as the magical “if” and scenic reality.

Number of participants possible

From 6 to 20

Activity One: Introduction

(Duration: 5 minutes)

Guidelines for the Facilitator: Introduce all the participants and yourself. Say a little about the aim of the workshop. This workshop requires a chair per participant. Use hand sanitiser before and after exercises where the participants swap chairs.

Activity Two: Warm Up 1

(Duration: 10 minutes)

Title: The Queens Chair

Guidelines for the facilitator: Remember to use hand sanitiser before and after this exercise. This exercise can be done without chairs, using a grid pattern that can be taped or drawn onto the floor.

Instructions for the facilitator: Have each participant sit on their chair, evenly spread around the room looking in different directions. One participant, which will play the first Queen, has to leave their chair and stand as far away as possible from their chair. When the facilitator signals, the Queen can start walking towards their chair. The Queen has to walk at a slow pace and constantly wave one hand, like a true royal would wave at their people.

The goal for the rest of the participants is to prevent the Queen from getting a chair. They can prevent this by leaving their own chair to sit in the free chair the Queen is approaching. They are free to move at whatever speed they like, while the Queen must keep a slow tempo.

If a participant has started an impulse to leave their chair, they can not sit back on the one they rose from. This will hopefully result in several participants getting up from their chair, giving the Queen more options on where to sit.

The exercise is over when the Queen manages to sit down. If the facilitator and the participants wish to play a new round, whoever ends up giving their chair to the Queen, can be appointed the new Queen and start farthest away from their current chair.

Activity Three: Warm Up 2

(Duration: 5 minutes)

Title: Chairs and status

Instructions for the facilitator: This exercise is done in pairs. One pair consists of participant A and participant B.

Participants A and B place their chairs facing each other. They both sit down in a neutral position. When the facilitator signals, by clapping or saying a specific word, one of the participants is to change the seated position into a position that signals more status than their opponent.

The first signal is a cue to participant A to change their position. At the second signal, participant B changes their sitting position in an attempt to appear of higher status than A. At the third signal A changes their position to achieve a higher status than B is currently portraying.

Examples:

Signal 1: A leans forward in their chair

Signal 2: B leans backwards

Signal 3: A straightens their back

Signal 4: B leans their arm on the back of the chair

Activity Four: Main Activity 1 – Part A

(Duration: 5 minutes)

Title: Acting with an object – part A

Guidelines for the facilitator: The aim of this exercise is to see how behavior affects the object although the object remains the same. This task is to be executed without any interaction between the students. Let each instruction last for about 1 minute. So they have some time to establish the relation to the given scenario.

Instructions for the facilitator: Have each participant find a chair and stand opposite facing the chair. Have them spread evenly around the room.

- ◆ When the facilitator signals, by clapping, they all sit down in a neutral position.
- ◆ When the facilitator signals by saying a specific scenario, they all get into a sitting position. (Remember to start in neutral before every new sitting position)

Examples

Sitting position 1: Sit to pose for a painter

Sitting position 2: Sit by a window to see what's going on outside,

Sitting position 3: Sit to rest

Sitting position 4: Sit to think

Sitting position 5: Sit to provoke your loved one/ or parents.

Activity Five: Main Activity 1 – Part B

(Duration: 10 minutes)

Title: Acting with object – part B

Guidelines for the facilitator: The aim of this exercise is for the participants to expand and further develop their imagination and the magic "if ". It's beneficial to train the participants to be alert, responsive and in relation.

This task is to be executed without any interaction between the students. Let each instruction last for about 2 minutes. So they have some time to establish the relation to the given scenario.

Instructions for the facilitator: Have each participant find a chair and stand opposite facing the chair. Have them spread evenly around the room. You then start giving them specific scenarios such as,

Examples:

Treat the chair as if it's:

1. An angry dog
2. A throne
3. A tortoise
4. A boyfriend/girlfriend

Activity Six: Main Activity 1 – Part C

(Duration: 15 minutes)

Title: Acting with an object – part C

Guidelines for the facilitator. This exercise is meant to be executed using sounds, not words. The goal with not using words is to find other ways of signaling and conveying a feeling or a point. When practiced with a chair, and not a person, the participant is solely responsible for acting out the whole scene, as opposed to getting impulses from a living person.

Instructions for the facilitator. Each participant places their chair somewhere in the room and places themselves in front of the chair. Make sure there is enough space to keep the social distance.

- ◆ The facilitator asks the participants to choose an emotion they want to explore. Once chosen they can start the exercise.

Without words, only using sound and body language, convey your chosen feeling to the chair. Explore which sounds and motions that better expresses the feeling you have chosen.

- ◆ The facilitator asks the participants to:
- ◆ Explain to the chair why sharing is important.
- ◆ Break up with the chair.
- ◆ Gossip about someone in the neighborhood.

7 minutes break!

Take a short drink and toilet break.

Activity Seven: Energiser

(Duration: 5 minutes)

Title: Gestic dialogue

Guidelines for the facilitator: The aim of this exercise is for the participants to expand and further develop their gestures. This is meant to be a quick exercise so that the participants don't have time to plan their execution of the gesture, but rather be responsive and in the moment. This task is to be executed without words and is to be based on different locations.

Examples of locations:

- ◆ The elevator
- ◆ At a football game
- ◆ At a funeral

Instructions for the facilitator: Split the group into pairs. Two participants sit facing each other on chairs/standing. The distance is between 1-2 meters. One starts with a gesture which the other responds to. They alternate the gestures.

Examples:

A starts by leaning forward

B responds by turning away his chair,

A responds by walking up to B (and so on)

Activity Eight: Main Activity 2 – Part A

(Duration: 15 minutes)

Title: One bench two conversations

Guidelines for the facilitator: Preferably groups of 3. If the numbers don't add up, some groups can have a 4th person observing and encourage the participants on the bench to pursue the goal of the game.

The aim is to train focus and memory, so the facilitator is encouraged to ask for specific details to test participant B. Swap roles, so everyone gets experience as participant B. One round should not take more than five minutes.

Instructions for the facilitator: Have the participants place their chairs in a "bench" row, while keeping social distance. The three participants sit on their bench as A, B and C. A sitting on one edge of the bench is to engage B, who is in the middle, to stay active in a conversation. Meanwhile C, on the other edge, tries to engage B in their conversation. As a result, B finds themselves in two separate conversations, and is supposed to actively respond and engage in both. A and C should be inconsiderate of the others conversation, and continuously try to keep B engaged in their own.

When the round is over, the facilitator asks the B's of each group to summarize both conversations.

Examples:

A: [name of participant B], do you know how to get to the bus-station from here?

Simultaneously

C: I forgot to study for the test! [name of participant B], can you please explain to me how rain works?

B: [To C] Oh, no, you forgot? [To A] When you walk out the front door, take a left and cross the street. Then walk towards that big blue house and you'll see the bus-station. [to C] I forgot too! All I know is that rain comes from the clouds.

A: Thanks, would you like to join me?

Simultaneously

C: But where do you think the clouds come from?

B: [to A] Thanks, but I can't today, I am working late, you see. [to B] Good question, that might come on the test. Maybe they come from the north-west?

And so on.

Activity Nine: Main Activity 2 – Part B

(Duration: 30 minutes)

Title: 1 second scene with chairs

Guidelines for the facilitator: Depending on the size of the group, the instructor can choose to divide the participants in groups of three or four. After each performance the facilitator may ask the participants:

- ◆ Is the scene still intact?
- ◆ Does who, what, where, conflict and solution come across clearly?

They have 10 minutes to create a scene which includes:

- ◆ A beginning
- ◆ A conflict
- ◆ A surprising outcome
- ◆ A chair with a set feature and a vital role in the scene.

Instructions for the facilitator: Divide the participants in groups of three (or four). Each group is to create a scene that lasts approximately 1 minute. Have the groups perform their scene. Give them 1 minute to cut the scene down to 30 sec. Perform and discuss. Give them 30 sec to cut the scene down to 15 sec. Perform and discuss. Give them 5 sec to cut it down to 1 sec. Perform and discuss.

Activity Ten: Main Activity 3

(Duration: 15 minutes)

Title: The Bus

Guidelines for the facilitator: Remember to use hand sanitiser before and after this activity.

Instructions for the facilitator: Every participant places their chairs in two rows of two, like seats on a bus. One chair is alone at the front, like the bus driver's seat on a bus. One participant is chosen to play the bus driver and can place themselves in the driver's seat. The rest of the participants form a queue somewhat off stage from the constructed bus.

One by one the participants are to enter stage and wave for the bus to let them on. The participant waving for the bus, must have a distinct emotion or characteristic that they act out. When the participant enters the bus, in character, the bus driver, and anyone else who is on the bus must copy that emotion or characteristic. They must keep this state until a new participant enters the bus with a new distinct feature.

The activity is over when everyone has entered the bus. There should be up to one minute for each characteristic or emotion to manifest before the next participant introduces their feature.

Examples

Participant A enters the bus, annoyed, and complains to the bus driver that they are late. The bus driver, now also annoyed, tells A that they should maybe check their watch, because he is on time. A sits down, annoyed, and stares out the window.

Participant B enters the bus, terrified, and shouts to the driver "drive, now, someone is after me!". The driver, now terrified as well, screams and punches the gas pedal. Participant A is also terrified and clenches to their seat while screaming.

Participant C enters the bus, joyfully, and smiles at the bus driver as they pay the ticket. The bus driver, now joyful, says, "oh, no need to pay on such a happy day". C answers "wow, thank you so much, that is so kind!". Participant A and B smiles at C and joyfully offers them their seat.

And so forth with whatever improvisation that comes to mind when a new feature enters the bus.

Activity Eleven: Conclusion

(Duration: 5 minutes)

Title: Recap

Instructions for the facilitator: Remind the group of the topics/themes that were explored, for example:

- ◆ Explore various acting techniques using inanimate objects as props.
- ◆ Explore various acting techniques using inanimate objects as living characters.
- ◆ Raise their awareness of energy and muscle usage as well as the magical “if” and scenic reality.
- ◆ Comment on some of the overall achievements of the work that was developed.
- ◆ Reflect on the differences the participants noticed working with objects.



Beyond Bühne

07

7 STATES OF TENSION

(Duration: 2 hours)

**Main Theme or Purpose**

Experience Lecoq's tension and incorporate tension in characters

Objectives

By the end of this workshop, participants will:

- ◆ Have explored and experienced Lecoq's 7 states of tensions.
- ◆ Be aware of which tension other characters might have.
- ◆ Know how to use the tensions to bring forth a characteristic or state of mind of a character.

Number of participants possible

From 4 to 20

Activity One: Introduction

(Duration: 5 minutes)

Guidelines for the Facilitator: Explain to the participants that the following exercises are based on Jaques Lecoq's 7 states of tension. States of tension refers to the tension in a character's body, mind and speech, and are divided into the following 7 stages:

- ◆ Catatonic, or completely relaxed
- ◆ Californian, or very laid back
- ◆ Neutral, or economic (no energy or movement is wasted)
- ◆ Alert, or curious and farcical
- ◆ Suspense, or dramatic
- ◆ Passionate, or operatic
- ◆ Tragic, or paralyse

There is no need to remember these terms, as they will be repeated towards the end of this workshop.

Activity Two: Warm Up 1

(Duration: 10 minutes)

Title: Growing Creatures

Guidelines for the facilitator: The goal of this exercise is to warm up the body and voice, as well as getting an introduction into different tensions in similar characters. It can be helpful to encourage the participants to exceed what they believe to be the energetic and monstrous creature, this way they get to expand their range from minimalistic or “low effort” to maximalistic or “high effort”.

Instructions for the facilitator: Have all the participants stand in a circle. One by one they are to improvise an original creature, or monster, preferably small and somewhat innocent. The creature should have both sound and movement. The participant standing to the left of the creator of the creature is to imitate the original creature, but with slightly more energy. Each participant is to imitate a slightly more energetic version of the last imitator until the creature reaches its original creator. The original creator then imitates the most energetic and monstrous version of the creature possible. Each participant should in turn create an original creature that the rest of the participants evolve. There should not be time to think, and the tempo of imitating the creatures should be fast.

Examples:

- ◆ The first participant in the circle may imitate a small snail-like creature with a humming sound.
- ◆ The participant to the left of the creator can then imitate the humming snail, but adds extra movement to the legs and turns the humming sound into a wimp-like sound.
- ◆ The third participant imitates the evolved version of the snail and might add some snake-like movements to the head and turn the whimpering sound into more of a growl.
- ◆ And so forth, until it reaches its biggest potential when the first participant imitates the evolved creature and concludes this particular round.

Activity Three: Warm Up 2

(Duration: 5 minutes)

Title: Sink into the floor - relaxation

Instructions for the facilitator: Have the participants find a space to lie on the floor without touching another person or object. Ask them to focus on their breath. Breathing in through the nose, down to the diaphragm, and out through the mouth. For each breath they should imagine sinking into the floor. They are to be completely relaxed and in a Catatonic bodily state.

This exercise continues into activity four

Examples

- ◆ To help the participants relax, the facilitator can add some relaxing music, or ask them to imagine relaxing surroundings.

Activity Four: Warm Up 3

(Duration: 10 minutes)

Title: From catatonic to californian

Instructions for the facilitator: As the participants remain laying on the floor from the previous activity, the facilitator guides them into this next stage of tension.

- ◆ The participants laying in a catatonic state, they should try to move around the space, but their body is too heavy to comply properly. Let the participants explore trying to walk around and balance the space in this tension state. Remind them that because of this state manifesting as such a heavy, and melting body, they will inevitably find themselves sinking back to the floor, and having to start their journey towards walking and balancing all over again.
- ◆ As they've tried and failed to walk around the space a few times, the facilitator can ask them to alter their tension slightly towards neutral, resulting in the Californian tension state. Balancing the space should be more manageable now, although it shouldn't be perfect. The Californian state of tension lacks a considerable amount of bodily control, which means that one arm might be heavier and in turns affect the participants direction in the space. Walking speed and levels should also be affected by the californian tension.

Activity Five: Main Activity 1

(Duration: 10 minutes)

Title: A crazy boring story

Guidelines for the facilitator: The outcome of this activity should be that interesting stories are told in an unenthusiastic way, to explore the lack of tension both in speech and body language.

Instructions for the facilitator: In pairs. While in the Californian state of tension, the participants are to improvise a dialogue in which something extremely interesting og crazy is revealed, but in a Californian way of conveying. They can stand or sit, but cannot lay on the floor for this exercise. The reaction to the revelations should also be expressed in a Californian state.

Examples: Interesting or crazy things that can be revealed:

- ◆ A is pregnant and B is the father
- ◆ Today is the end of the world
- ◆ Today is my birthday and everyone forgot
- ◆ The president of USA is my uncle
- ◆ The other participant has a giant spider on their head.

Activity Six: Energiser

(Duration: 10 minutes)

Title: Sergeant and recruit

Instructions for the facilitator: In pairs, it can be done in groups of three. Participant A is the recruit, and participant B (and C) is the sergeant(s). The sergeant is to give the recruit simple tasks, and the recruit is to complete the tasks.

The twist of the game is that participant A, the recruit, has to follow every instruction with a Neutral state of tension. Meaning no facial expression, and no unnecessary movements. If the sergeant sees their recruit having a facial expression or doing more movements than necessary, they command the recruit to start the task over again. Make sure that every participant gets to experience being the recruit before going to the next exercise.

Examples:

B: Wave your hands.

A waves their hands, smiling.

B: No smiling! Wave your hands again.

A waves their hands, but with no facial expression.

B: Sit on the floor.

A looks for a place to sit, sits down and brushes their hair from their face.

B: No looking around, notouching of the hair! Stand up and sit down again!

A stands up, and sits down directly.

Activity Seven

(Duration: 10 minutes)

Title: Everything is peculiar!

Guidelines for the facilitator: Use hand sanitiser before and after this exercise. The facilitator can help the participants understand the tension by comparing this alert stage to characters like Mr. Bean and his farcical approach to anything that crosses his path.

Instructions for the facilitator: Have the participants balance the space, but this time their body and tension is in an Alert state. They are being observant and curious about everything and anything. While balancing the space and keeping social distance, they should be encouraged to explore the space and its content. They should be so curious that while investigating one aspect in the room, another aspect might drive their attention away from the first thing they were investigating. The Alert state of tension can feel silly, and somewhat erratic, which the participants can play around with.

Examples

- ◆ The participant, in an alert and farcical state, might notice a pattern on the floor, and immediately investigates this closer.
- ◆ While following the lines making a pattern on the floor, the participant might come across a pair of shoes. The shoes are immediately more interesting than the floor pattern, and the participant will start exploring the shoes immediately.
- ◆ The participant might smell the shoes, and react with surprise that they smell bad. The Participant might try to bounce the shoes, or throw them across the space, just to see if that did anything to the shoe.
- ◆ As they explore this shoe, a window might become apparent in the participant's periphery, and the participant would immediately shift focus towards this particular window and start exploring this in an unconventional way.
- ◆ And so forth, the participant is led by impulses and discoveries they make during this exercise.

Activity Eight

(Duration: 10 minutes)

Title: Act normal, there might be a crisis!

Instructions for the facilitator: In pairs of two. Participant A is to demonstrate or teach something to participant B. Participant B has a dramatic secret that will become more and more apparent during the improvisation. While participant A explains, participant B tries their best to focus, but this underlying secret makes focusing on what A says challenging. Towards the end of the improvisation, B can reveal their secret and find a way to finish the scene.

This dramatic secret should affect the tension in the body to a Suspense state, “ready to attack”, or unable to stay calm in the present situation. The underlying secret issue is overcoming participant B to the extent where participant A should react to B’s strange behavior.

Swap roles, so everyone gets to explore having the dramatic secret.

Examples

Examples for A on what to demonstrate or teach:

- ◆ How to bake a cake
- ◆ Why the sun rise and set
- ◆ Their personal family tree

Examples fro B on dramatic secret:

- ◆ In love with participant A
- ◆ Has a painful stone in their shoe
- ◆ Is meant to be somewhere else and therefore time pressured
- ◆ Can’t stand the smell in the room

7 minutes break!

Take a short drink and toilet break.

Acitivity Nine

(Duration: 10 minutes)

Title: Is there a bomb? There is!

Guidelines for the facilitator. In this activity the participants are to explore the tension state of Suspense, going into Passionate, before ending the whole exercise in the Paralysed state of tension.

Remind the participants that they are in a state of extreme suspense, which means that small things can appear dramatic, and seemingly unrelated moments could therefore indicate that there is in fact a bomb, or a similairly dramatic element.

The goal is to play with peaking at the suspense point of tension repeatedly and explore it as an element in an otherwise quite boring improvisation.

Instructions for the facilitator. Have the participants balance the space, but with suspensive and extreme tension in their body. Tell them to imagine that they heard a rumour that there might be a bomb somewhere in the room, but you can’t tell anyone and there is no way of knowing for sure.

When the facilitator claps or signals, the participants have to greet the closest other participant, as if this was an old friend they haven't seen in years. They are to improvise the classic "how have you been", but with the suspensive and extreme tension of knowing there might be a bomb. The "old friends" are not to reveal the rumor to each other but rather react to any situations that could hint at the rumor of the bomb being true.

Repeat this exercise several times, and after a few rounds, the facilitator may tell their participants that the rumor has been confirmed; there IS a bomb somewhere, but no one knows when it will blow, which should ignite a passionate and operaesque state of tension. The participants are to explore what difference "there might" and "there is" makes in regards to bodily tension.

To end this exercise, the facilitator can say
"The bomb goes off in 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, FREEZE"

This brings the participants into the 7th state of tension, tragic/paraplysed, and participants are to freeze and try to hold all the tension built up in this continuous freeze pose. After a few moments of staying in the freeze. The participants can relax, and the activity is over.

Examples

A: [Startled at seeing a familiar face] oh hi! How are you?

B: [Startled as well] Oh, its you! I am...

A: [dramatically] oh no, you are what?!

B: [scared to say] I am fine.

A: [Exhales relieved]

B: [suspensive] Buuut, how are you?

A: [Startled again from the direct question] I am fine too.

B: [Exhales relieved] That's good to hear.

Acitivity Ten: Main Activity 2

(Duration: 35 minutes)

Title: Create a scene with tension

Instructions for the facilitator: Divide the participants into groups of 3 or 4. The facilitator should repeat the 7 states of tension and ask the students whether or not they understood which activity reflected what tension.

- ◆ Catatonic, or completely relaxed
- ◆ Californian, or very laid back
- ◆ Neutral, or economic (no energy or movement is wasted)
- ◆ Alert, or curious and farcical
- ◆ Suspense, or dramatic
- ◆ Passionate, or operatic
- ◆ Tragic, or paralysed

Once the tensions are repeated the groups are to create a scene in which the characters have clear tensions. During the scene, there should be a dramatic change that results in some or all characters changing into a new state of tension. Each group performs their scene, and the audience is to guess what tensions were used.

Activity Eleven: Conclusion

(Duration: 5 minutes)

Title: Recap

Instructions for the facilitator: Remind the group of the topics/themes that were explored, for example:

- ◆ Have explored and experienced Lecoq's 7 states of tensions.
- ◆ Be aware of which tension other characters might have.
- ◆ Know how to use the tensions to bring forth a characteristic or state of mind of a character.
- ◆ Comment on some of the overall achievements of the work that was developed.
- ◆ Reflect on the differences the participants noticed working with the 7 states of tension.





08

VIEWPOINT INTRODUCTION

(Duration: 2 hours)

Main Theme or Purpose

Ensemble work

Objectives

Have an introduction to viewpoint as an acting technique and its key elements. By the end of this workshop, participants will:

- ◆ Have an introduction to some viewpoints
- ◆ Know how to use the tensions to bring forth a characteristic or state of mind.
- ◆ Wholeness: awakens all of your senses.

Materials needed

- ◆ music
- ◆ tape
- ◆ copies of pages 8-13 of Anne Bogart's *The Viewpoints Book*.

Number of participants possible

From 6 to 20

Activity One: Introduction

(Duration: 5 minutes)

Guidelines for the Facilitator: Introduce all the participants and yourself. Say a little about the aim of the project.

Activity Two: Warm Up 1

(Duration: 3 minutes)

Title: Changing direction

Guidelines for the Facilitator: The aim of this warmup is to allow the participants awareness to awaken and get a sense of direction in their body. They should have a soft focus while walking and eyes up. Encourage the students not to walk in circles.

Instructions for the facilitator: Ask the participants to walk around balancing the room. The facilitator signals change in direction by clapping hands. The participants then immediately have to change and walk in the opposite direction. The turn must be sharp but remain a soft focus in the eyes. Share with the students what soft focus is. (Soft focus is when we allow our eyes to soften and relax so that instead of focusing on one or 2 things in sharp focus, they can now take in many. This allows us to take the pressure off, of our eyes and allows us to gather more information in a new way.

Activity Three: Warm Up 2

(Duration: 10 minutes)

Title: Immediacy

Guidelines for the Facilitator: This game allows for boundaries to be explored and people working together physically.

Instructions for the facilitator: The group is asked to walk around the room and on an instruction and without talking get into groups of a specified number. (2, 4, 6, 18) As the game continues the numbers are repeatedly called in sequence and the groups must form with exactly the same people each time. As the game continues each combination group is given an object that they have to create together using only their bodies

2 – telephone

4 – cuckoo clock

6 – motorbike

8 – battleship

The game is then played again with participants having to find their groups and recreate their objects in the quickest possible time.

Activity Four: Energiser

(Duration: 10 minutes)

Title: Shapes

Guidelines for the Facilitator: Working together without speaking and having to find new ways to communicate as we try to 'make' and feel comfortable with our bodies in space.

Instructions for the facilitator: The group is asked to walk around the room. To notice the room they are in, each other, to look at each other in the eye and to smile at each other. Then and without talking the group are asked to use their bodies to make the following shapes

- ◆ 2 squares
- ◆ 6 circles
- ◆ 2 hexagon
- ◆ 3 spirals
- ◆ 1 zig zag
- ◆ 1 circle

Activity Five

(Duration: 10 minutes)

Title: Tempo

Guidelines for the Facilitator: Demonstration: Explain the first Viewpoint which is tempo. Give the class an example of different tempos and how it could be used in a performance. Allow them to see how it can be applied to performance in a scene.

Instructions for the facilitator: Introducing Tempo. Have the students practice playing with different movements using tempo. After this introduce the concept of the grid. The grid is like an imaginary graph paper on the floor. They are to follow the lines of the grid. Then have the students practice tempo moving around the grid.

Activity Six: Main Activity 1 – Part A

(Duration: 15 minutes)

Title: Pace exercise

Guidelines for the Facilitator: This is to be executed as a group remaining soft focus. (Once they go from the still to the running, and they are feel the difference try and understand the levels in-between and the differences) They should as a group agree on the different paces.

Instructions for the facilitator: Start the exercise by asking the participants to spread around the room. Once they have found a space ask them to go from their still position to the highest speed they can reach in the given space (without hurting each other) The facilitator then signals verbally once they have reached that speed tell them to slow down and come back to the still/ stop position.

The facilitator then gives numbers to the different speed levels. The given numbers are 0-7. Where 0 is still position and 7 is full speed.

Start in level 1 which you agree on is a slow motion (so they are in constant motion) (this can also be done in an extreme version where the participants exaggerate the slow motion)

- ◆ level 1: slow motion
- ◆ level 2: walking on the beach pace
- ◆ level 3: walking
- ◆ level 4: comfortable (neutral)
- ◆ level 5: late for the bus pace (efficient)
- ◆ level 6: almost running
- ◆ level 7: running

Alternate between the different levels and be playful in the discovery of the different paces. Once all the group has agreed on the numbers and they know the numbers. Challenge them, see that they are not too comfortable with a given number. They should work as a group.

As an end to this exercise tell them all to come to a still position, close their eyes and jump (together at the same time).

Activity Seven: Main Activity 1 – Part B

(Duration: 30 minutes)

Title: Isolation and focus.

Guidelines for the Facilitator: This is to be executed as a group remaining soft focus. You can apply music if you wish.

Instructions for the facilitator: Based on the previous exercise, ask everyone to go to pace 7. And the facilitator will shout out different instructions as they go along. Ask everyone to go to 0 apart from one of the participants (.f, ex Anne). Back to 6 every one. Play around with isolation for 3 min or so.

Divide the group into trios and give them 15 minutes to come up with a little choreography based on the different paces. They are free to choose different levels or even the same at certain points.

Choreography should include:

- ◆ The different levels
- ◆ Isolation
- ◆ Synchronisation

Activity Eight: Main Activity 2

(Duration: 30 minutes)

Title: Tension

Instructions for the facilitator: Have the participants spread out around the room. Tell them to release the tension that is in their bodies and to open up their bodies to their surroundings. Have them imagine a golden band around their head pulling gently upward, use soft focus, loosen arms and shoulders, strong legs and feet, open heart. Have the group continue to do this. Then have the group begin walking around the room and pick someone to observe without letting the person know that they are being studied. Use soft focus to do this.

You cannot look directly at the person but use your peripheral vision. This individual can never leave your field of vision at any time. Try to maintain focus. Then have the participants release that individual and pick a new individual. Do the same thing with this individual. Allow the information of that individual to come towards them. Then after a minute or so, ask each of the individuals to start following another individual in addition to their previous person. After doing this for a bit, have the participants go back and sit down.

Activity Nine: Conclusion

(Duration: 7 minutes)

Title: Recap

Instructions for the facilitator: Remind the group of the topics/themes that were explored, for example:

- ◆ What was some information that you got from the people you were observing?
- ◆ What did you find out about them?
- ◆ What did you learn about them through that observation?
- ◆ What was the experience like when you added an additional person to your focus?
- ◆ Comment on some of the overall achievements of the work that was developed.



Crooked House





Rogaland Teater – Jeg kan være en annen

Photo by Stig H Dirdal

09

CHARACTER, PART 1

(Duration: 2 hours)

Main Theme or Purpose

To explore a character's physicality

Objectives

By the end of this workshop, participants will:

- ◆ Have explored how change in physicality affects a character.
- ◆ Understand and explore the characteristic and physical behavior of one animal.
- ◆ Experiment with physical characteristics in different scenarios.

Number of participants possible

From 6 to 20

Activity One: Introduction

(Duration: 3 minutes)

Guidelines for the Facilitator: Introduce all the participants and yourself. Say a little about the aim of the project.

Activity Two: Warm Up 1

(Duration: 5 minutes)

Title: Body-isolation

Guidelines for the Facilitator: The aim of this plastique-inspired physical warm-up is to become aware of one's anatomical limitations and possibilities. Have the participant end in neutral between each instruction to emphasize the isolation of the body part.

Instructions for the facilitator: Ask the participants to stand in a space in which they are free to move arms and legs in place without touching an object or a person. Ask

them to stand in neutral and focus on their breathing. Deep inhales and slow exhales. Ask them to focus on trying to isolate the body parts they are warming up from the rest of the body, by positioning each bodypart to the front, left, back, right, then circulate both directions. Focus on each body part in this recommended order:

- ◆ Head
- ◆ Shoulders, then arms.
- ◆ Chest
- ◆ Hips
- ◆ Knees
- ◆ Feet
- ◆ Shake your right leg, left leg, right arm, left arm, then your whole body before ending this exercise in neutral.

Acitivity Three: Warm Up 2

(Duration: 10 minutes)

Title: Energy circle

Guidelines for the Facilitator: The aim of this exercise is for the participants to expand and further develop each other's gestures and sounds. This is meant to be a quick exercise so that the participants don't have time to plan their execution of the sound and gesture, it should be fully improvised.

Instructions for the facilitator: Have the participants stand in a circle. One participant can start with creating a short and minimal gesture, accompanied with a short and minimal vocal sound. The participant to the left of the one who created a sound/gesture, shall attempt to adapt the sound/gesture into a slightly more exaggerated sequence. This sound/gesture should pass from participant to participant, each time more exaggerated until it returns to the creator of the original sequence. The creator then finishes the energy circle by exaggerating the sequence as much as possible. Repeat the circle until every participant has created a sound/gesture sequence.

Examples

Participant 1 lowers their head and whispers "ouch". Participant 2 copies but increases the lowering of the head and says "ouch" in a normal voice. Participant 3 exaggerates the lowering of the head into a slight bow and says "ouch" firmly. Participant 4 takes a deep bow and yells "ouch". When returning to participant 1, they might choose to bow their head all the way down to touch the floor whilst screaming a durated "ouch".

Activity Four: Warm Up 3

(Duration: 10-15 minutes)

Title: Grandma's footsteps (in character)

Guidelines for the facilitator: This is an adaption of the classic children's game called Grandma's Footsteps. The aim is not to win but to entertain the audience watching the game. The audience's aim should be to support and help the competitors by applauding good entertainment, and friendly booing those who just want to win.

Instructions for the facilitator: Split the group where half is competitors, and the other is audiences. Have all the competitors but one in a line against the wall and send the last to the opposite wall to play Grandma. Grandma is allowed to count to anywhere between 5 and 15 seconds while closing her eyes or looking away from the rest of the group.

The competitors' aim in this version is not only to reach and touch the wall where Grandma stands without being spotted moving. Their aim is mainly to entertain the audience while approaching Grandma. The competitor will be given a character to play and thus entertain by taking their role seriously.

The audience can boost or slow down a competitor by applauding or booing. When the acting of the given role is convincing and/or intriguing the audience can applaud, giving the competitor a step forward. The audience can give a kind "boo" when the competitor gets too focused on winning and thus forgetting their character, which will cost the competitor a step back. When Grandma turns around she will first send the competitors who are seen moving back to their starting position. She will then ask the audience who got booed and therefore must take a step back, and who got applauded and therefore can take a step forward.

When someone reaches Grandma's wall, the game is over, and the two groups can swap tasks.

Examples of characters (with focus on animals, due to main activities) the competitors can play:

- ◆ A jaguar
- ◆ A cow
- ◆ A snail
- ◆ A bee
- ◆ A dog
- ◆ A monkey

Activity Five: Animal Studies 1

(Duration: 30 minutes)

Title: Find your Animal

Guidelines for the facilitator: In this activity we are exploring different animals and how to adapt their traits and physicality. The aim is not to generalize but to be meticulous and specific in the discovery process. Exploring the tiniest details. You might start off by asking them if they've ever seen or know anyone that has resembled animal-like behavior? For example: someone that is hyper like a little puppy and so on.

Instructions for the facilitator: Introduce the activity by letting the participants choose their own animal that they want to study. Once they have decided, give each of them 10 minutes to go on youtube to observe and watch that animal – preferably nature videos where they can truly examine the animals in their natural habitat. Ask the participants to find a space in which they are free to move without touching an object or a person. Ask them to stand in neutral and visualise the character and slowly try to embody the animal. Tell the group to travel around the space and start to imitate the animal's physical behavior, be as specific as possible. (Ask them to work alone and not in relation to the other participants) Divide the group in two half, let one half watch the other half and see if they can guess the animal. Swap group afterwards. Ask everybody to get back up and ask them to gradually humanize the animal. In the final step of this exercise the participants are allowed to be in relation to one another.

Examples Questions the facilitator can ask:

- ◆ How is your animal shaped? (think about the curve on its back)
- ◆ What is the animal's posture?
- ◆ How does your animal move?
- ◆ When does it move and why does it move?
- ◆ Is the animal heavy or light?
- ◆ Does it have hands, fins, hooves?
- ◆ How is its face shaped?
- ◆ Where do its eyes sit? (And so on.)
- ◆ What are its thoughts as it's moving around or standing still (and so on.)

Guidelines for the facilitator: Once the participants are comfortable, they gradually start to humanize the animal. It's important that they keep the essence of the animals' behavior but do it subtle. The aim is to gradually bring it down to human behavior.

7 minutes break!

Take a short drink and toilet break.

Activity Six: Energiser

(Duration: 5 minutes)

Title: 4 corners

Materials needed: phone and speakers.

Instructions for the facilitator: Divide the room into 4 corners, each corner is a given location. Split the group into four and have each group start in one of the locations. Let the group rotate after 30 seconds in each corner. They are encouraged to interact with one another. Put on some background music.

- ◆ 100% animal (in all four corners)
- ◆ 50/50% animal/human (in all four corners)

Example locations:

- ◆ Disco
- ◆ School cafeteria
- ◆ Busstop

Guidelines for the facilitator: Comment briefly on common things that you noticed after the first round when everyone has been 100% animal- not too many comments and no longer than 1 minute.

Activity Seven: Animal Studies 2

(Duration: 45 minutes)

Title: From animal to character

Guidelines for the facilitator: This exercise helps you to build a deeper physical characterization and adapt animal behavior to a human context. Keep the physical and psychological aspects of the animal but transform them to the human character. Remind the participants to not overcomplicate and to "keep it simple, stupid."

Instructions for the facilitator: Divide the group into 4 or if it's a bigger group divide it so it's a minimum of 4 participants in each group. Ask each participant to choose a minimum of three character traits from their animal. Let the groups work for 15 minutes. Tell the group that: Each group should devise a scene based on their animal, choosing from one of these four scenarios; and follow this sequence:

Example Scenarios:

- ◆ Breakfast table(Morning routine)
- ◆ Dinner table
- ◆ The office
- ◆ At the school prom

Example character traits from your animal:

- ◆ Say your animal is Donkey, the character traits may be: lazy, stubborn and cowardliness
- ◆ Say your animal is a tiger, the character traits may be: Elegant, determined and aggressive.
- ◆ Your dialogue and actions should set the scene (place/time period) for us.
- ◆ It should also establish who you are and what your relationship with each other is (e.g. friends, siblings, classmates, coworkers etc).
- ◆ Show something changing or shifting, that causes your character to go 100 % animal for a brief moment then back to human. Here is a example:
 - ◆ Your family is around the dinner table, say your animal is a gorilla sitting around the breakfast table trying to enjoy a cup of coffee and your teenage daughter is just chatting away which pisses you off, then you can let that behavior affect you to go to 100 animal behaviors for a brief moment. Use your imaginations and come up with your own scenario or situation.
- ◆ Conclude the scene.

Total time: the whole thing should not be more than 5 minutes but longer than 2. Return to the main room and perform them. (30 minutes)

Guidelines for the Facilitator: Feedback can focus on:

- ◆ How convincingly they set up the normality
- ◆ How inventive they were with the situation or scenario
- ◆ How realistic it was
- ◆ The quality of the reaction and how well they implemented the animal traits, personality and physicality, on the character and in the scene.
- ◆ How relatable it is to us.

Activity Eight: Conclusion

(Duration: 5 minutes)

Title: Recap

Instructions for the facilitator: Remind the group of the topics/themes that were explored:

- ◆ Exploring possibilities and limitations in our physical body.
- ◆ Exploring animal features, from minimalistic to extremes.
- ◆ Exploring the transition of animal behavior and physicality into human context.
- ◆ Comment on some of the overall achievements of the work developed.
- ◆ Ask for comments how they felt the workshop went. Introducing what will happen next week.



Beyond Bühne



10

CHARACTER, PART 2

(Duration: 2 hours)

Main Theme or Purpose

To explore intonation

Objectives

By the end of this workshop, participants will:

- ◆ Have an understanding of how intonation can affect a scene or a character.
- ◆ Explore the use of voice and vocal sounds.

Number of participants possible

From 6 to 20

Activity One: Introduction

(Duration: 5 minutes)

Guidelines for the Facilitator: Introduce all the participants and yourself. Say a little about the aim of the workshop.

Activity Two: Warm Up 1

(Duration: 10 minutes)

Title: Spaghetti

Guidelines for the Facilitator: The aim of this exercise is to warm up the participants voice and to be silly with intonation. Encourage the participants to exaggerate.

Instructions for the facilitator: Have all the participants in a circle. In turn, each participant should take a step towards the center of the circle and say the word "spaghetti" with a distinct emotion. The rest of the participants copy. Continue for as long as it's relevant and/or fun.

Examples of emotions:

- ◆ Angry
- ◆ Confused
- ◆ Eager
- ◆ Scalding

Activity Three: Warm Up 2

(Duration: 10 minutes)

Title: Gracious Goat

Guidelines for the Facilitator: The aim in this exercise is to express emotions through speech and body language as well as for the other participants to attempt to copy and correctly read the holder of the goat's intonation and emotion.

Instructions for the facilitator: Have all the participants in a circle. One participant will start by holding an imaginary "gracious goat" in the palm of their hand. Before leaving their spot, decide on an emotion or a character that you will play out while holding the gracious goat. The goal of the holder of the goat is to give it to someone else in the circle and say to the receiver

"YOU have the gracious goat"

The receiver copies the emotion/character and replies

"I have the gracious goat"

And the receivers' neighbors direct the attention to the receiver with a hand gesture, copies the emotion/character and say

"THEY have the gracious goat"

The receiver will then choose a new emotion/character and person to receive the gracious goat.

Examples of emotions/characters:

- ◆ Shameful
- ◆ Proud
- ◆ Secretive
- ◆ Militant

Activity Four: Warm Up 3

(Duration: 10 minutes)

Title: Phone number

Guidelines for the Facilitator: The aim of the exercise is to explore how to communicate without sentences, but by using inflection and intonation.

Instructions for the facilitator: Divide the group into pairs and ask them to position themselves with a meter distance, facing their partner. They are to communicate only using their own phone number (or a phone number they know by heart). Ask them to improvise a dialogue. Add an emotion or goal to the dialogue once the participants are getting the gist of this type of dialogue.

Examples of goals and emotions:

- ◆ Asking parent to stay out late.
- ◆ Telling of someone who has crossed you.
- ◆ Flirting with your crush.
- ◆ Expressing a sorrow.
- ◆ Revealing a secret.

Activity Five: Main Activity 1 – Part A

(Duration: 25 minutes)

Title: Sound effects

Guidelines for the Facilitator: Encourage the participants to explore and experiment with onomatopoeic sounds and their variations.

Instructions for the facilitator: Divide the participants into groups of 4 to 6 people. Ask the group to come up with a series of random sounds. Each member of the groups should have at least one vocal sound they are responsible for making. Have the group decide on a sequenced order of their chosen sounds, and then practice it. Perform the vocal sequence to the other groups. Discuss what stories might fit well with the sound effects. Go back to discussing with your group. Decide on a story to go with the chosen sound effects and add either narration of the story, or have some of the participants in your group act it out. Perform the sound effects with story. Discuss how the sound effects affect the narrative of the story.

7 minutes break!

Take a short drink and toilet break.

Activity Six: Main Activity 1 – Part B

(Duration: 15 minutes)

Title: The gibberish expert

Guidelines for the Facilitator: Encourage the students to communicate through intonation rather than meaningful words. It should not be allowed for the expert to speak an existing language. If it is not possible to divide the group into trios, have one or two groups with just 2 participants (playing B and C) and instruct the expert to perform a speech that the translator translate, sentence by sentence.

Instructions for the facilitator: Divide the participants into groups of 3. Give the groups 10 seconds to decide who is A, B, and C. Then ask them to decide on a subject (can be imaginary, see examples). Once the subject of expertise is decided, reveal the roles they have for the initial round of this game.

A = Journalist

B = Expert from a foreign country and speaks gibberish

C = Translator

The Journalist's task is to conduct an interview with the Expert. The Expert can understand the journalist, but is completely dependent on their Translator to translate their gibberish answer. Give the group 2-3 minutes before swapping roles, so that everyone has tried each role. When everyone has explored roles A, B, and C, gather the groups and ask three participants to perform the exercise for the rest of the participants. Discuss the experience of the exercise as an audience.

Examples of expert-areas:

- ◆ Flyswap-technology
- ◆ Scissor dance
- ◆ Reading between the lines
- ◆ Swear-words producer
- ◆ Propaganda knitting patterns

Activity Seven: Energiser

(Duration: 5-10 minutes)

Title: Meet and greet speed dating

Guidelines for the Facilitator: The aim of this exercise is to immediately engage in relation choosing an emotion and staying true to it despite what the other person's chosen emotion is. Encourage the participants to exaggerate.

Instructions for the facilitator: Give the participants 3 emotions they can choose amongst for example:

- ◆ Fear
- ◆ Anger
- ◆ Joy
- ◆ Disappointment

Every participant needs to know these lines and memorize all of them:

A: Hi

B: Hi

A: Would you like to go to the movies?

B: Yes, I would love to

Once all of the participants have learned their lines, ask them to find a space where they can move freely. Once the participants have chosen their space, ask them to walk around balancing the space. When the facilitator signals by clapping their hands, participants are to choose an emotion and approach a partner, then delivering their line in their chosen emotional state regardless of the other person has chosen. When the facilitator again signals by clapping their hands the participants continue walking around balancing the room. Continue in the same manner

Activity Eight: Main Activity 2

(Duration: 30 minutes)

Title: Emotional Change (Penda)

Guidelines for the Facilitator: Encourage the students to stay true to the chosen emotional state. It should not be allowed for the participants to change during their scene. If it is not possible to divide the group into trios, have one or two groups with just 2 or 4 participants. The scene should last a minimum of 1 minute.

When they are making the scene, have them choose a relation to one another and a location. They can also repeat some lines if they wish too.

Instructions for the facilitator: Divide the participants into trios. Once in their trios ask each of the participants to choose an emotional state. Examples:

- ◆ Fear
- ◆ Hate
- ◆ Joy
- ◆ Sorrow
- ◆ Anger

Every participant need to know these lines and memorize all of them:

A: Hi

B: Hi

A: Would you like to go to the movies?

B: Yes, I would love to

Once the participants have chosen their emotional state and learned their lines, they are to create small scenes which have both the lines and the emotional state. Give them 10 minutes to come up with the scene. Remind them that it must last a minimum of 1 minute.

The trios perform their scenes with feedback from the participants. (Did we see the relations, locations)? Tell them to go back and work with their scene now with an obstacle:

Example:

- ◆ 15 second of silence at any given point during the scene
- ◆ using different levels.
- ◆ The trios then perform again and discusses what changes they saw or what the obstacle did to the group.

Acitivity Nine: Conclusion

(Duration: 5 minutes)

Title: Recap

Instructions for the facilitator: Remind the group of the topics/themes that were explored:

- ◆ Have an understanding of how intonation can affect a scene or a character.
- ◆ Explore the use of voice and vocal sounds.
- ◆ Comment on some of the overall achievements of the work developed
- ◆ Ask for comments how they felt the workshop went. Introducing what will happen next week.



Rogaland Teater – Grusomme Måns

Photo by Stig H Dirdal





FIELD REPORT

Ozer Gokmen from Crooked House ran an online drama project with international participants from 2022 to 2023 using the workshops in Digital Drama Workshops. Three months into the project he wrote this report.

INTRODUCTION

Our INTER/ACT sessions started on August 22, 2022 with 17 participants from six different countries. Some participants could not continue due to their workload, we are currently continuing with 15 people from Belarus (1), Egypt (1), France (1), Russian Federation (2), Spain (1) and Turkey (9). The majority of the participants have experience in acting. There are nine trained actors among them. Three of the participants are filmmakers.

We hold workshops every two weeks, on Monday evenings, between 8.00PM and 10.00PM in GMT +1 Time Zone. Workshops are held via Zoom.

We are using/trying the exercises in the online workshops booklet of Digital Drama Workshops (DDW). Workshops are held in English. None of the participants' native language is English and the language levels of the participants vary.

The initial contact with the participants was made via an invitation e-mail. Participants asked a WhatsApp group to accelerate the communication. Both WhatsApp group and e-mails are being used for updates.

EXERCISES

Since it is a newly formed group and in the beginning everyone was kind of a stranger to each other, we started with icebreaker exercises first. These exercises were not selected from the booklet. After 2 weeks of warming up and getting to know each other, we began to use DDW workshops. However, not every workshop was implemented exactly; sometimes the explanations of exercises took a long time and occasionally there were delays because participants needed extra time while devising their pieces. Language factor was active in both incidents.

PARTICIPANT FEEDBACK

After the fifth meeting on October 17, 2022, a feedback form was sent to the participants via Google Forms and they were asked to fill in anonymously. In this form, they were asked about their expectations when they decided to take part in the project, their ideas about working with people from other countries with similar disciplines to themselves, things that could be better in this project and their open suggestions. Some participant comments are as follows;

What were your expectations when you agreed to take part in this project?

“When the project came to me as the first email what I thought was that there were people with whom I could create and produce things. I felt the awareness of working with people from different cultures with the thoughts and ideas of different perspectives. I will also be able to improve my English. I thought it was a project I could implement.

“Being active in English. Choosing a topic that we all agree with then about that topic thinking and improving then finally turn that topic into a short movie or something else that we can make an impact.”

How did it feel to work with people from different countries/cultures?

“It’s just amazing to be around people from different cultures and backgrounds; I believe that mixing is increasing the experience to the best scenario”

“It made me feel the dynamics of being tolerant and respect cultures religions, races, languages, etc...”

“It’s great, exchanging ideas with creative people from different cultures and watching their performances gives different awareness. It’s good to understand that there are common symbols in some artefacts.”

Did the exercises we do have any gains outside the workshop?

“I have transferred what I have learned so far to my other friends. We recently formed a team of 8 people who came together independently. On developing each other under the theme of theatre. -Helped in creating active space. -It helps to awaken my imagination. As the trigger state. -As I said first, I find it valuable from the concrete side to be able to convey these exercises to other people.”

“Of course! That’s an opportunity to create without risk and the energy of the group and the facilitator made me reconnect again with theatre gaming!”

What could be better?

“I think that starting our lessons with simple exercises is very good and helpful. For the next study, it would be very good to learn about the subject before the lesson. It may be better to come prepared for the subject we are going to discourse.”

“I never thought about what would be better. The only problem for me is being at home doing this late at night. It’s also a little annoying that my family is listening to me. Apart from that, I think the training is very enjoyable.”

Important Points

- ◆ Bringing creative people from other cultures together is a safe bet. They are inspiring each other. So far, every participant was quite engaged and eager to explore what others would bring to performances.
- ◆ The online exercises we used in the workshops offer the participant a playground that is similar to the exercises used in face-to-face workshops. This reduces the handicap of being online.
- ◆ We preferred to meet every two weeks instead of every week. While this was a good frequency for majority of participants, it was stated that it was not frequent enough for some.
- ◆ We have a team of 15 participants from six different countries. The time schedule we chose to fit every time zone reaches 3-hour differences in wide geographies. This is an obstacle to being a full squad at all times.
- ◆ Since the English level of the participants is not at a standard, some exercises need to be explained several times. This repetition can cause boredom for those who already understood the instructions. As a solution to this, the workshop plan that will be held that week can be shared in advance, but this will prevent the surprise factor that might be necessary for some of improvisation exercises.

The workshops we used (DDW) were well organised and within harmony with themselves. The general scheme of the workshops gradually carrying the participants to a final devising that they can use what they explored in previous exercises. Time management wise I found the exercises little bit more tense than planned I would say. More time needed to give instructions and answer questions, explain certain points etc. This might be related to the language issue that I mentioned above. Occasionally I had to take out one of the exercises from certain workshops to fit the 2-hour plan that we had with the group.

Finally, I can say this project gave results that exceeded my expectations so far. We did not feel the handicaps of working online that harsh. Although we have only had 5 sessions, it is already possible to talk about some team harmony of the group; they are highly motivated and willing to work together.





Beyond Bühne

6 CON TRIBU TORS

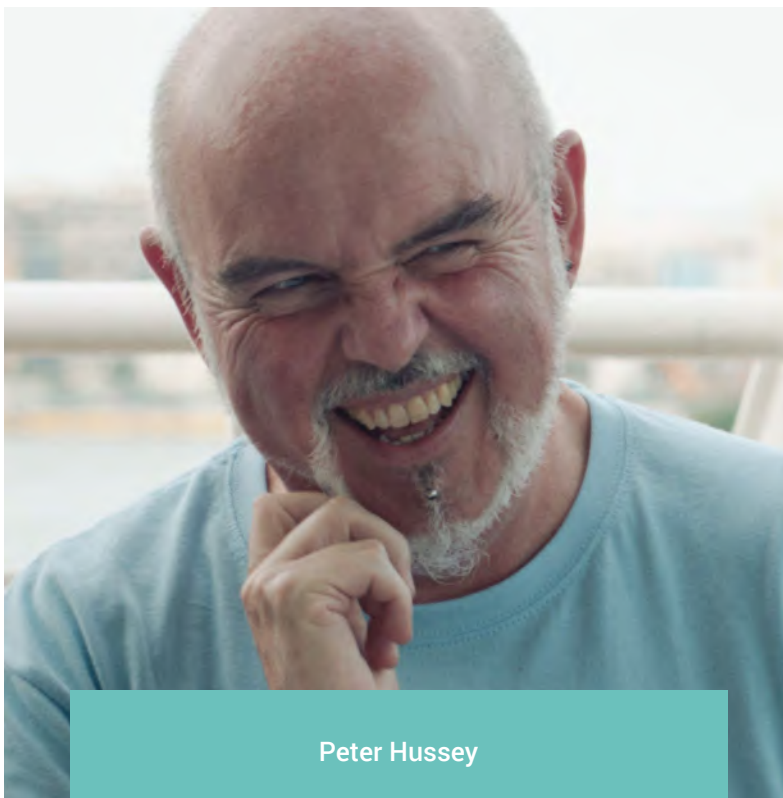
Peter Hussey is Artistic Director of Crooked House Theatre Company Ireland which he founded in 1993 and which established Kildare Youth Theatre in 1996. He is a writer, director, lecturer, researcher, and drama facilitator. He has been a contributor to academic programmes at Maynooth University since 1989. These have been about theatre, embodied learning, and applied drama in youth-work with Department of Adult and Community Education, and the Department of Applied Social Studies.

He is a trainer in education and youth arts, having worked in Ireland and abroad for over 25 years. Peter has developed and delivered training programmes in theatre-based methods of education and of development to a wide range of organisations and groups, and is responsible for the Ireland's first undergraduate programme in Directing for Theatre.

He trains actors in Ireland and abroad. Peter recently directed work with student actors in Drama Studio (London, UK), the National Theatre of Greece Acting School, and in Suleyman Demirel University, Turkey.

He has directed work with many collaborators in Europe, notably with Theatre Le Grand Bleu (Lille, France), Teatro della Limonaia (Florence, Italy), National Theatre (London, UK), Rogaland Teater (Stavanger, Norway) and with Erasmus+ programmes in most EU countries.

Peter researches the impact of collaborative theatre-making on young people.



Peter Hussey



Gregor Ruttner-Vicht

Gregor Ruttner-Vicht is member of the board and youth theatre leader at BiondekBühne. He studied Drama in Education / Theatre Pedagogy in Vienna and has been involved into Erasmus+ Youth in Action projects for almost a decade now. He also lectures at the University College of Teacher Education in Lower Austria.



Dasha Lavrienenko

Dasha is a trained drama facilitator, artist, youth and community educator. She is a member of the Irish pool of Trainers in youth field and is an active member of the Catalan based youth organisation Pirineus Creatius. She works on topics of Belonging and Nature Connection as well as Community Theatre, with young people and youth leaders and trainers in Europe.



Alba Tomás

Alba is a youth leader and a long-term member of Pirineus Creatius. She has been part of the Theatre School since she was 14 and is currently studying bio technology in Barcelona as well as doing her training in musical theatre.



Penda Faal

Penda Faal is an actress, casting agent and theater pedagogue. She started at the Children and Youth Theatre at Rogaland Theatre at the age of 10 and has been working there since she was 18 in different roles. She graduated from Rose Bruford College BA Acting in 2011. She enjoys the variety of the field and never stops to be amazed by the talent, curiosity and playfulness of the children and youth theater.)



Katrine Junger Ims

Katrine Jünger Ims is a theatre pedagogue and an actress. She has worked at Rogaland Theatre since 2010. She started as a member at The Children and Youth Theatre (Rogaland Theatre) when she was 7 years old. Now she is happy to be a Theatre maker where her passion for theatre started. Kathrine loves working in process with children and youth, watching them grow in several different ways.



Kim Elin Svanevik Olsen

Kim Elin is a director, drama teacher and founder of dLab productions. She started at the Children and Youth Theatre at Rogaland Theatre at the age of 15, and has been working there since 2019. She is a graduate from Rose Bruford College and OsloMet. Currently creating theater and video art with children and youth as the founder and director of dLab productions.



Helena Sandvik

Helena Sandvik is theatre pedagogue who has worked as a drama facilitator, teacher and director for 15 years. At the Children and Youth theatre at Rogaland Theatre, Helena has worked since 2019. The best thing about theatre is: playing with teenagers, always have to improvise and improve as a facilitator and getting lost in the creative world of theatre!



Charlie Hughes Farrell

Charlie is a filmmaker and theatre-maker. He gained a BA Degree in Galway in Film and Digital media. Charlie has been part of Crooked House's youth theatre projects since he was in his early teens. He now manages digital and film content for the organisation. Charlie has traveled across Europe with Kildare Youth Theatre, participating in international festivals in countries such as Greece, France and Spain. He was most recently involved in our Act of Oblivion series with our Senior Ensemble



Juan Escalona Corral

Juan is a trainer, theatre facilitator and project coordinator born in Spain in 1994. Juan worked as a theatre facilitator for over 7 years in Dinámica Teatral, La Rioja's biggest theatre school, and from 2015 to 2019 he coordinated both local and European projects in ON&OFF, a youth theatre in Logroño which we have partnered with many times. He is now studying Directing. After participating in several projects organised by Crooked House as well as hosting the group from Newbridge in Spain a few times, he decided it was time to continue learning from the best practices in artistic youth work in Europe and decided to move to Ireland to carry out his European voluntary project within the ESC programme. Since returning to Spain, Juan has continued to collaborate with Crooked House and Kildare Youth Theatre, from where he established FOCO, a theatre organisation that works with young people.



Özer Gökmen

Özer is a Turkish actor who first joined Crooked House as a European Solidarity Corps volunteer for our 2021-2022 season. He graduated from Anadolu University State Conservatory in Eskişehir. Prior to his studies in university, he worked as a professional actor in a local theatre for two seasons. Throughout his career he took part in various plays and short films. Lately, he hosted a TV programme for literature enthusiasts on Turkish state television. Özer continues to work with us from Turkey, as the co-ordinator and facilitator of Crooked House's INTER/ACT project. This project uses the workshops developed by Digital Drama Workshops with international young people online.



Fabienne Mühlbacher

Fabienne Mühlbacher was born in Mödling in 1996 and turned to arts from an early age on. Painting, playing the piano, acting and writing has always been part of her life. After graduating from high school with distinction 2014, she finished her Master of Science and Engineering in architecture at the Technical University of Vienna. After that, she took the managing position in the local theatre of Baden, BeyondBühne as well as a side job in architecture. Since then, she founded two more organisations concerning arts, one network of local artists and one to strengthen failure culture through arts.



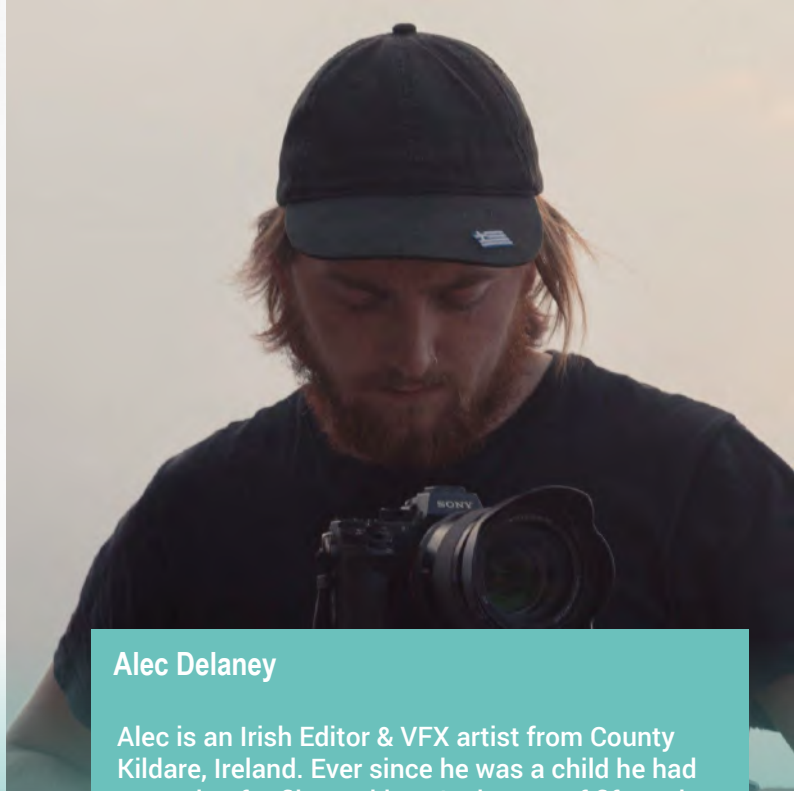
Tobias Vees

Tobias Vees was born in Vienna in 1996 with Hungarian roots. Today, he works internationally as a screenwriter, script consultant, and director. As a ghostwriter, he worked on several produced feature films with named cast. He teaches filmmaking at one of the biggest youth theatres in Austria and is the producer, co-host and editor of the popular The Filmmaker's Podcast. After his BA in German Philology and his documentary filmmaking class, he finished his MA in Screenwriting at the London Film School in 2021.



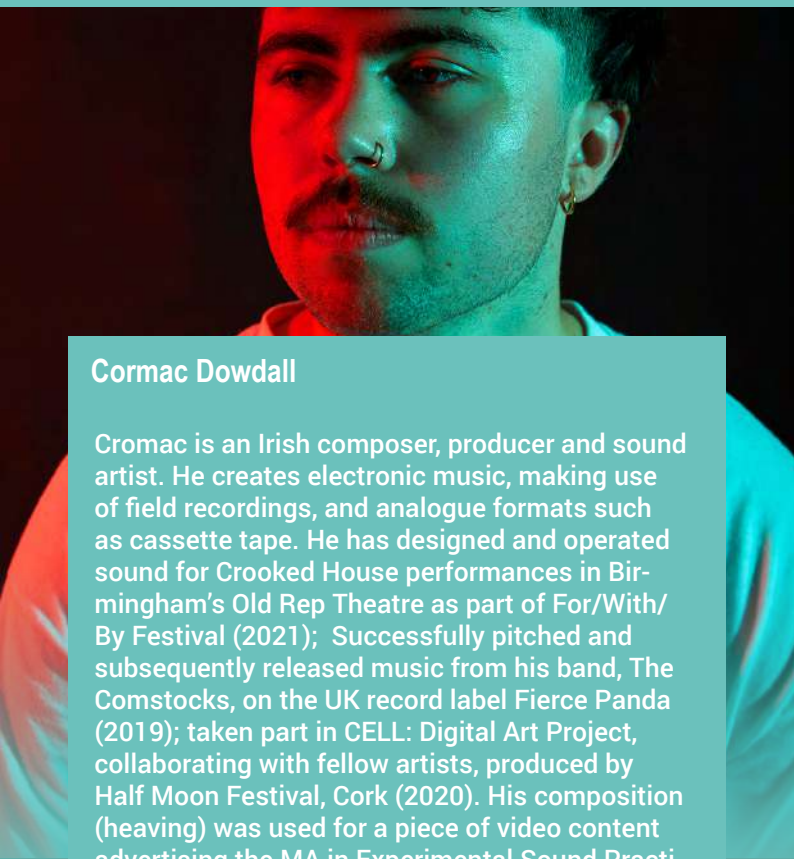
Jørgen Nybø

Jørgen Nybø is 24 years old and has been working as a Multitechnician at Rogaland Theatre since 2020. Jørgen does lights and sound and comes from a musical background. He has a bachelor degree from NTNU in Music Technology. Jørgen is teaching youth about theatre technologies and he likes to be in a creative environment.



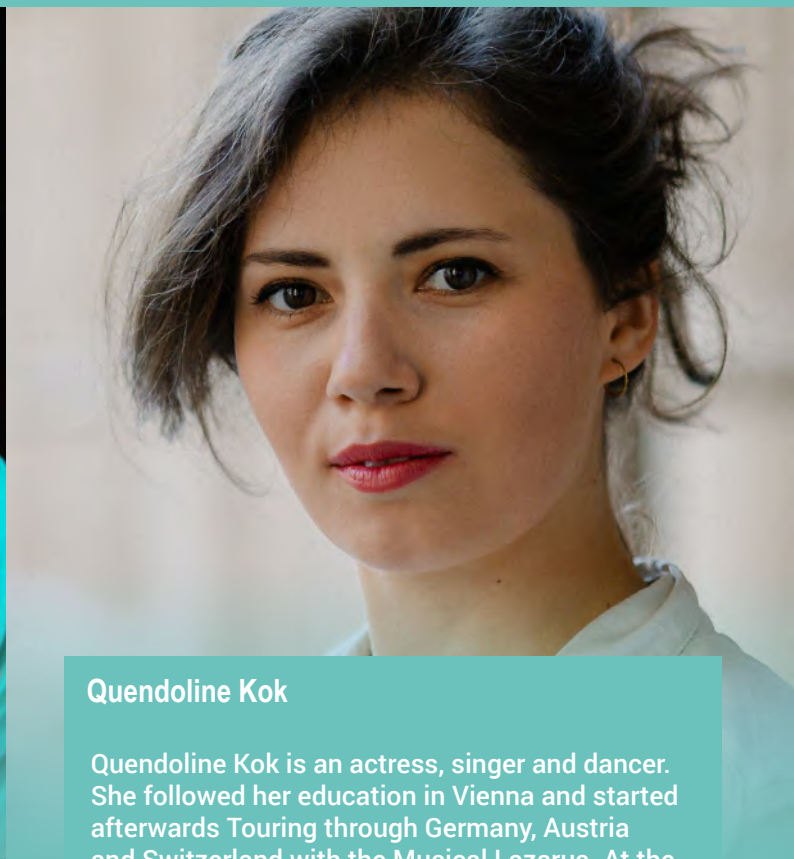
Alec Delaney

Alec is an Irish Editor & VFX artist from County Kildare, Ireland. Ever since he was a child he had a passion for film making. At the age of fifteen he built his first computer and started shooting and editing short movies with friends. After secondary school he studied cinematography at Ballyfermot College of Further Education. He then graduated from Film and Television Production in Dún Laoghaire Institute of Art, Design and Technology with a major in editing & minor in cinematography. He tries to make as many films as he can. He works with what he loves, and he loves his work.



Cormac Dowdall

Cormac is an Irish composer, producer and sound artist. He creates electronic music, making use of field recordings, and analogue formats such as cassette tape. He has designed and operated sound for Crooked House performances in Birmingham's Old Rep Theatre as part of For/With/By Festival (2021); Successfully pitched and subsequently released music from his band, The Comstocks, on the UK record label Fierce Panda (2019); taken part in CELL: Digital Art Project, collaborating with fellow artists, produced by Half Moon Festival, Cork (2020). His composition (heaving) was used for a piece of video content advertising the MA in Experimental Sound Practice at UCC. (2021). Cormac holds a BA in History from Trinity College Dublin, an MA in Experimental Sound Practice from UCC, and a certificate in Audio Post-Production and Sound Design from Pulse College Dublin.



Quendoline Kok

Quendoline Kok is an actress, singer and dancer. She followed her education in Vienna and started afterwards Touring through Germany, Austria and Switzerland with the Musical Lazarus. At the moment she focuses on acting and singing and slowly takes steps in the direction of Film acting. Besides her artistic Career she also founded the company „Quendo“ for Graphic and User Experience Design during the Pandemic.

Abstract teal and light blue shapes, including a thick teal curved line and a light blue triangular shape, positioned in the upper left quadrant.

ANNEX

Abstract red and light red shapes, including a thick red curved line and a light red triangular shape, positioned in the lower right quadrant.

SOME EXAMPLES OF ONLINE THEATRE MATERIAL CAN BE FOUND HERE:

**Things Fall Apart,
a theatre play by Crooked House:**

https://www.youtube.com/watch?v=aor_h_jL_o



**Ausgespielt,
documentary:**

<https://badeninkultur.at/de/darstellende-kunst/ausgespielt>



**Online-Festival implemented by BeyondBühne
during the very first Lockdown in spring 2020:**

<https://youtu.be/efz9eUZwCck>





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