



8. Writing with your hands

Preface: the game assumes a minimum level of knowledge of the writing of a language in common by all the players and can contribute to the improvement of this knowledge.

The game should not be played if there are illiterate people in the group (even in their own language); in this case, the writing of the word can be replaced with the drawing of an image.

If, on the other hand, everyone knows how to write in their own language (even if they don't have a language in common), the game will be played directly as described in the "master's variant".

Learning Objectives:

- Look for the necessary tension and energy in the gesture
- Seek the motivation and the cleanliness of the gesture in improvisation
- Listening to your partner
- Work on strengthening one's self-esteem and identity
- Learn to take into account differences and specific needs

Materials: music

Description: I imagine a large transparent wall between me and the "spectators"; I imagine my hand is a large brush; I imagine dipping my hand/brush in a bucket of paint and writing a word on the wall in letters as big as me.

To facilitate the reading of the word by the participants, I will write "in reverse"; if I'm not capable, viewers will make a little more effort to decipher what I have written.

As an example, the workshop leader writes a short word (for example "SKY") and then asks what he wrote. Once the correct answer has been found, the workshop leader asks a volunteer to go and write on the imaginary wall a word that is somehow linked to the previous one (e.g. "clouds", "sun", "earth", ...). Once this second word has been deciphered by the students, another volunteer will go, and so on, creating a "chain" of words.

The workshop leader will ask the students to be precise in writing, paying particular attention to the beginning and end of each stroke: for this he will suggest that they always look at their hand, i.e. at what they are writing. He will invite the players to move fluidly and to articulate the limb in all its parts (elbow, wrist, fingers). If you play music, you can ask the students to try to write following its rhythm.

"Master's variant": the workshop leader invites a volunteer to write a word in their own language and script and then to "read" it to their classmates. Other students will then be able to translate it into their own language and write it themselves. It is important for the people who are writing to show their ability, especially when they still have difficulties in the second language. Observing and listening to the variety of languages and scripts is an experience that always enriches the group.

Development 1:





In pairs: the players, not too close to each other, try to write "short messages", imagining that each one has a small transparent wall in front of him; to make the understanding easier, new lines are started after each word. When "A" has finished, "B" replies, and so on, creating a silent dialogue at a distance. If a player doesn't understand a sentence, he will write a question mark, and his partner will try to rewrite it more precisely. The workshop leader will invite the players to write short messages and will remind the writer to look at what he is writing and to look at the partner only when he has finished the message, to receive a feedback.

Development 2:

In pairs: "A" teaches "B" how to write a word and vice versa. They stand side by side and write the two words in unison as they were taught. The game is even more interesting when the two words are in two different languages. Before playing this game, it is good to have practiced "**Taking the space**" and "**Improvising with a side partner**" (see sheets), of which it can be an application.

