

## 4.03. DAY 1

1. Some exercises here... and warmup. Clarify.
2. Pairs working together, one partner leading first and after the other partner leads. They touch each others shoulders to feel the distance and the "guidance". As a step two the pairs are giving to guide and follow without hands or any other touch involved.
3. Balanced board game. To maintain equilibrium. Rectangle. On one side rectangle is followers and the other belongs to the leading ones. If the leader goes to the following side, roles change.
4. Room walk. Balancing the space, spread around. Different directions. Different speeds. Passing by other people and looking into eyes while doing that walk.

### Afternoon

- Energy from circle and clap pass
- Name game. Circle. Changing places, walking onto each other, saying names.
- Pairs talk. What makes you happy? What makes you happy relatively to others? How you transport those things into groups?
- Intro the rhythm, how important it to do pauses.
- Groups of 4 got together to talk about different values. At the same time different groups got different media to use to create the final result of the exercise.: Poem, scene, freeze frame, monologue,
- Boundaries and limits. Exercise. Saying No in different ways. Circle, repeat. Next step: go into their own ways to say no or tell other things to respect their own boundaries.
- Then in pairs working to test other people's boundaries, may I touch... etc...

### Reflection altogether.

## 5.03. DAY 2

### Reflection

- 3 questions. Grateful for, to make day great, to express love to someone else.
- Biographical theatre. How to build scenes.
- Working with papers: Aesthetic means, verbs and actions, emotions, Warmup flowing into the intro of the papers.
- Scene altogether. Volunteers for directors, actors and spectators. With the poem. + Using the cards.
- Scenes dev in groups. First try to develop as a whole group and then split into 2. Task: create a scene, any scene using this method. And using the poem you wrote the day before. + Using the cards.

### Afternoon

- Warmup for 1 hr
- Look
- Improv
- Importance of giving/receiving, opening, closing, opposites
- Actions that transmit emotions. With whole body or only the hand + looking for emotions and motivations in gestures
- Solo improvisations on that.
- Game in pairs: one is in front and one a bit behind but next to the person. Seeing each other within the field and mirroring each other.
- Writing words with your body, using different body parts to improvise. First start writing with the hand., then join the eyes to the hand, then use more and more body parts. Task: choose a word and find a way to use the whole body to write the word. Working individually, pairs, groups. Several people could be presenting all at the same time.
- No reflection.
- Task for video: What is theatre for you? What are your expectations?

### 6.03. DAY 3

- Reflection of Danilo about Nelken line.
- Talking about opposite movements, oppositions, tension. And breathing.
- Exercise. Inhale-stop-exhale-stop. Change direction every time you are on the stop and exhaling/inhaling when you are on the move in a different direction. Could be that you will be moving when the breathing stops as well.
- Connection breathing to actions and that could take you to different emotions.
- Exercise: opening a tea box. Open, look into it, and close it. Use breathing to explore different kinds of breathing. 4 movements to open the box and close it, use different breathing, and this will impact different kinds of emotions. So when you inhale energy goes up, when you hold you have tension, when you exhale, the energy goes down and when you have the second stop, then you pause. First you do the action and then imagination comes.
- Writing words with whole body. Individually. And with music. Choose one song and do the routine of writing the word on repeat. Upgrade to. Previous exercise, Now it's a sequence like a choreography, non stop piece.
- Angel and the bomb game.
- Trust games: blindfolded guidance. Just to walk around, to run, try to not use hands and touch. Run towards someone blindfolded.
- Positions. Difference between closed and open positions. Then we did open and closed positions. We had to break it in several steps, how do we get into it and as a next step to go out of it into the neutral position. Then work in pairs. So two people had their sequences. Their task was to go from one person's position into the position of the other person. And show it to the group. Working a lot about splitting the position into steps and developing a routine.
- Walking exercise on emotions. We walk and when emotion is heard, people did position. Reacting immediately. Remembering with your body and being able to get into those positions again. At the end of the walk we had all 6 positions memorised, so after we were ready to work alone. Working with 6 emotions: anger, fear, happiness, despair, surprise, disgust. Position for each emotion without thinking.
- Next step: Create a story that goes through all 6 emotions. 1. You create a sequence of emotions/movements randomly and as a next step - add to the story you are creating.

## 7.03. DAY 4

- Reflection
- Warmup. Doing stupid things, using voice, body, etc.
- Misunderstandings, scenes. Something is prepared and it doesn't happen.
- Working on surprise, including surprising ourselves, as if you change your mind. Break expectations of the other person. Do scenes. Create a cycle and break it surprising others and yourself.
- Coordination exercises.
- Changing mind exercise... being very slow... delay... being very fast.... Different ways to intro surprise element...
- How tension depends on breathing and emotions
- Rhythm and time. Monotonous rhythm is no surprise, something should break.
- Energizer: hands, Head, chest, belly, bottom, GO (hands in front). Keep repeating same infant of each other. Each movement is a step to the front and then back. Keep looking into eyes.
- Working with a hat. Hat on the floor and doing something else instead of picking up and wearing it. Same with a chair. Onstage, whoever wants to try.
- Later work in pairs. Take a common situation from daily life. and try to put several of this (surprises or misunderstandings or actions) in sequence.

Afternoon.

Continue working with clown and hats.

- Greetings that don't work: awkward moments when one person wants one way to greet and another wants another way.
- Slapping in pairs. One person slaps and one claps. Next step, with movement of the head delayed after the slap. Fake slap.
- Presenting slapping to the group in a situation. Make a scene in a pair: with the beginning, middle, end. And the whole scene is played with red nose.
- Study how we walk, pay attention to different ways we walk. Exaggerate different features your walk has.
- Work on positions and gestures that we often do. Develop 4 positions and 4 ticks and develop a routine with them. In the walk when the trainer will tell you which position to take. Same with ticks from daily life.
- Go into pairs. Create greeting sequences with those ticks. Using 8: positions and ticks. Mix ticks and positions in pairs and make a greeting. 8-movement sequence. The first has to be to look, second to get together and the rest - to greet.

## 8.03. DAY 5

- Grateful for...
- To make day wonderful...
- What is the project incomplete without... What will you do to make most of it...

Oksana workshop on TO

Afternoon NICO

Energizer. Maestro game. When someone goes out of the room and they have to come back to house who leads the movement.

Cultures game.

### **Nicoletta on communication.**

Energizer, create a line without talking to each other from Jan to Dec birthdays.

1. Split the groups into groups of 4
2. Blindfold one person in each group
3. Create a chain from paper, as long as possible, only one person can have a glue and one scissors in the group.
4. Now you loose one hand, everybody.
5. Another person looses the second hand. (One person in the group)
6. Now you cannot speak any more.

Timer. Up to 10 min or so total.

Reflection after.

Theory of relationships. How to communicate with disabled persons.

## **9.03. DAY 6**

- 3 favourite people of yesterday
- 3 positive affirmations on yourself
- 3 things to take care of yourself

Energizer and mirror game in a circle, each person passing to another and then the whole group repeating after that next person. Like passing the ball. Slomo.

Imitate but watch fits-movement-text-emotion.

- Walk with music in different directions: Running, normal, slomo.
- Checked which exercises did so far. Get into groups of 4-5, make a workshop plan for a specific target audience. Post on WhatsApp. First point int he course when they think about working with others.
- Brainstorming in country groups on intercultural understanding; aims of the activity, target groups, topic, which outcomes, which problems to solve?

Afternoon FREE

## **10.03. DAY 7**

- Reflection.

- 3 things you achieved yesterday
  - 3 people happy to have in your life
  - 3 things to make day great
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- Small talk about the ability to read the room and how the participants are. Talking about the warmup one of the days that it wasn't working like Danilo planned. Group reflected how to go in such situations.
  - Warmup, movement of body parts while feet are very grounded, go through moving different body parts.
  - TO scenes further dev and discussion.

## Afternoon

Anna warmup, movement with music

Games with eyes and looking:

- Following a fly alone, then in pairs, then pairs joining , then more and more, getting into the whole group. One person leads the rest. It's about believing first and then looking.
- Flick game. To show how the flee moves from one hand to another/ WITH YOUR LOOK.
- In Pairs: throwing the ball, passing it different ways. Different distances, different body parts, like it's a dance, to even like you write a word while throwing the ball, you can make he sounds, articulate the body, etc. you can make it very soft, emotional, angry, funny, physical improv work.
- Continue with greeting each other. Dame with words. String emotion, rhythm and a lot of enthusiasm, never ask why, to not let the ball fall. Always say yes because its open to all options. Come to a moment when you both come together, find a common point and stare at it and find a way to end the scene in such a position.

## Clown

- Breathing related to emotion, action, energy, tension.
  - Working on tension. Exercise: walk neutral, with no tension and then someone will call a name or start talking and the whole group will look at that person.
  - 8 levels of tension: 0 - dead; 1 - no tension, right before you fall; 2 - smoked joints, relaxed.; 3 - normal, like usual daily life; 4 - clowning and questioning; don't you feel the same, attentive to the other; 5 - precise, change directions, but not mechanical, 6 - before the crisis; 7 - freak out; shout; 8 - dead, like 0. Going from lowest to highest point of tension.
  - Walking around the room and enacting the levels mentioned by facilitator;
  - Work in pairs: one partner in one level of tension and the other partner is in a completely opposite. Levels assigned by the facilitator;
  - Levels of tension in real language or invented language in pairs;
  - Games based on reaction, not thinking, only reacting. Having a conversation in pinpong way, but the facilitator told levels of tension to different people.
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- Pairs. One is in front of the apartment. One is indifferent and another one is out of the apartment. One is trying to convince the indifferent one to go out without touching them. Change roles after.

- Face the public.
- Control the face expression because it makes you loose the tension.
- Group speaking one language meeting a “tourist” who wants something and asks It in a completely different way. Goal: to be solitary with the one who doesn’t speak the same language, try different lev

## **DAY 8, 9, 10**

- Body parts leading you, try how it’s like when different body parts are leading.
- One is a leader and one is a shadow.
- Get in country groups and understand workshop outcomes. National ones. What you like as an outcome.