



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

Theatre as Experiential Learning Tool: Step by Step Process to Implement Theatrical Laboratories in Classroom

Grosseto, Italy

23 November 2018

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

Techniques to be used to reach the individual's openness towards the group and the group towards the individual. The individual components solicited during the event were:

- Cognitive: this represents our thoughts, beliefs and ideas about something.
- Affective: this component deals with feelings or emotions that are brought to the surface about something, such as fear or hate.
- Conative: this can also be called the behavioural component and centres on individuals acting a certain way towards something.

The techniques used by the trainer during OFF-book Theatre Lab and during the event can be summarized as follows:

- Techniques related to physical movement: observation and concentration, tensions and stasis, posture, gait, a perception of one's body and body in the scenic space, work on individual rhythm and common rhythm, relationship with partners, action and reaction, intention and motivation of actions...
- Vocal techniques: sound emission linked to the body resonance boxes, breathing techniques and diaphragmatic breathing, articulation, elements of acting, pronunciation and diction.
- Techniques related to listening: body's and voice's creation in harmony with others without direction, development of internal listening skills, scenic presence, improvisation techniques
- Techniques related to actor training: improvisation, acting and choice of styles, interpretation techniques.
- Techniques relevant to the work on texts: re-reading and rewriting, processing. Write an own text, writing in a team, writing on stage.

Alessandro Sanmartin let teachers move to the expressive phase, where people free themselves of any discomfort and translate it into scenic form, up to the final performance.