



Project Number: 2017-1-LT01-KA201-035235

## Theatre in Education – Off-Book Project

### Minutes

Teatro Stabile di Grosseto organized n° 8 events dedicated to first and secondary school teachers of Grosseto area.

Number 75 teachers booked the events participation, and from minimum 50 to maximum 70 participated.

The main event's objective consists of bringing teachers closer to the knowledge of the Off-book project, its objectives, its contents and its methodology.

Through the n° 8 events, Teatro Stabile di Grosseto helped secondary and primary school teachers to reinforce their capacity to identify divisions within the classrooms coming from the lack of dialogue and understanding among students with different backgrounds, cultures, attitudes and personal beliefs.

The main events' content was:

1) the deep analysis of the methodological approach to encourage the building of a new interaction between teachers and students putting the focus on the dialogue among individuals and not on the traditional vertical teaching methods, thus breaking up the still typical logic of traditional School education and dynamics within the class communities based on the overwhelming impact of personal opinions and judgments by individuals on other individuals.

2) To encourage dialogue, listening and comparing means fostering participatory inclusion, identified as a source of change of typical negative dynamics in schools, leading to early school leaving, bullying and social isolationism. Performing arts and theatre laboratories if conducted for purposes of aggregation and not for artistic performance can achieve integration rapidly and with a potentially long-lasting impact.

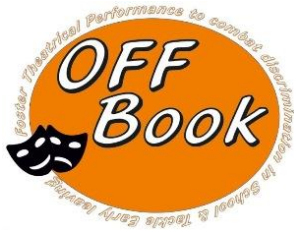
3) The modernization of media has radically transformed the way of relating, in particular between the younger age groups. What happened before in person, now it is mediated by a screen and the ability to weigh the words and concepts exchanged via the digital medium makes the relationship less "real" and "personal". On the contrary, a theatrical activity can only be done live and in direct relation ("Hic et Nunc" = "here and now"). But this is not enough, because such activities must be understood not as a simple imitation of the Professional theatre where a Director is pulling the strings of his/her actors. This logic, in fact, is absolutely counterproductive as it creates the final performance stress, scripts are memorized, young actors "de facto" detached from their own personality. Most importantly, the traditional method widens rather than solving the gap between students according to the roles assigned in the performance, between the person who is assigned the "part of the protagonist" and who instead is used for secondary parts. Unfortunately this practice is widespread in schools that tend to replicate the logic of the "theatre of the adults", such as 'role playing' (actors impersonating characters, putting aside their own characteristics, 'auditions' to identify the 'best' for a specific 'role' and therefore multiplying rather than reducing the 'judgemental' approach.

4) In OFF-BOOK perspective Theatrical Laboratories are an educational tool with the infinite potential to help students to show their personality. This approach aims at knocking down the fear of being judged, or of being considered "different", which is tightly linked to discrimination and hostile social environments. The largely present dichotomy "us-them" is particularly dangerous within the class group because it maintains existing social exclusion and discriminatory attitudes, thus impairing the possibility for socially disadvantaged students to remain at school. The method applied in the Theatrical Laboratories aims at the deconstruction of existing discriminating behaviours in classrooms.



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The events took place on the following dates:

- 9 November 2018
- 23 November 2018
- 25 January 2019
- 22 February 2019
- 15 March 2019
- 12 April 2019
- 21 May 2019

## **How to Plan and Manage a Theatre Laboratory**

**Grosseto, Italy**

**15 March 2019**

The day was conducted by Alessandro Sanmartin, actor, director and senior trainer from “Teatro Stabile di Grosseto”.

1) How to plan a theatre laboratory: number and typology of participants (teachers, operators and educators) starting from the typology of locations needed and the duration of each meeting, duration, and frequency of the whole laboratory.

2) How to set up a theatre the laboratory from the first tuning stage to the techniques needed. Alessandro Sanmartin focused above all, on improvisation techniques, to encourage the expression of one's own emotions, learning to manage it and to use its emotional resources.

During the OFF-book Theatre Lab and during the event people are therefore called to work:

- On the body, through relaxation techniques and body perception.
- On space, to become aware of oneself and the environment.
- On emotions, to get in touch with your emotions and recognize them.
- On the group, through exercises of trust and courage.
- On the relationship, with the monologue and the dialogue.
- On the creation of the environment in the scenic space.
- On time, with the story of a story on the scene.

3) Alessandro Sanmartin plan practical example and role play to be done the event.